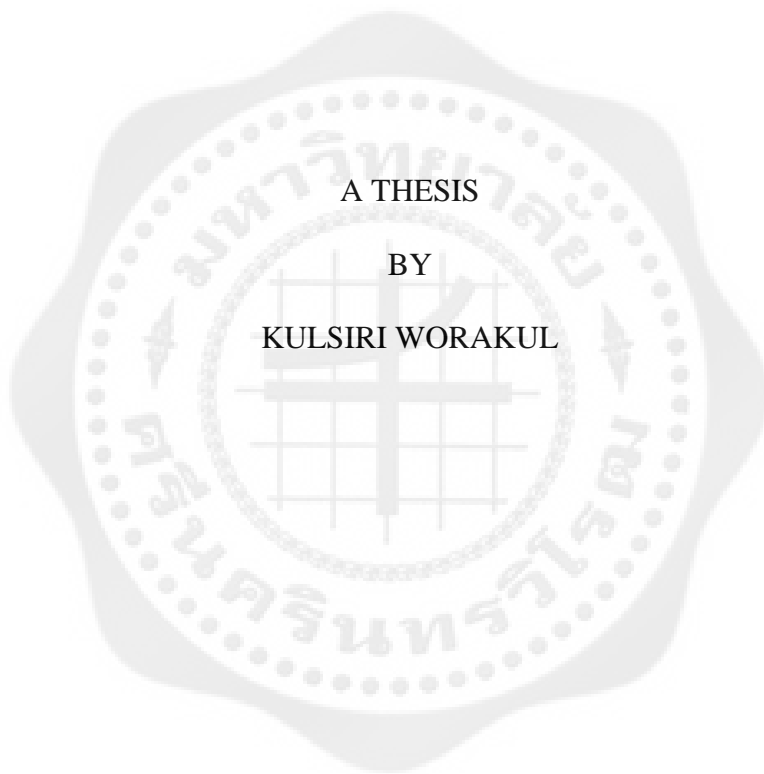


RESISTANCE IN ZITKALA-SA'S *AMERICAN INDIAN STORIES* AND
HAUNANI-KAY TRASK'S *LIGHT IN THE CREVICE NEVER SEEN*

A THESIS

BY

KULSIRI WORAKUL



Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in English
at Srinakharinwirot University

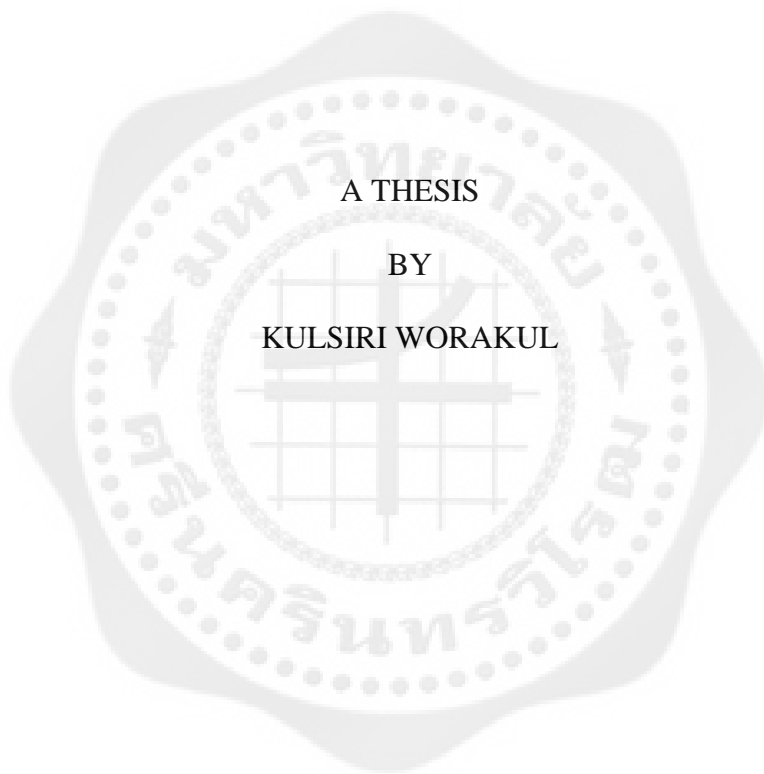
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Loss of identity is one of the major problems of all time. People who believe that domination destroy their true colors find resistance against the dominants as the ultimate option to maintain their identity. Literature is one of the ways that best present voices and actions of people. This study aimed to study resistance against the domination and resistance strategies in Zitkala-Sa's *American Indian Stories* and Haunani-Kay Trask's *Light in the Crevice Never Seen*. These two literary texts were analyzed within a theoretical framework of Infrapolitics or Everyday Resistance by James C. Scott.

The results showed that although Zitkala-Sa and Trask are from different ethnics, they both employed disguised or non-violence resistance strategies. In *American Indian Stories*, Zitkala-Sa used education, storytelling, and trickster as her tools to resist domination. Through education, Zitkala-Sa studied English language that became her weapon for resistance. Storytelling was employed to tell stories of Native Indian ancestors, pass down traditions, and preserve history. Zitkala-Sa talks about Iktomi with an intention to tell readers that there is always a chance to make a difference in society.

Similarly, Haunani-Kay Trask utilized disguised resistance strategies in *Light in the Crevice Never Seen*. Trask used a combination of English and Hawaiian languages, myth, and imagery in her poetry collection. Trask inserted Hawaiian words into her poems to restore the native Hawaiian language, history, and give power to the Native Hawaiians. Myth was employed to stress the importance of nature, cultures, and religious beliefs. Furthermore, imagery was a powerful tool to send her hidden message; the images of deformity that present negative effects of colonization. In addition, imagery helped to raise readers' awareness in protection of nature.

After examining *American Indian Stories* and *Light in the Crevice Never Seen*, the researcher found that these two literary texts shared some similarities. Both writers had the same purpose in their writing--to resist domination and to present the effects of colonization. Both authors employed disguised resistance strategies in their works. However, there were some differences. Zitkala-Sa and Trask wrote their work in different genres. *American Indian Stories* was an autobiography whereas *Light in the Crevice Never Seen* was poetry. Lastly, the tone of *Light in the Crevice Never Seen* was more furious than that of *American Indian Stories*. In addition, this study showed that wherever there is power, there will always be resistance.

กุลศิริ วรกุล. (2560). การต่อต้านในวรรณกรรมของ Zitkala-Sa เรื่อง *American Indian Stories* และของ Haunani-Kay Trask เรื่อง *Light in the Crevice Never Seen* ปริญญาทิพนธ์ ศศ.ม. (ภาษาอังกฤษ). กรุงเทพฯ: บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ. คณะกรรมการควบคุม: ผู้ช่วยศาสตราจารย์ ดร.สุภาภรณ์ ยี่มิวัลย์

การสูญเสียอัตลักษณ์เป็นปัญหาหนึ่งที่พบในทุกยุคสมัย ผู้ที่เชื่อว่าการใช้อำนาจเหนือกว่าทำลายตัวตนที่แท้จริงของตนได้หาวิธีต่อต้านผู้ที่ใช้อำนาจเพื่อรักษาอัตลักษณ์ของตน วรรณกรรมเป็นวิธีหนึ่งที่เปล่งเสียงและการกระทำของผู้คนได้ดีที่สุด งานวิจัยชิ้นนี้ศึกษาการต่อต้านและยุทธวิธีในการต่อต้านผ่านงานเขียนของ Zitkala-Sa เรื่อง *American Indian Stories* และงานเขียนของ Haunani-Kay Trask เรื่อง *Light in the Crevice Never Seen* วรรณกรรมทั้งสองเรื่องวิเคราะห์ตามทฤษฎี Infrapolitics หรือ Everyday Resistance ของ James C. Scott

ผู้วิจัยพบว่าถึงแม้ Zitkala-Sa และ Haunani-Kay Trask จะไม่ได้เป็นชนชาติเดียวกัน ผู้เขียนทั้งคู่ต่างใช้ยุทธวิธีต่อต้านแบบไม่เปิดเผย Zitkala-Sa ได้ใช้การศึกษา การเล่าเรื่อง และตัวละครลงเป็นเครื่องมือในการต่อต้าน ในขณะที่เรียนผู้เขียนได้ศึกษาภาษาอังกฤษซึ่งกลายเป็นเครื่องมือในการต่อต้าน เพิ่มการเล่าเรื่องเข้าไปในเรื่องเพื่อเล่าถึงบรรพบุรุษอเมริกันพื้นเมือง ถ่ายทอดประเพณี และคงไว้ซึ่งประวัติศาสตร์ ตัวละครลงเป็นสัญลักษณ์ของความวุ่นวายและการเปลี่ยนแปลงที่เป็นไปได้ในสังคม

การใช้ยุทธวิธีต่อต้านแบบไม่เปิดเผยโดย Haunani-Kay ในเรื่อง *Light in the Crevice Never Seen* เช่นกัน ผู้เขียนได้ใช้ภาษาอังกฤษควบคู่กับภาษาฮาวายพื้นเมือง นิทานปรัมปรา และการใช้มโนภาพในร้อยกรองเล่มนี้ การใช้ภาษาอังกฤษและภาษาฮาวายพื้นเมืองร่วมกันเป็นเครื่องมือในการฟื้นฟูภาษาพื้นเมือง ประวัติศาสตร์ และคืนอำนาจให้กับคนพื้นเมือง ผู้เขียนยังใช้นิทานปรัมปราในการเน้นความสำคัญของธรรมชาติ วัฒนธรรม และความเชื่อทางศาสนา ผู้เขียนยังได้ใช้มโนภาพมาขยายภาพฮาวายที่ไม่สวยงาม ข้อความเกี่ยวกับฮาวายและการถูกรุกรานที่ซ่อนอยู่ในงานเขียน มโนภาพยังช่วยสร้างจิตสำนึกในการปกป้องธรรมชาติอีกด้วย

ผู้วิจัยได้พบว่างานทั้งสองมีความคล้ายคลึงกัน ผู้เขียนทั้งสองคนเขียนวรรณกรรมเพื่อจะต่อต้านการใช้อำนาจเหนือกว่า และนำเสนอผลกระทบจากการถูกรุกราน ผู้ประพันธ์ทั้งสองยังใช้ยุทธวิธีต่อต้านแบบไม่เปิดเผยในงานทั้งสองเล่ม อย่างไรก็ตามวรรณกรรมทั้งสองเล่มมีจุดที่ต่างกัน วรรณกรรมเรื่อง *American Indian Stories* จัดว่าเป็นงานเขียนแบบอัตชีวประวัติ ในขณะที่ *Light in the Crevice Never Seen* เป็นบทประพันธ์ร้อยกรอง ที่ทำให้ผู้อ่านได้มโนภาพและอารมณ์ที่เร้าใจรวดเร็วกว่าเรื่อง *American Indian Stories* ผลงานวิจัยนี้ยังแสดงให้เห็นชัดเจนว่าการต่อต้านเกิดขึ้นเสมอในทุกแห่งที่มีอำนาจครอบงำ

The thesis titled
“Resistance in Zitkala-Sa’s *American Indian Stories* and Haunani-Kay Trask’s
Light in the Crevice Never Seen”
by
Kulsiri Worakul

has been approved by the Graduate School as partial fulfillment of the requirements
for the Master of Arts degree in English of Srinakharinwirot University.

..... Dean of Graduate School
(Assoc. Prof. Dr. Somchai Santiwatanakul)

August, 2017

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I have always believed that education is a never-ending journey. It is a life-long trip where a person gets to meet important and special people along the way. Today, I realize that my belief turns out to be true.

My thesis is the longest journey I have ever taken. Along the way, I have met wonderful people who have supported me all the way.

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Kulsiri Worakul

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CHAPTER ONE

INTRODUCTION

Background

The loss of identity has been a main ongoing issue throughout several centuries. It is considered a vital problem because identity defines people's sense of who they are and where they belong. A person's original identity is assumed at birth, but it can be altered when that person becomes a member of a new society. Each society has a traditional culture and traditional ways of living, which are valuable as its national and cultural heritage. In the past several hundred years, there have been many issues regarding cultural domination. Because of this domination, societies and cultures have been transformed in many different ways. Identities that coexist with different cultures are on the verge of losing their original characteristics. The people in a society are responsible for preserving and maintaining their original cultural identity.

In the past, the loss of identity was mainly caused by cultural domination, which was the effect of war and politics. In the past, people were forced to assimilate, or they willingly submitted to their dominators. Cultural domination not only erased their identities but also caused them to abandon their own culture to suit the preferences of the dominators. However, nowadays, many ethnicities and nationalities live freely in the same society. By communicating with others, people see different perspectives and influences, in which they are immersed and to which they adapt. The influences that promote cultural domination extend to education, politics, and warfare, as well as the miscellaneous influences of sports, entertainment, fashion, and so on. There are many historical examples of the influences of cultural domination. The first example is the change in traditional Thai clothing, which was ordered by King Rama the Fifth. His

Majesty journeyed to the West and returned to Thailand with the Western-style dress code. The Thai people used to wear their traditional costumes: the men were shirtless and wore a sarong and the women wore a shawl on top of a long-sleeved shirt and a loincloth. Although the dress code did not change completely, it became more Western than Thai. Some people found it hard to wear and accept the modernized Western clothing. A recent example is the domination of the Korean Wave. According to Lee Sue Lee in “The Korean Wave: The Seoul of Asia,” the Korean Wave refers to media and entertainment that have been great influences on other countries in the past twelve years (85-93). Seiko Yatsumoto states that the influences of dramas and music created a similar phenomenon in many countries, such as China, Japan, Taiwan, Thailand, and some countries in the West. People started to dress, talk, act, and live like the Koreans they saw in these dramas (101-112). Similarly Yatsumoto, Pavinee Potipan, and Nantaphorn Worrawutkeerakul found that the Korean Wave was a strong example of the influence of foreign culture in other countries (Potipan and Worrawutkeerakul). At present, some see this transformation as domination because people have become obsessed with the Korean Wave and they have abandoned their own cultural traditions. Historically, European colonization of the indigenous peoples in North and South America; Australia; and the Asia Pacific; has changed and even transformed the societies.

When oppressed or dominated people are unable to accept cultural changes and adapt to ways of living in which they do not believe, resistance is their ultimate option. They engage in negotiations, demonstrations, protests, or even fight against the dominators. Their histories are eliminated, retold, or even falsified by those who have the power of the press. Indeed, history is written by the dominators. As a result, the dominated people have to find ways to let their voices be heard. Literature is one weapon that can be used to fight against cultural domination.

Many writers use writing to fight against the injustice imposed by the dominators and to present their true stories to the world. Autobiographies, poetry, fiction, and essays are the means used to present the struggles of dominated people and their resistance to their dominators. Each writer uses many strategies to fight against domination. Some works are timeless because they are powerful examples of resistance and survival. Zitkala-Sa's *American Indian Stories* (1921) and Haunani-Kay Trask's *Light in the Crevice Never Seen* (1994) are examples of such writings.

