

I. Conley, Cherokee History, and *Mountain Windsong*

Robert J. Conley, Cherokee, was born in Cushing, in 1940. After finishing high school in Wichita falls, TX, he attended college there at Midwestern University where he received his bachelor's degree in drama in 1966 and his master's in English in 1968. He has been Assistance program manager for the Cherokee nation of Oklahoma, Director of Indian Studies at Eastern Montana College. Robert has also been an Associate professor of English at Morning Side College and an Instructor of English at southwest Missouri state University. His poems and short stories have been published in numerous periodicals and anthologies over the years, including some in Germany, France, Belgium, New Zealand and Yugoslavia. His poems have German, French and Macedonian version. Conley's most unusual publication may be the poem, *Some Lines in Commemoration of this Site: Little Maquoketa River Mouds*, May 15, 1981. The poem was commissioned by the Iowa state Department of transportation and published on a permanent display board at the Moud Site near Dubuque. His first novel, *Back to Malachi*, was published in 1986. Since that time he has had thirty four novels published and a collection of short stories Conley is a member of the western writers of America and has won two Spur awards for his novels *Nickajack* and *The Dark Island* and another Spur award for his short story *Yellow Bird. An Imaginary Autobiography*, published in *The Witch of Goingsnake*. In 1997 Robert was inducted into the Oklahoma Professional Waiters Hall of fame. He is an enrolled member of the United Keetoowah Band of Cherokee Tahlequah, Oklahoma, the historical Capital of the Cherokee Nation, with his wife.

Conley's work of fiction *Mountain Windsong: A Novel of the Trail of Tears* published in 1992, delivers a very accessible and moving account of the Trail of Tears, told by a grandfather, sharing the ancient culture with his young grandson. *Mountain Windsong*, focuses on two individual caught up in this monumental event shortly after their betrothal: Waguli is forced on the long, hard government – imposed immigration, while Oconeechee manages to remain behind with a small band hiding in the mountains. Waguli struggles with the hardships he encounters on the Trail and with the effort to adjust to the new life imposed upon him. Oconeechee holds onto her love for him, while her people strain to hold on to their land and their way of life. After four long years, the lovers are reunited. With the context of two lovers, Conley has vividly depicted the whole scenario of Cherokee removal. Most of the relocations occurred in the decade following passage of the United States Indian Removal Act of 1830, though some later. Whenever they may have taken place, few events in the history of any people are as tragic as these journeys were for the Indian tribes involved. In fact the removal of the Cherokee during the late 1830 was so arduous that they subsequently named it *Nunna Dual Tsuny* (Trail where we cried). It has become known in English as the “Trail of Tears”. The Cherokee suffered from adverse weather, mistreatment by soldiers, inadequate food, disease, bereavement and the loss of their homes. Conley, through the novel *Mountain Windsong* has fictionalized the bitter historical facts of Cherokees.

The central concern in the present research is to explore the significant of Robert J. Conley's attempt to reconstruct the Cherokee's history through the memory and storytelling for that novel at one level will expose the cultural root and natural life. In another level, it will be viewed as the written history of the

marginalized people and the immigrants who have been struggling to re-establish themselves in their cultural and independent homeland. Conley's narrative technique about love story is interesting aspect of the research. For instance, the love story between Ocaneechee and Whippoorwill, and tragic separation due to bitter long trail of tears which awakens Cherokees about their past and gives bitter experiences of lose of history, culture and language. Narrative technique in terms of using memory, is for the resistance against colonial invasion and reconstruct their identity as Franze Fanon claimed that the reconstitute of identity through the reclamation of local cultural tradition. Conley also has blended traditional culture with colonial experiences and loses.

Mountain Windsong was published in the early 1990s, the time when most of the countries under the British Empire had already achieved political independence and a few others were in the process. The acme of world power that Britain practiced was no longer existing. Cultural identity of the immigrants was rather worse for the different reasons. Firstly, they were forcefully removed from their native land to the land of foreigners, where, not only the geography was new but also the language and culture. They could neither keep their native culture living nor they could adopt the new one. And neither could they communicate in their mother tongue nor did they know the language of the new country. So they were facing the trauma of hermeneutical gulf hanging some where in between the cultures. The second problem the immigrants were facing was the country where they had immigrated was not an independent land, rather it was the belonging of the empire. So, having got exposed both in foreign and colonized zone their identity was blocked at the two spots. Such cultural confusion and crisis of identity was expressed in the

writings of the time since independence is not restricted only to the political freedom and economics aspects as well. So the narrative technique of the novel aims to fictionalize the bitter historical facts.

The time this novel is written and the time it talks about are different. The novel was written in 1992, but it talks of Cherokees removal from east to west during 1830s. Conley adopts the materials for his novels that are recaptured from the past best examines them through a different eyes. Post colonial issues of belonging, resistance, migration, cultural plurality, center-margin dichotomy etc. are central in his writing. The issue of present research is to give a oral narrative technique reading to the text to foreground the marginal voices of the natives. Writing back involves taking up the technique and weapons of negation of the west such as stereotypes of the lazy native or the noble savages. This reading is based basically on the Coyote Aesthetic and Hyden white and Depesh Chakraborty's idea of history that emphasis on the history of periphery rather than that of center and foreground previously marginalized sectors of society. Besides Hyden and Depesh, ideas from cultural critics like Elleke Boehmer will be the support for the research.

In brief, Conley adopting the technique of story-telling has enriched the discipline for a long time by challenging historians to be imaginative and creative both in their research and narrative strategies. Narrative technique of fragmentation that both recuperates a living oral literary tradition based in No-European tropes and serves a specifically native American post-colonial agenda. Conley attempts to reconstruct Cherokee history and identity through story-telling technique while resisting colonial ethos.

Mountain Windsong begins with the very famous Cherokee song, song of two lovers who were separated by the long bitter trail. The beginning of the book, before entering the story, gives hints of the point of view with which it is written. The opening line of the book “ I remember the first time ever I heard the Windsong in these misty hills above Big Cove” (1) confirms Conley’s attempts to raise the marginalized voice through the memory. Instead of bitter historical event, it is simply song of Cherokee tribe about two lovers who represent the bitter experience of Cherokee. Relationship seems to lie at the heart of this book. The relationship between Grandpa and “Chooj”, mountains and the relationship between Waguli (Whippoorwill) and his love Oconechee, which takes place in the period of Cherokee removal. As grandpa teaches his grandson traditional Cherokee skills, he tells the boy the story of the lovers who were to be married but then were separated by the Trail of Tears, along with thousand of other Cherokee to Indian Territory in the 1830s.

Hiding out in the hollows of the smokys, Oconechee remains behind, unaware that Waguli has been removed. While she reaches for him, she finds alcohol, seemingly his only steady companion in the troubled period of reestablishment. Conley’s resolution spares us the after taste of hopelessness. Neither Grandpa nor Chooj, Waguli nor Oconechee are the doomed Victims that native people are often portrayed to be.

Mountain Windsong illustrates Native American realistic historical facts through memory. History becomes memory. Novel depicts the pathetic life of Native American at the colonizing movement of Anglo-American. The narrative depends upon the oral tradition of story-telling in Native American culture, Conley thought storytelling in a written English form, has skillfully maintained

cultural tradition intergenerational ties, particularly a patrilinear line from grandfather to grandson. The whole novel is told from the perspective of an old man reminiscing about some of the most tragic events on the life of Cherokees.

Structurally, the novel incorporates features of Cherokee story-telling, not only in Grandpa relating the story to Chooj but also many perspectives on removal. In an accretive process, view point layers on view point to offer a whole picture, from both Anglo and Cherokee points of view. This multivocality, same what similar to that of N. Scott Momaday's *The way to Rainy Mountain*, suggests the variety of responses to the Trail of Tears. The voices of those removed and those who remained behind scale the almost insurmountable store down to human size. Through the variety of voices Conley employs, we come to realize the role of co-existence in the novel and in Cherokee life in general. The co-existence of Cherokee in two geographic areas, of Anglo and Cherokee versions of history, and of written and oral means of remembering make the novel worthy of being as love story between a man and a woman and in a more suggestive way it reveals the love of a people for their homelands.

