The Trail to Healing: Environmental Injustice and Trauma in Linda Hogan's Novels

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Abstract

Throughout the course of her four novels, Chickasaw author Linda Hogan represents the trauma among Native American peoples caused by exposure to environmental injustice over centuries. Her fictional characters struggle against a hostile environment to find healing for themselves and their communities. In this thesis, I discuss Hogan's characters and communities in light of various concepts of trauma -- including Post Traumatic Stress Syndrome (PTSD), complex-PTSD, and historical and cultural trauma. I analyze the usefulness of these concepts in studying Hogan's characters, finally identifying Hogan's own vision of healing, which involves community activism for social and environmental justice.
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Introduction

Environmental Injustice and Trauma: Linda Hogan's Novels of Hope

In this thesis, I intend to show the link between environmental injustice and trauma in the four novels by Linda Hogan. Each of these novels reveals the suffering of Native American characters and their communities as a result of displacement from and/or destruction of their environment. I regard "environment" as it is perceived in the field of environmental justice, not simply as nature, but also as "the places in which we live, work, play, and worship" (Adamson, Evans, and Stein 4). However, despite her concern with trauma as a consequence of environmental injustice, Hogan's trajectory is ultimately toward healing. She begins her career as a novelist by focusing on trauma, and introduces her model for individual and cultural healing in her second novel. This model comprises indigenous communities coming together in grassroots movements for environmental justice, which she sustains throughout her later work.

Environmental justice brings issues such as gender, race, class and social justice concerns into discussions about the environment. The environment comprises not only nature, but also the places where we live our day to day lives -- homes, schools, playgrounds, and workplaces. Thus environmental protection signifies more than the challenge to save animals, plants and landscapes endangered by human activity. It also includes defending human beings at risk because other human beings, driven by profit motive, damage the environment in which these peoples live. In the United States, Native American and African American populations have been noted to have been historically exposed to environmental hazards. Julian Agyeman defines environmental justice as "a
local, grassroots, or 'bottom-up' community reaction to external threats to the health of the community, which have been shown to disproportionately affect people of color and low-income neighborhoods" (1). He further points out that although the environmental justice movement recognizably began in the 1980s, environmental justice concerns have prevailed since 1492 when Christopher Columbus arrived at the landmass that came to be known as America (14). Hence an environmental justice frame of reference is very relevant to Hogan's novels, where colonization is identified as the "original sin" that produces trauma (Solar Storms 39).

The characters and communities in Hogan's novels are victims of severe injustice due to their ethnic and class identity. In the absence of an organized environmental justice movement in the 1920s, the setting of Mean Spirit (1990), there is little chance of recovery from trauma. However, within Hogan's overall artistic vision, there is still hope because, despite the annihilation of numerous Native characters in the novel, others survive. Among the survivors are the "Hill Indians" -- the bearers and disseminators of Native culture. Yet trauma is pervasive in Mean Spirit in comparison to Hogan’s other novels, possibly because of the indifference of the dominant society to indigenous environmental rights at the time of the Novel's setting, and the Native peoples' initial unfamiliarity with the Euro-American legal system made it difficult for them to resist encroachment upon their lands, families and customs. It is not until her second novel, Solar Storms (1995), set in the 1970s, that Hogan can introduce her concept of healing. The protagonist of the novel, Angel, has a scarred body that represents the damage to the landscape on which her people live and their collective trauma since colonization.
Angel's healing takes place gradually after coming into contact with her foremothers at Adam's Rib, where she acquires their knowledge and attitude toward the environment. Her healing is bolstered when she takes part in the movement to prevent the BEEVCO hydroelectric project from causing further harm to their home territory along with her community. Hogan thus indicates that participation in grassroots movements to restore environmental justice may have a therapeutic effect on a community. Her final novels, *Power* (1998) and *People of the Whale* (2008), present more fully realized and multifaceted characters coping with environmental injustice and trauma -- characters who no longer clearly epitomize their community. In fact, Hogan shows multiple characters within the same Native American community responding to trauma in different and unique ways. Yet, even in these later works, reconnecting with ancestors and ancestral practices for protecting the environment, and taking part in efforts to ensure environmental justice, remains a part of the healing process.

Throughout this thesis, I will be referring to The Principles of Environmental Justice, which were outlined during the People of Color Environmental Leadership Summit in 1991. These principles recognize the suffering of various peoples, particularly peoples of color, caused by the seizure of political, economic and cultural rights in the five centuries since colonization. Throughout this discussion, I will be citing the Principles of Environmental Justice most relevant to my work. These principles show an understanding of the earth quite analogous to the indigenous worldview as presented in Hogan's novels. Just as the traditional Native Americans in Hogan's novels are aware of the intricate connection among all living beings, the foremost tenet of environmental
justice declares the "sacredness of Mother Earth, ecological unity and the interdependence of all species." The principles go on to affirm the basic right of all peoples to clean air, land, water and food (Principle four), and the right to be free from ecological destruction (Principle one). Environmental justice further insists that "public policy be based on mutual respect and justice for all peoples, free from any form of discrimination or bias" (Principle two). Cases like the James Bay Hydroelectric Project (on which the BEEVCO project in Solar Storms is modeled) that displaced huge populations of the Cree and the Inuit in Quebec, Canada in the 1970s, show a clear breach of the ideas of environmental justice. Environmental justice strongly proclaims the right of all peoples to "political, economic, cultural and environmental self-determination" (Principle five), and the right to "participate as equal partners at every level of decision-making" (Principle seven). These rights have been historically denied to Native Peoples. For example, the Trail of Tears, that violently displaced members of the Cherokee, Chickasaw, Choctaw, Creek and Seminole nations from their homelands following the Indian Removal Act of 1830, is a recurring trope in Hogan's works. Environmental justice further demands that the victims of environmental injustice "receive full compensation and reparations for damages as well as quality health care" (Principle nine). If fulfilled, such measures can go a long way toward helping victims of environmental injustice to cope with trauma.

For Hogan, hope for the Native peoples lies in the new and coming generations. Hence the youngsters -- Nola, Angel, Aurora, Omishto, Marco -- receive utmost care from their traditional elders. In an interview with Tina Deschenie, Maria Yellow Horse
Brave Heart -- a leading proponent of the theory of historical trauma in Native American peoples and founder of the Takini Network that facilitates historical grief interventions -- encourages us to take decisions with the next seven generations in mind (11). The seven-generation model of planning is common to a number of indigenous communities. Showing a similar concern for the coming generations, environmental justice mandates that we make smart consumer choices to use "as little of Mother Earth's resources and to produce as little waste as possible," and that we "reorient our lifestyles to ensure the health of the natural world for present and future generations" (Principle seventeen). Unfortunately, these tenets of environmental justice have been historically overlooked in imperial practices, and often continue to be ignored by the dominant society while formulating various governmental policies, causing entire communities, even now, to become subject to trauma.

There are various concepts of trauma, some more useful than others, that can be utilized to analyze Hogan's work and the work of indigenous authors in general. Trauma is popularly discussed in terms of the concept of Post Traumatic Stress Disorder (PTSD) - - the aftermath of a traumatic event. Trauma scholar Cathy Caruth sums up the condition of PTSD as

a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event. (4)
According to this idea, the traumatic experience cannot immediately be assimilated into an individual's memory. Instead, there is a temporal delay, following which the traumatized individual relives the incident repeatedly in his or her mind. This repetition can take various forms characteristic of PTSD. Caruth describes the intrusive trauma imagery that recurs later as the "literal return of the event against the will of the one it inhabits" (5). In other words, there are periodic re-encounters with the traumatic incident, where the victim re-experiences a horror strikingly similar to the original event.