Zitkala-Sa, or Gertrude Simmons Bonnin, was a Sioux writer and an activist who was born on the Yankton Indian Reservation in South Dakota. She wrote many literary works, such as *Old Indian Legends* (1901), *Oklahoma's Poor Rich Indians: An Orgy of Graft and Exploitation of the Five Civilized Tribes—Legalized Robbery* (1923), and many articles that were published in the *American Indian Magazine* from 1918 to 1919. Her works concern her experiences as a Native Indian living in the American mainstream society. *American Indian Stories* is her most notable work because of its storyline and her presentation of indigenous traditions, struggles, and resistance. According to Sarah Katherine Foust Vinston in "Storied Memories: Memory as Resistance in Contemporary Women's Literature," autobiographies and memoirs provide the most significant information about life (2). Many critics have praised *American Indian Stories* as a masterpiece about the life of Native Indians and colonization. In "Writing (and speaking) in Tongue: Zitkala-Sa's *American Indian Stories*," Julianne Newmark observes that *American Indian Stories* reflects the Native Indians' lives and the stereotypes created by the mainstream society (335). She also asserts that *American Indian Stories* presents the problems of the American Indians that are caused by the Americans (336-337). In *Refiguring Rhetorical Education : Women Teaching African American, Native American,*

and Chicano/a Students, 1865-1911, Jessica Enoch states that Zitkala-Sa's work reflects aspects of female education and equality in the society at that time. Women's education and status began to equal those of men after many struggles (188-190). According to Roseanne Hoefel, *American Indian Stories* includes symbols, allegations, and languages that represent the dilemma of assimilation into the White society and the reactions against such domination. In "Masterpieces of American Indian Literature," Willis G. Regier supported the similar perspectives of other critics that *American Indian Stories* tells about the wounded lives and identities of the Native Indians and the ways in which they developed and the ways in which they denied the cultural influence of the Whites in America at that time. Many critics view Zitkala-Sa's *American Indian Stories* as a great work of Native Indian literature.

Published in 1994, *Light in the Crevice Never Seen* is Haunani-Kay Trask's first collection of poetry. The poems in this collection include Hawaiian history, legends, culture, and colonization. According to Laura Lyons and Cynthia Franklin in "Remixing Hybridity: Globalization, Native Resistance, and Cultural Production in Hawaii," *Light in the Crevice Never Seen* evokes the profound beauty of Hawaii and the anger of the Native Hawaiians (49). Tino Ramirez observes that Trask's poetry fleshes out her political ideas along with history, myth, and memories of the loved ones in her own life (6). Mahelanie Dudoit also observes that *Light in the Crevice Never Seen* is a fiery poetry collection that represents Native Hawaiian nationalism (10). In addition to these critics, Mike Dillon states that Trask's poems are sometimes knife blades of anger about colonization, yet sometimes her words are like soft prayers that describe the divine images of Hawaii (Dillon par. 20). Thus, Trask's *Light in the Crevice Never Seen* has been praised as a remarkable work.

These two literary texts were chosen as the subject of this thesis for many reasons. They are both famous works. *American Indian Stories* is a notable work because the story is a partial autobiography of the author. Through these stories, Zitkala-Sa criticized the values of the mainstream culture and the hypocrisy of human and moral laws, which she had experienced personally (Bezjak 6-7). Most importantly, *American Indian Stories* and *Light in the Crevice Never Seen* tells about the struggle against cultural domination and the resistance of people in each ethnic group to this domination. Although both works were written at different times and in different genres, they both demonstrate that domination can occur at any time and in any place. They were chosen to show that whenever and wherever there is an attempt to dominate, there is resistance to it.

Purpose of the Study

The purpose of this thesis was to study the strategies used to resist cultural domination represented in *American Indian Stories* and *Light in the Crevice Never Seen*. Moreover, the researcher compared and contrasted the resistance strategies that both texts present. The researcher hoped that this study will contribute real background information to those who are interested in the history of Native Indians and Native Hawaiians and how they adjusted their lives to the changes. This study will be beneficial to those who seek knowledge in history, for history can provide understanding about our lives, and it is the key that pushes us forward into the future.

In particular, the research sought to accomplish the following purposes:

1. To study the ways in which Zitkala-Sa resisted domination in *American Indian Stories*
2. To study the ways in which Haunani-Kay Trask resisted domination in *Light in the Crevice Never Seen*

3. To compare and contrast the ways in which domination is resisted in *American Indian Stories* and *Light in the Crevice Never Seen*

Scope of the Study

This study focused on the resistance strategies employed by Zitkala-Sa's *American Indians Stories* and Haunani-Kay Trask's *Light in the Crevice Never Seen*. These resistance strategies were analyzed by using James C. Scott's Infrapolitics resistance framework.

Structure of the Study

This thesis is divided into five chapters. Chapter 1, the Introduction, presents the background, purpose, scope, procedures, significance, and definitions of the terms used in the study. Chapter 2, the Literature Review, presents and discusses theories and concepts of resistance as they are applied in various disciplines. In Chapters 3 and 4, the literary works are analyzed in terms of its place in the resistance literature. The discussion begins with *American Indians Stories* and *Light in the Crevice Never Seen*. Chapter 5, the Conclusion and Discussion, presents the findings and discusses their relevance for this study.

Procedures

This research was conducted in the following steps:

1. The researcher gathered information about the following:
 - 1.1 Resistance and resistance strategies
 - 1.2 Resistance literature
 - 1.3 Zitkala-Sa and Haunani-Kay Trask's biographies and discographies
 - 1.4 *American Indians Stories*, *Light in the Crevice Never Seen*, and related research
2. *American Indian Stories* and *Light in the Crevice Never Seen* were analyzed in terms of the resistance represented by characters, incidents, and literary techniques.
3. The researcher concluded and discussed the findings.
4. The researcher proposed recommendations for future research and further reading about this subject.

Significance of the Study

The significance of the study is as follows:

1. It will assist readers to understand the two works, *American Indians Stories* and *Light in the Crevice Never Seen*.
2. It will nourish and enhance readers to understand cultural identity and resistance.
3. It will benefit readers who are interested in history, literature, social justice, and indigenous culture.

Definition of Term

Resistance is an oppositional act against one or more subjects that exists in the context of time and space. It includes non-disguised or public resistance and disguised or infrapolitics resistance.

1. Non-disguised or public resistance strategies are overt acts against the domination. This includes demonstration, protest, rivalry, strike, warfare, invasion, revolts, speech, revolution, and assimilation by force. The use of violence and physical force can be seen in non-disguised resistance.
2. Disguised or infrapolitics strategies are actions that happen regularly in daily lives. The acts are caused by anyone who resist against the superior. This includes the use of language, photography, non-violent gathering, evasion, hidden transcripts, carnival symbolism, storytelling, assimilation, and negotiation. There is no use of violence in disguised resistance.

CHAPTER 2

REVIEW OF RESISTANCE STRATEGIES

In the attempt to study resistance strategy in literary works, it is important to trace back to the origin of the terms and theories. The first part of this chapter focuses on a brief history of the Native Indians and the Native Hawaiians, resistance literature and resistance strategies proposed by notable theorists. Scott's concept of Everyday Resistance is discussed in the second part. Related research on resistance and the selected two literary texts are presented in the third part of the chapter.

A Brief History of the Native Indians

Prior to European contact, the Native American people, also called American Indians, had been living on the continent of North America. There were more than two thousands tribes, languages and cultures of the early Native Indians. They relied on natural resources and lived in accordance with nature (Sanderfur 2 - 4).

The Native Indians first came into contact with the Europeans when Christopher Columbus discovered America in 1492. Along with Columbus, his followers, merchants, new settlers, and missionaries came to the lands and planned to settle in the lands. The Europeans brought diseases such as plague and small poxes that caused death for many Native Indians. The Europeans attempted to grow crops in the farm and create jobs for growing European population. They fought with the Native Indians many times to claim the land and created the farm (Scholastic par. 5-7). In 1830, Indian Removal Act was granted and the Native Indians had to move to the reservations (Dee 40-42).

The Native Indians' reservation was under the Bureau of Indian Affairs (Ono 28). They still lived together as a family and continued their lives in the best way they could. The leaders and elders were still the ones who led the tribes and women were in charge of raising children. Although they still lived as a family, life was not easy. Some Native Indians on the reservation encountered health problems, poverty, life expectancy, poor nutrition, and shortage of natural resources (Johansson and Pritzker 150-157). The government then started sending the missionaries to teach Christianity to the Native Indians. The missionaries also recruited young children to American boarding schools. When the children returned to the reservations, many of them struggled to fit in the tribal society.

A Brief History of the Native Hawaiian

Hawaii was the island of the Native Hawaiians who lived and ruled their own lands. In the past, there were two settlements in Hawaii. The first settlement in Hawaii was from the Polynesians. There were two waves of Polynesians settlers; 500 AD. by the Maraquesas and 1110 AD. by migrants (Alexander 18-20). The Native Hawaiians lived together as *'ohana* or family. The Native Hawaiian society was run by leaders of the "Kapu system." The Native Hawaiians were distinguished into four levels within the Kapu system; the *Ali'i* or the leaders of the tribes and families, the *Kahuna* or the priests that perform ritual ceremonies, the *Makaainana* or the commoners, and the *Kauwa* or the outcasts.

King Kamehameha I united the islands as the Kingdom of Hawaii in the 18th century. After King Kamehameha I ascended the throne, he started the Hawaiian Monarchy that ruled the nation. During his reign, a British voyager, James Cook, made the first European contact with the Native Hawaiian in 1778 and brought the mainlanders

with him. The House of Kamehameha lasted until the Death of King Kamehameha V in 1872. Later on, King Kalakaua took the throne and started his reign. The House of King Kalakaua encountered many rebellions, protests, and the fights for the Native Hawaiian's freedom from the mainlanders. King Kalakaua supported the Bayonet Constitution which benefited foreign plantation owners in Hawaii. Because of supporting the constitution, King Kalakaua was overthrown, and his sister, Princess Lili'uokalani, replaced him in 1888 (Liliuokalani 172-175).

During Queen Lili'uokalani's reign, the *haole* or the White developed the land and gain possessions of the Native Hawaiians, including crops and sugar plantation. Queen Lili'uokalani tried to rewrite the Constitution in order to retrieve the Native Hawaiian's rights and benefits. Though many Native Hawaiians and mainlanders supported her, she was overthrown in 1893 and the overthrown marked the end of the Hawaiian monarchy (Young 192-194). Sanford Dole became the President of the Republic of Hawaii in 1894, and Hawaii became a U.S. territory in 1900.

Resistance Literature

To understand resistance and resistance literature, the term 'resistance' must be defined. Generally, resistance is recognized as an oppositional act against one or more subjects. It exists in the context of time and space. Resistance has long been existed in history of many societies. The famous French philosopher, Michel Foucault, stated that "where there is power, there is resistance" (qtd. in Johansson and Vinthagen 5). The idea also resembles to that of Lila Abu-Lughod who believed that "where there is resistance, there is power" (qtd. in Johansson and Vinthagen 5). It can be concluded that power and resistance cannot be separated. Resistance coexists and works in intersection with power.

Many theorists and philosophers study about resistance and its concept. However, there is no such thing as a single definite resistance theory but growing concepts based on prior frameworks. Antonio Gramsci and Michel Foucault are famous theorists who proposed fundamental theories of resistance of the 19th- 20th century. James C. Scott is inspired by Gramsci and Foucault's theories and purposes his own resistance theory of Infrapolitics or Everyday Resistance—the framework of this study.

Antonio Gramsci, the Italian Marxist, studied about cultural resistance and purposed a theory called Hegemony. Hegemony is a concept that a ruling class or the bourgeois has the abilities to control and manipulate the thoughts of people in the society. It means that the consensus of people are made or decided after being led by the superiors. Hegemony seeks to keep a balance between what Gramsci called “state and civil society,” or the government and non-government positions. The “state” refers to education, security, law, and military. Whereas the “civil society” refers to those that are not controlled by the government, such as media, church, and freelance organizations (Gramsci 12). The state provides information and leads the civil society to agree in consensus, which is how hegemony works. However, Gramsci did not see the civil society or the lower class being manipulated to share a single idea in the society as the whole truth. He believed that each class of people should have its own privileges (qtd. in Ives 114). Therefore, counterhegemonic movements become the uprising result of those who do not agree with the majority. Gramsci stated that a counterhegemonic movement is led by any person who understands hegemony in one's society. It is anyone who is able to elaborate hegemony and communicate with the people to start resisting against the higher power (Gramsci 6). Many theorists later adapt his theory into their works. One of them is a French philosopher, Michel Foucault.

Foucault believed that power and resistance coexist with each other. Foucault's notion of power is well known to many people. He proposed, "where there is power, there is resistance" (Foucault 95). He believed that the production and circulation of discourses are simultaneously mechanisms of social power, and power must be used in a social discourse (Stoddard 205). In this way, it is possible that the lower class people exercise their power to resist domination of the ruling class.

Resistance happens in any spaces, times, and relations. Most of the time, we see non-disguised in forms of demonstration, political aggression, obvious acts against the authorities. Yet, Scott believes that actions performed everyday are also resistance. Henrietta Huzell believes that certain spaces can be any places: home, office, or schools (qtd. in Johansson and Vinthagen 4). For example, students drag their feet while walking in a school that has a strict rule of walking quietly, or blue collars workers clock out before time when they see that there are people working overtime and their disappearances will not be noticed. Some researchers and theorists also study resistance by looking at the use of gender status, religion, class differences, minorities, and discrimination as well (qtd. in Johansson and Vinthagen 1).

Literature becomes one of the ways to resist domination. Resistance literature can be a weapon to fight against domination. The first writer who applies the term "resistance" to literature is a Palestinian writer, Ghassan Kanafani. He uses this term to a Palestinian literature in 1966. He gives a description of resistance literature as a literature of people who live in "occupied territories"; in the land of war, struggles, and domination (Harlow 1). Literature is used as a presentation of struggles of the society. Viet Thanh Nguyen states that literature embodies potential of people, resistance, history, future and complexities of culture and it is a collection of relationship and people's memories to a

common land (5). Barbara Harlow states the reasons why people decide to resist a dominating power in their land.

The attempts at a history of the resistance literature of a given people are usually accomplished after liberation. [...] The resistance springs from linguistic initiatives, working together with the rigidity of the conditions of the situation (3).

Similarly, Kanafani proposes that resistance literature is an evidence of a successful liberation. It is a proof to readers and the world that non-dominated groups have completed their tasks. He also states that resistance literature is written in a place where Western domination takes place. Therefore, literature is also a part of political movement (qtd. in Harlow 4). Regis Debray, a Cuban resister, who fought for independence from America, purposes three phases of resistance literature. The first phase marks the beginning of the struggles. The second phase is when people witness the liberation and domination with their own eyes. The last phase is testimony; it is the stage to share results and effects of resistance to the world (Debray 106).

Everyday Resistance

Adapting from Gramsci and Foucault's theories, Scott provides another perspective on hegemony and 'invisible power' and introduced "Infrapolitics" or "Everyday Resistance." Scott looks at peasant and slave societies and their ways of responding to domination, with a focus not on observable acts of rebellion but on forms of cultural resistance and non-cooperation employed over time through the course of persistent servitude. Based on his research studies, Scott wrote two influential books; *Weapon of the Weak: Everyday Forms of Resistance* (1985) and *Domination and the Arts*

of *Resistance: Hidden Transcripts* (1992). He proposes that there are two “transcripts” of resistance: non-disguised or public; and disguised or hidden-- Infrapolitics.

Non-disguised or public resistance refers to the actions that occur in public and interrelates with the society. Non-disguised resistance requires the use of physical force and, sometimes, violence. The resisters or subordinated groups have to be engaged directly with the dominants by using these strategies. Political protests, strikes, wars, and invasions are examples of non-disguised resistance strategies. These strategies are designed to weaken the power of the dominants (Scott, *Domination*, 18).