To counter balance, the omissions and partiality of the historical master narrative, the alternative Robert J. Conley proposes is to privilege and celebrate a plurality of private and local narratives that gives voice to the forgotten history. Instead of following the tradition of grand narrative, Conley presents different narratives that rather makes the text a novel of narratives. He gives a considerable detail of character as if he is equally familiar. Though Waguli and Oconeechee are major characters, he has narrated the story of John Ross, Janaluska, Gun Rod as well. Conley has presented Oconeechee deconstructing the patriarchal notions about women as passive and weak. Andrew Jackson and U.

S. Armies represent the colonial ethos of Anglo-American. Instead he spends much space while narrating the historical events and facts, he focuses the identity crisis, loss of culture, and ambivalence notion of living. It justifies Conley's depiction of removal history of Cherokee and marginalized people.

Conley adopts the materials from his novel that recaptured from the past but examines them through different eyes. Sometimes he uses his own experiences as the subject matter of the writing. But such presentation is not of the experiences in crude form rather with some kind of distortion. He sometimes begins with the historical facts and continues them through fictionalization and such blending of facts and fiction gives a realistic touch to Cherokees history. Conley has ruptured the dichotomy of fact and fiction. It is a fiction based on the historical fact of Cherokees in the year 1830s. When seven thousand United States soldiers under the command of General Winfield Scott arrived in the Cherokee nation with order to remove the Cherokee by force. The novel seems more like historical account rather than a work of fiction.

Critics on *Mountain Windsong*

Mountain Windsong (1992), written by Robert J. Conley who was inspired to write listening Don Goorms Cherokee song. Conley, a member of the united Keetoowah Band of Cherokee, is the author of numerous works of fiction including, *The Witch of Goingsnake and Other Stories*. The novel *Mountain Windsong* brings the historical events and depicts the effect on native American life. Robert J. Conley makes use of song, legend and historical documents to weave the rich texture of this love story that brings to life the suffering people. Critics seem to have been interested in the diverse aspects of his writing. Conser Jr. and Walter H. pay attention to the tragic events of the Cherokees removal

from their traditional lands in North Carolina to Indian Territory between 1835 and 1838. They examine how the novel “focuses on the documents which, argue the Cherokee perspective on the nineteenth century debate over Indian affair” (1010). Walter brings the natural rights of Cherokee and sense of loss which they experienced. His study emphasizes on federal government’s treaty over native American and its’ effect on the concept of the democratic intrusion. Using the historical documents he tries to expose Conley technique of focusing on the question of belonging and self-represent action. He further states:

In the *Mountain Windsong* author has carefully examined government documents manuscript collections, editorials of contemporary journals and articles and published speeches of leading figures of the day. His analysis of the discussion of race by the key expansionists of the late nineteenth century offers remarkably fresh and original focus to stories that have been told and retold many times by several generations. (1010)

Sarah H. Hill reading the novel *Mountain Windsong* from the gender perspective finds vital roles that women have played in Cherokee history. Her emphasis is on the women’s authority, the destabilization of gender relation and ongoing reconstruction of gender roles. She analyzes mostly three historical crises that challenged the existence of the Cherokee nation and bitterly affected status of women, "retained most reinforcing aspect of traditional culture while embracing new beliefs, attitudes, speech, dress and relationships seeking women’s presence, participation and role . . . facing extra ordinary challenge to gender, culture and national intriguaty" (54-55).

Hahn Stevens, a prominent critic perceives Conley's novel *Mountain Windsong*, as an investigation of nineteenth century Cherokee political thought as expressed in public memorials, petitions and appeals. He comments Conley's novel, aimed primarily to Euro-American audiences. Cherokee writings strategically exploit rhetoric that was deeply engaged with contemporary American culture, which had the effect of conflating Cherokee interests with those of the United States. He further writes:

Cherokee adopted the republican rhetoric of virtue, steeped in nostalgic reverence for the founding fathers. This was especially the case for the great Washington, whom they held up as an example of selflessness in hopes of curbing American materialism more over, the Cherokees lauded their recent civilizing advancements to counter the myth of the disappearing Indian.

(188)

Beerendra Pandey views this novel as an attempt of rewriting the native American history, "History is an act of imagination" (74). Cherokees lost history with their removal so Pandey has depicted the reconstruction of history collecting historical documents. He asserts:

Mountain Windsong defines itself as a conventional historical novel by the relative unimportance of its incorporation of historical record which is primarily only a means of achieving historical faithfulness, for making concretely clear the historical data to validate the fictional microcosm, as if to hide the joins between fiction and history in a formal, Ontological sleight of hand. (67)

Despite above critics' view, this research aims to focus the effect of the colonization of native American culture and their attempt to reconstruct lost history through the technique of story-telling. The whole research based on the Native American's oral tradition which on the one hand depicts the cultural identity of Natives, resisting colonizers and on the other hand, reconstructs their own history through the memory, encountering with grand narrative history of Anglo - American.

II. Narration as Recreation of the Past

Narration as Fragmentation

Narration has come as 'natural or given. Whether it be in historical or fictional representation, the familiar narrative form of beginning, middle, and end implies a structuring process that imparts meaning as well as order. The notion of its 'end' suggest both teleology and closure and, of course, both of these are concepts that have come under considerable scrutiny in recent years, in philosophical and literary circles as like. The view of narrative that so much current theory challenges is not new, but it has been given a new designation. It is considered a mode of totaling fragmentation.

Postmodern narration historian might be seen as indirectly suggesting that not even Marxism can fully subsume all other interpretive modes. In storytelling there is no meditation that can act as a dialectical term for establishing relationship between narrative form and social ground. They both remain and they remain separate. The resulting contradictions are not dialectically resolved, but coexist in a heterogeneous way. For instance, Rushdie's novel *'Midnight's Children'* works to prevent any interpretation of its contradictions as simply the outer discontinuous signs of some repressed unity. "What has surfaced is something defferent from the unitary, closed, evolutionary narrative of historiography as we have traditionally known it" (Hutcheon 63). In Narration of Postmodern, there is the histories of the losers as well as the winners, of the regional as well as the centrist, of the unsung many as well as the much sung few, and of women as well as men. The narrativization of past events is not hidden, the events no longer seem to speak for themselves, but are shown to be consciously composed into a narrative. This does not in any way deny the

existence of the past real, but it focuses attention of the act of imposing order on that past, of encoding strategies of meaning-making through fragmentation.

T.S. Eliot's famous line "These Fragmentation I have shored against my ruins" (qtd. Elias 185) has signified for critics a self-reflexive commentary on the fragmented poet from of "The Wasteland" as well as a tenuous existential solution in the poem to the problem of social and spiritual devolution. For the modernists, formal fragmentation was a form of realism, a correlative to the decay of the western intellectual tradition. Amy J. Elias in her essay "Fragmentation Run up the Shores: Pushing the Bear, Coyote Aesthetics, and Recovered History" questions, "Are there significant differences between the formal fragmentation appearing in Anglo- European and Native American texts for the contemporary Native American writer. What are the links between fragmented form Post colonial identity and the oral traditional or it's traces?" (192).

Elias focuses on Native fragmented identity due to colonial impact especially American Indian identity when the past is remote, many of the traditional ways have been lost. To illustrate the significant difference between fragmentation as formal Anglo European modernism and in contemporary Native American literature. Elias brings "Coyote Aesthetics," a narrative technique of fragmentation that both recuperates a living oral literary tradition based in non - European tropes and serves a specifically Native American post colonial agenda" (192).

Literary theory according to "Coyote Aesthetics," we have to understand not by western, but by tribal centered criticism" (192). First, it would need to reflect features of the archetypal trickster particularly those of old man coyote

himself. William J. Hynes has discussed six general characteristics of trickster's. They are ambiguous, anomalous, and polyvalent figures that cross between the borders of binary oppositions. They are deceivers and trick players, disorders, and improprieties, they are shape shifters, master of metamorphosis, who cross boundaries of gender, species, and being, they are situation inverters and profaners of beliefs, over turning and belief, any taboo, any authority; they are messengers and imitators of the gods- "psychopomps" mediators, or cultural transformers who cross life and death boundaries and bestow gifts as well as curses upon humankind: they are sacred and lewd bricoleurs inventive and purposeful even when without purpose.