In their article, "The Black Hole of Trauma," Bessel A. van der Kolk and Alexander C. McFarlane assert that the distressing incident leaves a "black hole" in the consciousness of the traumatized individual. They identify six symptoms of PTSD: (i) intrusions of the traumatic incident in the form of flashbacks, nightmares, somatic sensations et cetera; (ii) compulsive re-exposure to traumatic situations in the form of self-harm, harm to others, and re-victimization; (iii) avoidance of trauma-related stimuli leading to numbing or withdrawal from a whole range of stimuli; (iv) inability to control physiological responses to stress causing fear, anxiety, panic and anger; (v) 'hyperarousal' or inability to distinguish between threatening and non-threatening stimuli; and (vi) changes in one's view of the self and the world (9-15). The proposed solution to PTSD is the 'talking cure' made popular by Sigmund Freud, which Caruth also endorses. The patient must come to terms with the unacceptable reality through therapy, where the confrontation with the upsetting incident takes place in a secure environment that was missing in the traumatic past. The therapist plays a vital role in creating an atmosphere where the patient feels safe and understood.
Caruth sees the potential of extending the conventional talking cure, involving a therapist and a patient, to elaborate conversations between entire cultures. For Caruth, speaking to or being heard helps to break down the isolation caused by the traumatic event. However, she does not limit her notion of communication to the interaction between individuals. Caruth asserts that communication can be a way out of not only personal isolation, but also the isolation imposed on entire communities by historical/cultural trauma. She asks us to consider the impact of the survivors of Hiroshima upon first conveying their suffering to citizens of the United States, or in general, of "the survivors of the catastrophes of one culture addressing the survivors of another" (11). Caruth applies the psychoanalytic method of helping victims to come to terms with suppressed or subconscious traumatic memories through communication with the therapist to her idea of cultural healing. Communication of pain, in her view, not only helps to build understanding among cultures, it can help a nation to, in effect, 'fill in the blanks' in its own traumatic past -- gaps must be confronted in order for healing to take place (11).

However, Caruth's optimistic hypothesis of healing through communication cannot become a reality in the absence of empathy between cultures. Many trauma victims from minority communities complain that therapists from the dominant culture do not understand their concerns. This gap in understanding may be due to the therapist's reliance on the conventional PTSD model, which assumes that the traumatic incident is abrupt and isolated from the victim's ordinary life. This model regards the event as existing outside the individual's previous schemata. Such a view of trauma fails to
sufficiently address those who have a history of experiencing traumatic events -- either personally or as a community. A PTSD diagnosis is therefore inadequate for those who undergo multiple instances of trauma in reality, not just psychically. To sum up, PTSD alone cannot account for the mental condition and behavior of those for whom trauma is a fact of their day-to-day existence, and those who interpret present instances of trauma in the context of the trauma historically inflicted on their people. This is the category to which Hogan's indigenous fictional characters belong.

Hogan's fictional characters can be better understood using a theory of historical/cultural trauma. Shelly A. Wiechelt and Jan Gryczynski discuss how recent trauma can combine with culture-bound traumas of even the remote past, resulting in cumulative effects more severe and multifaceted than that of the aforementioned PTSD. This condition, known as complex-PTSD, is widely prevalent in the United States among historically oppressed peoples such as African Americans, and the Native peoples on whom Hogan's characters are based. Wiechelt and Gryczynski cite J.L. Herman in defining complex-PTSD as a state in which victims experience "alterations in affect regulation, consciousness, self-perception, perception of the perpetrator, relations with others, and systems of meaning" as a consequence of enduring long-term and recurring traumatic events (193). The Diagnostic and Statistical Manual of Mental Disorders published by the American Psychiatric Association, which informs dominant perceptions of trauma and also governs approaches to therapy, surprisingly does not recognize complex-PTSD. In other words, the American Psychiatric Association ignores the effects of prolonged, cumulative trauma that members of certain oppressed populations --
including Native Americans -- continue to face. In doing so, the association thus fails to address the specific treatment needs of Native peoples.

Complex-PTSD in Native American groups is an outcome of the disintegration of Native cultures initiated by colonization. According to Wiechelt and Gryczynski, culture provides the context within which individuals and communities understand and interpret their world (195). It includes codes through which people recognize appropriate behaviors and actions that will help them to be valued in their society. An attack on their culture removes the sense of belonging, certainty and security that culture provides, and is thus traumatizing, and even overwhelming, for its members (Wiechelt and Gryczynski 195). Unlike the advocates of PTSD, historical/cultural trauma theorists do not regard trauma to be inevitably caused by an abrupt event. Rather, cultural elements -- such as language, religion, customs and worldview -- can be destroyed by a steady process of assimilation, traumatizing the adherents of the culture. Healing is stymied when the hegemonic culture, through various social institutions, continues to deprive the members of the dominated culture of a voice. Wiechelt and Gryczynski note that the symptoms of historical/cultural trauma are seemingly "transposed" from one generation to the next (198). That is, even members of later generations of oppressed peoples, who are not direct victims of the original traumatic encounters, can display symptoms of trauma. In *The Woman Who Watches over the World* (2001), Hogan describes this phenomenon as "phantom pain," where the cause of the ache is invisible, but the pain is nonetheless felt (196). The research of Wiechelt and Gryczynski, and the imaginative literature of Hogan, indicates that in the absence of healing, the cycle of trauma that began with colonization
continues. Hence, for the protection of both the present and future generations, they emphasize the necessity of healing.

Since the so-called discovery of America in 1492, indigenous Americans have been subjected to one environmental injustice after another -- ranging from forced displacement from their homes and destruction of their livelihoods to genocide. From a population of more than 5 million at the time of Columbus' arrival, the Native American population had decreased to 250,000 by the late nineteenth century (Wiechelt and Gryczynski 199). Therefore, it is not surprising that Native Americans show a much higher percentage of trauma symptoms than the overall population of the United States. Nadine Tafoya and Ann Del Vecchio identify these symptoms as psychic numbing, hypervigilance, intense fear and anxiety, fixation on the trauma, survivor guilt, victim identity, low self-esteem, anger, weakened immune system and chronic disease processes, depression, and substance abuse (57). Alcohol and drug use, and cases of domestic violence and suicide are frequently noticed in Native American communities. Each of Linda Hogan's novels contain Native characters who are victims of historical/cultural trauma. In the absence of healing, some of them become inadvertent perpetrators of trauma as well. Taken as a whole, Hogan's novels constitute her call for healing in order that the cycle of trauma can come to an end.

Maria Yellow Horse Brave Heart and Lemyra M. DeBruyn have elaborated on the possible paths to healing of historical/cultural trauma, which are useful in analyzing the traumatized fictional characters in Hogan's novels, as well as their healing process. Brave Heart and DeBruyn observe that contemporary indigenous Americans continue to
experience trauma as a consequence of historical disenfranchised grief. They cite K.J. Doka in defining historical disenfranchised grief as a condition that people experience "when a loss cannot be openly acknowledged or publicly mourned" (66). According to these authors, a grieving process is necessary so that the bereaved can achieve closure. Funerals serve as a platform where members of the dominant culture can openly express their sorrow and receive public support. However, while Euro-American cultures encourage mourning for immediate family, they do not appreciate mourning over extended family, ancestors, animal and plant relatives, or the loss of cultural elements (67). Those who belong to the dominated cultures thus attach a sense of shame or guilt to their grief. Without an outlet for expression, their suffering continues over generations. Therefore, grief intervention is important for the relief of both trauma survivors and their future generations. Brave Heart and DeBruyn recommend certain strategies for healing historical trauma, including "communal grief rituals, incorporating traditional practices," and special training for mental health practitioners working with the victims of historical/cultural abuse (70-71). In addition to individual therapy, she recommends family and group therapy. Hogan similarly perceives the therapeutic effect of communal articulation of grief in her works as this articulation helps suffering populations to come to terms with their traumatic history. However, she extends Brave Heart and DeBruyn's argument further by indicating that the healing process may be reinforced by communal action against acts of environmental injustice that continue to induce trauma.

Another helpful source for interpreting Linda Hogan's fictional characters' responses to trauma, particularly in her later novels, is Michelle Balaev's *The Nature of*
*Trauma in American Novels.* Balaev is opposed to the transhistorical model of trauma because of its conflation of the individual with the collective. She disagrees with the notion that the descendants of trauma survivors experience trauma identical to that of the original victims. In her view, the transhistorical model assumes that an individual will necessarily exhibit specific reactions to trauma by dint of his or her membership in a specific community, and "obscures the different forms of violence, torture, and abuse that can produce different responses in different individuals" (16). Balaev understands the allure of the transhistorical trauma model for literary critics, since many works posit characters who experience traumatic events that are simultaneously traumatic for their community. However, she recognizes that within their cultural position, individuals also have idiosyncratic responses to trauma, and considering a fictional character's response to a traumatic event to be the product of reconciliation between individual and communal identities can lead to a richer interpretation of the text (17). Moreover, in concurrence with Brave Heart and DeBruyn, Balaev also proposes alternatives to the talking cure as viable antidotes to trauma. In her analysis of Leslie Marmon Silko's *Ceremony*, she expresses the idea that "reconnecting to the land with its human, natural, and mythic histories" can be a more effective remedy than psychoanalysis (60). Silko's protagonist, Tayo, experiences healing through his non-verbal participation in Navajo rituals and interactions with his native landscape. Balaev's theory suggests that readers consider diverse responses to trauma in characters from communities subject to environmental injustice -- responses that do not exactly adhere to either the individual trauma or the historical/cultural trauma model, but oscillate "between private and public meanings,
between personal and social paradigms” (17). In fact, Hogan's characters -- Omishto in *Power* and Thomas in *People of the Whale* -- find healing only after they are able to negotiate between their individual and communal identities.

