

Can Eco-Criticism evaluate Indigenous literature?

Dr.T.Anantha Vijayah, Assistant Professor of English, Gandhigram Rural Institute – Deemed University, Gandhigram – 624 302, Dindigul District, Tamil Nadu, India

Abstract:

One of the tremendous cultural anxieties of the twenty-first century is how to preserve Nature and prevent anthropogenic environmental catastrophes. Jelica Tošić argues that the global anxiety attached to the climate crisis and environmental crisis at this historical juncture lies behind the emergence of new disciplines of academic study, such as eco-criticism, whose aim is to sensitize the majority towards ecological degradation and to produce new perspectives of Nature: "man's fear of his own extinction has moved the borders of disinterested academism" (Tošić).

Keywords: Ecocriticism, Indigenous and First Nations

Introduction

Eco-criticism of the North American variety has its roots in the environmentalism of the 1960s. Rachel Carson's *Silent Spring*, published in 1962, is often heralded as creating a seismic shift in the attitude of the North American public to the use of DDT pesticides and the dangers of biomagnification. The book helped catalyze the ban on DDT and inspired the environmentalist movements that would eventually result in the Clean Air and Water Acts of the 1970s. In his introduction to *Silent Spring*, Shackleton argues that teleologies of technological progress, such as those that fuelled the "green revolution" in industrial American agriculture, relying on petrochemical fertilizers and pesticides to increase productivity, rely on an instrumentalist conception of Nature that conceives it only as an inert source of inputs. He argues instead, drawing on Carson's philosophy, for an understanding of ecology as the fundamental interrelatedness of plants and animals within an ecosystem. As only one of many animals, humans cannot allow the destruction of the living ecosystems from which they emerge and with which they are interdependent.

Carson similarly argues that notions of science as intended for the domination or mastery of Nature, rather than for the ecological management of holistic relations of interdependence, can only result in ecosystemic crisis, as in the use of DDT to destroy pests:

The 'control of nature' is a phrase conceived in arrogance ... when it was supposed that Nature exists for the convenience of man. The concepts and practices of applied entomology, for

the most part, date from that of the Stone Age of science. It is our alarming misfortune that so primitive a science has armed itself with the most modern and terrible weapons and that, in turning them against the insects, has turned them against the earth.

She proposes an understanding of ecological management not as acting on a static object that can be manipulated but rather as negotiating the complexity of relations always in a state of change, fluctuating between growth and entropy: "Man need[s] to be aware that he is dealing with life – with living populations and all their pressures and counter pressures, their surges and recessions." However, her following sentence emphasizes the need for humans to intervene in and guide these relations to their benefit:

"Only by taking account of such life forces and by continuously seeking to guide them into channels favourable to ourselves can we hope to achieve a reasonable accommodation between the insect hordes and ourselves."

Without a doubt, *Silent Spring* emphasizes humans' physical connectivity with Nature and asserts the existence of an intricate web of interrelatedness among all living and non-living things. However fluent and sophisticated Carson articulates the need for sensitivity towards Nature, her fundamental assertion of an alternative to current environmental practice still seems rooted in a strongly anthropocentric and scientific conception of management, in which the ultimate good is a human good. The key phrases that indicate this ideology are:

'Man is an animal and indeed the most important of all animals'

'ecological management'

'identifying channels favorable to ourselves.'

This propagates, however cautiously, a view that the best ecology is most favorable to the top predator on earth, and thus still seems rooted in an idea of Nature as existing for exploitation by humans. While *Silent Spring* historically marked an epochal shift in environmental awareness and contributed enormously to the transformation of public discourse, it remains rooted in a fundamentally Cartesian notion of a human/nature binary, in which humans are conceived as superior to or external to Nature, and Nature as existing for man's gratification.