Here trickster tales imply and allow for fragmentation epistemological, moral, physical. Coyote's world is a balanced but not a unified world. Neither is that of the Winnebago trickster, or Ture of West Africa or Legba of the Caribbean, "The world of the trickster is multifarious, multiplicitous, constantly in flux" (193). Trickster's feet don't rest on solid ground but pad along on shifting landscapes. In the trickster's world, the center does not but more importantantly should not- hold, because centers imply authority, rigidity, stasis and control, all of which are and theme to the trickster" fluid being. Elias may in fact be identifying the trickster as trope in the manner who links native American storytelling arts to post modernism through the figure of the trickster.

In postmodern art and culture, trickster is humour and anarchism, which may be paradoxically complicitous with power, his mediatory role, his duality, his appetites and constant drive for consumption and his deconstructive potential. Vizenor is well read in posts -structuralist theory, and he defines a dual identity for the trickster: it is both a real figure in Anishinabe mythology

and a semiotic sign or Derridaan "trace" within language with this kind of definition, the trickster becomes the link between traditional and postmodern Native world. Elias asserts:

[The] Native American trickster is often represented in term of resistance to authority and power. In modern Native American trickster tales ... trickster signifying and disrupting the authority of representative of colonizing state-the priests,, magistrates, and merchants. (194)

Trickster refers the Native American folk tale tradition which is an anticolonial allegory about "how weak or small animals can out smart powerful animals through wit and wise. The trickster's relation to history, his ambivalence as well as his power locates Native American cultural arena by naming him 'coyote' a coyote aesthetic is the trickster" specific post colonial relation to narrativized history and the reconstruction of time" (19).

Coyote Aesthetics would enable a retelling of history that would disrupt history that is, reinscribe a sense of Native time into the European of Native time into the European metanarrative of history itself. Trickster embodies multidimensionality and multiple perspectives on time itself. A 'Coyote Aesthetic' particularly attack colonial history, a version of time that is a defining cultural ground. For instance, in Leslie Marmon Silko's Ceremony, an alternate, anticolonial, tricksterish method of historical reconstruction voices repressed history of the colonized and contests the model of historical linearity that runs counter to aboriginal history of the colonized and contests the model of historical linearity that runs counter to aboriginal historical models and serves colonial ends. A coyote aesthetic may allow Native American to counter with

Western paradigms. Coyote Aesthetics would be one that made the past present, inverted Anglo - European historical priorities and reasserted a Native conception of time and history. It would be a nonlinear, late comer history of origins.

A coyote aesthetics deconstructs speech/ writing and speech/silence binary opposition in relation to the telling of history. Fragmentation of the historical narrative would be on way to do this. A coyote aesthetic might value fragmentation as a way of telling history that incarnated the oral tradition's spoken silences. Such oral tradition can sustain a coherent vision of cultural history that can "represent the fragmentation of heritage and history experienced by colonized culture" (198).

Oral Tradition: Telling a Tale

Oral tradition contains oral history. Oral tradition refers to the way in which information is passed or rather than the length of time something has been told. Personal experiences, pieces of information, events, incidents etc, can become a part of the oral tradition at the moment it happens or the moment it is told, as long as the person adapting the memory is part of and oral tradition. "Oral traditions based on the assumption that the ability to remember is an acquired skill one that may be acutely developed or neglected a history encompassed in oral tradition" (Wilson 7). Telling a tale is the nature of the oral tradition in Native culture, which tells the story of one family, one lineage, reflecting the ancient village structure and unites all to a collective identity and memory.

In oral tradition, there is a collection of tribal folktales, family anecdotes, photographs. Oral stories contains the suffering of Native Americans at the

mercy of the exploitative Anglo - American society which was never written in the history book. So oral tradition not only for worth defending, but through the stories Natives learn where the blood of their ancestors was spilt for the sake of the future generation. The stories of Native are not told in historical text. Telling tale is not merely dissemination of historical facts. They are, more importantly, "transmissions of culture upon which native survival as a people depends. When Native ' stories die, so will they" (13). Storytelling illustrates Native American legend in a realistic legend in a realistic contemporary context that confirms its emotional truth and makes it accessible to a large audience.

The majority of academic historians has so far ignored Native people and attempted to write in the field with only a portion of the information, using only some of the available sources, Scholars in the field of American Indian history ignores the vast number of oral sources saying that "oral sources cannot be validated and therefore are not be distinguished from fancy" (3) .Wilson asserts:

Why is it that scholars in American Indian history have written so many academically acceptable works without consulting.

American Indian sources? Is it simply because most of our sources are oral rather than written? As more Native people are trained in history and call attention to these contradiction the excuses used by historians to exclude oral sources in their research will no longer be acceptable. (4)

Wilson views, stories in the oral tradition have served some important functions for Native people. The historical and mythological stories provide moral guide lines by which one should live .They teach the young and remind the old what appropriate and inappropriate behaviour is in our cultures, they

provide a sense of identity and belonging, situating community member within their lineage and establishing their relationship to the rest of the natural world. Oral stories give us information about Native motivations, Native decision - motivations, Native decision- making processes, and about how non-material non-physical circumstances have shaped their pastland understanding of the present.

Many Historians expressed American Indian History and Culture as "The New Indian History" but never consulted tribal people for information. Referring to that problem, Angela Cavender Wilson writes, that such type of work is not really American Indian History, rather it is Non- Indian perspectives of Indian History. Many great and rich store of information still locked in the hearts and minds of Indian all over the nation. While writing about Indians, no Indians are consulted about their versions of their peoples' past. They refuse to use informants believing modern Indian's versions of their tribes' histories are fantasies. So to give their voices in history, Indian adopts oral tradition Devon a Mihesuah brings the views of Wilson:

Among Indian with strong cultural connections to their tribes, histories and information about their culture are transmitted orally and are essential for cultural identity and survival. Each generation understand its responsibility to remember stories for its children, and listeners and benefit from the recital. (qtd. Mhesuah 93)

Using oral histories, Indians appreciate accurate historical and anthropological works that focus on their histories and culture. Telling the stories of the people and their past as metaphors and examples of schooling experiences; and presenting the perspectives of other in an attempt to encourage

readers to see through a different lens. Written history of Indian presents Indian as stereotypes. So oral tradition depicts the authentic cultural and historical identity which is excluded from written history.

Narration as Resistance

Narration is an act or process of recounting a story, story of a situation or events. Narratives may be fictional or true, they may be written in either prose or verse. In the context of Native American, narration tries to describe an actual historical and political event. Narration thematizes the postmodern concern with the radically indeterminate and unstable nature of textuality and subjectivity of postmodern. Those two notions are seen as inseparable." I must dictate that is the only way I have of proving that I still exist" (Hutcheon 40). Hutcheon views writing is not the art of tracing flowery figures but that of deflowering signs. Representation of writing as representation .However, the power of literary representation is as provisional as that of historiography; reader don't know if they are fables, true stories, pretend truth Historiographic metafiction is written today in the context of a serious contemporary interrogating of the nature of representation. There has been much interest recently in narrative-forms, its function, its power and its limitation -in many field, but especially in history.

Hutcheon's narration is mechanism to be employed strategically and tactically in the effort to construct other forms of coherence, to shift the term of representation, to produce the conditions of representability of another -and gendered - socially subject. Narrative is indeed a socially symbolic act as Jameson claims, but it is also the outcome of social interaction. In the work of Maxine Hongkington, story -telling is not presented as a privatized form of

experience but as asserting a communicational bond between the teller and the told within a context that is historical, social and political. Linda Hutcheon writes in her book *The Politics of Postmodernism*:

Truth is being told, with "facts" to back up, but a teller constructs that Truth and chooses these 'facts . . . teller of story also constructs these very facts by giving a particular meaning to events. Facts do not speak for themselves in either form of narrative; the teller speak for them, making these fragments of the past into a discursive whole. (56)

Native history does not include authentic history of indigenous. What fact has been written in history through secondary sources, so story telling construct their cultural identity resisting the so-called stereotypes of colonized. So narrative is a new way of representing history, not derived from the official accounts of the victors but taken from the unofficial, usually unrecorded perspective of the vision of history.