Although a number of scholars (including Alix Casteel, Rachel Stein, Laura Virginia Castor, Julie Sze, and Irene S. Vernon) have alluded to Hogan's representation of trauma as a result of the environmental injustice she portrays in her works, no comprehensive study of the evolving responses of her fictional characters and communities to trauma throughout her novels has been undertaken. Moreover, the connection between restoration of environmental justice and healing in Hogan's novels has not been examined in detail. These are the areas I have focused on in this thesis. In her article in the *Environmental Justice Reader*, Rachel Stein interprets *Solar Storms* as an ecofeminist text, where Angel's guardians -- Dora-Rouge, Agnes, and Bush -- collectively succeed in overthrowing the "deadly cannibalistic mode" of colonialism and capitalism, with a therapeutic impact on both the protagonist and their indigenous community (197). In her article, "'We Were Those Who Walked out of Bullets and Hunger:' Representation of Trauma and Healing in *Solar Storms*," Irene S. Vernon observes Hogan's use of the transhistorical trauma model. She notes that Angel, whose predecessors were the immediate victims of colonization, becomes an indirect victim of colonization. Vernon looks for symptoms of PTSD in the characters in *Solar Storms*; she hints that Angel's healing comes through acquiring indigenous perceptions of the environment and actively participating in a movement to protect the environment. I believe that an environmental justice framework is useful for examining each of Hogan's
novels. The Principles of Environmental Justice clearly state the right of all peoples -- irrespective of ethnicity or class -- to a clean, safe and habitable environment, and the right to be free from environmental destruction. Environmental justice emphasizes respect for all peoples, and recognizes the right of all to participate in policies and other decisions regarding their environment. Trauma occurs when these fundamental rights are dispensed with, and it is my contention in this thesis that healing can take place with the restoration of these rights. Hogan's fictional characters struggle for environmental justice against an alien, hegemonic culture in her early novels, and against both the encroaching culture and their own community in her later novels. It is through this struggle that these characters eventually attain healing, not only for themselves, but also for their community.
Chapter One

Trauma, Resistance, and Survival in *Mean Spirit*

Extreme environmental injustice and trauma are at the center of Linda Hogan's earliest novel, *Mean Spirit* (1990) -- a Pulitzer Prize finalist. This novel, set in Oklahoma in the early 1920s, focuses on the historical and cultural factors that, over centuries, have generated trauma among Native Americans. Among these factors are the destruction of the natural environment, assimilation, forced dislocation, and crimes amounting to ethnic cleansing in attempts to gain control over Native peoples' land. Hogan is ambiguous about the specific nation to which the Native characters in *Mean Spirit* belong. She speaks of the Native people who isolate themselves, physically and culturally, from the Euro-Americans as "Hill Indians" throughout her book. Again, she refers to the Native American inhabitants of the town of Watona as Osage. Among them, Belle Graycloud -- an influential character in the novel -- is the daughter of a Chickasaw woman torn from their "beautiful, rich woodlands" in Mississippi, "herded" by the United States army, and forced to march to Oklahoma during the Trail of Tears (81). The Chickasaw -- along with other nations including the Cherokee, Choctaw, Creek, and Seminole -- were violently uprooted at the time. In leaving the nation ambiguous, and refusing to make *Mean Spirit* the story of one particular nation, Hogan allows the novel to take up the trauma of Native Americans as a whole. Therefore, this story also represents their collective resistance and survival.

*Mean Spirit* opens with the murder of Belle's foster daughter, Grace Blanket, a Native woman who came into wealth when oil was discovered on her property. Grace's
"barren, useless land" turns into "Baron Land" after the discovery of oil, making her one of the wealthiest inhabitants of the region and a prey to those hungry to profit from the oil boom (8). Hogan informs us that not all the Native Watona residents had come to the area by choice. Belle's mother had been forcefully removed from their original fertile lands in Mississippi and resettled in Oklahoma. However, finding oil on their property leads to brutal attempts to sever the Native peoples from their land once again, making them victims of repeated trauma. The Grayclouds in the novel begin to receive several threats to their life when they take in Nola Blanket, Grace's daughter, who witnessed her mother's murder and is heir to Grace's oil-rich land. *Mean Spirit* is a deeply troubling novel packed with images of corruption and crime, violence and murder. With the drilling of oil on their land and the devastation it brings to their community, the members at a communal prayer session remark, "some of us have broken all apart, like the earth" (75). This sentiment is repeated by a number of indigenous characters throughout the novel. The book begins with Grace's murder and ends with Moses Graycloud's killing of Tate after Tate murders his wife -- Moses's twin sister -- Ruth. In between are the unnatural deaths of a number of significant characters, and attempts on the lives of others. In the absence of an organized environmental justice movement in the period of the novel's setting, *Mean Spirit* portrays trauma that is almost constant and all encompassing. However, there are brief interludes of respite as the Native people ultimately gather strength with more and more characters converting to indigenity, and in moments of solidarity between the town and Hill Indians.
The movement to secure environmental justice for all peoples officially began in the 1980s. *Mean Spirit* is set approximately six decades prior to the launching of the environmental justice movement -- at a time when efforts to attain a safe living, working and school environment for dominated populations could be no more than sporadic. In the absence of an organized environmental justice movement in the 1920s, a movement that has recently helped oppressed populations in North America to establish their right to a safe and healthy environment, *Mean Spirit* represents almost continuous trauma, spanning from Belle's mother's generation to Nola's child's generation. The Native town-dwellers in the novel are survivors from uprooted communities who struggle to hold on to the land on which they have been resettled. They constantly suffer from insecurity since they are in danger even in their own homes. Sara, Grace's sister and safekeeper of her property after her death, is killed in a fire maliciously set to her home. Her husband in the Christian tradition, Benoit -- framed for Sara's murder -- then dies mysteriously in prison. In their absence, Nola becomes the target of the threats to take over Grace's property. The only moments of relief in the novel are when the Native Watona inhabitants seek refuge with their traditional counterparts in the hills, and when these characters take up environmental justice causes -- their right to make their own choices regarding their land and culture, and to protect their human and non-human relations. Examples of this are when Moses protests a new law allowing full-blood indigenous Americans to be paid less because of their perceived incompetence, by demanding to know, "Who made this regulation?" (61); or when Belle tries to remove the bodies of the sacred eagles -- resembling "a tribe of small, gone people" -- from the white hunters' truck (110); or when
the Hill Indians and the town Indians unite to prevent the annihilation of the bats at Sorrow Cave. These moments, though infrequent and short-lived, provide a vision of hope in otherwise extremely bleak and traumatic circumstances.

Hogan exhibits her awareness of historical/cultural trauma in *Mean Spirit* by linking her main characters to historical processes that have been known to cause widespread trauma in Native Americans. Among these, she focuses on forced displacement and the system of assimilation through boarding schools. Scholars studying trauma in indigenous Americans (Eduardo Duran, Bonnie Duran and team; Nadine Tafoya and Ann Del Vecchio; Shelly A. Wiechelt and Jan Gryczynski) have identified dislocation in multiple phases since colonization as a primary source of trauma. Among these incidents of displacement, the Trail of Tears -- a trope throughout much of Hogan's work as well as in *Mean Spirit* -- seems to hold a particularly painful position in Native American collective memory. The Trail of Tears was among a number of forced Westward marches between 1831 and 1838 that Native Americans of various nations had to endure, following the Indian Removal Act of 1830. Wiechelt and Gryczynski point out that though the United States policy governing the Act was "one of relocation, in actual practice the result was too often annihilation," since those who refused to leave their homes were routinely massacred (200). In *Dwellings* (1995), published not long after *Mean Spirit*, Hogan alludes to the Hmong men, who "forced to leave their country and rootless in America, die of no apparent cause while they are sleeping" (89). Here she highlights the deep connection between Native peoples and their land. So strong was this attachment that separation from their land alone was enough to cause death. However,
Hogan -- as a member of the Chickasaw nation -- is also acutely aware of the deliberate extermination that accompanied the dislocation which Wiechelt and Gryczynski describe. Hogan locates the more recent suffering of Native Americans within the context of the trauma they have historically endured and accumulated. She portrays Belle and her daughter Leticia (Lettie) as remembering their peoples' forced march along the Trail of Tears particularly at times of danger and/or sorrow. After Benoit's apparent suicide (unmistakably murder since he is the guardian of Grace's property after Sara's death), Lettie -- Belle's daughter, and Benoit's wife in the Native tradition -- thinks of her grandmother who, along with their people, was driven out of her home and forced to march a great distance to Oklahoma. The people had felt "beaten and lost" (210). Parted from the land that was interwoven with their lives, they were devastated and could only wonder how they would "preserve their wounded race, their broken tribe" (210). Lettie compares her hands with her grandmother's hands, indicating their common suffering. Yet Hogan chooses this inopportune moment to present a message of hope -- if it can indeed be called hope. She notes that whenever a woman would fall to the ground grieving for a child killed by the soldiers, her fellow marchers would pick her up and say, "We have to continue. Step on. Walk farther along with us, sister" (210). Despite the numerous attempts to eradicate her people, this resilience -- according to Hogan -- is what accounts for Native American survival today.