Erich Fromm argues that scientific ideas of humanity's potential for unlimited happiness, unimpeded personal freedom, and unlimited progress through the domination of Nature and appropriation of ecologies to attain material abundance have origins in the industrial age. With twentieth-century advances in nuclear, chemical, and molecular technologies, these ideas have only intensified, coupled with an increasing illusion of the human as all-powerful, able to manipulate the conditions of life and death (Fromm 1997, 1). Another question that Fromm does not raise, but which is suggested by Carson's emphasis on the management of "living populations,"

is the ethics of biopolitical management, whether of human or other animal populations.

The first and second waves of ecocriticism in the North American academy were often rooted in pastoralist ideas of Nature and advocated conservationist politics that were not only essentially conservative in their desire to 'preserve' or 'conserve' specific flora and fauna or

stretches of alleged 'natural wilderness,' but were often profoundly dehistoricized, unable to recognize the previous history of human and non-human interactions in different ecosystems, and blind to the class politics entangled in the removal of marginalized populations, often indigenous, from spaces designated as reserves or national parks. Contrary to such depoliticized views of Nature as something to be 'preserved' in stasis or harmony, Leerom Medovoi argues that what is termed an "environmental crisis" is always also a social crisis, the result of a continuous process of struggle to reshape the circuits between life and the accumulation of power. Therefore, considering the balance of human or non-human populations is always political.

In the last decade of environmental criticism, many critics have pointed out the blind spots of a literary discipline that often focused on the "nature writing" of white middle-class North American males, thus often unwittingly articulating exceptionalist, Euro-American-centric, or parochial conceptions of Nature. Both postcolonial environmental critics and critics of indigenous literatures have emphasized the need to understand and recuperate contexts of indigenous knowledge systems. Alternate epistemologies of nature/society are preserved in the oral traditions of indigenous communities around the world while at the same time excavating the historical links between the domination of marginalized populations, classes, or ethnicities and the domination of Nature. As a repository of cultural, religious, social, spiritual, and political values, literature provides vital clues to these histories. It enables unraveling alternative conceptions of socio-ecological relations outside of the North American mainstream. In this paper, I will explore some of the epistemes of Nature mediated in the literature and oratures of indigenous communities from North America and Australia. I will also examine some productive tensions between ecocriticism as a reading praxis and the worldviews encapsulated in these texts. I will begin, however, by examining in greater depth some of the problematic assumptions of ecocriticism before turning to literary analysis.

Is ecocriticism culturally neutral?

In *The Ecocriticism Reader*, North American critic Cheryl Glotfelty offers one of the most often cited definitions of ecocriticism as "... the study of the relationship between literature and the physical environment," arguing that "ecocriticism takes an earth-centred approach to literary studies." (Page xix). This ecocriticism encourages close reading of texts to demonstrate how a literary text represents Nature and how Nature influences a literary text and to test the extent to which a text enables a more or less ethical relation to Nature. This premise is that ecocriticism is the study of the relationship between literature and the physical environment and that it is earth-centric and has within itself two primary parameters. The parameters are literature and the physical world other than humans. The phrase 'earth-centered approaches' tacitly exclude the human from the purview of analysis, raising the question of whether human subjectivity is conceptualized correctly as part of an earth-centered approach. Literature, a verbal product of humans, uses words as signs to signify the natural world. The natural world is always constructed through the sign systems currently in vogue. These signs primarily do not reveal the essential object being talked about; instead, they reveal the subject's perception. While a tree is being described, it is not the

tree that is revealed; the concept of the tree, as seen by the subject, is revealed.

Thus, while reading or writing a text, the reader and the writer are removed from the environment, and an environment as perceived is created or recreated in the text with the signs that represent Nature. The signs in the text signify differently to the reader than to the producer of the text, as not all signs convey a uniform meaning to one and all. The environment thus created in the text is a re-created nature that is present in the literary text. It is removed from its original geographical locale and transformed into an imagined environment that becomes an object of observation for the reader and the writer. The created environment is then transferred to the reader, and mutual intelligibility is heavily based on shared cultural, spiritual, and social signifiers. Hence, it is an image that is created based on an image of the writer's idea of Nature—it cannot be the environment itself. As Dana Phillips once curiously observed in *Riposte to Lawrence Buell*, in a literary text describing a forest, there are no actual trees, only words, unless the pulp that materially constitutes the pages is counted. The text is a subjective tissue of words whose relation to observed reality is conditioned by the worldviews of its writer. Its signifiers are framed based on the innate structures of understanding of the writer, a semiotics conditioned by the culture from which it emerges.