On the other hand, disguised or hidden resistance is a powerful form utilized by the dominated groups. According to Scott, disguised resistance is performed in everyday life. Ordinary actions such as foot dragging, dissimulation, desertion, false compliance, pilfering, feigned ignorance, slander, arson, and sabotage are examples of disguised strategies. The key characteristic of everyday resistance is the “pervasive use of disguise”, through either “the concealment of anonymity of the resister”, in which true identity is kept secret, or concealment of the act itself. In this way, disguised resisters do not need to directly confront with the dominants, and anyone in the subordinated groups can become a resister. For example, a student who breaks simple rules in school can be seen as a resister employing disguised resistance (Scott, *Domination*, 197-199). The act of breaking rules shows that the student does not follow general rules of the society, or in this case, the school. Scott points out that disguised resistance provides much of cultural and structural underpinning of the political actions (Scott, *Weapon*, 184).

In *Domination and the Arts of Resistance: Hidden Transcripts*, Scott proposes a general categorization of resistance that builds on two main forms: the public and the disguised resistance. These two forms of resistance relate to three forms of domination (material, status and ideological). Dominated and subordinated groups, employing non-

disguised and disguised resistance strategies, resist these three dominations; materials, status, and ideology. Objectives are similar, but the forms are different. Scotts also asserts that non-disguised and disguised strategies are reflections of the other as they aim to resist the same domination (Scott, *Domination*, 199).

Material domination refers to the acts when the dominants take advantages on the subordinates' possessions. The appropriations of grain, taxes, labor and possessions are examples of material domination. People can use non-disguised resistance strategies such as strikes, demonstrations, boycotts, public revolts, or open land invasion. However, disguised resistance strategies like poaching, desertion, foot-dragging, threats, and anonymous actions can also be used to resist material domination. For example, open land invasion is equal to piecemeal squatting because they both resist the appropriation of land (Scott, *Domination*, 199).

Status domination happens when people are insulted, humiliated, and assaulted on dignity. Assertion of worth or desecration of status symbols can be employed as non-disguised resistance strategies. On the other hand, the subordinates can use hidden transcripts of anger or disguised discourses of dignity to resist the domination of status. Rumors and folktales can be used as disguised strategies to avenge the denial of status or dignity of the dominated groups whereas open gesture is non-disguised strategy utilized for the same purpose (Scott, *Domination*, 199).

Lastly, ideology domination occurs when the subordinated groups are justified by the dominants for slavery, caste, or unprivileged people. The dominated groups can cause revolution, propaganda, and negation as non-disguised resistance strategies. However, they can also create dissident subcultures such as myth, folktales, legends and imagery to resist ideologies. Equivalent to open revolution, images can be used to negate symbolic ideologies (Scott, *Domination*, 199).

Scotts suggests that “Infrapolitics” is a powerful resistance strategy. He states that disguises, anonymity, language, linguistic tricks, metaphors, ritual gestures, folktales, and euphemism are the effective resistance strategies in the situations where violence is used in order to maintain status quo and power. These forms of resistance require little coordination or planning, and are used by both individuals and groups to resist without directly confronting or challenging elite norms. (Scoot, *Domination*, 137). The dominations and resistance strategies explained by Professor Scott are shown in figure 1.



| Domination and Resistance | | | |
|--|---|---|---|
| | <i>Material Domination</i> | <i>Status Domination</i> | <i>Ideological Domination</i> |
| Practices of Domination | appropriation of grain, taxes, labor, etc. | humiliation, dis-privilege, insults, assaults on dignity | justification by ruling groups for slavery, serfdom, caste, privilege |
| Forms of Public Declared Resistant | petitions, demonstrations, boycotts, strikes, land invasions, and open revolts | public assertion of worth by gesture, dress, speech, and/or open desecration of status symbols of the dominant | public counter-ideologies propagating equality, revolution, or negating the ruling ideology |
| Forms of Disguised, low profile, Undisclosed resistance, INFRA-POLITICS | everyday forms of resistance, e.g. poaching, squatting, desertion, evasion, foot-dragging Direct Resistance by Disguised Resisters, e.g. masked appropriations, threats, anonymous threats | hidden transcript of anger, aggression, and disguised discourses of dignity e.g., rituals of aggression, tales of revenge, use of carnival symbolism, gossip, rumor, creation of autonomous social space for assertion of dignity | development of dissident sub-cultures e.g., millennial religions, slave "hush-arbors," folk religion, myths of social banditry and class heroes, world-upside-down imagery, myths of the "good" king or the time before the "Norman Yoke" |

Fig. 1 Domination and Resistance

Scott, James C. *Domination and the Arts of Resistance: Hidden Transcripts*.

Yale University Press, 1992

"Infrapolitics" theory is chosen as the framework of this study because of two reasons. This study focuses on literature of resistance. Resistance literature is related to the use of language, power, images, folktales, and other strategies listed in this framework. "Infrapolitics" also provides an option for studying cultural resistance in a new perspective, making the ordinary life of subalterns part of political affairs.

Related Research

In the field of literature, resistance is one of the interesting topics and many scholars study resistance in literary works. In “Unmasking the Protester: The Meanings and Myths of Collective Civil Resistance Movements in African American and Polish Post Resistance Prose Fiction,” Agnieszka Herra attempted to look at literature of the postwar, post social movements, and post resistance era. She argued that there was no definite unity in the collective movements as presented in the society. People had different personal preferences, ideas, and experiences; therefore, they raised their voices as individuals. Herra used the postmodern theory to look at the language of resistance in Ishmael Reed’s *Flight to Canada* (1976), Stefen Chwin’s *Hanemann* (1995), Alice Walker’s *Meridian* (1976), and Janusz Anderman’s *Caly Czas* (2006). The results showed that the novels resisted against the idea of a single unity. As the movements showed collectivity and unity by using a monologue form, the authors applied fragmented narratives to raise questions about the real motivations of the grand movements. Literature is considered as a resistance strategy that presents voices and thoughts of people.

As resistance takes actions in certain time and space, the next scholar studies resistance that occur in a common place--at home. In “The Paradox of Domesticity: Resistance to the Myth of Home in Contemporary American Literature and Film”, Kimberly O’Dell Cox focused on literature and films produced after the 1950s in order to elaborate the Eighteenth and the Nineteenth century’s domestic lives. The researcher aimed to study the ways that people respond and deal with entrapment, and also to look at natures of domesticity. The results showed that the works are embedded with resistance against home spaces and entrapment. People expressed their resistance in many ways. Some created crafts and sewing to express themselves, some run away from home, and

some of them even carve themselves to tell stories of entrapment in order to resist against the higher domestic power. This study showed that the resisters had different resistance strategies that they can use in their homes.

Natasha Azank studied the poetics and language uses of resistance in her research “The Guerilla Tongue: The Politics of Resistance in Puerto Rican Poetry.” The researcher aimed to study language elements used in the works of Julie de Burgos, Clemente Soto Velex, Martin Espada, and Naomi Ayala. It was found that these authors applied different techniques of languages such as personification, rich metaphor, juxtaposition, repetition, and musical imagery to resist and pledge for social justice in Puerto Rico.

Jamie Calhoun studied about making selfhood and resistance against American selfhood by using languages and techniques in his dissertation “Alluding to Protest: Resistance in Post War American Literature.” Writing techniques such as allusion, alliteration, and imagery that were employed as weapons to counter the dominants were analyzed in the four major works: Maxine Hong Kingston’s *Tripmaster Monkey*, Percival Everett’s *Erasure*, Thomas King’s *Green Grass, Running Water*, and Robert Coover’s *The Public Burning*. Calhoun concluded that these authors used their pens as weapons against domination by “writing against the one who wrote us” or using writing to fight against the White who wrote to dominate and discriminate them before.

Angelica Marie Lawson conducted a study “Resistance and Resilience in the work of Four Native American Authors”. The researcher aimed to study resistance and resilience presented in Sherman Alexie’s *Smoke Signals*, Louise Erdrich’s *Tracks*, Nora Marks Dauenhauer’s *Raven Loses His Nose*, and Ofelia Zepeda’s *Ocean Power*. Lawson presented that a theory of resistance is a tool to fight against a false or one-sided stories told by the White on Native Americans. In addition, resilience theory showed how the Natives made use of their history and cultures in order to preserve them. As the results,

these four authors created such characters that employ resistance through expressing, practicing, and embodying Native cultures in their works.

There are many researchers who study Zitkala-Sa's literary works. In "Zitkala-Sa: The Voice of Native from Exile," Dorothea M. Susag studied the voice of Zitkala-Sa and literary power by analyzing *American Indian Stories*. She had two research questions; what is Native American literature and how to study Native American literature. It was found in her study that Native American literature was a presentation of the Native Indian people who wished to speak of the stories from their side. She also found that Native American Literature cannot be studied without the knowledge of cultures and history. She concluded that the power and the voice of the Native Indians were passed on to readers through literature.

Zandra Ceskova studied the roles of Native American traditions in "Native American cultures in Native American Traditions in the Works of Zitkala-Sa." Ceskova referred to traditions as social norms, family life, religious beliefs, and cultures. From her study on *American Indians Stories* and *Old Indian Legends*, it was found that cultures played a big part in the Native Indian society and any changes in cultures could create both positive and negative effects on people's lives. Ceskova also concluded that Zitkala-Sa represented Native Indians who lived and survived in a bicultural society.

In "Red Feminist Literary Analysis: Reading Violence and Criminality in Contemporary Native Women's Writing," Dorothy Ann Nason examined feminist narratives in Zitkala-Sa's literary works. The study focused on Native American female writers' gendered critiques of violence and cultural domination. Nason found that Zitkala-Sa's narratives criticized social violence, presented tribal nationalism, and indigenous intellectual. She concluded that Zitkala-Sa's sentimental feminist narratives were able to capture both Native Indians and non-native readers' heart.

The works of Haunani-Kay Trask were investigated in many studies. In “Malama ‘Aina: Identity, Reterritorialization, and Ecological Consciousness in Contemporary Literature of Hawai’i,” Rebecca Hogue studied ecological consciousness in six literary works; one of them was Haunani-Kay Trask’s poetry collection *Night is a Sharkskin Drums*. Hogue found that the Native Hawaiian identity was tied to nature and ecological problems that were becoming more serious in Hawaii. Trask described the problems in her poetry and raises readers’ consciousness in nature protection.

Like Hogue, Amanda Woods studied ecocriticism in “Indigenous Identity, Oral Tradition, and the Land in the Poetry of Oodgeroo Noonuccal, Luci Tapahonso, and Haunani-Kay Trask.” She examined the use of poetry and its elements to emphasize the importance of ecology and lands. After analyzing *Light in the Crevice Never Seen*, Woods found that Trask utilized poetry to present an important tie between human and nature; and cultural values that were connected to the lands.

From the above studies, many researchers were interested in resistance literature and resistance strategies. However, the researcher has not found the studies on *American Indian Stories* and *Light in the Crevice Never Seen* analyzed in James C. Scott’s framework. Therefore, the researcher proposes to study resistance and strategies in the two literary works.

CHAPTER 3

Resistance in Zitkala-Sa's *American Indian Stories*

American Indian Stories was first published in 1921. This collection consisted of both Zitkala-Sa's autobiography and Native Indian tales. The author provided readers with the first-hand knowledge of her experiences. The present analysis of *American Indian Stories* shows that Zitkala-Sa resists colonization and assimilation through education, storytelling, and the use of the trickster figure.

Language

Before their exposure to the colonizer's society, Native Indians were educated by the leaders, elders, and families in their tribes. They were taught to practice survival skills such as those needed in planting, hunting, and performing daily routines. They were educated within their tribes and not in schools. Stories and legends about great warriors were told in their Native tongues in order to inspire them and cultivate their ways of living. The Western form of education was first introduced to them after the European colonists arrived in the seventeenth century. The colonists intended to educate the Natives in order to teach them the ways of Euro-American culture. Hence, Native Indians were slowly assimilated into the mainstream society. This process of assimilation also decreased the presence and practice of Native Indian traditions. Thus, education was a tool of colonization (Marr 1).

Zitkala-Sa was one of the children who were educated in the standard American system. She found that education had both positive and negative influences on Native Indian children. Because education is a tool of colonization, Native Indians underwent

compulsory education in American schools. The Native Indians first encountered European education when the Christian missionaries came to their villages and told them stories about a school in the East. Their mission was to introduce the customs and practices of Christianity and to bring young children to their schools. The missionaries escorted Native children from the reservations to Indian boarding schools where they received a standard education. Many children struggled in the process of receiving this education (Marr 2). They found it difficult to adjust to new cultural values, daily routines, religious practice, and the English language. However, some people believed that this form of education had negative effects on the children, so they resisted this process. Similarly, Zitkala-Sa sought ways to resist the dominant culture. She presented her experiences and hardships, as well as the advantages and disadvantages of this education in many of her works, the most notable of which is *American Indian Stories*. One of her most notable works, this collection includes stories about her experiences in school and her resistance to this education.

Her story, “The School Days of an Indian Girl,” conveys that education and the schools demolish Native Indian identity and mentally abuse children. Zitkala-Sa was sent to a Quaker boarding school at the age of eight. She went voluntarily because she wished to go to school and explore “the land of the red apples” (17). She wanted to explore the Eastern world that she heard so much about. During her time in school, she learned that the education system not only gave knowledge to the Native Indian children but also took many things from them. They were forced to give up their cultural practices, clothing, and language. They were also forced to live their lives in the same way that white Americans did. They eventually lost their most precious thing— their identity.

The loss of their identity began when young Native Indians first set foot in the school. In her work, *To Lead and to Serve: American Indian Education at Hampton Institute*, Mary Lou Haulgren states the following:

[B]oarding school administrations “forbade, whether in school or on reservation, tribal singing and dancing, along with the wearing of ceremonial and ‘savage’ clothes, the practice of native religions, the speaking of tribal languages, the acting out of traditional gender role[s] (11).

Forbidding children from performing tribal rituals, speaking tribal languages, and wearing traditional clothes were aspects of assimilation and obvious ways to destroy Native Indian culture. The aim was to assimilate the Native Indians into the mainstream society and cleanse “the savage race” (Nelson 2-3).

These aims and their effects are evident in *American Indian Stories*. The culture that gave meaning to the Native Indians is erased from their lives. “The Land of the Red Apples” recounts the many sudden changes that frightened the children, making them feel uncomfortable and out of place. When the Native Indian children arrive at the school, they are told to take off their traditional beadwork clothing and moccasins. They are told to wear the white pajamas that the other children are wearing. The next morning, Zitkala-Sa is embarrassed when she fails to follow the morning routine at the breakfast table. Because she cannot understand them, she is unable to adjust to the routines. The direst situation that occurs during her first days at the school is when her braided hair is cut:

[I] remember being dragged out, though I resisted by kicking and scratching wildly. In spite of myself, I was carried downstairs and tied fast in a chair. I cried aloud, shaking my head all the while until I felt the cold blades of the scissors against my neck, and heard them gnaw off one of my

thick braids. Then I lost my spirit. Since the day I was taken from my mother, I had suffered extreme indignitie[s] (22-23).

This passage clearly shows that the school has ripped away her identity and left her with a scar in her mind. Traditional appearance represents the Native Indian culture and personal dignity. For the Native Indians, shingled hair represents cowardly people who have no will to fight or protect their cultural identity. Zitkala-Sa cherishes her braids and traditional clothes because they remind her who she is, a native daughter. They also remind her of home and make her feel comfortable in the strange new place. Her spirit is tied to the last aspect of her traditional appearance. When her braids are cut off, her soul is ripped from her true self. Like Zitkala-Sa, other children who go to this school have to suffer the loss of their identity and have difficulty adapting to the new culture and ways of living. However, Zitkala-Sa finds a way to survive by adapting to the school system and studying the English language, which later becomes a tool of her resistance.

