دراسات فنية
مخبر الفنون والدراسات الثقافية
جامعة أبو بكر بلقايد تلمسان
Algerian Scientific Journal Platform

Volume11/ N°: 01 (2024) **p 213-222**

Cultural Resilience and Ecological Continuity: Exploring Displacement in Silko's *Gardens in the Dunes*

Nassima Amirouche[1], Selma Bekkai [2]

[1] English Department, University of M'sila, Algeria. nassima.amirouche@univ-msila.dz

[2] English Department, University of Tlemcen, (FLATP Lab); Algeria; selma.bekkai@univ-tlemcen.dz

Received: 2024/10/07 Accepted: 2024/11/01

Abstract

Leslie Marmon Silko's Gardens in the Dunes masterfully explores displacement, travel, and mobility within various settings and cultures in late 19th-century America. The novel addresses how colonialism impacted indigenous people and how migration shaped individual and collective identities. Silko deftly illustrates the struggle with self-perception in the face of colonial displacement, highlighting the resilience and adaptability of indigenous cultures. This study examines Silko's narrative strategies, particularly how she addresses broader socioeconomic issues through the novel's exploration of migration, travel, and displacement. By employing postcolonial and ecological frameworks, this analysis seeks to elucidate the complex relationships between mobility, culture, and identity in the novel, thereby enhancing its relevance in contemporary literary discourse.

Article info

Received 07/10/2024
Accepted 01/11/2024
Publishing 19/12/2024

Keyword:
- ✓ *Colonialism*
- ✓ *Displacement*
- ✓ *Indigenous communities*
- ✓ *Mobility*
- ✓ *Travel*

1. *Introduction*

Leslie Marmon Silko is an American author who has a diverse cultural background, having grown up on the Laguna Pueblo reserve in New Mexico. Silko embraces her broad, multicultural heritage that embraces Native American, Mexican, and white/European ancestry, and explores the intricacies of diversity in the United States in her literary works. Silko's literature highlights her Laguna heritage by highlighting the interconnectedness with the natural world, particularly the land. Silko often uses the reservation as a setting in her writing to contrast the maintained Native American way of life within the reservation with the dominant Eurocentric civilization outside of it.

Silko's literary career has deepened her understanding of borders and the act of crossing them. In her debut novel, *Ceremony* (1977), the actual boundaries are limited to the reserve location, addressing

Correspondingauthor: Nassima Amirouche

issues related to warfare and conflict zones. In *Gardens in the Dunes* (1999), the characters undertake extended journeys, traversing multiple frontiers both within and beyond the United States.

"Gardens in the Dunes" is a profound exploration of the themes of movement, travel, and displacement set against the backdrop of late 19th-century America. This novel serves as an intricate tapestry, weaving together the fates of its characters with the broader historical and sociocultural dynamics of colonization and migration. Silko, through her narrative artistry, delves into the complex relationships between identity and displacement, especially as experienced by indigenous communities under the yoke of colonialism.

At the heart of Silko's narrative technique is the juxtaposition of movement and stasis. The characters' physical journeys across varied landscapes mirror their inner quests for identity and belonging. This motif of travel is more than a plot mechanism; it is a metaphorical conduit through which Silko explores the fluidity of identity in the face of enforced displacement. The characters' mobility, voluntary or coerced, becomes a lens to examine the broader impacts of colonialism on indigenous communities.

The physical journeys undertaken by the characters are not mere plot devices but serve as critical metaphors for the exploration of deeper existential and sociocultural themes. Throughout their journey, the novel's protagonists provide social commentary on the cultural struggle between the United States and historically oppressed Native American cultures, as well as the constraints imposed on women from various backgrounds. Through their experiences, Silko subtly critiques the colonial narrative that often portrays indigenous people as passive victims of history. Instead, she portrays them as active agents, navigating and negotiating the complex terrains of a changing world. Silko's literary works employ settings and characters to underscore the enduring struggle and resistance arising from the United States' colonial past, along with the ongoing oppression faced by Native Americans and other marginalized groups within the prevailing Eurocentric culture that still wields authority today.

This article discusses Silko's narrative strategies, focusing on how the novel's exploration of migration, travel, and displacement serves as a framework for the author to address bigger socioeconomic issues. Using postcolonial and ecological frameworks, the analysis tries to elucidate the novel's intricate linkages between mobility, culture, and identity, allowing for a better understanding of the novel's place in contemporary literary discussions.