It is pertinent to recall that Cheryl Glotfelty draws an equation between feminist and Marxist criticism and ecocriticism, arguing that if feminist and Marxist criticism deal with human relations of gender and class, then ecocriticism analyses literary representations of human relations with the natural world, and in so doing, seeks to generate more ethical relations. As Sartre would say, literature works to change man's behavior in the process of naming his behaviour. However, though Glotfelty is careful to establish her conception of Nature as a web of relations, her definition of ecocritical praxis still seems to rely on an idea of the human critic or writer as external to the environment, able to observe it and represent it objectively due to her properly ethical "eco-centric" orientation. The institutionalization of this discourse of ecocriticism within the academy is problematic, not only in its Cartesian dualism but in its presupposition that the natural world is culturally neutral as a variable in itself, assuming that there only exists one Nature, which is only seen in one way by people. However, the relationship between artists and different environments and geographies varies according to the culture from which he/she emerges: Nature is not a static external to be "faithfully" observed. Literature mediates particular structures of feeling and thought patterns in how different cultures conceive of geographical locations or environments. Hence, ecocriticism is always subject to the subjectivity of a text's writer and reader.

The lawns and national parks, two particular organizations of environments to human specifications, provide a valuable example of how environments can be differently conceived. The grass lawn and the park are often conceived as embodying external "nature," though they are human-produced. In response to expanding industrialization and urbanization in First World capitalist societies, "nature" is recreated as a leisure space in a controlled atmosphere. The carefully tended lawns in the front yards of middle-class American houses and the creation of National Parks for bourgeois recreation offer an image of a specific kind of Nature to be

"preserved," as opposed to environments conceived as expendable or disposable. What is conceived of as "nature" is conditioned by the politics of class, race, gender, and empire, as is evident in the case of indigenous communities whose environments have been destroyed to make way for recreational Nature:

Within the United States, the federal and state park systems have management protections for historic architecture, including places of worship. For example, there is the famed Old North Church in Boston, Massachusetts, and the Mission San Diego de Alcala in San Diego, California. It would never occur to governmental managers to allow bulldozers to plow them under for gravel access, as done in the Southwest of Hopi prayer shrines (Beggs & McLeod, 2003). Nor will they allow rock climbers to hook and scale the face of George Washington on Mount Rushmore in the Black Hills of South Dakota, but the National Park Service will allow groups of rock climbers to scale Mato Tipila (aka Devils Tower National Monument) despite knowing it is a sacred site for prayer and vision quest among many tribes living on the Great Plains of North America. (Ornelas)

Much of the conservationist rhetoric of ecopolitics often turns on the conception that if we "green" our relationship to the environment, we can make capitalism more "sustainable." However, it fundamentally ignores how the categories of "nature" or the "environment" are successively redefined by different iterations of the capitalist mode of production in order to enable new forms of exploitation and appropriation of peripheral ecologies, displacing indigenous populations while designating other ecologies sacrosanct sites of "nature" to be preserved (Medovoi). "Nature" is fundamentally historical, in the process of constitution and reconstitution, and reflecting particular societies' different struggles and relations.