Many scholars have claimed the importance of language in human life. In his article, "The Emperor's New Words: Language and Colonization," David Gonzales Neito states, "[I]language has such a vital incidence in the human being and is so omnipresent in our lives that we are generally unaware of its influenc[e] (231). Language is used both consciously and unconsciously in daily life and in different social contexts. It also empowers people to create, convey, and express different meanings to different audiences (Armstrong and Ferguson 6-8). In his article, "The Work of Representation: Cultural Representations and Signifying Practices," Stuart Hall considers that meaning can be negotiated, redefined, and relocated based on the audience's cultural conceptions. Therefore, language has the potential to become one of the great weapons of resistance because it is the best way to express and present arguments. For many authors, English is not their mother tongue but the language of the colonizer. By writing in English, the

writers utilize the powerful language that oppresses them as a tool of resistance. One of these writers is Zitkala-Sa.

English, the language of the oppressor, was Zitkala-Sa's tool, which she used to share her stories with the world. In "The Land of the Red Apples," the child Zitkala-Sa is new to English because she has just arrived in school. Though she slowly learns English over time, it is still not enough. Zitkala-Sa retraces her first struggle, which is related to the inability to use language to communicate. When she first enters the school, the different atmosphere and people intimidate her. She cries, "[o]h! I want my mother and my brother Dawee! I want to go to my aunt!' I pleaded; but the ears of the paleface could not hear m[e]" (20). No one could understand her or give her what she wanted at that time because she was unable to speak English. The Native Indian language was the only thing that made her feel safe, but she and the other children were forbidden to use it. Another incident is related in "The Snow Episode." Zitkala and her friends are breaking the rule by playing in the snow. One of the Native children, Judewin, informs her and the others that the paleface woman, or teacher, is upset and they are to be punished. The only way to survive is to be quiet and reply saying the word "no" because Judewin has heard the palefaces saying the word many times (23-24). Ironically, Judewin who has better English than the other children leads them into situations where they are eventually punished. The inability to speak the English language causes them many problems. Moreover, forbidding children from speaking their Native language renders them voiceless. Being voiceless is similar to being invisible or without meaning in the society. Because the voices of the Native Indians cannot be heard, their stories are lost. More importantly, their rights and identity no longer exist.

However, English becomes Zitkala-Sa's tool to resist domination. In order to survive the changes in her life, Zitkala-Sa took English seriously and became a fluent

English speaker. She won many awards for her orations and received a scholarship to pursue a university degree. Even though she could not finish her degree, she became a teacher in a boarding school teaching music and debate to young Native children. After Zitkala-Sa returned to her home as a recruiter, using herself as an example, she said that education had both advantages and disadvantages for Native children. She lost her culture when she first went to school and struggled to find her real identity. She felt out of place in the white American world but also felt that she did not completely belong to the reservation. It was a hard time trying to find a balance in her identity. However, she received a standard education, which elevated her soul and mind. She saw the world as big picture and experienced many things in her life. Zitkala-Sa found the way to keep and present her Native identity to the world. By writing books in English, she expressed her feelings, told stories, and let the world know about her reality.

Zitkala-Sa used writing books in English as resistance against the dominant, mainstream society. Her words were sharp blades that plunged into the hearts of readers, even among the white dominant readers, who shared and engaged in her emotions. Many of her works remain timeless examples of the Native resistance literature. Using English as a weapon is considered non-violent or disguised resistance. According to Scott, disguised resistance refers to the use of unarmed and non-violent force. It is used to counter the domination of materials, ideology, and social status. Language provides an individual space where people can relay specific messages (Scott 197). English is the primary language that is used to speak about Native Indians from the mainstream point of view. It was also used to assimilate and discriminate against the Native Indians. Zitkala-Sa employed it in the same way to tell stories from her perspective.

Resistance can occur in any space and at any time. The notable French philosopher, Michael Foucault, believes that power and resistance coexist. He believes

that “where there is power, there is resistance” (qtd. in Johansson and Vinthagen 5). He also states that power cannot be possessed but it can be exercised. When power is exercised to repress people, resistance will follow. The Native Indians originally had their own traditions and hierarchical order. They had their own ways of exercising power within their tribes. They lived in accordance with their traditions and were able to deal with problems in daily life in their own way. When they encountered the dominants, they used the power that they possessed to resist them. According to Foucault, power and resistance are connected in a loop. In this loop, power and resistance always coexists with each other.

In *American Indian Stories*, Zitkala-Sa emphasizes that Native Indian children go through a difficult time in school and in the process of education. In school, the power resides with the white dominants who have taken many things from the children. They are taught about Christianity, which contradicts their tribal beliefs. They are forbidden from wearing traditional clothing or speaking their mother language. They lose their identity through education. However, there was also a great advantage: Zitkala-Sa employed the English language as her weapon of resistance. By writing her books in English, Zitkala-Sa was able to taunt the dominant ideas, seek revenge, and regain self-dignity. She called the attention of the world to her stories and reflected how the Native Indians were treated.

Storytelling

In addition to the English language, Zitkala-Sa used storytelling as a tool of resistance. Storytelling is a distinct part of Native Indian culture. Stories of myths, legends, tales, and fables have played a significant part in the lives of Native Indians for centuries. Storytelling is the foremost oral tradition in tribal languages. The stories are enriched with descriptions of culture, tribal traditions, landscapes, and the experiences of

the Natives. At the end of each story, a moral lesson is given to readers. In her work, “The Presence and Use of the Native American and African Oral Trickster Traditions,” Gayle Byrd states that the form of storytelling is universally understood and that it is used to teach, entertain, explain, and preserve valuable traditions (55). William Edward Burghardt Dubois states that for African Americans, storytelling is a means of creating and maintaining positive images although the main society has misconceived and misinterpreted Native people (8). The idea applies to Native Indians because they were marked as savages, inferiors, and uncivilized (Miller 120). In her article, “Native Storytellers connect the Past and the Future,” Shannon Smith quotes Winona LaDuke’s observation on storytelling that it is a diverse and powerful tool for describing and creating images. It also provides background knowledge and understanding of the history and ideas of Native culture (qtd. in Smith par. 16).

Native Indians tell stories about their history and tribal traditions. They believe that everything in life—land, people, cultures, languages, and life itself—is symbiotic. The values of land and life coexist, and they cannot be separated. However, after colonization, land and possessions were taken away from them. They suffered a great deal; they were painful. Therefore, they tell stories about their ancestors to the young generations, teach them to preserve history, and to reflect on life after colonization. Smith also states that storytelling is meant for imparting cultural knowledge, true emotions and sincerity of people. Through their stories, the Native Indians are able to pass down traditions and preserve their identity in the eyes of new generations (Smith 5).

In terms of resistance, storytelling is considered one of the most powerful tools. Storytelling is a means of relating the past at the present time for a better future. When the elders tell stories to their children, they pass down traditions and values to them (Smith par. 22). They teach the little ones how to live a better life. Moreover, storytelling

is developed and adapted in the forms of writing, painting, and performing with an aim to preserve cultures from being wiped out or changed (Coetzee and Hoven 86-87). Because storytelling also honors life and reflects memories, it is a means to glorify those who have lived through assimilation and repression. Therefore, Native people have used the oral tradition to preserve their culture by telling stories to their children (Smith par. 14). In a later generation, Zitkala-Sa used the stories she had learned as a tool of resistance. For example, in *American Indian Stories*, Zitkala-Sa's mother utilizes storytelling as a tool of resistance.

Zitkala's mother is a storyteller. In *American Indian Stories*, Zitkala-Sa tells readers how she was raised by her mother in a relocated reservation area. Throughout her childhood, Zitkala-Sa grew up listening to stories told by her mother and the elders of the tribe. She learned cultural values through these stories. For example, she learned that doing beadwork takes time and patience to perfect and that beadwork represents the honor of people ("The Beadwork" 8). Her mother preserves the traditions by teaching her to do beadwork and telling her stories about the value of the beads. Zitkala's mother also teaches her about the White people who come to their lands. Starting in the first episode, "My Mother," Zitkala-Sa describes her mother, who dislikes the "paleface" people. At first, young Zitkala-Sa did not know who the paleface people were and why her mother and others did not enjoy their presence. Zitkala-Sa's mother explained the reasons to her daughter.

[M]y little daughter, he is a sham,-- a sickly sham! The bronzed Dakota is the only real man. [...] I looked up into my mother's face while she spoke; and seeing her bite her lips, I knew she was unhappy. This aroused revenge in my small sou[1] (4).

Zitkala hears about the paleface from her mother and suddenly decides that she dislikes him. Her mother then tells her what the paleface has done to the Native Indians.

[T]here is what the paleface has done! Since then your father too has been buried in a hill nearer the rising sun. We were once very happy. But the paleface has stolen our lands and driven us hither. Having defrauded us of our land, the paleface forced us away (4).

Zitkala-Sa's mother continues to tell stories about the paleface. Her mother refers to the people sent by the government to relocate them and take their young children to school in the East. She blames the paleface for the death of Zitkala-Sa's sisters and uncle, who became ill during the relocation and died when they finally reached the reservation. At this point, Zitkala-Sa learns the history of her family and the reasons for their relocation. The young girl feels rage and discomfort in listening to the stories and observing her mother. Zitkala-Sa's reactions show that oral storytelling has strong effects on children. Storytelling is her mother's tool of resistance. She tells stories about non-native people from her point of view based on her experiences. She chooses to tell her daughter the truth even though it is painful. Zitkala-Sa's mother preserves their culture by passing her experiences to her daughter through storytelling. Moreover, she hopes that the stories will make Zitkala-Sa protect the reservation, love her people, and treasure their culture and their identity.

Similar to her mother, Zitkala-Sa employs storytelling as a tool of resistance. In the episode, "The Legends," Zitkala-Sa refers to the Native Indian myths, legends, and tales that are told by the elders of the tribe. Myths and legends provide guidelines for Native Indian lives. People learn how to live and believe in the gods in the myths. They admire courageous warriors, and they respect those who lived and fought bravely in the

past. At a young age, Zitkala-Sa found that the most exciting thing to do in a day was to listen to the elders.

[M]y uncle, whose death my mother ever lamented, was one of our nation's bravest warriors. His name was on the lips of old men when talking of the proud feats of valor; and it was mentioned by younger men, too, in connection with deeds of gallantr[y] (5).

This passage clearly indicates that young Zitkala-Sa is proud of being a Native Indian. She shares her pride in her family with her readers. By learning their stories, her respect for her ancestors increases.

Zitkala-Sa continues to tell her readers that she was delighted and entertained while she listened to the elders.

[I] loved best the evening meal, for that was the time old legends were told. I was always glad when the sun hung low in the west, for then my mother sent me to invite neighboring old men and women to eat supper with u[s](5).

Zitkala-Sa shows that her people cherish the legends of the warriors. Both old and young Native people, male and female, learn good and bad things from the recounted memories of great warriors, and they continue to keep those memories alive. Despite the palefaces' presence and their attempts to convert them, the Native Indians still believe in their cultural roots and stories. Zitkala-Sa, like other children, believes wholeheartedly in the stories. She interprets and inserts these stories in her works and tells the world about her people.

In terms of resistance, storytelling is considered non-violent or disguised resistance. Zitkala-Sa employs storytelling as a tool of resistance and transforms the oral tradition into printed words. She does not need to take aggressive action in public because

her written words will speak for themselves. Some readers who have heard myths and tales are able to link strongly to Zitkala's stories. In Zitkala-Sa's literary work, her artful storytelling draws readers in the mainstream society closer to the Native Indians and shows them beautiful lands, brave warriors, people, and valuable cultural traditions. Without using harsh force, Zitkala-Sa was able to send her messages to readers and communicate with them effectively.

Trickster

In Native Indian culture, the trickster plays a crucial part in both storytelling and resistance. The trickster has been defined in several ways. In his book, *The Trickster*, Paul Radin describes the character of the trickster as follows:

[T]he symbol which Trickster embodies is not a static one. It contains within itself the promises of differentiation, the promise is god and man. For this reason, every generation occupies itself with interpreting Trickster anew. No generation understands him fully but no generation can do without him.... And so he became and remained everything to everyman—god, animal, human being, hero, buffoon, he who was before good and evil, denier, affirmer, destroyer and creator. If we laugh at him, he grins at us. Whatever happens to him happens to u[s] (158-59).

Generally, the trickster is a character that disrupts and challenges the status quo. He is a complex character whose actions cannot be predicted easily. Trickster can do anything to ensure his own survival and benefit. According to Radin, in Native cultures, the trickster “became and remained everything to everyman—god, animal, human being, hero, buffoon, he who was before good and evil, denier, affirmer, destroyer, and creator...what happens to him happens to us” (169). Similarly in her work, *The Native*

American Oral Tradition: Voices of the Spirit and Soul, Lois J. Einhorn describes the trickster as both a deceiver and a hero. She refers to the trickster's actions as "often cunning and devious.... He often surprises and acts in spontaneous and unpredictable ways, warning of the folly of surrendering to limits and human vulnerabilities" (84).

In addition to Radin and Einhorn, Dawn Karima Pettigrew elaborates the two sides, good and bad, of the trickster in *Coyote Discovers America: The Cultural Survival of the Trickster in the Novels of Thomas King*. She explains that the trickster both stands for the self and represents duality. Trickster represents "the dual consciousness of individuals who, undaunted by assimilation, approach dominant institutions without awe" (127). This duality also refers to the gender of the trickster, who can appear in both male and female forms, adapt to survive through difficult times, and transcend into a better situation. This duality is a formidable quality of the trickster, especially in the Native Indian cultures. Among many famous tricksters, Iktomi the Spider, is Zitkala-Sa's favorite figure.

In the Sioux Dakota tribe, although Iktomi is considered clever and mischievous, this trickster is sacred and valued by the people. In *Dakota Text*, Ella Doloria, who was raised in the Dakota culture, describes Iktomi as a poser who has no conception of sincerity. Iktomi is traditionally thoughtless, impulsive, heartless, and selfish. He presents all possible human behaviors (5). Iktomi is a trickster that can disgust, amuse, alternate, disrupt, humiliate, or be humiliated by others, but he is also creative in many ways (Erdoes and Ortiz intro). In *A Broken Flute: The Native Experience in Books for Children*, Doris Seale and Beverly Slapin state that Iktomi sometimes can be seen as a character that lives to break rules and traditions (239).

Zitkala-Sa shares a similar conception of Iktomi the Spider. She describes Iktomi at the beginning of her collection, *Old Indian Legends*.

[I]ktomi is a wily fellow. His hands are always kept in mischief. He prefers to spread a snare rather than to earn the smallest thing with honest hunting.... Often his own conceit leads him hard against the common sense of simpler peopl[e] (4).

In the episode, “The Legend,” she tells readers how excited she is to listen to his stories:

[I] ate my supper in quiet, listening patiently to the talk of the old people, wishing all the time that they would begin the stories I loved best. At last, when I couldn't wait any longer, I whispered in my mother's ear, “ask them to tell an Iktomi story, mothe[r]” (6).

