

N. Scott Momaday: Art of Intermingling of Native American Myth.

Dr. Hemantkumar Jain
ShivChhatrapati ASC College, Pachod
Dist-Sambhajinaga (MS)
hemantkumarcjain@gmail.com

Abstract

The biggest challenge or an opportunity of the 21st -century author is multiculturalism. Especially when one is from America and tagged as a Native American Author. N. Scott Momaday is one such author, and his novels like *House Made of Dawn* (1968), *The Way to Rainy Mountain* (1969), and *The Ancient Child* (1990) are apt examples of his preoccupation with multicultural facets. One of the most appealing arguments of the author in all these three novels is intermingling the various aspects of various shades of human life that are primarily perceived in the age of multiculturalism.

The present paper tends to read all select novels of Momaday through his art of intermingling various aspects of human lives. The researcher would try to analyse *House Made of Dawn* that empowers the vision, *The Way to Rainy Mountain* that intermingles myth and history, a proud proclamation that *The House Made of Dawn* is the art of intermingling the vision.

House Made of Dawn is generally perceived as driving the discovery of Native American writing into classical literature. It was considered first a progression of sonnets, then rethought as stories, lastly moulded into a book. It generally depends on Momaday's direct information on life at Jemez Pueblo. Momaday lived inside and outside of traditional society, experiencing childhood with reservations. In the novel, Momaday intermingles his encounters with his creative mind. Reliably commended for his Kiowa concerns and customs investigation,

Momaday is an original figure in standard American and Native writing. *House Made of Dawn* is often instructed in writing courses, and scholars note that every one of his works is critical to Native and non-Native understudies.

Momaday's intermingling of antiquated and conventional material with contemporary and pioneer strategies has reminded numerous scholars to think about the existence of Natives as the beginning of human civilisation.

The original *House Made of Dawn* story happened between July 20, 1945, and February 28, 1952. The portrayal involves an undated preface and four dated segments set in the Jemez pueblo of Walatowa, New Mexico (the preamble and segments one and four take place here) and the Los Angeles region (areas two and three). *House Made of Dawn* starts with an introduction that conjures the title picture. There was a house made of sunrise, it was made of dust and downpour, and the land was ancient and never-ending. Abel, the hero of the novel, goes through the downpour at first light close to Walatowa, New Mexico, his body

predominated by the colder time of year sky and covered by the signs of consumed wood and cinders. "The Longhair" (Walatowa, Canon de San Diego, 1945). The primary section of the novel, named "The Longhair", starts with the hero, Abel, getting back to his booking in New Mexico in the wake of battling in World War II. The conflict has left him genuinely crushed, and he shows up too tipsy to even consider perceiving his granddad, Francisco. He raised Abel after the demise of Abel's mom and more seasoned sibling, Vidal. Francisco ingrained in Abel a feeling of local practices and qualities. However, the conflict and different occasions cut off Abel's associations with that universe of profound and actual completeness and connectedness to the land and its kin. The ranchers of Walatowa work the entire summer in the fields. Abel's granddad, the old Francisco, is one such rancher. He is discovered driving a group of roan horses along a street, thinking about a race he ran in his childhood. The race is intended for good hunting and collection, and every one of the young fellows of the clan race along the cart street at sunrise. Francisco recalls how he had dominated the race by astounding the expedient Mariano, who had been in the number one spot and was viewed as the best marathon runner nearby. Francisco had this memory in 1945 when Abel was getting back to the booking after equipped help in World War II. Around noontime, the tanked Abel staggers off the transport into his grandfather's arms. The next day, Abel recalls his sibling Vidal and his mom, who kicked the bucket of infection years before Abel was youthful. Abel never knew his dad, who was Navajo and was viewed as a pariah by the remainder of the Indians at the booking. Abel reviews his encounters as an individual from the Eagle Watchers Society; a little gathering dropped from settlers of the Tanoan city of Bahkyula. The Tanoans, a failed to remember clan, experienced a lot of mistreatment and difficulties before they coincidentally found Walatowa years prior. As an individual from the Society, Abel chases an enormous and lively falcon. In one more piece of town, Father Olguin gets a puzzling and wonderful lady, Angela St. John, a lady from Los Angeles who has recently moved into the close by Benevides house for rest and unwinding. Angela meets Father Olguin at the congregation and lets him know she needs somebody to cleave kindling for the wood oven at the Benevides house. Father Olguin answers that he may know somebody who can help her. Abel consents to slash Angela's wood for three dollars. He spends Tuesday evening at the Benevides house under the pale and flimsy lady's fearful look. Angela is captivated by how Abel tosses his whole body into hacking wood while she is just disturbed by his hold. Abel concurs that he will return to hack the remainder of the wood yet is equivocal about what day he will do so. That evening, as Angela consumes a portion of the wood, Father Olguin makes a trip and welcomes her to the gala of Santiago. The righteous Santiago was known for his adventures on his ride towards the south into Mexico. Along with his excursion, he acknowledged the friendliness of an old couple, who killed their main chicken to take care of him. As indicated by Father Olguin, Santiago had masked himself as a peon and won a challenge at the royal court. As his prize, he marries one