Indigenous literature mediates Nature from a fundamentally different praxis and epistemology than North American and European literature. As Ornelas remarks, a mountain may be just a mountain to some. However, that mountain may be a place of reverence and prayer for indigenous communities. This fundamentally different approach to Nature could be understood if and when we can understand and appreciate the basis on which the indigenous communities interact with Nature:

A quality and sense of reverence cannot necessarily be expressed through words when one is in a place identified as a sacred site. This sense of reverence is the most difficult to communicate to nonindigenous peoples who may not be willing to open up their minds to the possibility that there is something to be honored and protected, that only some things we do in life require a Cartesian explanation. For many, such acceptance is a difficult bridge to cross. People want "proof." Proving something that is not tangible can be complicated and inherently problematic, especially when its cultural expression is unfamiliar. (Ornelas)

There are stories among indigenous communities that relate Nature to their mythical stories, historical events, etc., and above all, as a part of a system from which they have emerged. Indigenous peoples often construct their identities not in terms of the possessive individualism that defines Western consumers but rather from the "fabric that holds the sacred ways of ancestors"

so that "learning the sacred ways is leaning the traditional forms of knowing ... finding one's place in the universe and knowing one's relatives" (Bastien 8).

Understanding how an indigenous community perceives Nature through ontology is essential while embarking on an ecocritical examination of indigenous literary texts, seeking to detect how the mythical, spiritual, and religious values attributed by different cultures to different geographical locations are reflected in different literary aesthetics and forms. I want to turn to several indigenous texts that capture fundamentally different imaginations of human interrelations within the web of life.

Indigenous communities' view of Nature

When an indigenous person identifies with a community, it is not just with a group of people but also includes "a place that has been inhabited for generations, where the landscape becomes enlivened by a sense of group and family history" (King). This continuously occupied space is not some externally existing nature that can be represented objectively. While Nature is seen as something separated from humans in the Euro-centric perception, indigenous peoples have a seamless continuum with themselves and Nature. By 'All my relations,' indigenous people remind themselves of all animate and inanimate forms that can be seen or imagined to which they are related. (King) They do not conceive of "separation between sacred and secular as in the Christian or Euro-centered sense'. (Bastien 48) Rather, everything that is created by the Creator. Creator is sacred, and there is a living alliance between all that is created by the Creator. The Aboriginal writer Mudrooroo says that Aboriginal spirituality is preoccupied with the relationship of the "earth, nature and people" in the sense that the earth is accepted as a member of our family, blood of our blood, bone of our bone', a continuum that fractures when Euro-centric science distinguishes man and Nature by the manner in which 'I' perceive the 'other.' Nature that is 'othered' in Euro-centric perception is anathema in indigenous perception of Nature. The Indigenous communities devote much of their lives to understanding Nature and controlling the human relationship to the environment rather than controlling the environment itself, attempting to maintain 'life-sustaining" relationships with the world of Nature. (Ridington)

The Indigenous people acknowledge that they live in and through Nature rather than considering Nature as a subordinate entity to be exploited. They feel a responsibility towards the land and all that lives on it as their forefathers.' (Lyons) Everything in Nature is considered as living and has a spirit (Ornelas), and according to the indigenous epistemology, this living is from which all life and knowledge is born. (Bastien 39) Geographies are seen as spiritual texts/signs which reveal the Sacred.

Thus, the Cree in Canada describes their country as Ka-Kanata-Aski – the clean land because the CreatorCreator is clean, and all that he has created is clean. As Cardinal describes:

When an Indian person describes this land as Ka-Kanata, the clean land, he implicitly defines his responsibility to that land. ... he has a responsibility to keep himself clean... in the sense of maintaining a balanced relationship with the land. This means that whatever an Indian takes from the land, he will replace it somehow. At the very least, he will return the proper respect

to the land for the gifts the land has given to him. (Cardinal 214)

The indigenous people believe and accept that there is a law that sustains all environments and that all living and non-living beings on earth are bound by that law which they call CreatorCreator. Being created by the same CreatorCreator, they become related to one another.

Being created by the same CreatorCreator, everything needs to be respected for what / how they are. This provides zero space for exploitation in the creation. The indigenous people feel responsible for Nature and all living things.