Although Zitkala tells most of Iktomi's stories in *Old Indian Legends*, she also refers to this trickster in “Impression of an Indian Childhood” when she hears Iktomi stories from the elders. In this episode, readers learn that young Zitkala finds stories of Iktomi intriguing. The Native Dakota teaches the younger generations through Iktomi tales and gives lessons at the end. Zitkala-Sa learns that Iktomi always follows his heart and instincts. He does not follow rules, and he is not afraid of taking a risk. Iktomi's curiosity sometimes gets him into trouble and causes him embarrassment. She learns that Iktomi is led by his own appetite for the forbidden things that will eventually transform his world and that he is a character that wins over difficult situations by using his wits (Rappaport 14). Zitkala-Sa provides the image and character of Iktomi through her stories in *American Indian Stories*. In her characterization of Iktomi, she shows the opportunity to challenge the presumptuous standards of the society and that it can be changed by those who speak, think, and act differently. She intends to persuade her readers to believe that the Native Indians can challenge the dominant society like Iktomi.

In the episode, “The Big Red Apples,” Zitkala-Sa tells her readers that there is a trickster in the reservation. Zitkala-Sa encounters the missionaries sent by the government. She first hears the stories about the two missionaries who have “large hearts” from her friend, Judewin, who is going to the East with them (16). Little Zitkala is eager to know more about the missionaries, and she is curious about the life in the East. She tries to talk to her mother but her mother warns her not to go.

[T]here! I knew you were wishing to go, because Judewin has filled your ears with the white man’s lies. Don’t believe a word they say! Their words are sweet, but, my child, their deeds are bitter. You will cry for me, but they will not even sooth you. Stay with me, my little one! Your brother Dawee says that going East, away from your mother, is too hard an experience for his baby siste[r] (16).

However, her mother’s warning did not stop Zitkala-Sa from wanting to know more about the Eastern land. The next day, she and her mother encounter the missionaries. Zitkala-Sa hears from Judewin that there are many “red apple trees”; she really loves the taste of apples. The young girl wants to know if the children would be able to have red apples when they go to the East. The interpreter tells her that little children can pick as many red apples as they like and that they will travel on the “iron horse” if they go with the missionaries (17). As her mother suspected, young Zitkala states her intention to go immediately after hearing the interpreter’s answer. Hence, in this story, the missionaries are tricksters. They have come to the land and attempt to take little children away to school. They disrupt the order of Native society. They represent the characteristics that Einhorn has described as cunning and bad for the Native Indians. David Murray, in “The Oral Trickster,” states that “tricksters personify a hyper consciousness. They are masters of tricky speech and verbal power” (250). With their

words, the missionaries are able to accomplish their mission, luring the little children to their education. They functioned to assimilate the Natives into the mainstream society. Like the trickster, they wanted to disrupt the order of Native society.

Furthermore, Zitkala-Sa becomes a trickster. When she is trying to survive the hardship in school, she allows herself to assimilate into the new society in order to survive. It seems to Zitkala-Sa that there is no other way to escape and survive unless she becomes one with the society. She enters the mainstream territory and learns how to live as best as she can. It is undeniable that her experiences in school cause her pain, but they also make her strong. Her school experiences have the consequences of negative impulses and psychological scars. In order to regain her identity, Zitkala-Sa studies hard and mingles with the mainstream society as if she has given up her Native Indian identity. However, she becomes an orator who speaks to support and represent the Natives. In the chapter, "Four Strange Summers," she describes her life after she graduated from the boarding school.

[U]pon my retreating steps, I was astounded to receive from my fellow-students a large bouquet of roses tied with flowing ribbons. With the lovely flowers I fled from the stage. This friendly token was a rebuke to me for the hard feelings I had borne the[m] (3).

This passage indicates her happiness because she fears that she might be in the wrong place. However, her classmates' congratulations give her the joy that eases her troubled mind.

[L]ater, the decision of the judges awarded me the first place. Then there was a mad uproar in the hall, where my classmates sang and shouted my name at the top of their lungs; and the disappointed students howled and

brayed in fearfully dissonant tin trumpets. In this excitement, happy students rushed forward to offer their congratulation[s] (32).

Even though some students do not agree with her triumph, many students gladly accept her victory and together they celebrate the occasion. With her victory, Zitkala-Sa shows that she has the potential and quality of a trickster. She disrupts the mainstream society by entering a university and winning a competition. She shows the judges that, as a young Native Indian woman, she is a distinctive student with outstanding abilities.

In addition to being an orator, Zitkala-Sa writes essays and books to tell the world about her experience as a Native child in the mainstream culture. Moreover, Zitkala-Sa herself is a trickster. Zitkala-Sa assimilates to the society only to find a space for her to survive and disrupt its assumptions. Therefore, she became a trickster that advocated challenging the norms of the mainstream society. She utilized the language she was forced to study to disrupt the stereotypes of the Native Indians held by others in the society. Similar to Iktomi, she tricked people by gradually assimilating into the society, living in it, and teaching young Natives in school. However, she refused to remain a victim of the dominant society and instead dared to take her place in it. Therefore, Zitkala-Sa proved that she was smarter than some white people were, and she was ready to be the voice of her people.

Zitkala-Sa's storytelling is considered the act of a trickster. In her role of trickster, Zitkala-Sa reflects qualities and characteristics that Gerald Vizenor describes in "Trickster Discourse." He states that the trickster is a revolutionary character that resists colonial hegemony and racism. Trickster leads readers to return to their cultures and regain their original identities (283). Zitkala-Sa tells about her youth when she was living in the reservation with her family. She shares childhood experiences that are full of freedom, fun, and opportunities to grow in the society of her ancestors. She also reveals

that she suffered from the childish belief that she would be able to live a better and more interesting life in the whites' school. She tells how she survived such difficulties and their subsequent effects. By sharing her stories with her readers, she becomes a trickster who disrupts the stereotypical assumptions about Native Indians held in the mainstream society.

In reading *American Indian Stories*, readers learn that resistance has long existed in Native Indian society. Resistance can occur in any space and at any time. When power is used to repress people, resistance will follow. Zitkala-Sa presented the struggle of Native Indians through *American Indian Stories*. She described that the Native Indians lived happily in the past but struggled to survive the changes brought into the society by new comers after colonization and relocation. She also pointed out both advantages and disadvantages in the processes of colonization and resistance. Zitkala-Sa exemplifies that colonization had both positive and negative effects. This study shows that Zitkala utilized disguised resistance strategies in *American Indian Stories*. Even though Native Indians sometimes fail to accomplish acts of resistance, and they are punished, they never stop fighting for their rights. Zitkala-Sa's writing implies that domination and resistance will continue to coexist. The loop of power and resistance will continue, for where there is power, there is resistance.

CHAPTER 4

Resistance in Haunani-Kay Trask's *Light in the Crevice Never Seen*

In the past, natural beauty of the Hawaiian Islands inspired legends and traditional culture of Native Hawaiians, who lived peacefully with their families. However, after colonization, their history was retold, rewritten, and even falsified by Christian missionaries, historians, and writers. Therefore, in order to preserve the “real” stories of Hawaii, people who called themselves “native writers” used their works to express their resistance to the rest of the world. The many famous native Hawaiian writers include John Dominis Holt, Dana Naone Hall, and Noenoe K. Silva. They have presented Hawaii from their original native perspectives and shown that the stories told by non-native writers are incorrect. Haunani-Kay Trask is among the writers who speak for Native Hawaiians.

Haunani-Kay Trask is a Native Hawaiian writer who has written many works, including *Eros and Power: The Promise of Feminist Theory* (1981), *From a Native Daughter: Colonialism and Sovereignty in Hawaii* (1993), and the poetry collection, *Night is a Sharkskin Drum* (1995). Another famous work is her first poetry collection, *Light in the Crevice Never Seen* (1994), which expresses the history, beauty, myths, and resistance of the Native Hawaiians. In this collection, Trask considers Native Hawaiian culture, colonization, and the struggle against domination. *Light in the Crevice Never Seen* is divided into three parts: Chant of Lamentation; Raw, Swift, and Deadly; and Light in the Crevice Never Seen. Each part serves the same purpose of telling stories from the perspectives of Native Hawaiians who resist oppression.

Although *Light in the Crevice Never Seen* is written in English, Trask employs the Hawaiian language as a tool of resistance. Moreover, she uses Hawaiian mythology to present genealogy, epistemology, and the vital connection among gods, land, and humans. In addition, she utilizes imagery to express the feelings and actions of Native Hawaiians, which are strategies of resistance in *Light in the Crevice Never Seen*.

Combination of Hawaiian and English Languages

Before colonization, the *Kanaka Maoli*, or Native Hawaiians, used their indigenous language to communicate. However, after Queen Lili'Okulani II was overthrown in 1893, the Native language was forbidden in schools and in society beginning in 1896 (Silva 34). Schools were not allowed to teach children the Native Hawaiian language, customs, or religious practices. For Native Hawaiians, culture and cultural practices are expressed in and enacted by language. In "The Importance of Hawaiian Language," Noenoe K. Silva states that the Hawaiian language became less important after the political coup, and English has become the only acceptable language in which government and business are conducted. Silva also states that being a descendant of the Native Hawaiians but not being able to understand the language is troublesome and frustrating. Therefore, losing the Native Hawaiian language is equal to losing the culture because it is transmitted in the Hawaiian language. Eventually, the Native identity, which is closely related to culture, is also lost. Therefore, the revitalization of the Hawaiian language has allowed Natives to retrieve their identity (4-6).

Trask is also a social activist who resists colonization. Born in O'ahu but raised in California, Trask is a descendant of Native Hawaiian ancestors who were descended from Kahakumakaliu (Trask, *Light*, 107). In *From a Native Daughter: Colonialism and*

Sovereignty in Hawaii, Trasks states that Hawaiian history told in English is a degradation of her real past (153). She emphasizes that culture and identity were lost during the process of colonization. In “The Struggle for Sovereignty,” she that in 1893, the coup put the Native Hawaiians under foreign control because the only language that they knew was forbidden (Trask, “The Struggle,” 1).

In her first poetry collection, *Light in the Crevice Never Seen*, Trasks employs both the English and the Hawaiian languages. Hawaiian words are inserted in her poems to empower the forbidden language in order to retell the original stories, traditions, and history. In “Makua Kāne,” Trask mourns for the death of her father and grandfather who were Native Hawaiian activists. In this poem, Trask aims to save Hawaii from exploitation by emphasizing Hawaiian traditions (Wood 45).

I bring you
 pa’akai, lu’au leaves
 a bowl of sour poi
 the wind blows cool
 from Ko’olau
 ...
 tonight, in the tomb
 of sleep, I will bring
 lu’au leaves and salt (Trask, *Light*, 4-6)

In this stanza, Trask describes a Native Hawaiian funeral tradition. She uses Hawaiian words to refer to the rituals of the ceremony. The tradition is to bring *pa’akai* “sea salt” and *lu’au* “taro leaves” to the ceremony. Taro and sea salt are ritual substances that are required for the funeral because they help to preserve the dead body. When an *ali’i* or the chief of the tribe dies, the body is washed in salted water. Washing the body in salted

water prevents it from decaying. It is also believed that salted water or *wai kala* is the water of forgiveness. When the body is washed, it is again purified and ready to be preserved before the burial. The souls of the ancestors will live on for eternity in the preserved body (Beckwith and Green 176-177). In this poem, Trask presents the ceremony as a tradition that prevents the dead from being forgotten and lost in people's memories. By referring to the funeral ceremony, Trask revives Native Hawaiian culture and gives value to the ancient traditions. In doing so, she makes her readers appreciate the ceremony, and perhaps it will be practiced again. This cultural practice will help keep Native Hawaiian traditions alive.

In "Chant of Lamentation," Trask grieves for the loss of Hawaiian culture. She includes the Hawaiian language in nearly every stanza of this poem to evoke in readers a deep understanding of the pain that the Native Hawaiians have endured. In the first stanza of this part, Trask laments the loss of culture caused by colonization.

who comes trailing
winds through
taro lo'i
.....
who chants
the hollow *ipu*
into the night? (Trask, *Light*, 35)

In this stanza, which begins the poem, Trask considers what could have happened if Hawaiian culture had been lost. She begins by asking the question, who will come and sit on the taro porch? Part of the lifestyle of Hawaiians, the taro *lo'i* is a balcony or a terrace made of taro leaves. According to John J. Cho, et al., taro played an important role in the diet of the Hawaiian people (2). Trask refers to the taro farms that belonged to Native

Hawaiians but were taken over by mainlanders. She then raises another question: who would be the one to chant the hollow *ipu* or the drum at nighttime? The *ipu* is a drum made of a gourd that is played to sound the beat in the *hula* dance. The *hula* is sacred to Native Hawaiians because it conveys the stories, myths, and cultural values of the people. Therefore, when no one plays the drum, the *hula mele*, or songs, are not completed and cannot be performed. Because the *hula* is no longer performed, the culture expressed by it is lost.

In “Hawai’i” Trask expresses the effects of colonization and tourism on the Hawaiian economy.

Green-toothed *mo’o* of Kaua’i

raises his *mo’o* tail

peaked in fury.

A rasping tongue hisses

in rivulets to the burning sea.

Near the estuary mouth

heiau stones lie crushed

beneath purple resort

toilets: Civilization’s

fecal version

in the Native

heart of darkness. (Trask, *Light*, 36)

In these stanzas, Trask creates images of the beach where many tourists come to visit, such as the *mo'o*, or lizard, which is hissing angrily in the busy burning sea. The poem then reveals that *heiau* or stone used as a sacred sanctuary is now buried under new accommodations. The sanctuary cannot be reconstructed because there is no specific valuable rock to rebuild it. She ends the stanza by describing how the Native Hawaiians feel about living on the land they once called home. The purpose of the last two lines is to attack the tourism brought by the non-Natives after colonization. Trask's poem emphasized that resorts, hotels, and other tourist facilities have corrupted the beauty and the economy of Hawaii. In "The Struggle of Sovereignty," she restates her thoughts on colonization because of which "native people have suffered all the familiar horrors of contact: massive depopulation, landlessness, Christianization, economic and political marginalization, institutionalization in the military and the prisons" (Trask par. 1).

The use of the English and Hawaiian languages is considered an act of resistance. First, the use of the two languages allows Trask and her readers to remember the history of Hawaii. The meanings of some words, such as *heiau* (sanctuary), *ipu* (drum), and *pa'akai* (sea salt), represent the beauty of the land, history, and struggles of the natives. Second, writing in Hawaiian language empowers Trask as a native activist. She has the power to tell stories from the Native Hawaiian perspective in the language that was once erased from the pages of history. Trask's usage of the Hawaiian language returns meaning and power to the forbidden language. Moreover, she erects a barrier between the Native Hawaiians and the mainlanders because most of the latter are unable to understand Hawaiian, and they considered that the language was forbidden and lost. By preventing mainlanders from understanding the hidden meaning of her work, Trask is able to taunt the mainstream society, thus wielding power over the mainlanders. Trask employs a disguised or non-public resistance strategy when she uses both English and Hawaiian in

the poems. Even though she does not use violent images, her work conveys the effects of colonization.