Amy J. Elias, a prominent post colonial critic, in her essay "Pushing the Bear, Coyote Aesthetics and Recurred History" manifests trickster figure which appears in traditional Cherokee myth, links Native American storytelling arts to post modernism through the figure of it. Trickster refers the Native American folktale and oral tradition which represent the indigeneous resistance against Anglo - America authority and power. Trickster discourse not only is mark of resistance to assimilation, but it makes the post modern west reflection of a ancient Native American belief. The trickster has become a key figure for personal and cultural survival in twentieth - century America, that trickster offers appealing strategies to break racial stereotypes and explore a mixed

cultural heritage. Tricksters are also "rhetorical agents" that infuse narrative structure with energy humor, and polyvalence, producing a politically radical subject in the narrative form itself.

Heyden White, associates the development of a system of morality or human law and the historian desire to endow events recounted with a manifesto moral meaning or purposes. White undermines the traditional assumption that historical narrative is superior, and puts in question it's purported objectivity for, as he contends, the value attached to narrativity in the representation of real events arises out of a desire to have real events display, the coherence, integrity, fullness and closure of an image of life that is and can only be imaginary. In this light, the idea that history is truthfully objective and literature subjective and false becomes doubtful; "history is presented as one among many kinds of narrative discourse, and so as such subjective, provisional partial and incomplete human construction whose validity depends on the social convention and authority" (White 273).

Hayden White approaches to history with the application of the past structural and deconstructive method. His concerns with the central assumptions of western cultural discursive strategies. White analyses "history as narrative and rhetoric, not as a transparent, neutral mapping of reality" (273). To raise the question of the nature of narrative is to invite reflection on the very nature of culture. Narrativity could appear problematically only in a culture in which it was absent -absent which is refused by western intellectual and artistic culture. White asserts:

Historians do not have to report their truths about the real world in narrative form; they may choose other, non-Narrative, even anti-

narrative, modes of representation . . . meaning of the events with which they wished to deal did not lend itself to representation in the narrative mode. They refused to tell a story about the past.

(274)

The historical narratives, as against the chronicle, reveals to us a world that is putatively finished, done with, over, and yet not dissolved, not falling apart. In this world, reality wears the mask of a meaning, the completeness and fullness of which we can only imagine, never experience. Insofar as historical stories can be completed can be given narrative closure, can shown to have had a plot all along, they give to reality. Here White's whole attempt to reconstruct history through fragmentation. So this notion deconstructs the very traditional concept of narrative.

Elleke Boehmer, a critic deals with the concept of 'representation' in relation with postcolonialism. Boehmer shares similar opinion regarding the idea of Edward Said. Representation as Said defines, as discourse. Native were ruled in part through being represented in censures, newspapers, anthropological studies and the law as weak willed, inferior, secondary, effeminate, and unable to rule themselves. Said's apparent assumption that "colonized peoples were utterly silenced by being made into the object of western system of knowledge also came in for attack" (qtd. in Boehmer 35). The oral tradition technique seemed a strategies and language to resist against oppression and answer back.

Further, Boehmer adds, with *Culture and Imperialism*, said thus, to an extent, parts company with Foucault, for who resistance is always represented as equal but opposite to the system of power, and therefore, as locked into it. Against this, Boehmer points out that while the forces of resistance inter

penetrate the imperial regime, they also work timelessly at undermining and then reconstructing its structures of knowledge. By speaking of reconstruction, however, he makes the important admission that the colonial encounter often fundamentally changed both the material world and native consciousness. As a result, pre-colonial or indigenous cultural resources are often not accessible, certainly not in adulterated or pure form. This means that 'resistance' may in many situations be confined to the reworking of existing authoritative meanings and structures. As Said is more concerned in *Culture and Imperialism* than previously to deal with Native resistance, for Boehmer "the construction of the resistant, anti-colonial self is to be accomplished first and foremost by adapting specifically western configurations of identity" (352). For such resistance, writing back involves taking up the techniques and weapons of negation of the west, such as stereotypes of the lazy native or the noble savages - myth and oral tradition help to create a sense of a common cultural inheritance and a shared national identity. In post-colonial narrative, play and poems, we see strikingly demonstrated how anti-colonial resistance subversively makes use of aspects of the colonizing culture - its language, ceremonies, images of authority and superiority.

Critics Dipesh Chakrabarty in his essay "Minority Histories, Subaltern Pasts", indicates the identity of marginalized groups - slaves, working classes, convicts, women, indigenous etc. Minorities are excluded from grand narratives so minority histories, one may say, histories, one may say, in part express the struggle for inclusion and representation. For Dipesh, history is a subject primarily concerned with the crafting of narratives. Crafting a story, is what has enriched the discipline for a long time by challenging historians to be

imaginative and creative both in their research and narrative strategies. He views:

To be able to tell the story of a group hither to . . . to be able to master the problem of crafting such narratives particularly under circumstances where the usual achieves do not exist - is how the discipline of history renews and maintain itself, . . . the stories could be told provided one were creative and enterprising in one's research, and they could be told from a position rationally defensible in public life. (Chakrabarty 203)

Chakrabarty seeks to reclaim agency and significance for peoples from the non- European world, and for the texts and other cultural production through which indigenous have defined themselves. Such agency stage minors as the agents in the process of history, to listen to their voices, to take their experiences, and thought seriously.

Narration as Reconstruction of the Past

The historical criticism being practiced in the 1980s, however was not the same as the historical criticism of the 1930s and 1940s. New historicists believe that criticism should incorporate diverse discourses, the new historicism is informed by the poststructuralist and reader- response theory of the 1970s as well as by the thinking of Feminist, Cultural and Marxist critics whose work was also 'new' in the 1980s. New Historicists see history as linear and progressive, as something developing toward the present. New historicists attempt to reconstruct the past as it really was. Michael Foucault brought together incidents and phenomena from areas normally see as unconnected, encouraging new hitorictists and new cultural historicists to redefine the

boundaries of the historical inquiry. Ellek Boehmer in his essay "Post colonialism" describes the notion of Edward Said and Frantz Fanon. Boehmer agrees with Said, who was influenced by the Foucauldian idea of power, that operates through system of knowledge, applied to the ways in which authority was exercised in the colonial world. The post colonial movement at first advocated a politics of assimilation of natives or colonized peoples into colonial society in order for them to obtain self representation. Algerian Frantz Fanon named the colonization of psyche. Fanon's term for feelings of inferiority and of social invisibility is created by the experience of having been colonially marginalized and oppressed. Boehmer claims that:

Native or others were always seen as secondary figures, imperfect replicas of the colonizer, were of borrowed cultural rags . . .

Native society was invariably represented as disorderly or ethnically degenerate, it was important that they remake themselves from scratch. It was essential that they reconstitute their identity on their own terms, that they Indianize, Africanize, or Caribbeanize themselves. They effectively needed to give birth to new identity. (345)

Natives need to reconstruct their identity through the reclamation of local cultural traditions. The native intellectual learns to re-exercise agency and retrieve a self-hood that was damaged under colonial oppression. As Spivak said, that subaltern consciousness is a product of elite in the world. It is a construction of socially authorized language, not a self or subject that can speak itself. So oral tradition is a technique, dismantling of the traditional historical system to constitute native its own history out of fragmentation.

Postmodernist critic, Linda Hutcheon takes narrative as representation. Narrative representation, one of the reasons may be political. Culture represents, itself to itself- 'doxifies' or naturalizes narrative representation, making it appear as natural or common- sensical. It presents what is really constructed meaning as something inherent in that which is being represented. Here Narrative representation-story-telling- is a historical and a political act. Hutcheon argues "why story-telling has returned . . . at the expense of a sense of history" (49). It is a native definition of history, especially of losers the Canadian native peoples of Rudy Wiebe's *The temptations of Big Bear*, the women of Troy in Christa Wolf's *Cassandra* the blacks of south Africa or America in the work of J.m. Coetzee. He, then defines:

The past is not something to be escaped, avoided, or controlled as various forms of modernism suggest through their implicit view of the 'nightmare' of history. The past is something with which we come to terms and such a confrontation involves an acknowledgement of limitation as well as power. We only have access to the past today through its traces- its documents, the testimony of witnesses, and other archival materials. (55)

It means the representation of the past is only possible to construct native narratives. In a very real sense, post modernism reveals a desire to understand present culture as the product of previous representation. The teller of story also constructs those very facts by giving a particular meaning to events. Facts do not speak for themselves in either form of narrative; the teller speaks for them, making these fragments of the past into a discursive whole. So the oral tradition of Native is a discourse to reconstruct history of their own.