Aboriginal writers in Australia conceive of their identities in direct correspondence with the land. In "Spiritual Song of the Aborigine," Hyllus Maris declares

"I am a child of the Dreamtime People
Part of this Land, like the gnarled gumtree
...
I am this land
And this land is me
I am Australia."

Contemporary indigenous literature explicitly represents this connection to land and Nature and privileges communal understandings over hierarchical or state-imposed knowledge structures. As Armstrong's novel *Slash* succinctly puts it: "The law don't mean much on paper. It's what's in your head that's real law. If you learn good things and think good, no paper laws are needed for you. That's how we believe." (21) The legality of relationship with Nature is not forced but comes from within. The indigenous communities learn this through their oral traditions, which are otherwise called orature, which transfer values and knowledge from generation to generation through stories and oral traditions. This orature is intimately rooted in place and environment, as Ornelas remarks: "The spirituality of Native Americans in many instances, for example, is tied directly to the places where they live and where the stories and the histories of their peoples have evolved." (Ornelas)

Indigenous literature, though, can be stated as art forms of individuals; from an indigenous perspective, the individuals are part of a society, and thus, their literary outputs become products of the society. As such, individual thoughts are patterned by society (Fromm 1962, 9), and the thought patterns that emerge from a particular society tend to reflect the society and individual literary texts mediate larger social consciousness. This leads one to understand that literary texts are products of society, and to understand their understanding of Nature; literature provides a breakthrough. The indigenous perception of Nature is made available through their literature, which is very specific to their cultural/spiritual traditions. With indigenous literature tied to the land from which it emerges and intertwined with their culture and spiritual traditions, an ecocritical approach to their literature would necessarily mean that their traditions are acknowledged and accounted for when appreciating indigenous literature. While mainstream ecocriticism is broadly based on a Western mode of understanding Nature, serious doubt emerges about the

mainstream canon's appreciation of indigenous literature with all its spiritual, cultural, and land-based literary texts. Stated, it would not do justice to appreciate indigenous literary texts from a perceived position of a culturally neutral ecocritical perception on indigenous literary texts.

The paper posits that ecocriticism is in danger of being blinded by mainstream cultural assumptions as environmental critics from privileged locations interpret indigenous texts with their understanding of Nature. However, many indigenous writers seem to write precisely because they believe that their belief structures and worldviews and the resultant literature radically differ from the mainstream understanding of Nature. When asked to define his culture, Native Canadian Basil Johnston replies: "Read my literature, and you will get to know something of my thoughts, my convictions, my aspirations, my feelings, sentiments, expectations, whatever I cherish and abominate." The indigenous communities employ stories to construct and frame an understanding and interpret the world. Stories teach children to understand the interconnectedness of man with the Universe. (Bastien 37): "By knowing one's place in the cosmic universe, we form intricate alliances with the world..." (Bastien 80) Story-telling is durable and institutionalized as a socio-cultural activity, combined with rituals and performances (Zohar) to ensure a cohesive worldview.

In the modern context, storytelling, which was hitherto oral, has metamorphosed into written literature and made available to the public at large. Native writers have become bilingual and have provided new worlds of imagination that bridge both pan-Native and non-Native audiences. (King) By providing an alternate imagination, they reshape lives and forge new relationships and interpretative communities (Dyson). This is a process of translation, both linguistic and transcultural, of texts from one society to another. The orature of a particular culture often exists only inside that particular culture and its language. However, when texts or orature from outside one culture are received into another, the culture that received the texts will start creating texts of the kind that had previously only existed outside itself. One of the most famous examples of indigenous oral culture becoming assimilated and textualized by another culture is the American Constitution, which encoded and appropriated political and cultural elements from the Iroquois confederacy. Thus a translation of texts from one culture into another is a slow but steady process of ensuring that one understands the cultural other. According to Sonesson, a text is that which is going in and out of a culture, and in the light of Tartu School of Semiotics, any member of a community will think that he is inside and all other people belonging to other cultures are outside his/her culture. A proliferation of texts from the indigenous communities are now appearing in European translations. In the long run, the indigenous communities can make their belief structures better understood by a mainstream community. There is an emerging paradigm shift in perception about mechanistic exploitative worldview to ecological and holistic ecosystems based on traditional ecological knowledge (Lertzman) of the indigenous peoples of the world. Following are samples chosen to highlight the view of indigenous peoples on Nature.