Myth

In addition to combining English with the Native Hawaiian language, Trask refers to Hawaiian myth in her writing. According to the Oxford English Dictionary, myth means “a traditional story, typically involving supernatural beings or forces or creatures, which embodies and provides an explanation, etiology, or justification for something such as the early history of a society, a religious belief or ritual, or a natural phenomenon” (1311). In “African Philosophies of Peace and Justice,” K. Shonhiwa defines a myth as an anonymous traditional story, orally passed on from one generation to the next, believed to be literally true by the culture that produced it, about gods and goddesses, heroines, and other real and fantastic creatures, taking place in primeval or remote times (46). In his “Roles of Myth in Life,” Bronislaw Malinowski states that mythology is the sacred lore of the tribe, which has powerful meanings to people. Myth helps a man to become a man and allows him to continue the heritage of the society (80). Malinowski gives a clear and interesting definition of myth, which can be related to the many definitions by other scholars.

[M]yth fulfills in primitive culture an indispensable function: it expresses, enhances, and codifies belief; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man. Myth is thus a vital ingredient of human Civilization; it is not an idle tale, but a hard-worked active force; it is not an intellectual explanation or an artistic imagery, but a pragmatic charter of primitive faith and moral wisdo[m] (82).

In addition, Nhlanhla Sibanda asserts that myth is considered a tool to create peace in the minds of people who seek revenge against superiority and reflect the essential origin of life (1-2).

In Hawaiian culture, myth is the story of life and the creation of the world. Myths contain history, spiritual and religious practices, personal guidance, and moral lessons. More importantly, retelling myth is the way that Native Hawaiians use to pass tradition through the generations. In terms of resistance, myth is considered one way that is employed to preserve culture and transmit tradition. In her poetry, Trask utilizes myth as a disguised or non-violence strategy. Although the use of myth as a resistance strategy does not include physical force, it is nevertheless a powerful tool.

In *Light in the Crevice Never Seen*, Trask invites readers into the world of Hawaiian mythology. She introduces mythical characters that captivate the attention of readers. In “Ko’olauloa,” Trask retells the myth of human creation, which is connected to the land and nature. Many mythical figures are referred to in this poem to remind readers of the importance of the human connection to nature.

this earth grows the color
 of my skin sunburnt
 natives didn't fly

 from far away
 but sprouted whole through
 velvet taro in the sweet mud

 of this 'aina
 their ancient name

is kept my piko
safely sleeps. (Trask, *Light*, 80)

In these stanzas, Trask traces the birth of human life. Native Hawaiians believe that they were born from the land which their ancestors planted *taro*. Trask speaks of the myth that people and land are united and cannot be separated by using the image of the *piko*, which is the infant's umbilical cord that is cut shortly after his or her birth. Native Hawaiians bury their infants' umbilical cords in *sweet mud*, in order to identify themselves with the land they call home (Groves 46). This practice is also a means of connecting to past generations because the spirits come home to *'aina* or the land (Boggs 22). Native Hawaiians show respect for the land because it is considered the core of life. They feel safe and complete because they have buried their souls in their homeland. They will be able to connect to the past, present, and future because the bond between land and life will persist over time.

In the next stanza, Trask tells a story of another mythical and ancestral god. However, the god comes in the form of an animal.

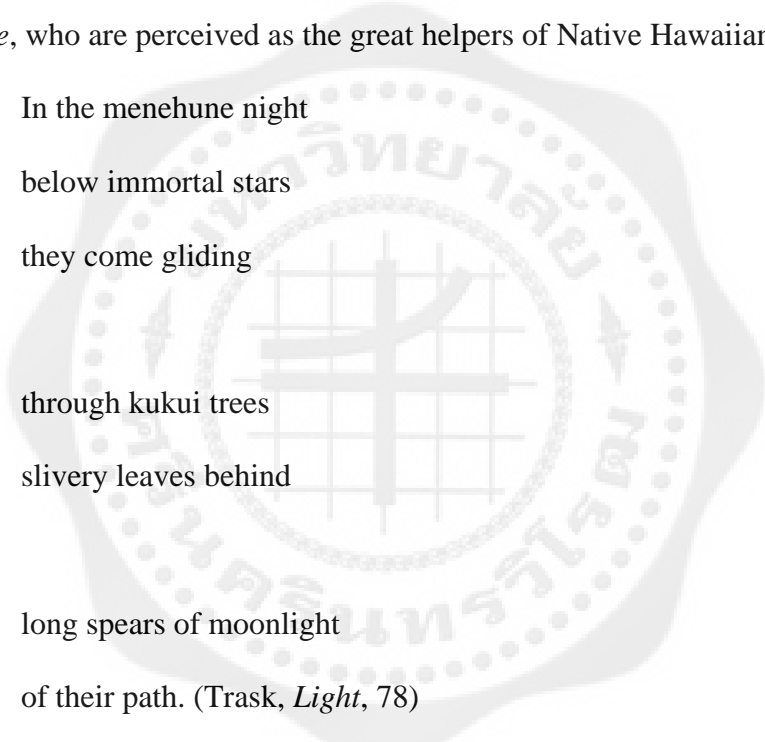
I know these hills
my lovers chant them
late at night

owls swoop
to touch me
.....
'aumakua. (Trask, *Light*, 80)

Trask refers to the myth of *'aumakua* or an ancestral god. *'Aumakua* is a spiritual god whose power is passed through the generations of a family. *'Aumakua* can take other

life forms in order to transmit power to the living generations (Aranda 1-2). The ancestral gods sometimes are in the form of animals. For Native Hawaiians, the *pueo*, or owl, is a sacred manifestation of the ancestral gods. It is believed that the ‘*aumakua* owl protects the family, and it is able to bring souls back to life (Aranda 6). The ancestral god protects Native Hawaiian families from harm.

Trask again stresses the importance of gods, land, and people in “Menehune Night.” This poem concerns the mythical *menehune*. She draws attention to the myth of the *Menehune*, who are perceived as the great helpers of Native Hawaiians.



In the menehune night
 below immortal stars
 they come gliding
 through kukui trees
 slivery leaves behind
 long spears of moonlight
 of their path. (Trask, *Light*, 78)

Trask starts the poem by talking about the *menehune* or small people. *Menehune* are thought to be descended from early ancestors. They are dwarves who help Native Hawaiians build houses, fishponds, and sacred temples. Native Hawaiians consider *menehune* their ancestors and guardian angels, for the *menehune* have long assisted the *kapu*, or tribal leaders, in creating their society (Beckwith 321-323). By referring to the *menehune*, Trask again presents a peaceful image of Native Hawaiian life. She values even the small people who are perceived as normal by in non-natives. She transmits the

cherished Native Hawaiian values. Thus, Trask is able to raise awareness about the protection of nature, land, and faith in the Hawaiian gods.

In “Ko’olauloa” and “Menehune Night,” Trask expresses that the Native Hawaiians cherish *aina*, or the land. Trask shows that Native Hawaiians believe in myths and the gods because they live by the rules and morals that they represent. Moreover, Trask gives power, respect, and actual existence to the gods. She values their supreme power and shows that their gods guide, protect, and inspire Native Hawaiians. Through these poems, Trask expresses the need to cherish traditional beliefs and encourage the young generation to love and protect the land.

The use of myth in her poetry is one of Trask’s powerful tools of resistance. First, myth contains the history and the cultural values of Native Hawaiians. The distinct myths of gods, goddesses, and spiritual figures are sacred to Native Hawaiians. By retelling the Hawaiian myths, Trask is able to revitalize forgotten beliefs, thus giving life back to the sacred gods. Second, it is undeniable that by telling stories about Hawaiian gods and spirits, Trask protects her native religion from being suppressed by the Christianity practiced by the mainlanders in Hawaii. Trask motivates the Native Hawaiians to believe in Hawaiian gods and practice religious rituals that honor their ancestors. When they perform these rituals, people become one *‘ohana* or Hawaiian family. Lastly, Trask uses myth to convey that the people of Hawaii have a strong connection with *‘aina*, or the land, and that Native Hawaiians lived happily in the past by following their cultural beliefs and respecting the sacred land. Trask further emphasizes that Native Hawaiians rely on nature, and they take serious action if anything happens to the land that they love. Thus, Trask implies that there is no need for new practices and customs that are imported from the mainland. People can live prosperously and joyfully without newcomers as they

did before colonization. She encourages her people to continue living in the ways that their ancestors lived and to cherish them through time.

By referring to Hawaiian mythology in her poetry, Trask utilizes a disguised or non-violent strategy. Similar to Scott's ideas, Trask uses myth to resist ideological domination and to preserve the original cultures. Even though Trask does not use violence to resist the colonizers, she sends her message through her poetry. Each word and story becomes a shield and a spear that protect the invaluable Native culture from extinction. The use of myth in her poetry is further evidence that Trask voices her resistance to the mainlanders, thereby protecting her people.

Imagery

In her poetry, Trask utilizes imagery as a mode of resistance. In "Imagery in Cultural Tradition and Innovation," Charles M. Dixon Keller and Janet Dixon Keller define imagery as a product of preserved cultural traditions that are preserved in mental images, stored, and reconstructed from experiences (2). Similar to Keller and Keller, Stephen Kosslyn, who studies the role of imagery in human cognition, refers to imagery as follows.

[A] mental image [that] occurs when a representation of the type created during the initial phases of perception is present but the stimulus is not actually being perceived; such representations preserve the perceptible properties of the stimulus and ultimately give rise to the subjective experience of perception[n] (4).

Kosslyn supports Keller and Keller's idea that imagery or a mental image is related to a person's experiences. In poetry, imagery is an important element that plays a major part in conveying messages. According to Tina Lachini, imagery is a mental phenomenon that is related to personal experience and cognition (2-3). Language creates

images that allow readers to visualize and see the picture, feel the emotion, and put themselves in the situation of the poem. Moreover, imagery evokes the five senses: sighting, hearing, tasting, touching, and smelling (Llorens 3). Wolfgang Iser explains that readers are faced with gaps in poetry that need to be filled (Ganis 57). Poetic imagery creates gaps that allow readers to expand and exercise their creativity by visualizing images and referring to their perceptual and sensual experiences. In short, imagery is created by language that allows readers to visualize, understand, complete the meaning, and interpret the poem based on their personal experiences.

Domination is a part of the Native Hawaiian experience. As a Native Hawaiian writer, Trask employs imagery to describe both colonization and resistance. In her poetry, Trask uses imagery as a form of disguised resistance. According to Scott, imagery is considered disguised resistance because it resists the ideological domination without using harsh force (Scott, *Domination*, 71). Using imagery, Trask resists the power of the mainlanders by creating images of Hawaiian society before and after colonization. Trask uses the images of Hawaii before colonization to present the beauty, prosperity, and peace of the people and the land, but she uses the images of colonized Hawaii to show negative effects of colonization. Imagery is the tool of resistance that Trask uses to protect Native Hawaiians and resist the domination of the mainstream society.

In *Light in the Crevice Never Seen*, Trask creates images of Hawaii and Native Hawaiian lives after colonization. She raises many topics about cultural, economic, and social changes caused by colonization and tourism. After colonization, Hawaii became a tourist destination. As tourism increased, the Native Hawaiian ownership of the islands diminished. The mainlanders took over the power and the right to act or to access facilities. The cultural practices and daily routines that were sacred and important became a “show” for tourists. In “The Struggle of Sovereignty,” Trask restates her message that

tourist industry and capitalism have degraded cultural practices, such as songs and the hula, to entertainment for tourists (Trask, “The Struggle,” 2). Native Hawaiians slowly lost their true selves. Trask’s poems clearly convey the negative effects of tourism and the present situation of Hawaii.

In “At Punalu’u,” Trask describes present-day Hawaii as an island of tourists. She begins the poem with contrasting images of tourists and Native Hawaiians.

Every tourist, a camera
 to capture us natives;
 the slant of their lens
 diminishing Hawaiians.

Japanese just from
 Tokyo; Hong Kong Chinese
 and tall Taiwanese,
 Asia’s dragons.

Stumbling over lava,
 Misfits in Guccis
 and matching hats,
 frightened by waves and jet
 black sand. (Trask, *Light*, 33)

In these stanzas, Trask describes the incursion of foreign tourists and the effects of tourism. Native Hawaiians are captured by a camera lens as if they are degraded into something weird that cannot be found elsewhere. When they are “captured” in a photograph, they are objectified. When people become merely objects, there is no

denying that their hearts will have to bear the pain of losing their identity. On the island, most tourists are Japanese and Chinese who dress in Western-style *Gucci* clothing and *hats*. Trask uses the ironic image of tourists being scared of waves and sand although they have come to the beach. The image of waves and sand refer to beautiful scenery of the great island, which attracts tourists who are; nevertheless, frightened of the natural beauty that they have come to see. The above stanzas evoke several images. The image of *Gucci* and *hats* contrast Hawaiian culture. The image evokes the fashion of the mainstream world, which contrasts traditional culture of Native Hawaiians. In the image of the tourists being scared of the waves, Trask conveys that they do not belong in Hawaii.

In the following stanzas, Trask invites readers to see a clearer picture of the Native Hawaiians being just a souvenir of tourism.

Triumph of the will:
 endangered species
 frozen on film,
 Native images
 for millions back
 home: "Paradise
 at Punalu'u: Made
 in Japan. (Trask, *Light*, 33)

In the above stanza, Trask conveys the feelings of the Native Hawaiians and the Japanese tourists' perception of them. The Native Hawaiians feel that they are becoming "endangered species" that are being "frozen" in a picture frame. They have become a souvenir of their own land. Trask refers to capitalism and implies that Native Hawaiians are becoming merchandized for sale and profit. The word "frozen" conveys that the Native Hawaiians are trapped in a small space from which there seems no escape. Such

entrapment also symbolizes that Native Hawaiians are unable to be themselves in their own land. Moreover, as merchandized for sale, they are dehumanized.

In “At Punalu’u,” images of fear and uncertainty are represented. Trask allows readers to think of the stories that she writes and engage them with the feelings of Native Hawaiians for whom being a part of foreign tourism causes the loss of identity. The tourists only see them as a group of Natives that were colonized. The fear of extinction and harm creeps into their minds as they start to lose their cultural identity. They feel uncertain because their lives on the land have been corrupted by tourism. Rage is provoked in the hearts of the Native Hawaiians because Japanese tourists remind them of colonization and the attack on Pearl Harbor. This poem presents the affected and defected images of Hawaii resulted from colonization. Trask shows that the land and the people are not respected by the tourists and that Hawaii no longer belongs to Native Hawaiians.

In “Waikiki,” similar to “At Punalu’u,” Trask refers to the effects of tourism and capitalism. She presents clear negative images of tourism and colonization.

all those five gallon

toilets flushing

away tourists waste

into our waters

.....

8 billion dollar

beach secret

rendezvous for

pimps

Hong Kong hoodlums

Japanese capitalists

haole punkers

condo units

of disease

drug traffic

child porn

AIDS herpes. (Trask, *Light*, 33)

The poem conveys shocking images of present-day Hawaii. Each word serves to describe the situation in this land. Trask chooses words such as waste, pimps, *haole* punkers, drugs, porn, and aids to evoke a clear vision of a diseased land. According to Brandy Nālani McDougall and Georgeanne Nordstorm, colonization and tourism cause poverty, homelessness, and drug abuse (112). Trask's words are aimed directly at tourism and capitalism, which have had many negative effects on Hawaii. Trask sees that adventurers, capitalists, and hordes of nearly seven millions of tourists have taken over Hawaiian society and the economy (Trask, "The Struggle," 1). Because tourism is a form of capitalism, money has become harmful influence on the islands. Many businesses are under the control of the private sector and business owners who come from the mainland. However, the increase in business has not increased employment. Many people have become unemployed in the past fifteen years (Bonham and Gangnes 2). Among the residents of Hawaii, forty percent of Native Hawaiians are faced with poverty and homelessness (Hein 3). Therefore, Native Hawaiians and other residents on the land have to find ways to survive. Consequently, people have become victims of dangerous and illegal activities, such as selling drugs and engaging in prostitution. Children, especially

females, have been lost to child trafficking and child pornography. They have had to say goodbye to the dream of having a happy childhood and a good career in the future. They have to find jobs that will provide them with a living in a society where everything is expensive. The humanity of many Native Hawaiians is ruined because in order to survive, they are forced to do things that destroy their identity. In this poem, Trask uses images that provoke the readers' thoughts and feelings about the experiences of Native Hawaiians. The images clearly express that colonization and tourism have created a deep hole in the hearts of Native Hawaiians.