In story-telling, there is no mediation that can act as a dialectical term of establishing relationships between narrative form and social ground. They both remain and they remain separate. The resulting contradictions are not dialectically resolved, but co-exist in a heterogeneous way. For instance, Rushdie's novel, in fact, works to prevent any interpretation of its contradictions as simply the outer discontinuous signs of some repressed unity such as Marxist History. In fact, a novel like *Midnight's Children* works to foreground the totalizing impulse of western– imperialistic–modes of history– writing by confronting it with indigenous Indian model of history. Though Saleem Sinai narrates in English, his intertext for both writing history and writing fictions are doubled; they are, on the one hand, from Indian legends, films and literature, on the other, from the west. Memory is being saved from the corruption of the time, however distortions, raw materials are transformed, give shape and form, that is meaning this is as true of history– writing as it is of novel writing.

The process of making stories out of chronicles, of constructing plots out of sequences, is what postmodern fiction underlines. The 'trickster' refers to native myth, for the resistance to authority and power. In narrative fragmentation at all level which reconfigures a powerful statement of unity and resistance to colonial power by reconstructing past.

III. Storytelling, Text, and Memory

The aforementioned theoretical Modality provides insight into how facets of storytelling feature in post colonial writing in general and particularly in Conley's novel *Mountain Windsong* attempts to reconstruct Native American history. Creating a novel in the background of Cherokees' removal, Conley foregrounds the hitherto unheard voices and flashes the light on those faces that were in the shadow of the empirical history ever written.

While writing the history of unheard and marginalized voices of Cherokee, he gives much space to narrate the stories of their hardship, struggle, agonies, hopes, frustration and so on. He brought different historical events and journal records to provide the evidence that how Cherokees' were treated by Anglo-American. The most important aspect in the novel, the story is told from the perspective of an old man reminiscing about some of the most tragic events in the history of Native: all of which seem to be precipitated by the intrusions of white authority figures in the Native land. While narrating, there is the physical split and cultural split too, but Conley brings strong ties through the legend of love story. He idealizes the social cultural – dichotomies, for him, dichotomies are not other than socio-cultural construction. At this Conley shares Linda Hutcheon's idea about the totalizing fragmentation in post modern fiction to reconstruct the history of marginalized.

He writes back the colonialists from an Anglo-phone position in order to resist the colonial avocation of purity and authenticity. By doing so, he is not only situating him in the post colonial spaces but also making us rethink history as a documentation of so-called privileged minorities.

Storytelling as Reconstruction of the past

Conley begins the novel with the beautiful and wonderful scene of mountain and natural phenomena. Storytelling is the technique of narration, grandfather is the narrator in the novel, initially recollects the past memories as his own experiences "I remember the first time ever I heard the windsong in those misty hill about Bigcove" (5). Conley makes use of song, legend, and historical document to totalize the fragmented history of Cherokee. The relationship between Grandpa and 'chooj' set in the contemporary smoky mountains, and the relationship between Waguali (Wipporwill) and his love Oconeechee which takes place in the period of Cherokee removal. As Grandpa teaches his grandson traditional Cherokee skills, he tells the boy the story of the lovers who were to be married but than were separated by the Trail of Tears, when Waguli walks with thousands of other Cherokees to Indian Territory in 1830s. Hiding out in the hollows of the smoky, Oconeechee remains behind, unaware that Waguli has been removed. While she searches for him, he finds alcohol, seemingly his only steady companion in the troubled period of re-establishment. The narration of Cherokees included all the details of their traditional way of dressing foods, life style and culture.

The whole novel is narrated by grandfather through his own perspective and memories. Conley is involved narrating the love story but is actually narrating the factual history of Cherokee which is excluded in grand narratives. The settings and actions correspond directly and specifically to historical events of Cherokee places. The agonies and suffering of characters cast the dominant White as wolves on the rampage and the native Indian as their helpless victims.

Conley starts novel relating the heart melting love story of Waguli and Oconeehe, a young Cherokee man and woman, separated by the Trail of Tears. He weaves the tale in such a way that the excruciation suffering and stoic endurance of Cherokee are highlighted on the one hand, and the savagery of the rampaging Euro-Americans is exposed on the other hand:

"Why did they want that,

Grandpa?" I said.

They thought that a

White was better than an Indian. They thought we were savages. I 'm not too sure what that word means, that savage but I guss it just means that we didn't live the some way that did. They said savages steal and kill people. But they stole form us and they killed our people. So I don't really know what they meant by that didn't want savage neighbors. But mostly, I think, that gust wanted all our land, I think that's why they wanted to kick us our. (10)

Conley depicts how the Natives are branded by stereotypes symbol as blood thirsty, savage's etc. Anglo-American regarded Indian as dangerous neighbors and savage. The best course of action would be to drive them off, to exterminate them, and seize their lands for use by virtuous, god fearing white farmers.

Conley through the attitude of grandfather resists that it is not the Indian who are the savage and the wolf like but the so-called civilized and pacific white Americans.

Conley launches the story-telling discourse of the elderly grandfather to his school- going grandson. The readers, who are subsumed in the listener child, acquiesce wholesale, like him, in the view-point posited by the elderly

storyteller who modulates their attitudes as he modulates the attitude of the spellbound child. "I hate the government, I said" (33). Such an interweaving of the oral tradition in the narrative fabric of *Mountain Windsong*, apart from persuading the reader mostly facetiously, also points to the enormous importance of story telling in the life of the Native American, in this particular instance of the Cherokees.

The story told by the storyteller is fictionally true. Conley, however, wants to keep it as much near the factual truth, as he can by inserting the historical data. The truth that *Mountain Windsong* seeks to unravel is the inhuman excesses committed upon the Cherokees by the so-called civilized Euro-Americans in their ever-burgeoning greed for more and more land.

The tragedy engulfing the microcosmic world of Waguli and Oconeehe is made poignant by Conley's strategic placing of carefully selected historical data. For example, just on the eve of Waguli's projected marriage is placed the James Mooney version removal of the Cherokees under the command of General Winfield Scott. It is this removal that leads to the separation of the two lovers. Conley's choice of the two James Mooney is particularly relevant because it most nakedly captures the inhuman excesses perpetrated on the Cherokees:

Families at dinner were startled by the sudden gleam of bayonets in the doorway and rose up to be driven with blows and oaths along the weary miles of Trail that led to the stockade. Men were seized in their wheels and children from their play. In many cases, on turning for one last looking as they crossed the ridge they saw their homes in flames, fired by the lawless, rabble that followed on the heels of the soldiers to loot and pillage . . . Systematic hunts

were made by the same men for Indian graves, to rob of them their silver pendants and other valuable deposited with the dead. A Georgian Volunteer, afterward a colonel in the confederate service, said, "I fought through the civil war and have seen men shot to pieces and slaughtered by thousands, but the Cherokee removal was the cruelest work I ever knew". (81)

Conley, after the insertion of such a heart-rending historical data, exposes the factual historical experiences of Cherokee which is excluded from grand narratives. Under Scott's order the troops were disposed at various points throughout the Cherokee country, where stockade forts were erected for gathering in and holding the Indian preparatory to removal. Men working in the field were arrested and driven to the stockade. Women were dragged from their homes by soldiers whose language they could not understand. Children were often separated from their parents and driven into the stockades with the sky for a blanket and the earth for a pillow. Families are destroyed in vicious ways. When Tsali is removed, his wife was poked "They made them shoot Tsali and other. They did that, I guess, so that that Cherokees would know that they was absolutely whipped. Couldn't do nothing, couldn't say nothing, and just do as they were told like dogs "(89). Starvation literally destroys families, causing babies and old people to die first but all to suffer horribly and because more and more self-survive family members turn on another in frustration, "Waguli" she said, "Waguli" the only answer was the mournful bark of the hidden dog. Then slowly the terrible truth came to her mind, the unthinkable, and she gave it trembling voice. "The soldieries came," she said (84).