A Sample Analysis of Canadian Indigenous Texts

I will begin with a traditional whaling orature from Southern First Nations in Canada, an invocation of the hunter:

A Prayer Before Whaling

Whale, I want you to come near me

so that I will get hold of your heart and deceive it.

So that I will have strong legs and not be trembling and excited when the whale comes and I spear him.

Whale, you must not run out to sea when I spear you,

Whale, if I spear you, I want my spear to strike your heart.

Harpoon, when I use you, I want you to go to the heart of the whale.

Whale, when I spear at you and miss you, I want you to take hold of my spear with your hands.

Whale, do not break my canoe, for I am going to do good to you.

I am going to put eagle-down and cedar-bark on your back.

Whale, if I use only one canoe to kill you, I want to kill you dead.

To a non-indigene, this idea of praying to the whale that one desires to kill may seem absurd. Euro-American capitalist society revolves around the idea of the necessity of competition between individuals—the idea of cooperation amongst all living things, even to the extent of exchanging life and death, is fundamentally opposed.

The fact that the hunter invites his kill is an external manifestation of an internal understanding of specific beliefs / understanding that they are related and a presupposition that the whale understands his prayer and acts accordingly. The larger canvas of interdependence and mutual trust and cooperation is not only among humans but also with the whole world, which is being reinforced by this poem, which is not just a prayer but a presentation of all the presuppositions, beliefs, and worldviews.

The intricate relationship between the whale and the human and the need to communicate between them is presented over and above I; it is not subduing the whale but conscious cooperation in their attempt to be mutually cooperative in their venture. The prayer reveals the belief and praxis of their existence, an event that is recurring and repeated from time immemorial. Without being an element of truth perceived by the indigenous people, it would not have been followed for generations. This reveals some truth in the prayer that reveals the intricate web of understanding between man and whale (Nature). It is not just the praxis of hunting but a deeper understanding and cooperation between elements of Nature made manifest in the poem. It is this understanding of Nature that man is symbiotic in Nature, and there is a mutual intelligibility that is revealed through the indigenous literature.

Native Canadian author Jeannette Armstrong's novel *Slash*, while tracing the growth of a skeptical Indian youth Tommy Kelasket, provides a view of the problematic period in the history of the indigenous peoples when the youth were torn between Western values and the values of

their indigenous cultures. As he is more exposed to the elders, Tommy comes to understand better the indigenous culture from which he emerged and the conception of Nature as something sacred, not a source of use-values or something to be polluted, but rather the source of life itself:

Our lakes are sick. Sick from dumping into them and the rivers all kinds of shit. ...We have been watching with disgust the lakes get worse since then. To us, the whole idea of putting shit into the lakes, rivers, or streams is not only stupid but a crime. You see, to us, the water is sacred. We all depend on it. It is against our laws to piss or shit or throw garbage into it. We know somebody or something needs to drink from that water to live. Even the animals know this." (Slash 215)

The distinction between crime and sacred positions this particular excerpt for analysis. The worldview of the indigenous communities on how they view the river and water bodies is made visible. Thomas was educated at an early stage by his father thus:

The law means little on paper. It is what is in your head that's the natural law. If you learn good things and think good, no paper laws are needed. That's how we believe. (21)

It is the internal law that the individual acquires through his culture, a form of truth which is differently constituted:

"A fundamental difference between Aboriginal and non-Aboriginal societies is the way in which truth is located. Truth in non-Aboriginal terms is located outside of the self ...may be discovered only through years of study in institutions which are sanctioned as sources of learning. In the Aboriginal way, truth is internal to the self." (Okanee 304)

With knowing their spiritual tradition, engaging in the ecocritical study of indigenous literature or understanding their ontologies and episteme is possible.