The Indian Removal Act of 1830 contradicts the ideals of environmental justice in every conceivable way, and hence it was the root cause of massive trauma among Native Americans. This Act mandated actions that were quite the reverse of the "respect and
justice for all peoples” in public policy that environmental justice demands (Principle two). The very act of colonization, and later, the hegemonic and oppressive practices of successive governments denied "the fundamental right to political, economic, cultural and environmental self-determination of all peoples" that environmental justice so strongly upholds (Principle five). Moreover, environmental justice is firmly against the "military occupation, repression and exploitation of lands, peoples and cultures, and other life forms" which we see recurring in *Mean Spirit* (Principle fifteen). Sadly, an effective movement against such injustices was absent in the period depicted in the novel. As a result, trauma is pervasive in *Mean Spirit*. It is through the Native peoples' eventual organizing around environmental justice issues and their resistance, the early forms of which we see in this novel, that the United States government was finally compelled to grant indigenous citizens certain rights which are reflected in the Principles of Environmental Justice.

Wiechelt and Gryczynski, in their article on trauma among Native Americans, further mention that while those who refused to move from their homes after the Indian Removal Act underwent physical annihilation, those who were relocated in reservations by the US government faced cultural annihilation in the form of forced assimilation practices (200). One of the main techniques used to assimilate indigenous peoples with the dominant culture was to indoctrinate their children in boarding schools far from their homes. Children as young as five years were forcibly transported to boarding schools, and their parents had no say in the matter (Tafoya and Vecchio 60). In *Mean Spirit*, Belle recalls the law stating that if families refused to send their children to the boarding
schools, "the children would be made wards of the state and removed permanently from their homes" (35). Once at school, parents hardly saw their children anymore. Tafoya and Vecchio observe that these schools were often located so far from the children's homes that their parents, struggling with poverty, were rarely able to visit them (60). Hogan expresses concern about the impact of the American education system on Native children in multiple novels. Dora-Rouge, the protagonist's great-great grandmother in Solar Storms, as a child, tries to escape from the white people who come to take her away to school. Since Power is set in recent times, the protagonist of the novel, Omishto, attends a modern school. Outside school, she is guided by her Native mentor, Ama, but finds herself critical of Ama after returning from school. Schools in the US, Hogan fears, functioned and continue to function on the assumption that Euro-American culture is superior to indigenous culture. Both Wiechelt and Gryczynski, and Hogan in Mean Spirit, allude to Richard Pratt's infamous slogan, "Kill the Indian, and save the man." Pratt founded the Carlisle Industrial Indian School in 1879, on which many boarding schools for Native children were modeled. Tafoya and Vecchio relate that these institutions would isolate children from their family and community by destroying their knowledge of indigenous language, customs and beliefs. They identify the process through which this was achieved:

- English language immersion with punishment for speaking tribal languages.
- Destruction of traditional garments and replacement with alien, Western clothing.
- Braids and traditional hairstyles shaved and replaced with Western-style haircuts.
- Buildings, dormitories, campuses, and furnishings of Western design.
- Forced physical labor in the kitchens, stables, gardens, and shops, necessary to run the schools.
- Corporal punishment for the infraction of rules or for not following the work and school schedules.
- Immersion in a Western educational curriculum with associated alien goals and philosophy.
- Regimented, time-bound schedules. (Tafoya and Vecchio 60-61)

Moreover, the authors observe that boarding school authorities were ill-equipped, or lacked the willingness, to deal with the children in a culturally sensitive manner. The children were, more often than not, brutally punished. We learn of Calvin Severance, a minor character in *Mean Spirit*, who loses his thumbs at the Carlisle Indian School founded by Pratt. The scholars on historical and cultural trauma also allude to the sexual abuse that Native children often faced at boarding schools. Tafoya and Vecchio suggest that remaining in such environments, devoid of affection or family connection for prolonged periods and through generations, has caused Native Americans to adopt negative coping strategies, such as alcoholism, drug-abuse, and even suicide in attempts to deal with trauma (61). Hogan’s characters, however, are able to resist the influence of Euro-American schooling to an extent. In *Solar Storms*, Dora-Rouge is represented as a matriarch educating later generations in indigenous worldview. Hogan does not specify how she bypassed the Euro-American indoctrination that traumatized so many children of her generation. In *Power*, Omishto eventually learns to use her lessons from school in combination with the Native knowledge acquired from Ama in a helpful manner. *Mean
Spirit is the novel in which Hogan most explicitly articulates her anxiety regarding the cultural trauma caused by the Euro-American education system. Though Nola is able to resist many of the culturally repressive regulations that her boarding school imposes on her, the author shows that these regulations have a definite psychological impact.

Nola serves as a classic example of an individual suffering from complex-PTSD. Wiechelt and Gryczynski allude to J.L. Herman's definition of complex-PTSD in their study of historical and cultural trauma among Native Americans. They regard complex-PTSD as the "alterations in affect regulation, consciousness, self-perception, perception of the perpetrator, relations with others, and systems of meaning" that victims of prolonged and repeated trauma experience (193). Nola, as a witness to her mother's murder and an inhabitant of an environment where danger is constant, has symptoms that are not fully commensurate with the symptom-clusters of PTSD: re-experiencing, avoidance/numbing, and arousal (Wiechelt and Gryczynski 193). After her mother's murder, Nola sleeps "with her eyes wide open, not letting her guard down" despite the Native 'watchers' stationed outside the Graycloud residence, and the Graycloud women taking turns beside her bed "like silent sentries" (44). In spite of her open eyes, she still has nightmares. She also becomes speechless and has frequent fainting spells. Months pass before Nola is able to speak again, and when she does, she is given to constant bickering in contrast to her previous sweet disposition. Moreover, Nola undergoes a drastic transformation in her perception of non-Native people. Not all of Nola's symptoms can be explained by PTSD alone. Robert W. Robin and his co-authors cite B.L. Green in marking that for victims of severe and long-term trauma, PTSD rarely
occurs in isolation, but is "most often comorbid with substance abuse, major depression, phobia, and generalized anxiety disorder" (243). According to a theory of historical trauma, the white world held negative connotations for Nola, even before her mother's death, by dint of her membership in an indigenous community. Yet, Nola had been raised in Watona -- a town with both Native and non-Native inhabitants -- and as a child at least, the white world had not seemed to pose immediate danger to her. However, traumatized by her mother and her aunt Sara's unnatural deaths (followed by her uncle Benoit's imprisonment and 'suicide'), and culturally assaulted by the authorities at her boarding school, Nola starts to generalize the threat posed by the white world. She develops a phobia of non-Native people, which is not reduced by her marriage to a white man who loves her or, at least, is enamored with her 'exotic' appearance -- "There was something wild about her. He thought he could love her" (134).

Hogan indicates that Nola's trauma exacerbates when, against Belle's wishes, she is removed from the Graycloud residence to a boarding school for Native children. In its broader definition in the environmental justice movement, environment connotes "the places in which we live, work, play, and worship;" this includes the school environment (Adamson, Evans, and Stein 4). The Principles of Environmental Justice call for public policy to be "based on mutual respect and justice for all peoples, free from any form of discrimination or bias" (Principle two). However, the boarding schools depicted in Hogan's novels were established to undermine the pupils' cultures of origin, and to replace their Native cultures with a foreign culture. Wiechelt and Gryczynski refer to M.W. deVries's recommendations on cultural healing, which can be applied to Nola's
condition. deVries proposes utilizing still existing "cultural structures to help victims manage horror" after a traumatic event, and restoring "traditional social relationships" to promote healing (204). While staying with the Grayclouds, with whom she shared a common culture, would have helped Nola to regain psychological stability after her mother's violent death, she is taken to an alien environment that tries to divest her of her culture. Therefore, instead of subsiding, with time, Nola's trauma intensifies. Her terror of the white killers of her mother, and her revulsion against the white authorities of her school is extended to her white 'guardian,' later father-in-law, and to her husband -- not realizing that they do not pose identical danger to her.