The mournful bark of the hidden dog and arrival of the soldiers suggest how the human life wishing to be reduced, Waguli "longed for claws on his hands" (90) so he can escaped form the concentration camp. Waguli's existence is dog like existence which refers the devastating condition of whole Cherokees in the stockade.

All through the novel, the protagonist, however, remains at start as a Cherokee adherent and remains so till at the end though threatening after the addiction to whiskey. Even when his friend pheasant loses his wife and child, Waguli's loss is seen more in term of his usual patriotism to the Cherokee land than his individual interests, "Waguli has lost, he thought, everything, Oconeehee, his pride, his manhood, his country, his entire conception of the way the universe was constructed, and the manner in which it operated" (148). Waguli is a type, a synthesis of the general and the particular of all the humanly and socially essential determinants. This is in keeping with the practice of a conventional historical process by presenting a microcosm that generalizes and concentrates. *Mountain Windsong* defines itself as a conventional historical novel by the relative unimportance of its incorporation of historical record, which is primarily only a means of achieving historical faithfulness. It deploys the historical data to validate the fictional microcosm, as if to hide the joins between fiction and history in a formal:

Waguli had been taught as a child, those things he had always believed with ought to question how there were three worlds, on up. On top of the great sky vault, another down below the water and the one in the middle, the on upon which Waguli walked. On top was a world much like the one with, which Waguli was

familiar, but up there were all the original life forms, as well as all those ancestors who had gone before. And at the seventh height dwelt the great apportioned, the god of all gods, the one who was a world of chaos, ruled by strange and dangerous creatures, and the Cherokees performed their rituals and ceremonies in order to maintain a precarious balance between these two other worlds and a harmony in their lives. (149)

In the *Mountain Windsong*, the spatial fragmentation Waguli feels is symbolic of subjectivity and cultural fragmentation that's taking place within those state borders, which are lines that must be crossed at great cost to certain forms of subjectivity and cultural constructions. As the Cherokees walk the trail and cross state line-but also as the soldiers in the U.S army walk with them-all progressively lose their cultural identities and enter allegorically into Western modernity itself, in the form of the Enlightenment derived national identity of the developing United States. The concepts of three worlds are similar with the Hindu concept. The Cherokees performed rituals and ceremonies to balance, ironies the Christian ideas about humanity and holiness. "What had happened? Had the Cherokees brought this doom on themselves by introducing into their delicately balanced world things obtained from white men?" (149) gives the sense of cultural fragmentation in colorized culture.

Fragmentation at the level of language- the code switching between English and Cherokee- function in *Mountain Windsong* not as separation but as hybrid mixture. "Gun Rod" but his white name is Titus Hooker"(176). "Eduda" she said at last, "Father, has he come yet?" "Gago? Who?"(17). Here language itself is a post colonial mixed blood. The fragmentation at the level of language

itself, a pure act of resistance that reveals English to be and makes it more of a hybrid mixture of cultural traces. Conley stitches together not only narrative fragments of natives but also language and cultural fragmentation of Anglo-American.

Fragments appear every where then, in this novel. Spatially, the United States is pictured not as a unified nation but as chunks of territory; this fragmented land scope of post-Enlightenment modernity which all are absence of an omniscient, third-person narrator in the novel produces a fragmentation effect in the voices of narrative. This fragmentation, however, might be seen as a resistance to the conventions of realism that are allied to western Enlightenment social values. At a different narrative level, we see the fragmentation of the Cherokee community and the psychic fragmentation of the characters themselves. A key to the novel is the Oconeechee tradition that is given life in the actions and images, created by the heroine, Oconeechee. There is cultural fragmentation in identity, "well" they had a little baby, a girl and her name was Oconeechee, I don't know what that word means, because it's not a Cherokee word, but that used to be a small India tribe in these parts with a name that sounded like that same word" (10). The tribal and clan issues given the sense of lose.

Conley brings fragmentation in *Mountain Windsong* not to reflect the disintegration of culture but rather the maintenance of it. Fragmented form of novel, and post colonial identity attempt to reconstruct history through the oral tradition. Historian Arthur Schlesinger, Jr's Pulitzer prize-winning *The Age of Jackson* (1945) barely notices Native American and does not mention the removal of the Indian at all. The Seminole is ignored. No Native American is to

be found in the Index. A Short history of the United States disparage the Native American as being "too few and too backward" and too poorly armed to impede the west word advance of civilization. Cherokee Native regarded as they lived mainly by hunting and fishing.

In Native American text, Natural world is alternative world, space to fight. In the beginning of novel "The dog wood was in bloom . . . sour wood trees"(5), and ends with the epilogue bring the order and coherence in fragmented identity of Cherokees. The white things 'Canoe' the steamboat, train so on are objective correlative for cultural fragmentation and recovered history.

Conley projects Gun Rod and Wil Usdi, as successful white missionary. "Waguli kept his promise and buried Gun Rod beside his wife, and he quietly sang a Cherokee funeral song for the old man who had given so much for him and for Oconeeche" (214). Ironically white man's death ritual, singing Cherokee song to discover some sense of identity. The novel ends with the reconciliation, that gives the hope that Cherokee nation will overcome it's traumatic to recreate to recreate history out of story-telling as Wilson Viewed, history encompassed in oral tradition.

Storytelling as a Resistance

Conley starts novel with the scene of mountain, where Cherokee grandfather told stories about a cool, green valley in the Green Smoky Mountain of Western North Carolina where Cherokee people had been born with Anglo-American historical perspectives in a substantial way. He goes on later in the novel to test the West European sense of cause and effect relationships. Cherokee pattern of thought bring into question the classical tradition of truth and reason that the American have inherited from the Greek culture. At the

question the Western Enlightenment obsession with history. It is easier to connect events with a line of explanation reaching into the past than it is to make decisions in the present moving into the future. The Cherokee process of centering clearly indicates the limited and often nihilistic nature of history as a linear means of analysis and thought. Storytelling contains personal anecdotes, recommendation of love story historical documents, song bitter experiences of Cherokees, so on which insights into Cherokee history and culture.

The novel as the stories about Cherokee removal from U.S government in 1838. Andrew Jackson who allowed the state of Georgia to harass the Cherokee and eventually sent federal troops to remove. Such history is read in a context of oral speech and storytelling. It presents the oral history of the immigrants in fragments. As Spivak said, Conley makes space to fight against colonizer to reconstruct history:

"I see Cherokees turning whites" the old man said his face seemingly ablaze. "I see white man's weapons, white man's animals. I hear white man's take. To maintain our balance, we must remain Cherokee. If you keep these things you have from white man, the Cherokees will all be driven to the west, to the edge of the world to the darkening land. Do you want to stay here where you belong? Then listen to me.

"Throw away your steel knives and iron pots and guns. Burn the white man's clothes you wore. Throw away the glass beads you use for decoration and learn again how to speak your own language, kill cats and pigs and horse-breed Cherokees. That is the only way to be saved. (36)

It is the strong thought of old Cherokee man in the eve of removal, insight to resist against white. The same saying is repeated by Waguli at the last after removal when he was in traumatic condition of removal, which was full of defeat, disaster, despair and death that paradoxically can sustain a coherent vision of cultural history and can represent the fragmentation of heritage and history experienced by colonized cultures:

He stared at a lone, bright of town, and while he walked, he stared at a lone, bright star just to the right of and below the moon. And suddenly there appeared before him a beautiful young face. It was face much like his daughter" face, but it was not his daughter. It was a face form long ago. "I'm coming," he said I'm coming to you." He was just outside the town, and he kept walking into the words. He was guided only by the beautiful face," yet he came no near to the beautiful than when he had first seen it. But the features were clear brown skin the bright moist nearly black eyes.