In *Light in the Crevice Never Seen*, imagery is Trask's tool of resistance. First, imagery is used to convey hidden messages. In her poetry, Trask chooses words and phrases such as endangered species, made in Japan, diminishing Hawaiian, and capitalists to represent the situation in Hawaii. Each word resonates with a historical background that elaborates and expands the layered meanings that Trask wishes readers to picture in their minds. When the meanings are understood, the message is delivered. Second, imagery is used to capture the readers' attention and allows them engage with the poem. Trask's striking images are evoked by words such as tourist waste, hoodlums, and child porn, inviting readers to "feel" in the same way as Native Hawaiians. Trask transmits the Native Hawaiians' anger, fear, and other feelings to the readers, who follow the Native Hawaiians' footsteps and learn the painful truth behind the mask of the beautiful island. Lastly, Trask uses imagery to raise awareness about the need to protect the land. By creating such images, Trask preserves the original culture of Hawaii. Even though Trask does not often refer to Hawaii before colonization, she describes the aftermath in a manner that shows that the lives of Native Hawaiians before colonization were perfect. Trask elaborates that changes caused by mainlanders and tourists have harmed the Native Hawaiians in many ways, and the people are suffering and struggling to survive.

Trask uses imagery as a disguised resistance strategy. She does not use physical violence to force people to listen. She does not walk among a crowd of people and hand them her poems. She does not need to do so because her poetry speaks well for itself. Trask's imagery magnifies the importance of cultural values, the love of the land, and the effects of colonization. Trask has now gained a readership of both Native Hawaiians and others who share the same perception and intention to fight for what is right. Together, they walk proudly along the path of resistance.

The combination of the English and Hawaiian languages, mythology, and imagery are Trask's strategies of disguised resistance in *Light in the Crevice Never Seen*. As a Native Hawaiian writer, Trask writes her poetry in both English and Hawaiian to remind readers that the history of Hawaii is recorded in the Native language as well as to revive the importance of the language. Moreover, Trask creates a linguistic distance between Native Hawaiians and mainlanders. Trask gives priority to the Native Hawaiians and blocks non-natives from understanding the stories. Native Hawaiians have the power to tell their truth in their own language. Trask also employs myth as a tool of resistance to revive history, culture, and religious beliefs. Trask repeatedly used myth to stress the importance of Native Hawaiian beliefs and to protect them from Christian practices. Through myth, Trask shows the sacred relationship between Native Hawaiians and nature. Rituals that concern the love and respect for the land are presented through myth in order to emphasize the importance of this relationship. In addition to language and myth, Trask uses imagery to tell readers that Hawaii and the Native Hawaiian are gravely affected by tourism. Such images help readers to visualize, feel, and understand the hidden messages conveyed by Trask's poems. When readers understand the situation in Hawaii, they will become aware of the need to protect these beautiful islands. By using

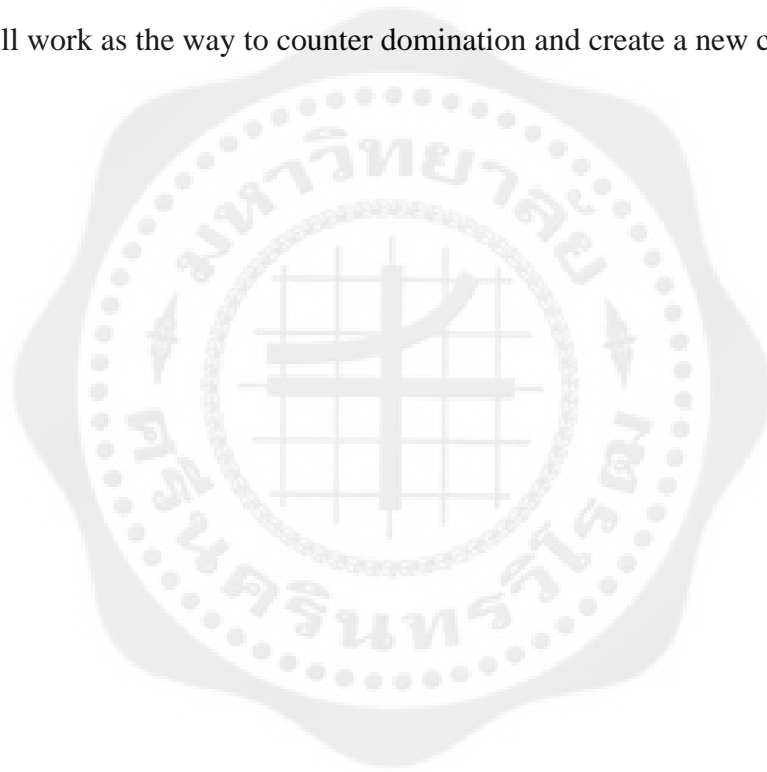
these strategies, Trask conveys the need to preserve Hawaiian culture, continue its traditions, and resist domination.

In addition to being a writer, Trask is a social activist who participates in many social activities. She is Professor Emeritus in Hawaiian Studies at the University of Hawaii, Manoa. According to Cristina Bacchilega, et al., Trask was inspired by Queen Lili'uokalani's works to save Hawaii and resist the power of colonization. Like Queen Lili'uokalani, Trask has brought many issues concerning Native Hawaiians to the attention of the public, and she has called for the understanding of their seriousness (3). She delivered one of her famous speeches at the Ethnic Hawaiian March at 'Iliana Palace on September 2, 2002. Trask gave a striking speech about the white colonizers.

[I]n 1848, the missionaries—the disease-laden racists—that's a very good word. Racism. Racist. Race. Very very good words. These were racist people. They came here to colonize us because we didn't have the right gods. Who were they to say we didn't have the right gods? Who were they to say that? . . . And Hawaiians, do not be afraid to name the enemy. The enemy is racism. Your own people can practice racism.... Don't let anybody tell you not to be angry. We have every right to be angry. We have every reason to be angry. And we ARE angry. And the reason that we're angry—the reason we are angry—is because this is OUR country, and they took our government and imprisoned our queen—right here she was imprisoned in her palace. And they banned our language[!] (qtd. in Angelfire).

This passage demonstrates that Trask takes a strong stand against colonization and racism. She stresses words such as racism, angry, and enemy to show that colonization has caused the devastation of the land and the people. She expresses her anger about the loss of the language that was banned after colonization. Moreover, she raises her voice to

say that Hawaii belongs to the Native Hawaiians by repeatedly used the word “our.” By speaking in public, Trask employs the strategy of non-disguised resistance. As a social activist, she directly engages with the public by joining protests. Trask launches counter attacks on the domination of status, materials, and ideologies by the colonizers. She puts herself on the front line as a fiery activist. She is ready, along with other people, to speak for the land that she loves and take action in order to preserve Hawaii. Although such resistance activities are ongoing, the domination of Hawaii persists. Nevertheless, resistance will work as the way to counter domination and create a new change for the society.



CHAPTER 5

CONCLUSION AND DISCUSSION

This study aimed to analyze how Zitkala-Sa and Haunani-Kay Trask resist against domination in *American Indian Stories* and *Light in the Crevice Never Seen*. This study also aimed to compare and contrast resistance between these two literary texts. They were analyzed within the Infrapolitics resistance framework of James C. Scott. In addition, discussion and suggestions for further studies are provided at the end of this chapter.

Conclusion

It is found that Zitkala-Sa and Haunani-Kay Trask employ resistance strategies to resist domination. In *American Indian Stories*, Zitkala-Sa, a writer and an activist for Native American rights, exhibits her personal experience of encountering white American people, who tried hard and put a great deal amount of effort in order to insert and adapt Native American people into their world. The acts of resistance—disguised and non-disguised-- against superiority and the mainstream society are shown clearly in her writing.

Education is Zitkala-Sa's resistance strategy. Zitkala-Sa recites her personal story to point out the difficulties that Native Indian children encounter during school days and education process. Zitkala-Sa goes to the English-only mission boarding school with her big brother at the age of 7 with the idea of living in the place where she can have whatever she wants. Zitkala-Sa soon learns that the school takes away Native Indian children's true identity by striping children off their tribal costumes, cutting braids, and forbidding children to speak in their mother tongues. Consequently, she decided to take a

vengeance upon the people who scared and punished her unjustifiably. At that time, Zitkala-Sa employs a non-disguised resistance strategy as she runs away and fights back to protect herself. However, she is unable to win the fight. Hence, she seeks to find another way to resist the superior power, disguised strategies.

English then becomes Zitkala-Sa's weapon of resistance that is obtained through education. During her school days, she practices English and becomes a fluent speaker. She uses English in order to tell the Native Indian history and experiences of domination from the Native Indians' perspectives. Zitkala-Sa writes her works in English in order to speak to readers in the English-speaking societies. She presents her personal experiences, along with those of her people, in English so that readers know the truth from their side.

In addition to the use of English language, Zitkala-Sa utilizes storytelling as her resistance strategy. Storytelling is a good tool used to entertain and capture the attention of people. It is also a way to teach and respect legends of the ancestors, reflect the lives in the reservation, and preserve valuable traditions passed down from generations to generations. Through storytelling, Zitkala-Sa is able to preserve history, memories, and cultures of the Native Indians in her work. Zitkala-Sa tells readers that she has listened to many Native Indians stories told by the elders of the tribes. Zitkala-Sa also speaks of Iktomi, a famous trickster in many Native Indians tales.

Trickster is Zitkala-Sa's another tool of resistance. Iktomi trickster acts upon his will without fear and hesitation. Even though his actions sometimes lead him to failure and humiliation, he eventually can change the society. Zitkala-Sa talks about Iktomi with an intention to tell readers that there is always a chance to make a difference in the society.

She herself is also a trickster because she can assimilate to the mainstream society and receives a standard education. With this resistance strategy, she has opportunities to

publish her works and tell her stories in English to disrupt the mainstream stereotypes of her people. She becomes a loudspeaker to transcend the Native Indians' voices to the society.

In *Light in the Crevice Never Seen*, Haunani-Kay Trask employs disguised resistance strategies. This poetry collection is about history of Hawaii, cultures, colonization, and the struggles of the Native Hawaiians in a present-day Hawaii. In order to speak to her readers, Trask writes in English and Hawaiian language, tells Hawaiian myth, and utilizes imagery in her poems.

Trask uses a combination of English and Hawaiian language as her resistance strategy. In Hawaii, English language has become the main language after colonization. The Native Hawaiian language is lost, along with cultural traits that are connected with language. Therefore, Trask inserts Hawaiian language into her poems as a means to revive the language, history, and Hawaiian cultures. She also gives a supreme power to the Native Hawaiians as they are the only people who are able to understand the language. The mainlanders become the outsiders because they are unable to understand Trask's message in Hawaiian. In this way, Trask gains her power to resist domination and colonization.

Myth is another resistance strategy in Trask's poetry collection. Through Hawaiian mythology in *Light in the Crevice Never Seen*, Trask illustrates the Native Hawaiians' relationship to nature. Trask shows that the Native Hawaiians respect the land as a sacred place and emphasizes the value of the original Hawaiian religious practices. Trask prevents Native Hawaiians' beliefs from being lost as the missionaries introduce Christianity to Hawaii, and the Hawaiian beliefs become ignored. Hence, Trask employs myth to preserve cultures and pass down Hawaiian traditions and emphasizes land protection.

In addition, Trask utilizes imagery as another resistance strategy. In her poems, Trask uses imagery to create beautiful and peaceful images before colonization in readers' mind. At the same time, she creates deformed images of Hawaii in order to present the effects of colonization. Trask's hidden messages in the images show that colonization, tourism, and capitalism harm Hawaii in many ways and raise awareness in land protection. In conclusion, a combination of English and Hawaiian language, myth, and imagery are Trask's disguised resistance strategies.

Discussion

This study points out that resistance occur in any space and at any time. Power and resistance go together as an inseparable circle as Michael Foucault states, "where there is power, there is resistance" (Foucault 7). The Native Indians and Native Hawaiians are examples of people who experience colonization and resistance. Literature becomes a resistance weapon to call for justice and redemption. *American Indian Stories* and *Light in the Crevice Never Seen* are proofs of the Native Indians and Native Hawaiians' struggles and survival from colonization.

It is found from the analysis of *American Indian Stories* and *Light in the Crevice Never Seen* that two literary works share some similarities and differences. The first similarity is the purposes of writing. Although Zitkala-Sa and Haunani-Kay Trask come from different ethnic groups, they both have the same purposes to write and resist domination and colonization. Barbara Harlow states that resistance literature is a product of liberation that springs from linguistic initiatives. Some Native Indians and the Native Hawaiians apply language into forms of books, poetry, songs, and oral traditions to resist colonization (3). The works of Zitkala-Sa and Trask are good examples. Both writers aim to tell the world the stories from their sides and to resist the mainstream society. The

Native Indians and the Native Hawaiians' struggles against domination and strategies of survival are presented in *American Indian Stories* and *Light in the Crevice Never Seen*.

Zitkala-Sa and Trask both present the effects of domination in their works. In *American Indian Stories*, Zitkala-Sa tells how Native Indians suffer from colonization. She paints the scenes of land invasion, the attempt to insert and adapt Native American people into American world, and loss of culture and religious belief caused by the colonizers. Similarly, Trask presents the same issues of colonization and domination in *Light in the Crevice Never Seen*. The Native Indians and the Native Hawaiians lost their lands, cultures, and languages.

Both Zitkala-Sa and Trask utilizes the disguised or non-public resistance strategies in order to fight against domination. According to Scott, using books, language, poetry, and oral traditions are considered as disguised strategies. Through *American Indian Stories* and *Light in the Crevice Never Seen*, Zitkala-Sa and Trask are able to fight the domination of ideology, social status, and materials. They counter the mainstream society's perception, conception, and stereotypes of the Native Indians and the Native Hawaiians. Both languages and oral tradition are found in *American Indian Stories* and *Light in the Crevice Never Seen*. Trickster strategy is employed only in *American Indian Stories*; imagery is found in *Light in the Crevice Never Seen*. The choice of using these two strategies were related to their cultural background

The use of language is the first similarity found in *American Indian Stories* and *Light in the Crevice Never Seen*. English is a universal language used in communication between people around the world. Many writers and researchers publish their works in English because there are more opportunities to send their messages to international audience (Bada and Genc 142). Both Zitkala-Sa and Trask use English as the primary language in order to communicate with readers at a global level. Zitkala-Sa uses pure

English in *American Indian Stories*. Trask adds the use of Hawaiian language in *Light in the Crevice Never Seen* to make her poetry more interesting and meaningful. Hawaiian language is a source of mythology, cultures, and history. The language contains social contexts that only the Native Hawaiian can understand. By using Hawaiian language in her poems, Trask presents the words that describe Hawaii and share them with readers. Therefore, Trask transcends the originality of Hawaii through Hawaiian language.