of the ruler's girls. The ruler attempted to have Santiago killed, just to be ruined by a similar chicken, which Santiago pulled out of his mouth entire and alive. The chicken gives Santiago a sorcery sword that he used to kill the ruler's professional killers. Ritually, the blowout of Santiago runs its course every July 25, reenacting the occasions of history. A splendid horseman, a pale-skinned person (an individual brought into the world with no shading in the hair or skin, which are white), bloodies Abel with a dead chicken during a stylised challenge as Angela watches. After four days, Abel gets back to the Benevides house to wrap up cutting Angela's wood. Angela has been pausing, and her fixation on Abel brings about an energetic, heartfelt tryst between them. Angela allures Abel to divert herself from her despondency, yet she detects a creature like quality in Abel. She vows to assist him with passing on the booking to discover a better business method. Perhaps because of this issue, Abel understands that his re-visitation of the booking has been ineffective. He no longer feels at ease, and he is confounded. On August 1, Father Olguin shows up at the Benevides house, explaining that Angela has no heartfelt aims towards him.

The Second chapter, named "Cleric of the Sun", happens seven years later in Los Angeles. Abel has been set free from jail and joins with a nearby gathering of Indians. Abel ends up in Los Angeles under the consideration of the Indian Relocation program. The subsequent section starts with the Reverend John Big Bluff Tosamah, the Pastor and Priest of the Sun, conveying "The Gospel According to John." Tosamah has a supporter named Cristobal Cruz. A decent arrangement of the minister's lesson is a retelling of old Kiowa legends he has heard from his grandma, for example, the narrative of Tai-me. The third section, named "The Night Chanter", is told according to the perspective of Ben Benally, who is Abel's flatmate in the condo in Los Angeles. The day after, Abel—seriously beaten by obscure aggressors and left in a trench on the seashore—has passed on Los Angeles to get back to Walatowa. Ben went up on a slope in the city with numerous Indians the previous night. The gathering, which included Tosamah and Cristobal Cruz, began playing melodies and moving while Abel and Ben went off without help from anyone else. Abel and Ben agreed to meet soon, simply both of them and two ponies among the slopes, and sing the melody called House Made of Dawn.

Abel gets back to the booking to discover his granddad, Francisco, who fell wiped out and nearly kicking the bucket. Abel watches out for his granddad for quite a long time, and the portrayal changes to the inward musings of the stricken older adult. When Francisco was more youthful, he had followed a bear for some miles through the woods. He at long last got up to speed to the bear by a waterway and shot. Spread with the blood of the youthful bear, he entered the town to be welcomed by the men with rifles, whom he gave pieces of bear meat. Francisco's last memory is of taking Abel to the plain where the race of the dead happens, advising him to pay attention to the full sprint at sunrise. In the last segment of the book, "The Dawn Runner," the secret of the

preamble is uncovered. A fundamental part of House Made of Dawn is that its story structure is round. In contrast to the remainder of the sections, which are dated, the period of the occasion happening in the introduction is rarely indicated. It is just toward the finish of the original that we understand that the location of Abel running in the preface happens toward the finish of the novel, after the passing of Francisco. On the Surface, House Made of Dawn has all the earmarks of being worried about the issues of nationality, development of oneself, self-disclosure, dislodging associated with customer services and the mood of nature. Notwithstanding acquiring the tradition of bildungsroman custom, House Made of Dawn secures uncertainty and questions the real chance of personality arrangement. Early commentators like Marshall Sprague in his "Anglos and Indians," New York Times Book Review, June 9 1968, grumbled that the novel contained "much fog" however proposed that maybe this was inescapable in delivering the secrets of societies unique about our own and afterwards proceeded to depict this as one motivation behind why [the story] rings so apparent. Sprague likewise examined the appearing inconsistency of expounding on local oral culture, particularly in English, the language of the supposed oppressor. He proceeds, the secrets of societies unique about our own cannot be clarified in a short novel, even by a craftsman as skilled as Mr Momaday.

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