Conclusion

Indigenous literature can, to a greater extent, promote critical awareness and shift in perception on the understanding of the interconnectedness of man with Nature: "Authentic cross-cultural learning challenges one's perceptions—it causes us to rethink our ideas and actions, and to go beyond our "cultural box" (Lertzman). Suppose ecocriticism is to expand beyond Cartesian understandings of Nature and society and to redress its cultural blind spots. In that case, it must consider other worldviews, such as those expressed in indigenous societies' stories, oral culture, and literature. Criticism of indigenous literature can play a vital role in foregrounding their worldview and challenging capitalist society's notions of development. Many of the examples I read today demonstrated a desire for peace and cooperative relations between not only different peoples of different cultures but also between life forms and natural formations. As Jeannette Armstrong writes,

I believe in the strength and rightness in the values of my people and know that those principles of peace and cooperation, in practice, are natural and survival-driven mechanisms that transcend violence and aggression. I see the destructive paths that have led us to this time in history when all life is in peril, and I know there must be change. The principles of cooperation are a sacred trust and the plan and the intent of the CreatorCreator and, therefore, shall endure.

Suppose humanity is currently facing an ecological crisis of planetary proportions. In that case, it is partly rooted in the continued arrogance of conceiving other cultures and environments as sources of profit and power. Knowing what humans are doing to the planet, it becomes pertinent

to question ourselves: How will we acquire different knowledge and live our knowledge? As one Native Canadian saying puts it,

"Only after the last tree has been cut down,
Only after the last river has been poisoned,
Only after the last fish has been caught
Only then will mankind find that money cannot be eaten.

References:

- A Prayer Before Whaling. Traditional Orature. Daniel David Moses and Terry Goldie Ed. An anthology of Canadian Native Literature in English Second Edition. Ontario Oxford University Press 1998. (13)
- Armstrong, Jeannette C. (1985) *Slash*. Penticton: Theytus Books.
- Armstrong, Jeannette C. (1990) *The Disempowerment of First North American Native Peoples and Empowerment Through Their Writing*. Daniel David Moses and Terry Goldie Ed. An anthology of Canadian Native Literature in English Second Edition. Ontario Oxford University Press 1998. (239-242)
- Bastien, Betty. (2004) *Blackfoot ways of knowing. The Worldview of the Siksikaititapi*. Alberta: Calgary University Press.
- Cardinal, Harold. *A Canadian What the Hell It's All About*. Daniel David Moses and Terry Goldie Ed. An anthology of Canadian Native Literature in English Second Edition. Ontario Oxford University Press 1998. (211-217)
- Carson, Rachel. (1962) *Silent Spring*. Penguin.
- Cheryll Glotfelty and Harold Fromm, *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: U of Georgia Press, 1996
- Dyson, Anne Haas and Celia Genishi. (1994) *The Need for Story. Cultural Diversity in Classroom and Community*. Illinois: National Council for Teachers of English.
- Fromm Erich. (1962) *Beyond the Chains of Illusion. My Encounter with Marx and Freud*. New York: Simon & Schuster.
- Fromm Erich. (1997) *To Have or To Be*. New York: Continuum.
- Hagenbiichle, Roland. "Living Together as an Intercultural Task" *CLCWeb: Comparative Literature and Culture* 3.2 (2001): <http://docs.lib.purdue.edu/clcweb/vol13/iss2/14> accessed on 20th jan 2012.
- Johnston, Basil H. *Is That All There Is? Tribal Literature*. Daniel David Moses and Terry Goldie Ed. An anthology of Canadian Native Literature in English Second Edition. Ontario Oxford University Press 1998. (105 - 112)
- King, Thomas. (1990) *Introduction. All My Relations. An Anthology of Contemporary Canadian Native Fiction*. McClelland & Stewart.
- Lertzman, D.A. 2010. *Best of two worlds: Traditional ecological knowledge and Western science*