2. *Gloria Anzaldúa's Borderlands Theory*

In her seminal work *Borderlands/La Frontera,* Gloria Anzaldúa examines the concept of borderlands as both a physical and metaphorical space where diverse cultures, languages, and identities intersect. The US-Mexico border, in particular, serves as a significant site for this

exploration, symbolizing not just a geographical division but also a locus of cultural negotiation and hybridity. Anzaldúa describes the borderlands as "a vague and undetermined place created by the emotional residue of an unnatural boundary" (Anzaldúa 25), highlighting the psychological and emotional impacts of living in these liminal spaces. She argues that borders are established to define safe and unsafe areas, to distinguish "us" from "them" (25).

These borderlands are characterized by constant flux and change, where identities are continually reshaped through interactions and conflicts. This dynamic nature challenges traditional binary notions of identity, such as self/other, native/foreign, and insider/outsider. Instead, borderlands serve as a third space where new, hybrid identities can emerge. Anzaldúa emphasizes that the inhabitants of borderlands, those who live on the margins, are often seen as "prohibited and forbidden" (25). She posits that these "others" inherently challenge and redefine boundaries simply by existing, demonstrating the relative and situational nature of the concept of "otherness."

Anzaldúa's Borderlands Theory is particularly relevant to Native American and Mexican American communities, as well as other marginalized groups, who have historically experienced borders imposed upon them by the US government. This imposition resulted in the loss of, or exclusion from, their ancestral lands. Both groups continue to struggle for control to protect their cultural heritage. As Elizabeth Archuleta notes, these communities, marked by their "non-whiteness," are often treated as personified borders, subject to constant scrutiny: “The border is always near because their brown or ambiguous bodies represent a border they always carry with them” (Archuleta 120).

Anzaldúa's theory also introduces the concept of the new mestiza consciousness, a hybrid identity shaped by life in the borderlands. This new mestiza embodies a range of cultural influences and transcends the constraints imposed by dominant cultural norms. According to Anzaldúa, this consciousness promotes cultural and epistemological flexibility, allowing individuals to draw from multiple traditions and perspectives to form a more expansive sense of self. Rejecting cultural purity, the new mestiza thrives on contradictions and ambiguity, finding strength in the ability to adapt and integrate diverse cultural elements. This consciousness is not only a personal experience but also a social and political stance advocating for the recognition and validation of mixed and marginalized identities.

3. Mobility in Gardens in the Dunes

The physical mobility of characters in *Gardens in the Dunes* is central to the narrative, reflecting their experiences and transformations. The journey of Indigo, the novel's central character, begins with her escape from a government-run boarding school, leading her across various landscapes and introducing her to a wide array of characters and cultures. Her travels span from the deserts of the American Southwest to the urban centers of the East Coast and Europe. Each leg of her journey fosters her growth and resilience, navigating social and cultural frontiers that take her from her original cultural context to the upscale world of her white foster family, symbolizing her quest for understanding and belonging in a world that often feels alien and hostile. Silko captures this journey

vividly: "Indigo's travels are not just a physical escape from confinement but also a quest for understanding and belonging in a world that often feels alien and hostile" (Silko 120). Indigo embodies a living boundary, with her distinctiveness as a dark-skinned Native American girl becoming evident as she travels with the white couple. This highlights Archuleta's assertion that non-white individuals carry the border with them (120).

Chi-Szu Chen, in her article "Gardening Ideas across Borders: Mobilities and Sustainability in Leslie Marmon Silko's Gardens in the Dunes," describes the novel as "an exemplar revisionist travel narrative." She highlights the transnational and cross-cultural travels of the characters, which reveal the diverse and unequal production of mobility (163). This uneven mobility is evident in the contrasting journeys of the two Sand Lizard sisters. Indigo's escape from the boarding school allows her to travel with a wealthy white family, experiencing travel for leisure. In contrast, Sister Salt remains confined to the reservation, representing "resistant mobility," driven by survival needs and resource sharing, a phenomenon characterized by Chen as "diasporic experiences "(165).

Chen categorizes the different types of mobility in the novel. "Dominating mobility" (170) is enjoyed by privileged individuals like the Palmers, driven by the desire to control and exploit natural resources and marginalized groups. "Resistant mobility," (170) exemplified by Sister Salt, is driven by necessity and survival. Despite lacking the financial support that Indigo receives from the Palmers, Sister Salt gains individual autonomy by establishing a communal settlement with the Chemehuevi sisters. Indigo, although having access to a wide range of resources and modes of transportation, loses personal autonomy under the control of the Palmers.