(68)

Anglo-American had defined Native as 'savage' 'cruel' blood thirsty, cannibalistic butchers of innocent white women and children. So the removal acts done to be driven into submission or extinction. Conley, here shows the mystic power, that native Americans are not as violent, wandering hunters, and warrior but as religious salvation and advancement to the exalted level of Christian civilization:

[Horses] were numerous, many and extensive flocks of sheep, goats, and swine covered the hills and valley, the climate was delicious and healthy and winters were mild: the soil of the valleys

and plains was rich and was utilized in the production of corn tobacco, cotton wheat, oats, indigo and potatoes; considerable trade was carried on with the neighboring states, much cotton being exported . . . cotton and woolen clothes were manufactured by the women and home made blank etc. were very common. (41)

As Edward Said views in "Orientalism" about writing back, Conley exposes the Cherokee's progress and civilization to encounter with white. Even there is no white mission, Cherokee develops their required things. Native were always seen as secondary figures; imperfect replicas of the colonizer, wearers of borrowed cultural rags in the eyes of white. But Cherokees rise in prosperity and reflect the civilization of the Cherokee Indian in the ancestral rupturing colonial discourse, to represent native as self-represented:

[Deafness] to screams for mercy were never heard of in times of peace and in the dealing of a nation with it's own allies and wards . . . form their mind, are the sentiments of love and a good nature a wiped clean out? The soul of man and the justice, the mercy that is the heart's heart in all men, from Maine to Georgia, does abhor this business . . . It is the chirping of grasshoppers beside the immortal question whether justice shall be done by the race of civilized to the race of savage man. Whether all the attributes of reason of civility, of justice, and even of mercy shall be put off by the American people and so vast an outrage upon the Cherokee Nation and upon human nature shall be consummated. (77)

Conley talks about the historical document "Letter to Martin Van Buren, and president of the United States" (74) questioning on the rhetoric of American

democracy- life, liberty and persuit of happiness. In fact, the removal of the Cherokee during the late 1830 was so arduous that they subsequently named it *Nunna Dual Tsuny* (Trail where we cried). It is known in English as the "Trail of Tears". The Cherokee suffered form adverse weather, mistreatment by soldier, inadequate food, diseases, bereavement, and the loss of their homes. Cherokees houses were burnt down in flames, fired by the lawless rabble that followed on the heels of the soldiers to loot and pillage. But Cherokee's such scream and mercy were not heard. "Old town were not equipped to take on all these soldiers, some of them mounted, all armed with guns and bayonets"(81). So-'Wolf', 'hunter', 'savage', it is not the Indian but the so-called civilized white Americans.

Conley sketches Oconeechee, as woman who played vital role that woman have played in the Cherokee history. Oconeechee's presence in the novel, ruptre the patriarchal representation of women as passive, dull, and weak. The assumption exists that the western women are speaking for the others; displaying and replacing their voices with their own. But her role from the beginning to end remained as authoritative, destabiling gender relations, and reconstructing the ongoing gender roles. Her encounter with white solder and observation of burnt down settlement of Cherokee after removal reflect her hard attempt to reconstruct the Cherokees identity and culture:

It was loaded with new clothes, white men's clothes. Pheasant told Waguli that the soldiers wanted to give the new clothes to the Cherokees and at the same time to get the names of all the Cherokees written down in their book. The Cherokees refused the clothes, and would not give their names. The rest of the day passed much as had the previous one. (116)

Robert, J. Conley projects Anglo-American as colonizer, with the mission of civilizing native. They have a standard strategy to attacking village, which have producing soil for cotton production. The rejection of white clothes and giving names refers the fighting against the white authority to resist in behave of native culture and identity.

"Fight", they were shouting, "fight" and other passengers and crewmen, hungry for entertainment, were joining the circle. The combatants got themselves into the circle and squared off. The crowd shouted encouragement. With a sudden roar, the hunter ducked his head and ran for Gun Rod, who quickly stepped aside and hammered a heavy first down between the man's shoulder blades as he hurled past, sending him sprawling on the deck . . . It was a powerful blow. The hunter stood on wobbly legs, stunned to the side, caught up his opponent by the collar and the seat of his pants . . . a general roar went up form the crowd, and some rushed to give Gun Rod congratulatory slaps on the back. (195)

Conley has depicted very naked example of savagery of the whites, breaking the binaries between colonizer as civilized and native as savage. The removal act of 1838 done bitterly, regarding the native as savage and beast. Anglo-American blames the natives that many white missionaries have beasted in the native land, for instance, 'Titus Hooker', the white man who would have been content to be known as Gun Rod. But here Conley ironically contrasts the nature of white who were actually savage, cruel, bloodthirsty, and cannibalistic butchers of native.

Conley has applied "Coyote Aesthetic" which is the tribal-centered criticism. Coyote aesthetic crosses the boundaries of hierarchies. Mixture identity and voice of marginalized are foregrounded. The major character, Oconeechee has mixture identity. She is not Cherokee but observing the details of removal "she has not led a normal life among the Cherokee. A child ordinarily lived among the natives of it's mother, and Oconeechee's mother had not been a Cherokee. Her clan was the wolf clan of her mother's people but she did not know her mother's people. She did not speak their language she was alone" (80). Dilemma, confusion, loneliness, and ambivalence appear in the life of Oconeechee due to the colonial ethos. Feeling of loneliness and confusion itself is a manifestation of cultural identity and new space to rupture the colonial stereotypes.

Conley draws the figures of 'trickster' which appears in traditional Cherokee myth as well. Trickster remains as dual identity in the novel. The major characters Waguli, Oconeechee, Gun Rod remain dual in terms of identity and culture. Waguli appears as old fashioned traditional Cherokee boy while visits Soco Gap. "He wore buckskin leggings with a breechclout and moccasins and nothing else but a single eagle feather tied in his scalp lock" (13). It recalls the native ancient culture. Oconeechee is not Cherokee, but remains as a major character and Gun Rod is an Anglo-American but prefers Cherokee's name, it signifies the cultural split in colonial ethos. Duality itself the link between traditional and post modern native worlds. Such hybridity and duality resist the colonial time, to redefine and recreate natives past history through the stories. The stories signify, first that these stories are always existed in the oral tradition of native people but are only now able to be written by native writers for

numerous reason including the political fact that these colonized peoples' stories are just now being published, these stories tale are belated history in the sense that it is written out of the text books and is only entering American history in its own voice. So Conley attempts to retell history that disrupts history and reinscribe a series of native time into the Anglo American metanarrative of history itself:

Waguli had been scratched, and her had bled, but he knew that the scratching and the bleeding would help to purify his body. Then come the time to drink the special drink. The men all drank, and then one at a time when they felt the urge, they went into the woods to vomit ... all the impurities gathered over the past year, all the pollution in the bodies of the people, would be gone everything and everybody would be clean and pure, and the balance and harmony of the world would be restored-Waguli drank, and he felt the uprising deep within. (118)

In one particular poignant moment of removal, Waguli vividly brings very panic scenes and events of suffering. Cherokees were moved into the Darkening Land, but there could be heard shouts, screams, crying etc. The whole removal journey was full of shrill, sickness, and death. The soldiers loaded Cherokees onto the boats like so many cattle. Waguli becomes conscious about these all events which make him aware to reclaim his self and identity. He tries to vomit means his desire to resist the white domination and, racial and cultural oppression. Waguli is frustrated with the animalistic behaviours of white and his own masked identity. The activities of civilized whites make the Cherokees'

world imbalance and disorder so vomiting itself an act of resistance to regain harmony in Cherokee life with their own identity.

Conley, confirming the love story as the native legend of the novel allots much space to narrate Cherokees' history yet he is equally conscious to present the details of the native culture. The entire novel is narrated simultaneously to the two layers of audiences. In one level, he is unfolding the romantic love story of young girl, Oconeeche and traditional young boy, Waguli, and in another level narrating very pathetic removal history of Cherokees. Rejecting the history as a chain of events in a linear sequence, the plot of the novel jumps up from one event to another. After narrating heart-melting love story, the plot of the novel shifts to another event that is the Cherokees' removal in 1830s. At this point, readers are plunged in the actual removal history of Cherokees rather than separated lovers because tragedy between Waguli and Oconeechee is also an event due to removal act.