In addition to language, Zitkala-Sa and Trask make use of oral tradition in their literary texts. In *American Indian Stories*, Zitkala-Sa employs storytelling to tell stories of her people and experiences after colonization. In the stories, the Native Indians, including her mother and Zitkala-Sa, often talk about history, stories and tales of the past in order to pass down cultures and the memories of their ancestor to the young generations. Trask makes references to Hawaiian mythology in *Light in the Crevice Never Seen* to elaborate the meanings of her poetry and magnify the importance of history, cultures, identity, and land protection.

Another similarity found in this study is the vital relationship between nature and the Native Indians and the Native Hawaiians. The Native Indians believe that history, cultures, land, animal and life itself are all connected in a circle. They believe that life was born out of Sky Father and Earth Mother that are considered as Gods or Superpower (Schwings 72). They also believe that animals and lands are manifestation of the actual spirits that they put all their complete faith in (Versluis 33). Therefore, the Native Indians cherish their lands as sacred places. Similar to the Native Indians, the Native Hawaiians cherish the land as an important sacred place. Many poems In *Light in the Crevice Never Seen* show an essential connection between nature and people. The Native Hawaiians believe that the land is intervened with cultural identity and self-determination (Kanaïaupuni and Malone 281-282). Moreover, they believe that the land has the power

to heal sickness, save the family, and cure the nation as they are descended from the Sky Father and Earth Mother (Aluli and McGregor 2-3). The Native Indians and the Native Hawaiians both put their faith in the cherished lands and try their best to preserve their homes.

Even though the two texts are similar in many aspects, there are some differences. The tone of *American Indian Stories* and *Light in the Crevice Never Seen* is different. In general, the two literary texts are filled with grief, sadness, love of lands and identities, and anger against colonizers. In *American Indian Stories*, readers can see that the Native Indians suffer from relocation and the loss of cultures. The tones of the story are dim and cold. However, Trask fills *Light in the Crevice Never Seen* with more rage and fire. Some poems such as “Waikiki”, “At Punalu’u” and “Hawaii” are like fiery volcanoes as Trask chooses strong words that strike readers’ emotions and cognition.

Furthermore, the genre and form of *American Indian Stories* and *Light in the Crevice Never Seen* are different. Zitkala-Sa writes *American Indian* in an autobiography and essay form while Trask writes *Light in the Crevice Never Seen* in a form of poetry. For the Native Hawaiians, *mele* or song and poetry are important oral traditions and cultures. Poetry is closer to reality and figurative language provides a gap for readers to fulfill a complete meaning from their experiences (Woods 8). Songs and poetry embody cultures and history which are significant for the nation. By writing poems, Trask is able to continue the Native Hawaiian *mele* tradition as poetry has always been a foundational practice and part of Native Hawaiian lives (Basham 152). The similar and different resistance strategies between two literary texts are shown in table 1 and 2.

| Similarities | <i>American Indian Stories</i> | <i>Light in the Crevice Never Seen</i> |
|---------------------------------------|--------------------------------|---|
| The purpose of writing literature | To resist domination | To resist domination |
| Disguised Resistance Strategies | English language | Hawaiian and English languages |
| Oral traditions | Storytelling | Myth |
| Relationship between nature and human | Life and nature is connected. | Life is born out of nature and a sacred land. |

Table 1 Similar resistance strategies used in *American Indian Stories* and *Light in the Crevice Never Seen*

| Differences | <i>American Indian Stories</i> | <i>Light in the Crevice Never Seen</i> |
|-----------------------------------|--------------------------------------|--|
| The purpose of writing literature | To resist domination | To resist domination |
| Tone of literary texts | Dim, cold, full of sadness and grief | Vengeful, rage, anger, and fiery |
| Genre of literary texts | An autobiography | A poetry collection |

Table 2 Different resistance strategies used in *American Indian Stories* and *Light in the Crevice Never Seen*

First, language is used as a tool to resist domination. The findings in this study are the same as other research. Agnieszka Herra studied the use of Native languages in “Unmasking the Protester: The Meanings and Myths of Collective Civil Resistance Movements in African American and Polish resistance Prose Fiction.” The results showed that the three writers challenged the idea that power belongs to just one group of people through their novels and used languages in their Native tongues to write against powerful dominants.

Imagery is also analyzed in many studies. It is found in Jamie Calhoun’s study “Alluding to Protest: Resistance in Post War American Literature” that Imagery played an important part in literature of resistance. He concluded that Maxine Hong Kingston’s usage of imagery and symbols in *Tripmaster Monkey* mocked and attacked the American’s racist narrative on Asian-Americans. In “The Guerilla Tongue: The Politics of Resistance in Puerto Rican Poetry,” Natasha Azank examined the Native Puerto Rican writing techniques. The result showed that the Native writers employed different techniques of languages such as personification, rich metaphor, repetition, and musical imagery to raise their voices against the dominants.

Oral tradition is a vital tool of resistance as history and cultures are preserved and passed down to the next generations through storytelling and myth. In “Resistance and Resilience in the work of Four Native American Authors,” Angelica Marie Lawson studied resistance and resilience presented in Sherman Alexie’s *Smoke Signals*, Louise Erdrich’s *Tracks*, Nora Marks Dauenhauer’s *Raven Loses His Nose*, and Ofelia Zepeda’s *Ocean Power*. Lawson found that the four Native writers made use of oral traditions to preserve their history, cultures, nature, and the people.

The researcher found that there are benefits from studying resistance literature of the Native Indians and the Native Hawaiians. First, Native Hawaiian language can

become more important through the reading of *Light in the Crevice Never Seen*. Native Hawaiian language is unique and beautiful in its own context. Unfortunately, this language is ignored nowadays. By reading *Light in the Crevice Never Seen*, spotlights flash on the Native Hawaiian words that are presented in many poems. By studying Native Hawaiian language, readers have an opportunity to learn the language and save it from extinction.

Teaching *American Indian Stories* and *Light in the Crevice Never Seen* can raise readers' awareness in a crucial issue of racism. These two texts can be good materials in classrooms to teach that racism can create a society where people do not trust and respect each other. Moreover, students will be able to develop their cognitive thinking after reading the two books. They will be motivated to think of the cause and effects of colonization, to find a solution and a survival strategy, and to ponder whether it is right to look down and suppress people who are different from them.

In addition, *American Indian Stories* and *Light in the Crevice Never Seen* can also increase readers' interests in the Native Americans and the Native Hawaiians. Once readers are interested in the two ethnics, they will continue to read and further study and share their thoughts about these people. Those thoughts and ideas are products of resistance as readers will preserve cultures, history, and identities of the Natives through their studies.

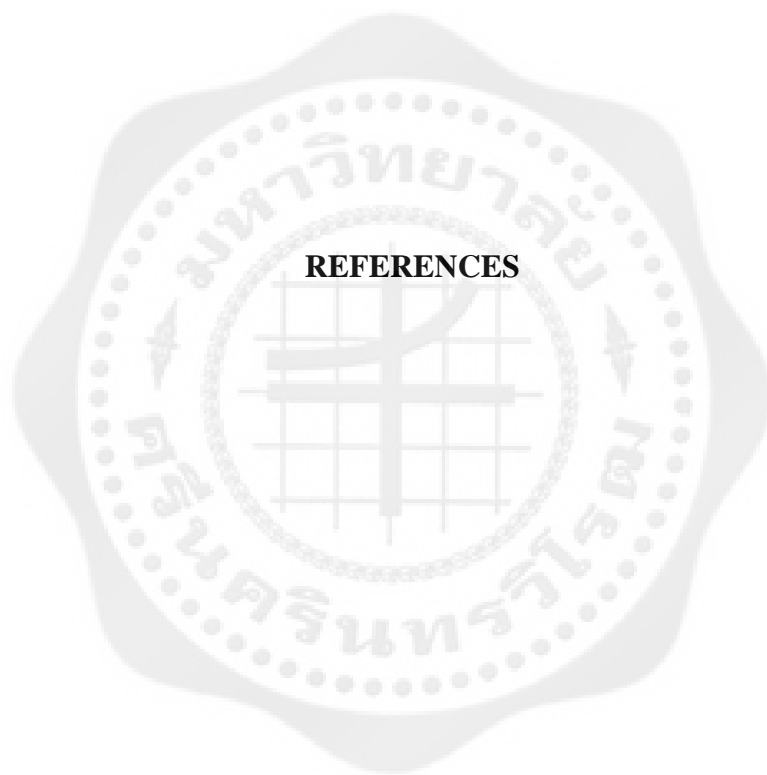
In conclusion, *American Indian Stories* and *Light in the Crevice Never Seen* are resistance literature. Zitkala-Sa and Haunani-Kay Trask both employ disguised or non-public resistance. They do not use violent force or physical action to get their voices heard in the mainstream society. The force of resistance and their intentions to fight are within their notable works. To disseminate the purposes and gain fellows of resistance, they send their messages and invitations to readers. *American Indian Stories* and *Light in*

the Crevice Never Seen are these two authors' weapons to speak to the world and fight against domination. Zitkala-Sa and Trask show readers the struggles that only the Native Indians and Native Hawaiians can experience. The two social activists continue to fight against domination through their works and hope to expose readers to in-depth experiences of the struggles (Pacheco 343). Like these two authors, the researcher employs disguise strategy, by examining these two texts, in order to encourage readers to see the ongoing problem of domination in global societies.

Suggestions for Further Studies:

There are many interesting topics for further research:

1. There should be further studies about nature as a healer and energy source in *American Indian Stories* and *Light in the Crevice Never Seen*.
2. The roles of Zitkala-Sa and Haunani-Kay Trask as social activists in public should be studied.
3. The roles and effects of tourism and capitalism in *Light in the Crevice Never Seen* is an interesting topic for further studies.



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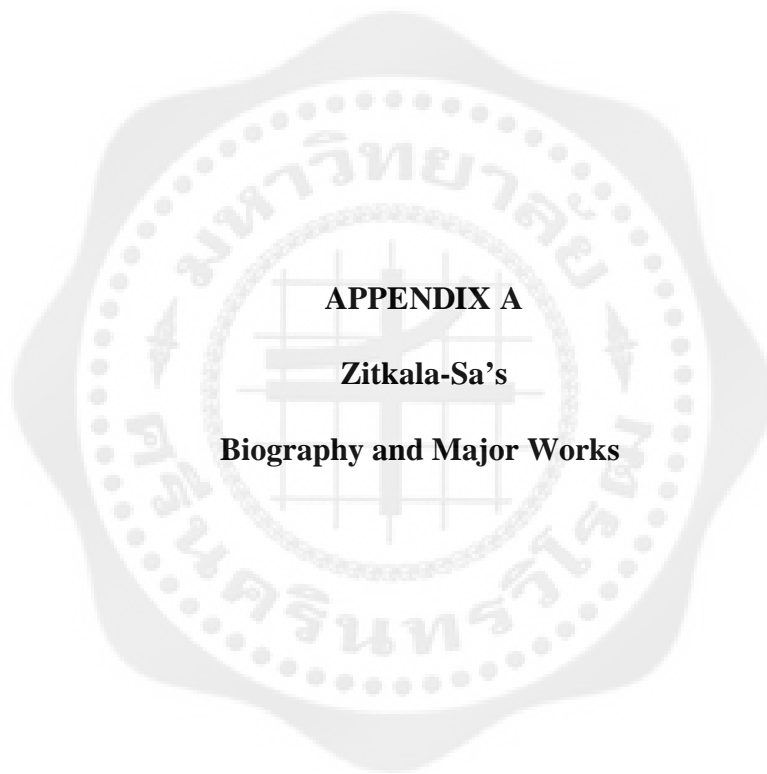
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APPENDICES



APPENDIX A

Zitkala-Sa's

Biography and Major Works

Zitkala-Sa's Biography and Major Works

Zitkala-Sa, *the Red Bird*, or Gertrude Bonnin Simmons was born on the Pine Ridge Yankton Reservation in South Dakota on February 22, 1876. She was the third daughter of Ellen Tate Iyohiwin Simmons, *Reach for the Wind*, a true blood Lakota woman and a white man. Zitkala-Sa is recognized as a talented writer and a social activist who fought for the Native Indians. Through her activities and writings, she aimed to challenge the dominants and call for the Native Indians' rights.

In her childhood, Zitkala-Sa lived on the reservation. She went to White's Manual Quaker Labor Institute in 1884 after the missionaries recruited Native Indian children to school. She studied in school for three years and went back to the reservation. She lived in the reservation with her mother for another three years before she realized that she no longer completely belonged to the Native Indian society. In 1891, Zitkala-Sa returned to school again in the hope that she would have high education and become successful. She also learned to play piano and violin, and started to teach music at school. In 1895, she attended Earlham College with a scholarship. However, due to her ill health, she left college six weeks before graduation.

Zitkala-Sa started to write her articles related to the Native Indian lives in 1900. In the same year, Zitkala-Sa was sent by Carlisle School's founder to the Yankton Reservation to recruit students. However, she found that education did not help the Native Indian children to have a better future as some of them only had a lower class labor work. Zitkala-Sa started writing about the effect of education on the Native Indian Children and published in Harper's Monthly.

Zitkala-Sa married Captain Raymond Talefase Bonnin in 1902. She worked as a music teacher, writer, and an activist throughout her life. She passed away at the age of

61, on January 26, 1938 in Washington, DC. She was buried under the name of Gertrude Simmons Bonnin. The University of Nebraska reprinted many of her writings on Native American cultures after her death.

Zitkala-Sa wrote many timeless works in her life time. Many of her works were filled with tensions between cultures and domination, and between literature and politics. She expressed her feelings and experiences in her work and at the same time, she also delivered political messages. Her notable works are as the following;

1901: *Old Indian Legends*

1902: *American Indian Stories.*

1902: "Why I am a Pagan." *Atlantic Monthly*, volume 90.

1923: *Oklahoma's Poor Rich Indians: An Orgy of Graft and Exploitation of the Five Civilized Tribes, Legalized Robbery.*



APPENDIX B Haunani-Kay

Trask's Biography and

Major Works

Haunani-Kay Trask's Biography and Major Works

Haunani-Kay Trask was born October 3, 1949 in California. She was raised in California and later in O'ahu, Hawaii. She is descendent of Kahakumakaliua and Pi'ilani lines. Trask is respected as an educator, a nationalist, a political scientist, educator, and a writer. She was a professor of Hawaiian Studies in Kamakakūokalani Center for Hawaiian Studies at the University of Hawaii , Mānoa. After her retirement, she became a representative of Native Hawaiians in the United Nations and other forums. She is a famous author of poetry, books, essays, and non-fiction.

For her education, Trask went to Kamehameha Schools and graduated in 1967. She then pursued a Bachelor's degree at the University of Wisconsin–Madison, and completed her degree in 1972. She received a master's degree in 1975 and a PhD in Political Science in 1981. In 1986, the University of Pennsylvania Press revised her PhD dissertation into a book, *Eros and Power: The Promise of Feminist Theory*.

Trask is an Indigenous Hawaiian scholar, writer, and activist who is globally recognized for her leadership in the Hawaiian sovereignty movement. She is well noted for her famous writings that support the Hawaiian sovereignty. In addition, her books criticize and present the effects of American Colonialism. Her literary works are as following;

1981: *Eros and Power: The Promise of Feminist Theory*

1993: *From a Native Daughter: Colonialism and Sovereignty in Hawaii*.

1994: *Light in the Crevice Never Seen*

1995: *Night Is a Sharkskin Drum*

2000: "The Struggle for Sovereignty"



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