Geographical movements in the novel highlight the contrasts and connections between different regions and cultures. The American Southwest, with its deserts and gardens, serves as a backdrop for Indigo's childhood and cultural heritage. In contrast, her experiences in the urban settings of the East Coast expose her to the complexities and contradictions of modern American society. Indigo's journey to Europe further expands her horizons, underscoring the global dimensions of her quest. These geographical movements illustrate how physical mobility can lead to profound personal and cultural transformations.

The theme of social and cultural mobility is reflected in the characters' interactions with diverse cultures and societies. Indigo's encounters with individuals from various cultural backgrounds broaden her understanding of the world and her place within it. Her ability to adapt to new cultural contexts while maintaining her cultural heritage highlights the dual nature of social mobility. These interactions often involve negotiation between adaptation and resistance, as she strives to preserve her identity while navigating unfamiliar social landscapes.

4. Identity Formation and Transformation

In *Gardens in the Dunes*, the cultural backgrounds of key characters play a crucial role in shaping their identities and experiences. Indigo, as a young Native American girl from the Sand Lizard tribe, has her identity deeply rooted in the traditions, stories, and practices of her people. Her early life in the dunes instills a strong sense of cultural identity and connection to the land, which serves as a

touchstone throughout her journey. Silko captures this connection: "Indigo's deep connection to the Sand Lizard traditions and her memories of the dunes serve as a source of strength and guidance" (Silko 58).

Indigo's dual identity as a Native American girl in the white world of Hattie and Edward parallels Gloria Anzaldúa's exploration of identity struggles in the borderlands. Anzaldúa's concept of being "in both worlds" aptly characterizes Indigo's situation. Indigo conforms to the cultural values of Hattie's society to avoid rejection, embodying Anzaldúa's fear of not being accepted at home. Bound by societal expectations imposed by the Palmers, Indigo may have forfeited some of her traditions, evident in her failure to leave the train at Needles.

Indigo navigates a complex balance, adapting to the norms enforced by Hattie and Edward while preserving her Sand Lizard identity. Despite societal adjustments, she maintains her connection to her cultural heritage through her interactions with her animal companions and her efforts to gather seeds for the gardens of the dunes. The narrative contrasts voluntary and involuntary travel, with Indigo experiencing both compelled and voluntary journeys, all while harbouring the intent to return home to her family. As the story unfolds, Hattie realizes that reuniting Indigo with her family is paramount.

Hattie, much like Indigo, defies social norms and transcends physical and cultural boundaries. While Indigo feels out of place in a predominantly white society, Hattie is portrayed as a woman ahead of her time, challenging conventional gender roles. Her interactions with Indigo and other characters reveal the complexities of cultural exchange and adaptation. Hattie's travels and interactions with other women, including Indigo, Aunt Bronwyn, Sister Salt, and the Chemehuevi sisters, foster greater self-love within her

Hattie's journey begins with her decision to enrol in graduate school at Harvard without her mother's knowledge, defying her mother's expectations. Instead of celebrating Hattie's achievement, her mother saw it as an embarrassment, warning that no man would want a professor for a wife. Hattie's bold academic pursuits, including a controversial thesis on early church history advocating for female-centric ideas, further alienated her from societal norms. Her mother blamed Hattie's social challenges on these unconventional views, asserting that her life was ruined by her controversial assertions about Jesus and Mary Magdalene.

Hattie's dissatisfaction and unfulfilment in her marriage, which she deemed "doomed from the start," further reflect her resistance to the prescribed roles for women of her time, who were expected to find purpose and contentment in being wives and mothers. While modern women still face limitations, they have more opportunities to transcend these restrictions. Hattie's profound connection with Indigo, assuming the role of her mother, stands in stark contrast to her unfulfilling marital relationship.

As an educated woman of European descent, Hattie becomes a mother figure to Indigo, and faces additional demands, as she is expected to be her primary caregiver, responsible for her upbringing and education. Her cultural background is marked by struggles with societal expectations and her quest for a meaningful life.