In the last section of the novel, Oconeechee returns back to her own home state Soco Gap. "Oconeechee made her way back safely to the Mountain, heaven of the Cherokees ... someones asked her where he had got her horse. 'It was a gift from some-one', she said. There was no-one out there but with people who would have given her a horse" (199). She takes the help of white man who promises to search her lover and lend her horse to return back. The horse is an image of colonial consumption of native culture. It is the symbol of civilization on where Cherokees are thrown. "She gathered wild honey-suckle, prepared the vines, and made baskets. She made post from clay. Using river cane, she made woven mats, floor mats, and sleeping mats ... she traded to hunters for skins. She needed to make clothes for herself and for Waguli. Hiding out in the

mountains, the people could obtain no cloth, no manufactured materials with which to weave cloth, so they once again relied on skins" (200). It is the Cherokees' shelter with nature that shows the alternative space for regaining cultural identity. Cherokees are captives, so Oconeechee's returning to a culture that seemed unfamiliar and difficult. The images, Conley uses in novel, are directly related to Cherokees tradition and culture. Oconeechee's attempt for survival after her returning is the pan-Indian resistance that will characterize twentieth century Native American political movement. White man's horse and hunter skin for clothes are important motif to express that how native can combine traditional with contemporary culture in order to create meaning in their lives.

The novel starts with a 'song', the 'wind song' is a love song of Oconeechee and Waguli which reminds very tragic and inhuman historical sufferings of Cherokees. Grandfather tells the story of these two lovers creating very romantic situation. Narrator, while narrating the events, frequently brings the food items like-corn, soup, version, bean bread so on which are preferred by grandfather. Waguli after removal recalls and plants the same items of food plants what Grandpa likes all through in the novel. "He planted a small crop: Corn, beans, squash, pumpkins, potatoes, sweet potatoes, and tomatoes. He gathered the wild food plants that he knew and could find in his new environment. Walnut, chestnuts, hickory nuts, possum grapes, mushrooms" (165). It refers the self-representation and self-civilizing process of Native to encounter the western notion of civilizing mission:

She stepped out of the mountain laurel,
Ran to stand by his side.

"Oh, my whip poor will, "she whispered,
 "I knew you had not died"
 Now they say that they were married,
 And they lived up there for years,
 Though most folks have forgotten
 Their long bitter trail of tears.
 Cherokees say that when the wind blows
 Softly through those misty hills,
 That's the love song of Oconeechee
 And he noble whippoorwill.
 Whippoorwill, Whippoorwill,
 Don't you know how she's searched all these hills?
 She's searched every glen and glade not knowing why you went
 away.
 Can't you feel she loves you still whippoorwill.
 And don't you know she always will whippoorwill?. (117)

The epilogue, Conley brings at the end of the novel and at the beginning with listening love song of Oconeechee and Waguli, brings the oral tradition full circle. There has not shown any solution of removal Cherokees so novel end in fragmentation. But reconciliation of two lovers signifies that Conley has attempted to reconstruct natives' lost history and culture out of fragmentation. Cherokees have forgotten most of folks, and language due to bitter trial of tears but oral storytelling tradition is the discourse of native to encounter with grand narrative for constructing their identity and culture.

The title of the novel *Mountain Windsong* itself signifies the native traditional Cherokees' song. It is the song which brings the legend of love story with pathetic and inhuman removal of Cherokees. The echoes in wind signifies that the song is immortal and it is handed from one generation to another. "Oh, well", he said "I don't know for sure. That's the end of the story. They just lived here after that, I guess, and they had children, their children got all grown up and had their own children. So they become Grandma and Grandpa. By and by, they died. That was all a long time ago" (218).

Conley presents two character Waguli and Oconeechee as indomitable which signifies their resistance to regain their cultural losses. Cherokees identity in the official history is under the shadow, so Conley recollects their past with their present realities to use their removal position, recreate history. He substitutes a grand narrative with multiple narrative voice to give a voice to the typically unheard voice in history. However, this manipulation is also becomes structurally significant because it allows Conley himself to enter into the novel and reminds us that it is the omniscient author who controls over the patterns and path which the character follow. So in addition to the structural function, this narrative technique of Conley becomes a thematic function in knitting unity out of fragmentation.

Conley has used simple diction with metaphor and mythic forms of the narrative voices in the novel. Though attributed to one character or another predominant voice is, finally a collective voice. Due to the absence of third person omniscient narrator, there is no hierarchy in novel. As a result, an interior monologue created in the text that is both individual and collective. We hear the thought of individual character people as the community experiences the

genocidal march and the attack on their tribal culture and history. Dialogic language and open ending show the multiplicity features of the text, to encounter with grand narrative.

The ideology of *Mountain Windsong* is not located in an unproblematized and unified alternative text of Cherokee national or racial identity beneath or behind the fragmented phenomenal text. Rather, the ideology of the text lies some where between the phenomenal and the alternative texts. The text voices a history that is alternative to history constructed by colonial power. The novel depends upon an alternative text that was not been allowed to be spoken, and also because the Cherokee identity it references is not and never was in written history of U.S. So storytelling is a postcolonial strategy that resists the colonial representation to Natives. Conley attempts to recreate culture from the fragments that Cherokees have left. The using of fragments, love story, and songs deconstruct colonial historical models by equating speech, silence, and witting as equally legitimate and living components of changing cultural identity.

IV. Recreation of Lost History through Narration

The novel *Mountain Windsong* narrates the forgotten history of those native Cherokees, through the narrative technique. The whole novel is narrated by the Grandfather to the Grandson, delivering a very accessible and moving account of the Trail of Tears. Grandfather recalls the past through the memory. Cherokees removal is told, blending the details of love story between Waguli and Oconeechee. Conley applies oral tradition storytelling, which is native American culture. Through a variety of formats, Conley attempts to reproduce the effect of oral storytelling in a written English form. He is also concerned with the transformative power of storytelling from one generation to another generation and the role of storytelling in maintaining cultural traditions foregrounding unheard voices of U.S. The narration itself is renovating the native culture. The narrative technique, on the one level, brings the legends, song, historical documents, and anecdotes to totalize native identity out of fragmentation, on the another level, resists the colonial representation and stereotype symbols.

Mountain Windsong focuses on two individual caught up in the monumental events of removal, shortly after their betrothal: Waguli as forced on the long, hard government imposed migration, while Oconeechee manages to remain behind with a small band hiding in the mountains. Oconeechee holds onto her love for him, while her people strain to hold onto their land and their way of life. After four long years, the lovers are reunited. The Grandfather narrates the legend love song recollecting the past events.

The novel lively depicts the details of removal scenes and sufferings. The tragic events of the Cherokees' removal from their traditional land in North

Carolina to Indian Territory between 1835 and 1838 brings plight of sufferings, pains, and great cultural loss in the Cherokee's life. There seems fragmentation in the level of language, cultural identity, and the rhetoric of American Democracy too. Waguli as a major character, appears in old traditional dress up at the beginning but later obliged to adopt the white man's shirt losing his prestige, pride, homeland, and love. Oconeechee attempts to maintain order establishing family life but she is herself confused about her identity. Gun Rod, a white missionary, but prefers Cherokee name rather than white name 'Titus Hooker'. Cherokees have own language but characters know only few code words of Cherokee language. It signifies the unfamiliarity with their own language due to oppression of Anglo-American. United States launches the rhetoric of democracy-life, liberty and pursuit of happiness-through out the world but Cherokee's removal ionizes it. The fragmented history is presented in both factual as well as imagination. These bundles of disintegration, Conley brings together to recreate authentic identity of natives.

So, Conley uses the technique of narration, as a form of memory and imagination to foreground the underline truth about history. Canonical history is objective, history of elite, under mind marginalizes that's why Conley exposes the hidden truth through the oral tradition of natives. The written text as the collection of legends, oral stories, love song, historical documents etc detailizes the journey of Trail of Tears, which was the most horrible and painful history of Cherokee's people. The formation of text including oral tradition of myth and mythos brings into existence the lost or unheard of native history as a part counter to the grand narratives of Anglo-Americans.

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