The traumatic experience at boarding school is a key factor behind Nola's gradual loss of sanity and its tragic consequences, even though she is able to withstand some of the school's oppressive policies. On her first day at school, Nola is given a European-style uniform to wear, but she enters the classroom dressed in "an Osage skirt with ribbons and a pair of moccasins" (128). When the teacher orders her to go to the dormitory and take off the clothes, Nola returns to the classroom wearing only her slip. However, while Hogan highlights such acts of resistance against the school's authority, Duran, Duran and their co-authors observe that boarding schools were "operated like prison camps, with Indian children being starved, chained, and beaten" (344). Moreover, the living accommodations were overcrowded and the schools neglected the health needs of its pupils, often resulting in sickness and even deaths. Thus, despite her open defiance of the school's regulations, the impositions of the institution must have aggravated Nola's suffering and depression, eventually causing her to break down.
While in her psychological condition, Nola required sympathy and security, the school authorities express further indifference to her precarious state as the heir to Grace's property by delivering her to Forrest, her court-appointed guardian. Nola distrusts her 'guardian,' who is also Benoit's defense lawyer, from their first meeting. As Nola's guardian, he is in a position to benefit if Benoit is found guilty of Sara's murder. When her guardians in the Native tradition -- the watchers from the hills -- intercept Forrest's car, she speaks to them in her own language. She tells them that Forrest and his son, Will, are "lightening crooked" and would probably steal her land, but they would not harm her "until after they'd had a chance to swindle her" (133). Later, Nola marries Will in hope of sparing the Grayclouds from the threats that may ensue if she rejects his proposal. She is thirteen years old at the time of the marriage. Nola seems to love Will, but she is also aware of white men marrying Native women "to possess their wife's and children's allotments of land," and that her husband will inherit her land in the event of her death (165). Moreover, Will makes a profit from collecting and selling Native artifacts -- artifacts stolen from graves similar to Grace's grave, which is robbed in the novel. Nola soon conceives, and her depression worsens with her pregnancy. As her pregnancy advances, she constantly speaks to her unborn child -- "Look at this world. Look out from my eyes. You see the way the very sky is on fire?" (292). She feels sad for her child to be born into a cruel and callous world -- "Oh, poor child, you don't even know if you can trust your own daddy," she laments (293). Then one day, without particular provocation, Nola shoots and kills Will. On the night before the killing, she wraps her Osage skirt around her large belly and puts on her moccasins. Her identification with her Native
community at the time of the killing suggests that, in Nola's traumatized mind, Will had represented not her loving husband, but the white men who she saw exploiting her people.

After Will's death, Nola's genuine guardians -- the watchers -- swiftly transfer her out of Watona to their hideout in the hills. In the hills with her own people, if anywhere, Nola has a chance at survival and healing. The hills represent security and refuge not only for Nola, but also for the Native inhabitants at Watona struggling to hold on to their land and traditions. The Hill Indians, we learn, had removed themselves from 'civilization' in the 1960s, sixty years prior to the opening of the novel. Leaving Watona, they had succeeded in returning to "a simpler way of life" (5). They had learned "the secrets of invisibility" essential to their survival, only revealing themselves to those whom they deemed fit (258). In Mean Spirit, the Hill Indians' dwelling represents a sanctuary uncorrupted by white influence. It is where the Native Watona inhabitants seek refuge when under physical and/or cultural threat. Historical/cultural trauma scholars Tafoya and Vecchio identify conversion to Christianity as one of the primary sources of trauma that Native Americans faced after their initial contact with the Europeans. They reveal the settlers' understanding that the Native American population could be better controlled "if they practiced 'real' religion and gave up their savage religious customs" (59). However, in Mean Spirit, the hills around Watona represent centers where counter-conversion takes place without any form of coercion. While forced conversion to Christianity had led to trauma, Hogan portrays Christian characters, and Native characters assimilated with Euro-American culture, finding inner peace in turning to indigenous values. Among them
are Michael Horse, Joe and Martha Billy, Stace Red Hawk, Deputy Willis, and notably, Father Dunne -- a Catholic priest, who 'discovers' and announces to the Hill Indians that "the snake is our sister" (262). This information, however, is not new to the traditional Native people, who are shown to live in harmony with nature. One of the most uplifting moments in the novel occurs when the Hill Indians (original and converted) and the Watona Indians establish the efficacy of united action by defending the bats at Sorrow Cave against shooting by the non-Native Watona inhabitants. The incident at Sorrow Cave, toward the end of the book, suggests a model on which the indigenous characters in Mean Spirit can base their future resistance. In her insightful article, "Showdown at Sorrow Cave: Bat Medicine and the Spirit of Resistance in Mean Spirit," Andrea Musher asserts that the indigenous characters' success at Sorrow Cave subverts the "automatic privileging of human life over other life forms" in Euro-American tradition (24). In presenting this episode, Hogan undermines "the biblical concept of human dominion," and supplants it with Native American worldview, where every living being has a status equal to that of human beings (Musher 24). The 'showdown' begins with Belle's discovery of a group of white Watona dwellers set to attack the bats at Sorrow Cave, mistaking them to be a source of rabies. Of course, the cash award for each "flying rat" killed adds to their interest in massacring the bats (277). Belle immediately sends for reinforcements and places herself at the mouth of the cave, threatening to shoot the bat-exterminators. Soon her 'reinforcements' arrive -- the Watona Indians, the Hill Indians and those converted to Indian values -- looming "out of the land itself" (280). Together they form a barricade between the bats and their predators, forcing the trigger-
happy white men to momentarily retreat. Musher emphasizes the events after the white men depart, for the bats then direct their defenders to a hidden escape route through the inner wall of the cave. Within the inner caverns of Sorrow, the Native characters come across the mummified remains of a fellow Native human and a vanished bear species, along with several pots, preserved corn kernels, and paintings of red bats, blue fish and black buffalo on the walls (284). During this journey through the passage from the inner wall of Sorrow to the river, a member of the resistance exclaims, "Sorrow runs deeper than we knew or could have guessed" (284). Here, 'Sorrow' is a pun indicating both the cave inhabited by the bats, as well as the historical trauma that the indigenous peoples have undergone. The inner chambers of Sorrow represent both a "sacred world" protected within the cave, and a past that must be recalled in order that healing may take place (284). According to Musher, "the saving power evoked in this ritual journey comes from the creation and preservation of a community that 're-members' the past -- thus filling the present and future with members who share memories that link them together" (35). Coming to terms with the past is an important element of healing both for scholars analyzing PTSD and historical/cultural trauma, and in Linda Hogan's artistic vision. Refuting Gaston Bachelard's characterization of memory as a field of "psychological ruins," in The Woman Who Watches over the World (2001), Hogan redefines memory as a "field of healing that has the capacity to restore the world" (15). "When a person says 'I remember,' all things are possible," she goes on to proclaim (15). The indigenous characters in Mean Spirit take part in this vital act of remembering, and therefore healing, within the walls of Sorrow Cave.
In addition to the inner strength the Native characters gain from their experience within the recesses of Sorrow Cave, their successful defense of their relatives -- the bats -- initiates a pattern for future resistance. As the sheriff retreats unable to withstand the Native opposition, one of the bat-exterminators protests, "You're setting a precedent here [...] Now they'll resist everything" (281). The showdown at Sorrow Cave, where the Native inhabitants of the hills and the town unite to uphold the "ecological unity and the interdependence of all species, and the right to be free from ecological destruction" (Principle one), contains the seeds of a larger movement to organize around environmental rights. Hogan focuses on the more developed form of the movement in her next novel, *Solar Storms*. 
Chapter Two

Healing the Soul Wound in Solar Storms

In each of her four novels, Linda Hogan expresses her concern with historical and cultural trauma among indigenous peoples in North America as a result of environmental injustice. We learn of numerous injustices the indigenous Americans have faced since colonization, from forced displacement and forced assimilation practices, to ecocide and genocide. Hogan is concerned with both the physical and psychological repercussions of such events. Violence is pervasive in her first novel, Mean Sprit (1990). Indeed, Mean Sprit borders on the apocalyptic as the earth rumbles and produces underground fires as one character after another is brutally killed. The remaining characters at the end of the novel are fortunate that, despite the injustices aimed at their annihilation, "they were alive" (375). Hogan's second novel, Solar Storms (1995), similarly verges on apocalypse: the earth's geography is literally changed when large rivers are emptied of water and vast expanses of dry land are flooded under the BEEVCO hydroelectric project. Hogan's narrator informs us that the indigenous peoples who depended on these land and water resources are so traumatized that they have to be "held back from killing themselves" (225). Yet in Solar Storms, Hogan ultimately resists the trope of apocalypse by introducing a model of healing, which is replicated in her later novels. This model comprises relearning indigenous perceptions of the environment, and participation in movements to ensure environmental justice, to heal both personal and collective trauma.