Edward expects Hattie to limit Indigo's education to learning to be servile, reflecting his view of training her for a life of second-class citizenship. In contrast, Hattie, influenced by her father's admiration for John Stuart Mill's theories on women's education, wants Indigo to receive a comprehensive education and think for herself. Hattie acknowledges their duty to educate Indigo to enable her to survive in the white man's world, though she struggles to reconcile this with Indigo's expectations as a Native American female.

Sister Salt, Indigo's sister, embodies the resilience and adaptability of Native American cultural heritage. Her journey reflects the enduring strength of her cultural roots despite the challenges posed by external forces.

The characters undergo significant personal struggles and growth, reflecting the dynamic nature of identity formation. Indigo's journey is marked by numerous challenges that test her resilience and adaptability. Hattie's personal struggles revolve around her quest for meaning and fulfillment in a world constrained by societal expectations. Sister Salt's journey is defined by her resilience and determination to preserve her cultural heritage.

Personal experiences and relationships play a crucial role in shaping the identities of the characters. Experiential learning, through travel, cultural encounters, or personal challenges, serves as catalysts for identity formation. Interpersonal relationships, such as the bond between Indigo and Hattie, are instrumental in shaping their identities, offering emotional support, guidance, and new perspectives. These relationships reflect the complexity of identity in a multicultural context: "The bond between Indigo and Hattie exemplifies how personal relationships can bridge cultural gaps" (Silko 147).

5. The Quest for Place

The quest for a sense of belonging and home is a central theme in *Gardens in the Dunes*. For Indigo, home is deeply tied to her memories of the Sand Lizard community and the physical landscape of the dunes. Her displacement from this environment and subsequent travels underscore her longing for a place where she feels a sense of belonging and security. Indigo's journey is about reconnecting with her cultural roots and heritage, which she associates with the idea of home. This is poignantly captured by Silko: "Indigo's deep connection to her Sand Lizard heritage underscores her longing for a place where she feels a sense of belonging and security" (Silko 98).

Hattie's search for home is intertwined with her quest for personal fulfillment and meaning. Her interactions with Indigo and her experiences in diverse cultural settings challenge her to redefine her understanding of home. For Hattie, home becomes less about a specific place and more about the relationships and connections she forms along the way. Sister Salt's concept of home is rooted in her connection to the land and her community. Despite disruptions and displacements, Sister Salt's unwavering commitment to her cultural heritage reflects her deep-seated sense of belonging and identity tied to her homeland.

The novel presents multiple representations of 'home,' reflecting the diverse perspectives and experiences of the characters. The dunes symbolize a lost paradise and a source of identity and cultural heritage for Indigo and Sister Salt. Gardens throughout the novel serve as symbolic representations of home, providing a sense of refuge, continuity, and connection to nature. For Hattie and Indigo, home is also found in the relationships they build, highlighting the importance of human connections in the quest for belonging.

Gardens in *Gardens in the Dunes* are rich with symbolic meaning, reflecting themes of refuge, growth, and connection. These cultivated spaces serve as metaphors for the characters' inner landscapes and their journeys toward finding a place of their own. The act of gardening symbolizes growth and renewal, mirroring the characters' personal growth and transformation. Gardens represent the potential for regeneration and the continuity of cultural and personal legacies. As Silko writes, "Gardens become places where characters can root themselves and cultivate a sense of belonging" (Silko 254).

6. Bridging Boundaries

In *Gardens in the Dunes*, characters navigate and transcend physical and metaphorical boundaries. Indigo's escape from the boarding school and subsequent travels highlight her refusal to be confined by physical and ideological constraints. The characters' movements across diverse physical landscapes signify their ability to navigate different cultural and social contexts. This is clearly illustrated in Silko's depiction: "Indigo's journey from the oppressive environment of the school to the freedom of the open landscape symbolizes her refusal to be confined by the physical and ideological constraints imposed on her" (Silko 113).

The novel explores the metaphorical boundaries between cultures, identities, and places. Characters such as Indigo and Hattie engage with various cultural traditions and practices, challenging and expanding their understanding of cultural boundaries. Indigo must reconcile her Native American heritage with the influences and experiences she encounters along her journey. This process of identity negotiation highlights the fluid and dynamic nature of identity in the face of diverse cultural interactions.