- in ecosystem-based management. *BC Journal of Ecosystems and Management* 10(3):104–126. www.forrex.org/publications/jem/ISS52/vol10_no3_art10.pdf
- Lyons, Oren. "Traditional Native Philosophies Relating to aboriginal Rights in Menno Boldt and J. Anthony Long, (Ed.): The Quest for Justice, pp.19-23. Toronto: University of Toronto Press.(1985)
- Medovoi, Leerom. "The Biopolitical Unconscious: Toward and Eco-Marxist Literary Theory." *Mediations* 24.2 (Spring 2010) 122-139. www.mediationsjournal.org/the-biopolitical-unconscious.
- Maris, Hyllus *Spiritual Song of the Aborigine* <<https://prezi.com/2ltrmgnm-zx4/indigenous-understandings-of-the-land/>>
- Ornelas, R. T. (2011). *Managing the Sacred Lands of Native America*. *The International Indigenous Policy Journal*, 2(4) . Retrieved from: <<http://ir.lib.uwo.ca/iipj/vol2/iss4/6>> Accessed on Jan 6, 2013.
- Hendriks, Joan and Gerard Hal SM. *The Natural Mysticism of Indigenous Australian Traditions*. Proceedings published in the Conference on Mysticism, Fullness of Life: Homage to Raimo Panikkar, Venice: May 2008.
- Herman, Edward S. and Noam Chomsky. (1994) *Manufacturing Consent. The Political Economy of the Mass Media*. London: Vintage.
- Hessing, Melody. *A Nature Beyond Desire: What's Sex Got To Do With It?* *Journal of Ecocriticism* Vol 1(1) January 2009 (67-70)
- King, Thomas. "Godzilla vs. Postcolonial." *World Literature Written in English* 30.2 (Autumn 1990): 10-16.
- Noonuccal, Oodgeroo. *Municipal Gum*.
- Okanee, Patricia A. Monture. *The Roles of Responsibilities of Aboriginal Women: Reclaiming Justice*. Olive Patricia Dickason Ed. *The Native Imprint The Contributions of First Peoples of Canada's Character Volume 1: To 1815*. Athabasca University 1995. (304 – 337)
- Ridington, Robin. *Technology, World View, and Adaptive Strategy in Northern Hunting Society*. Olive Patricia Dickason Ed. *The Native Imprint The Contributions of First Peoples of Canada's Character Volume 1: To 1815*. Athabasca University 1995.
- Sartre, Jean Paul. *What is Literature*. Tran. Bernard Frechtman. London Routledge 2002 (Reprint)
- Shackleton, Lord. Introduction. *Silent Spring* by Carson Rachel.
- Sonesson, Goran. *The concept of text in cultural semiotics*.
- Tošić, Jelica. *Ecocriticism – Interdisciplinary study of Literature and Environment*. *Facta Universitatis. Working and Living Environmental Protection* Vol. 3, No 1, 2006, pp. 43 – 50
- Zohar, Itamar Even. *Poetics Today*. *International Journal for Theory and Analysis of Literature and Communication*. Volume 11, number 1 (1990) <<http://www.tau.ac.il/~itamarezlworks/books/ez-pss1990.pdf>>
-

SP Publications

International Journal Of English and Studies (IJOES)

An International Peer-Reviewed Journal; Volume-4, Issue-1; 2022

www.ijoes.in ISSN: 2581-8333; Impact Factor: 5.421(SJIF)

Zohar , Itamar Even. The Role of Literature in the Making of the Nations of Europe: a Socio-Semiotic Study. Applied Semiotics 1: 1 (1996), 39-59 < <http://french.chass.utoronto.ca/assa/ASSA-No IN oll.No 1.EvenZohar.pdf>