The protagonist of Solar Storms is seventeen-year-old Angela Jensen (Angel), whose trauma and eventual healing parallels the same healing process for her community.
Angel's face and body are covered with scars, not unlike her peoples' land which is "drilled to see what else could be taken, looted, and mined" before flooding (219). The novel opens with the protagonist's return to her foremothers at Adam's Rib, north country, after several years in the foster care system. We learn that Angel had never found a stable home outside her community because of her disruptive behavior -- including self-harm, violent outbursts, theft, and promiscuity. As the novel progresses, we come to recognize this behavior as a manifestation of trauma, and discover that Angel is not the first in her community to show symptoms of trauma. Angel's mother, Hannah, is a deeply troubled woman who tortured her children, including Angel. We also find out that Hannah's mother, Loretta, was similarly prone to violence. Eventually, we are able to trace back their trauma to the injustice their people faced during the "original sin" of colonization (39).

Hogan thus identifies colonization as the starting point of environmental injustice-related trauma among indigenous peoples in North America. In his *Sustainable Communities and the Challenge of Environmental Justice*, environmental justice scholar Julian Agyeman notes that though the environmental justice 'movement' had its formal beginning in 1982, environmental justice 'concerns' date back to the so-called 'discovery of America' by Columbus in 1492 (14). The Principles of Environmental Justice, drawn during the People of Color Environmental Leadership Summit in 1991, uphold the "fundamental right to political, economic, cultural and environmental self-determination of all peoples" (Principle five). Each of these fundamental rights of the indigenous peoples were violated at the time of colonization, resulting in not only personal, but
massive historical and cultural trauma. Hogan expresses awareness of this historical reality from the opening of *Solar Storms*. As she crosses the waterway to Adam's Rib on Tinselman's ferry, Angel recalls that the French trappers and traders who "emptied the land of beaver and fox" had crossed the same waterway centuries before her, followed by the British, the Norwegians and the Swedes (21). Later Angel thinks of the first woman who spotted the colonizers approaching her home territory. To this woman, the approaching sailboats had looked like delightful floating islands. She did not predict then that soon "beloved children would be mutilated, women cut open and torn, that brave men would die, and that even their gods would be massacred" (168). Angel's grandmother, Loretta, is one of the only Elk islanders who survived contact with the Europeans. Most of her people died when they grew hungry enough to eat "the poisoned carcasses of deer that the settlers left out for the wolves" (38). Loretta smells of "something sweet, an almond odor" -- the odor of the cyanide that killed her people (38). She has a strangeness about her behavior and a scar beneath her eye which makes her attractive to the men at Adam's Rib. Angel's grandfather, Harold, moves away with Loretta -- leaving behind his faithful wife, Bush. Like her grandmother, Angel is scarred -- representing not only the trauma in her personal past, but also the collective trauma of her and Loretta's people.

For Hogan, the trauma that began with colonization is transferred from generation to generation. This is central to the vision in her novels. As a child, Loretta witnessed her people starving and perishing after they were forced to eat the poisoned meat. Not long after, she is taken by English settlers "who fed her and beat her and forced her" (39). She
is then sold into prostitution. According to Angel's great-grandmother and Harold's mother, Agnes, this is how Loretta came to be "the one who hurt others" -- her trauma was "passed down" (39). Historical/cultural trauma theorists, Shelly A. Wiechelt and Jan Gryczynski, and Eduardo Duran, Bonnie Duran and their team, too have noticed this intergenerational transmission of trauma among Native Americans. Duran, Duran and their co-authors observe that while genocide survivors in certain parts of the world have sought asylum in other countries to escape traumatic memories, Native Americans have been required to remain among the perpetrators of their trauma, and without validation of their pain and an "escape route" offered by the international community, their trauma has continued (345). Intergenerational transmission of trauma, known as "transposition," was first observed among holocaust survivors. Wiechelt and Gryczynski suggest that in the absence of an outlet for their suffering, transposition of trauma is a universal phenomenon that can occur among the descendants of any massively exploited populations (198). They further observe that Post Traumatic Stress Syndrome (PTSD), the concept popularly used to discuss the symptoms in trauma survivors, is inadequate to address the trauma in Native Americans.

PTSD, likewise, is inadequate for analyzing Hogan's fictional characters in Solar Storms. PTSD is characterized by three symptom clusters: reexperiencing, avoidance/numbing, and arousal (Wiechelt and Gryczynski 193). These symptom clusters, useful for analyzing the responses in victims of abrupt traumatic events, cannot satisfactorily explain the responses in peoples who experience prolonged and repeated instances of trauma, such as Native Americans (194). Hogan shows that the responses of
sufferers of cumulative trauma are complex and severe. While a patient of PTSD may suffer from sleep difficulties in an attempt to avoid reexperiencing the trauma, either in reality or in nightmares, Hannah does not sleep at all (98). She paces at night and tells her surrogate mother, Bush, about a hand that lives inside her, which steps out of her body at night and tries "to molest her, to strangle her" (100). Hannah, like Loretta, smells of the cyanide that killed the Elk islanders -- poison dispensed by the setters (40). Hannah's skin is "a garment of scars" -- scars that Bush connects to the men who hurt Loretta, and the killers of Native children (99-100). Hogan points to the difficulty of healing such deep-rooted wounds. Hannah's body is the "meeting place" where "time and history and genocide gather and move like a cloud above the spilled oceans of blood" (101). The Native medicine man is unable to help her, and in the absence of healing, Hannah later becomes the torturer, like her own mother. Hannah's children also show symptoms of acute trauma. We learn that one of her children "ate glass and chewed razor blades" (246). Angel locates another sibling in South Dakota, Henriet, who "cut her own skin, every chance she had" (118). Henriet's condition fills Angel with horror and despair. Among Hannah's children, it is in Angel that Hogan infuses her qualified hope. Loretta, Hannah, and her children represent the difficulty -- even impossibility -- of healing. Nonetheless, Angel's experiences in the novel reveal that healing, however difficult, may still partly be possible.

Hogan's proposed method of healing is to reverse the colonization process -- to restore that which was damaged at the point of colonization and afterward. From the start of the novel, it is evident that the indigenous peoples' lives and fate are inextricably
linked with the environment they inhabit. During her journey to Adam's Rib at the beginning of the novel, Angel recalls the Europeans who invaded her ancestral homeland using the same waterway. She notes that the French trappers and traders had extinguished the beaver and the fox, carrying "precious tons of fur" out of the land (21). As the English, the Norwegians and the Swedes arrived, there were logjams on the lake, obstructing the flow of water to Otter River and killing its fish. This early example of disturbing the flow of water from lake to river foreshadows the massive damage caused by the BEEVCO hydroelectric project later in the novel. That the Native peoples and animals are interlinked is further highlighted by the Elk islanders -- Loretta's people -- who died, along with the wolves, for eating poisoned meat. In a conversation with Angel, Agnes tries to trace the roots of her trauma, suggesting that Angel's trauma derives from the same source as that of her ancestors. Agnes wonders if their collective suffering began when train tracks first "went through the land and came out of the iron mines" (40). Again, she identifies "crying children [...] taken away from their mothers" as a possible source of their trauma (40). Here, she possibly refers to the forcible removal of indigenous children from their homes to boarding schools, as part of the European 'civilizing' mission -- a phenomenon discussed in detail in the previous chapter; or she may be referring to transracial adoptions, of which Angel too is a victim, and which Wiechelt and Gryczynski recognize as a significant source of trauma among Native children (201). Agnes continues to speculate that the pain of her people may have originated "when the logging camps started and cities were built from our woods, or when they cut the rest of the trees to raise cattle" (40). Trauma, it seems, exists in a world
where the ancient pacts between the land and the water, between animals and human beings, have been broken. Hogan's narrative implies that a renewal of the sacred bond, where humans pledge to take care of their environment, can lead to at least partial healing.