Interpersonal relationships play a crucial role in bridging cultural and social divides. The bond between Indigo and Hattie exemplifies how personal relationships can bridge cultural gaps. Despite their different backgrounds, their mutual respect and affection allow them to learn from each other and grow. The interactions between characters from different cultural backgrounds showcase the formation of community networks that transcend cultural boundaries, providing a sense of solidarity and mutual support. This theme of interconnectedness is a recurring motif in Silko's work: "The characters' shared struggles against displacement, cultural assimilation, and marginalization foster a sense of solidarity, building bridges of understanding and cooperation" (Silko 299).

Community and solidarity emerge as key themes in the novel, illustrating how collective efforts can overcome adversity and build bridges between disparate groups. Throughout her journey, Indigo finds support in various communities, reinforcing her sense of belonging and identity. The characters'

shared struggles against displacement, cultural assimilation, and marginalization foster a sense of solidarity, building bridges of understanding and cooperation.

7. Ecological Resilience and Cultural Continuity

Silko carefully weaves ecological resilience and cultural continuity into *Gardens in the Dunes*, reflecting the deep connection between indigenous peoples and their environment. The concept of ecological resilience emphasizes the capacity of ecosystems to absorb disturbances while retaining their core functions (Holling 2). Silko illustrates this resilience through the characters' symbiotic relationship with nature, where gardens symbolize cultural heritage, spiritual values, and resistance against colonial displacement.

The Sand Lizard tribe's way of life, closely tied to the land, contrasts sharply with the exploitative practices of colonial settlers. This bond with nature acts as resistance; through the cultivation of their gardens, the characters regain control of their environment and proclaim their cultural identity. As the characters travel through various landscapes due to displacement, they adapt their gardening techniques to new conditions, highlighting their ability to retain continuity in the face of change. Silko portrays this adaptability beautifully: "As the characters travel through various landscapes due to displacement, they adapt their gardening techniques to new conditions, highlighting their ability to retain continuity in the face of change" (Silko 275).

Silko emphasizes the preservation of traditions through rituals such as planting, harvesting, and using medicinal plants, which are vital to the characters' lives and tie them to their ancestors. The novel also emphasizes the importance of intergenerational information transfer, with elders teaching younger generations about traditional customs to ensure cultural knowledge is preserved. Indigo's journey exemplifies the dynamic of learning and rediscovery, as she merges newly acquired knowledge with her traditional background to create a hybrid cultural identity. This resonates with Nassima Amirouche's observation in her article Storyteller: an Uncommon Autobiography that "storytelling and the transfer of knowledge across generations is crucial for cultural preservation and identity formation" (Amirouche 882).

Throughout Gardens in the Dunes, the recurring theme of gardens serves as a powerful metaphor for personal growth, resistance, and cultural preservation. Gardens symbolize a place of refuge, control, and transformation for the characters. The overgrown walls of the gardens mirror the boundaries imposed on individuals, yet also signify the potential for growth beyond these confines. Indigo's journey of collecting and hybridizing seeds reflects her resilience and commitment to preserving her cultural heritage, while Hattie's rediscovery of her love for gardening parallels her journey towards self-acceptance and empowerment.

The Palmers keep Linnaeus the monkey and Rainbow the parrot as exotic pets, confining them in cages and causing their displacement. The animals serve as an analogy to Indigo, who is also seen as an unusual human pet by the Palmers. Indigo has a dual inclination: to liberate the pets from their enclosures while also retaining a certain level of authority over them. Her inclination to maintain their proximity appears to stem from a quest for camaraderie and affiliation rather than a self-centred drive

for dominance. Indigo assumes the role of a maternal figure to two pets, taking on the responsibility of ensuring their safety; much like Hattie does for Indigo. Indigo, acting as a nurturing maternal figure, keenly observes the animals' yearning for their own habitats and kin. This is particularly clear when Rainbow comes across a cage filled with parrots, characterized as a distressing meeting with recently captured birds, and the "cries of his own kind were more than [he] could endure; he called back and flapped his wings frantically" (276).

Rainbow and Linnaeus serve as a reminder to Indigo that she is not the only one experiencing loneliness. The pets serve as a means for her to maintain a connection with nature, which in turn helps her maintain a connection with her tribal heritage. She perceives them as kindred spirits, as they are three distinct pets belonging to the Palmers, each treated similarly, and all yearning to be with their own species in their natural habitats.

Ultimately, the novel portrays gardens as spaces where characters navigate the tensions between control and freedom, tradition and change, and isolation and connection. Through their interactions with gardens, the characters find solace, strength, and a sense of identity, underscoring the enduring significance of these natural spaces in their lives.