The healing process, however, is made more difficult with further destruction of the environment caused by modern technology. In place of the accidental blocking of water from one water body to another caused by logjams centuries ago, Hogan represents the vast ecological devastation made possible by technology in the twentieth century. The BEEVCO hydroelectric project in *Solar Storms* is based on the Hydro-Quebec project at James Bay, Canada -- a fifty-billion-dollar project, comprising a network of 215 dams, that "reworked the geography of a subarctic region the size of France, [...] with horrific results to the native wildlife, and to the native peoples [the Cree and the Inuit] inhabiting these lands" (Stein 195). In *Solar Storms*, Hogan's narrator informs us that the flooding caused by the dams "killed many thousands of caribou" and submerged the healing plants on which the Native peoples relied (57-58). As Angel and her foremothers travel toward the project's site to join the resistance to the dams, they discover an entire river and islands "flooded and drowned," and other rivers "dwindled to mudflats" (205). Angel's great-great-grandmother, Dora-Rouge, exclaims that "the mouths of rivers had stopped spilling their stories to the bays and seas beyond them" (205), and Agnes immediately develops a headache -- a sickness from which she never recovers and ultimately succumbs. The James Bay Hydro-Quebec project, the model for the BEEVCO hydroelectric project in *Solar Storms*, aimed to produce 26,000 megawatts of electricity
to be distributed throughout Canada and parts of the US (Stein 195). The indigenous peoples living in the affected region did not need or want this electricity, for which they were branded as "anti-development," and even as terrorists. As they approach Dora-Rouge's ancestral home, the women find the displaced Fat-Eaters -- Dora-Rouge's people -- weeping "without end" (226). They “cut and burn their own bodies” (226). Some have to be restrained from killing themselves (225), while others turn to alcohol for comfort and even give their children beer when they cry (226). While these fictional responses to the destruction of their environment may seem exaggerated, studies in the 1970s -- when the James Bay project was first implemented -- show noticeable increase in the rates of alcoholism, domestic violence and suicide among the Cree in the project's area (Castor 158). Hydro-Quebec was prevented from causing further environmental damage by protests and legal action by the First Nations tribes in Canada. Such resistance, in my view, has a therapeutic effect on the affected population.

In his article in *The Environmental Justice Reader*, Devon G. Peña distinguishes between “resistance identity” and “project identity;” both concepts are useful to understand the healing process -- environmental and psychological -- of Angel’s people in *Solar Storms*. Peña’s article, titled "Endangered Landscapes and Disappearing Peoples? Identity, Place, and Community in Ecological Politics," traces the successful movement of the acequia farmers in the Rio Grande bioregion, New Mexico, against the deforestation ruining their traditional system of agriculture. Like Hogan’s fictional characters, the farmers Peña interviews are overcome by the destruction of their environment. One interviewee states that the loggers have “raped the mountain,” causing
the soil to bleed; he adds, this has “clear-cut my soul” (66). In *Solar Storms*, the Native elders describe Hannah’s traumatic symptoms as “soul loss,” which is unfortunately incurable in her case (98). The evidence Peña receives from the acequia farmers eventually leads him to conclude that “ecological devastation is the same as the malaise of ‘soul-flight,’ susto” (66). Bush, who cares for Hannah, wonders, “If there was soul loss, where would it go? Where would a soul wander? How could I get it back?” (98).

Both Hogan and Peña are similarly concerned with finding a solution to the trauma caused by environmental injustice. In Peña’s study, the acequia farmers’ soul-flight gradually causes them to become alert -- as a group -- of their position in a system of injustice, which he calls “resistance identity.” He defines resistance identity as the combination of “place-based knowledge of locality” with “critical consciousness of the threats posed by the modernist projects of a globalized political economy” (65). Traumatized by the environmental impact of the BEEVCO project, which aims to profit from exporting electricity to distant regions at the expense of ravaging indigenous territories, the Native people in *Solar Storms* also develop resistance identity. Hogan shows this development to be an important step in the healing process for Angel and her people -- a step which comes after Angels' acquisition of indigenous knowledge and perception of the environment.

In Hogan’s artistic vision, resistance against environmental injustice is central to healing. Once involved in the movement to halt the further construction of the hydroelectric dams, Hogan represents Angel as developing more confidence and courage, which are indicative of her healing. At the beginning of *Solar Storms*, Angel is a nervous
and withdrawn character. She has been unable to adjust in any of the several foster homes in which she has been placed, and is unsure whether she will be able to adjust with her real family at Adam’s Rib. She feels unattractive and tries to hide her scars behind her hair. Even though she is relatively happy living with Agnes and Dora-Rouge, she struggles with the urge to run away as she has done several times in the past. However, it is when the Native men in canoes arrive to inform the community at Adam’s Rib about the start of the BEEVCO hydroelectric project, that we see a more resolute Angel. She listens carefully to the young men and notes the government’s position with regard to the Native peoples and their land: "the government insisted the people had no legal right to the land" (57). The government agents, along with the BEEEVCO officials, consider the land that had sustained the indigenous people for more than ten thousand years as "empty and useless" (58). Angel further marks that in the absence of legal right, the government had already taken over much of their land without offering compensation. They had built roads on the land "without permission," and had been carrying out exploration on their property with the intent of extracting the precious minerals before flooding the land (58). Without realizing it, Angel here has developed resistance identity, and an awareness of certain rights articulated in the Principles of Environmental Justice, according to which all peoples have the right "to participate as equal partners at every level of decision-making, including needs assessment, planning, implementation, enforcement and evaluation" of all projects (Principle seven). The Principles further acknowledge "the right of victims of environmental injustice to receive full compensation and reparations for damages" (Principle nine), which Angel notes her people are deprived of.
In *Solar Storms*, Hogan emphasizes the role of generations of Native women in upholding a view of the environment based on respect and understanding of the interdependence of all species, and in playing an active role in the resistance against environmental injustice. Just as the journey through the inner chambers of Sorrow is vital to the healing of the fictional Native characters in *Mean Spirit*, the protagonist’s journey though treacherous waterways with her female relatives to join the resistance is crucial to her healing in Hogan’s second novel. In her ecofeminist reading of *Solar Storms*, Silvia Schultermandl claims that the struggle of the indigenous women is against “a phallocentric culture dominating women, ethnic minorities, and nonhuman nature” (74).

Indeed, Angel’s trauma can be traced back to the emergence of white men on her people's land. In each of her novels, Hogan presents Native women who play an important part in resisting the hegemonic culture instated by white men, and often preserved by men belonging to their own community. Hogan’s fictional Native men cannot match the capability of these women. In *People of the Whale*, Ruth is vocal in her opposition to the whale hunters, while Thomas silently prays for the whale’s spirit, since he is afraid that “the men would laugh if they heard him” (95). In *Solar Storms*, the Native men at Adam’s Rib support their female counterparts, at least in spirit. They are full of advice for their fellow women as they set out to join the movement against BEEVCO: “‘This time of year is bad for bears’ […] ‘You have to mark your trails’ […] ‘Break twigs in case you have to find your way back. It’s easy to get lost up there’” (154). However, Hogan takes care to inform us that the journey to the project’s site is hazardous, and one that “most men would not want to endure” (154). Finally, a minor female character, Mrs.
Illinois, silences the men by reminding them that a sage elder is a member of the resistance team from Adam's Rib: “They have Dora-Rouge. They’ll find the way” (155).

As Mrs. Illinois predicts, the team (excluding Agnes, who passes away during the journey, but remains with the resistance in spirit) eventually reaches its destination upriver, where the effect of the hydroelectric dams is immediately visible. The women find their traumatized people inflicting harm on themselves and on their families, since "the devastation and ruin that had fallen over the land fell over the people, too" (226). However, with time, these traumatized people become aware of their position as victims of a 'development' project intended to profit outsiders, at the expense of the destruction of their lives and traditional livelihoods. Dora-Rouge and the others come to the realization that "protest against the dams and river diversions was their only hope" (226). This is the stage that Devon G. Peña terms as 'resistance identity,' which eventually evolves into 'project identity' as the movement progresses. While resistance identity involves recognition of local injustices in the context of larger economic endeavors, project identity is characterized by "organized struggles to restore, defend, and protect the enclosed commons" (Peña 67). In Solar Storms, Hogan's fictional women continue to play influential roles in the more advanced phase of the movement. In her article on gender and environmental justice in Solar Storms, Rachel Stein sums up the role of Angel and her relations at this later stage:

Aunty is the speaker and elder who gives voice to the people and instructs the young men as to proper actions; Dora Rouge, who is willing to die for the cause, parks her wheelchair in front of the barricades, daring the militia to clear the train
tracks; Bush documents the destruction of this world and smuggles her writings and photos out to the press; and Angel acts in the spirit of the wolverine by destroying the food stores of the soldiers and builders. (200)

Thus, these female grassroots activists are constant in their opposition to the environmental injustices perpetuated by BEEVCO, and help to steer their people toward victory in the movement for environmental justice, which is an essential step in the healing of their community.