8. *CONCLUSION*

Borders serve as visible markers symbolizing authority and control. Throughout American history, marginalized groups such as women, people of color, and those deemed "foreign" have been subjected to domination and manipulation by those in positions of authority. Silko's *Gardens in the Dunes* highlights the historical oppression in the United States and the enduring consequences of colonialism that marginalized communities still face. The novel not only highlights border crossings but also stresses the survival and resilience of indigenous communities. Native Americans persistently confront and cross the constant displacement and "unnatural" (Anzaldúa 25) borders imposed upon them throughout history, as a means of survival through acts of resistance, while consistently upholding their traditional cultures and maintaining their deep connections with ancestral lands.

The novel illustrates the themes of ecological resilience and cultural continuity, portraying the enduring connection between indigenous peoples and their environment. Through the symbolic use of gardens and the depiction of traditional practices, Silko highlights the adaptability and resilience of indigenous cultures. The novel underscores the importance of preserving ecological and cultural knowledge, showing how these elements are crucial for maintaining identity and continuity in the face of colonial displacement.

In a nutshell, Silko's *Gardens in the Dunes* intricately weaves the themes of mobility, identity, and the quest for place, creating a rich narrative that explores the complex interplay of these elements. The characters' journeys highlight the importance of physical mobility in shaping experiences and personal growth. Cultural identity is central to the characters' experiences, with their cultural backgrounds profoundly influencing their identities. The novel's exploration of the quest for place, bridging boundaries, and the themes of community and solidarity offers profound reflections on the broader implications of mobility, identity, and the quest for place. Silko's portrayal of characters navigating

diverse cultural landscapes and building bridges across boundaries contributes to a richer understanding of the complexities of identity in a globalized world, making *Gardens in the Dunes* a significant work in contemporary literature.

9. *Bibliography List* :

1. Aldama, F. L. (2000). [Review of Gardens in the Dunes, by L. M. Silko]. World Literature Today, 74(2), 457–458. https://doi.org/10.2307/40155801
2. Amirouche, Nassima. Storyteller: an Uncommon Autobiography. Rufuf Journal, Laboratory of Algerian Manuscripts, vol. 11, no. 02, July 2020, pp. 879-889.
3. Anzaldua, Gloria. Borderlands/La Frontera: The New Mestiza. Aunt Lute Books, 1987.
4. Archuleta, Elizabeth. “Securing Our Nation’s Roads and Borders or Re-Circling the Wagons? Leslie Marmon Silko’s Destabilization of ‘Borders.’” Wicazo Sa Review, vol. 20, no. 1, 2005, pp. 113-137.
5. Berkes, Fikret, and Carl Folke, editors. Linking Social and Ecological Systems: Management Practices and Social Mechanisms for Building Resilience. Cambridge University Press, 1998.
6. Chen, Chi-szu. "Gardening Ideas across Borders: Mobilities and Sustainability in Leslie Marmon Silko's Gardens in the Dunes." Tamkang Review, vol. 42, no. 2, 2012, pp. 163- 189.
7. Gunderson, L. H. Panarchy: Understanding Transformations in Human and Natural Systems. Island Press, 2002.
8. Gunderson, Lance H., and C.S. Holling, editors. Panarchy: Understanding Transformations in Human and Natural Systems. Island Press, 2002.
9. Holling, C. S. “Resilience and Stability of Ecological Systems.” Annual Review of Ecology and Systematics, vol. 4, 1973, pp. 1–23. JSTOR, http://www.jstor.org/stable/2096802
10. Ryan, T. (2007). The Nineteenth-Century Garden: Imperialism, Subsistence, and Subversion in Leslie Marmon Silko's Gardens in the Dunes. Studies in American Indian Literatures, 19(3), 115–132. https://doi.org/10.1353/ail.2007.0025
11. Silko, Leslie Marmon. Gardens in the Dunes. Simon & Schuster, 1991.
12. Snodgrass, Mary Ellen. Leslie Marmon Silko: A Literary Companion. McFarland & Company, Inc., 2011.
13. Vizenor, Gerald. Native Liberty: Natural Reason and Cultural Survivance. University of Nebraska Press, 2009. ProQuest Ebook Central.
14. Walker, Brian, and David Salt. Resilience Thinking: Sustaining Ecosystems and People in a Changing World. Island Press, 2006.