As an indication that they have attained 'project identity,' the Fat-Eaters try to negotiate with BEEVCO regarding their land rights; the women's drastic acts of resistance ensue when these talks fail. The failure of the negotiations is due to the BEEVCO officials' colonial attitude of justifying their actions on the basis of assumed superiority. The officials regard the indigenous people as "remnants of the past" who need to be brought into the twentieth century (280). During the meeting, Angel silently defends her people. She knows that her relations possess forms of knowledge that the BEEVCO workers cannot comprehend. Angel is aware that Tulik, an important leader of the movement, "knew every plant and its use," and can read the tracks of animals; she knows that Tulik's neighbor, Mr. Dinn, is a reliable weather forecaster, and that another activist, Luce, is "more well-read" than the BEEVCO men (280). Among her people gathered at the meeting are knife-makers, shoe-makers, trappers, and intellectuals, but the BEEVCO officials do not recognize them. To the white men, the Fat-Eaters are "people who had no history," who chose to remain surrounded by "nothingness" (280). Angel's silent protests gradually become more active forms of resistance; for example, when
along with her community, she takes part in blocking the railroad used to transport logs from their land. Taking part in the agitation becomes potentially dangerous when BEEVCO brings in soldiers with guns to combat the Native people; but undaunted, Angel asks, "We could lose the land without a fight, but then what would be left for the people?" (305). So strong is her love for her community that Angel carries out an act of resistance, mentioned by Stein, at great personal risk. Impersonating the mythical Wolverine, Angel enters the soldiers' food-storage, and ruins its contents "to starve them out" of her people's land (322).

Like in the case of the acequia farmers of New Mexico in Peña's study, the Fat-Eaters' movement is finally successful when their grassroots resistance is augmented by legal action against the source of environmental injustice. However, Hogan shows that the Euro-American legal system can also add to the trauma of the indigenous people. Treated condescendingly, if not outright ridiculed, in the "marble halls of justice," Tulik looks "gray and tired" (342-343). His inner peace is shattered, and it is not long before he passes away. Yet despite the human lives sacrificed, the rivers, the caribou, and the fish already destroyed in BEEVCO's bid for 'development,' Angel is optimistic about her people's belated victory: at least "one fracture was healed, one crack mended, one piece back in place" (344). The partnership built during their struggle for environmental justice inspires the Fat-Eaters to return to their original designation as the "Beautiful People" (313). Angel, too, instead of hiding her face, recognizes herself as beautiful. In place of the traumatized and insecure adolescent we encounter at the beginning of Solar Storms, Angel grows to become one of the matrons of the community. Like Dora-Rouge, Agnes
and Bush, she takes on the responsibility of protecting and imparting indigenous knowledge on the new generation, symbolized by her sibling and Hannah's youngest daughter, Aurora.
Chapter Three

Multiple Stressors and Healing in *Power* and *People of the Whale*

This chapter will examine Linda Hogan's final two novels in light of the healing model introduced in *Solar Storms*, which involves the characters' participation in the life and rituals of their respective communities. However, I will also emphasize the different types of trauma Hogan's characters face and, following Michelle Balaev, will consider idiosyncratic responses to trauma besides known historical/cultural trauma responses.

The protagonist in *Power*, Omishto -- also a victim of sexual abuse -- grows up in a society divided between indigenous and non-indigenous lifestyles. She finds solace in the company of her relative, Ama Eaton, who is largely a role-model for her. However, when Ama is banished by their tribe, Omishto has to discover her own path to healing without Ama's guidance. The main characters in Hogan's *People of the Whale* similarly suffer from a number of trauma-inducing factors, including war. Omishto, Ruth and Thomas are no longer 'everyperson' figures for their community, like Angel in *Solar Storms*. While reconnection with ancestors and ancestral practices remains a common denominator in the healing process for these characters, their responses to trauma vary according to individual traits. I also wish to draw attention, in this chapter, to how Hogan avoids what Shepard Krech III describes as the myth of the "ecological Indian" in her final two novels by exposing Native American practices involving animal sacrifice that perhaps need to be reassessed and revised if they are to play a role in community healing.

In *Power*, Omishto is appropriately named. Her name means "the One Who Watches" (4). It is Omishto's ability to see that makes her a potential guide for her
people, the endangered Taigas -- someone who can lead her community to survival in the non-Native world, and possibly to healing. Even in her first novel *Mean Spirit*, Hogan is concerned with developing leadership and suitable direction among Native peoples for tackling the hostile culture that encroaches on their long-established way of life. In *Mean Spirit*, Lila Blanket -- an indigenous river prophet -- leaves her daughter, Grace, in the town of Watona to learn about the laws of the Euro-Americans in hope that Grace will one day provide guidance for her people. Brought up in the town, Grace, however, has little interest in her own people from the hills. She chooses to settle down in Watona, enjoying the conveniences of the white world, like wringer washers, hot water tubs, automobiles and electric lights. Seduced by the white world, she does not function as the bridge between the Native and the non-Native worlds for her community that her mother had hoped for. After Grace's death, her daughter, Nola -- also brought up in Watona -- seems like a possible candidate to carry out the task her mother neglected to do. But Nola, who is more in touch with her roots and even resists her school's attempts to wipe out her culture, is ultimately too traumatized by Grace's murder and the perpetual injustices in her surroundings to fulfill her promise as a leader. Nonetheless, in naming her daughter Moses after the head of her foster family, Moses Graycloud, Nola also expresses the hope that like the Biblical Moses, her child will lead their people to freedom against the hegemonic culture (Casteel 65).

In *Power*, Omishto is in a position to provide her people with much-needed direction by performing what Grace and Nola in *Mean Spirit* could not, that is, serving as a bridge between the two disparate worlds. Omishto has access to a Euro-American
education and lifestyle, but it is her ability as a watcher that prevents her from becoming waylaid and strengthens her potential as a leader for her people. Omishto watches her mother, who has assimilated herself with Euro-American culture; she also watches Ama, who claims to reside in a middle ground between the Native and non-Native worlds. She observes and bears witness at the proceedings at both the courtroom and the Taiga trail after Ama kills an endangered Florida panther. Yet, Omishto is not an unthinking witness. She consciously withholds particular information during both trials as she deems appropriate. After Ama's disappearance, she is forced to decide which of the two worlds she belongs to, or whether to live and work in isolation like Ama. Omishto's decision not to be assimilated with the white world with its material facilities, and to 'go home' to the Native world at Kili is based on observation, contemplation, and deliberation. Educated in the Euro-American system, but with loyalties to the Taiga people, she is poised to be Hogan's ideal go-between among the Native and the non-Native cultures -- an individual who carries the promise of protecting and healing her community.

In *Power*, as in her other previous novels, Hogan is concerned with trauma as a result of colonization and the aftermath of colonization. Yet much of *Power* is concerned with healing rather than trauma. Colonization is a trope that recurs throughout *Power*. The gigantic tree, Methuselah -- planted by the Spanish invaders five centuries ago -- is prominent in the first part of the novel. Even after Methuselah is felled by a storm, Omishto observes Spanish moss on the branches of local trees and the rapid growth of foreign vines. This plant imagery reminds the reader that the Native peoples' suffering did not end with the independence of America in 1776; rather the rulers of the new nation
the descendants of the colonizers -- made a number of laws that resulted in further trauma among indigenous populations. Through Taiga elder, Annie Hide, Hogan narrates the history of Osceola -- a leader of the Seminole resistance in Florida -- who was deceived and captured by the Americans. After his death, Osceola's head was severed from his body and used by the white physician, who attended him in jail, to scare his children into behaving (139). Annie Hide cries as she recounts the traumatic past of her people, when her people had been forced to concede defeat to a kind of violence they were unfamiliar with. Hogan also relates that Omishto's mother, as a child, would weep incessantly for no fathomable reason, and such crying was common among Taiga children -- "other children had done it before" (150). These tears are a manifestation of the trauma that indigenous peoples have historically endured -- trauma that affects even young children. In spite to this, Hogan does not foreground this trauma in Power as she does in Mean Spirit and, to a significant extent, in Solar Storms. Having dealt extensively with colonization and the racist state policies of the 19th and 20th centuries that caused trauma among indigenous peoples in her earlier work, in Power Hogan focuses on developing the theme of healing. Acknowledging that indigenous peoples are still traumatized by their past experiences, she seems to ask, what now? Where do we go from here?

However, trauma -- for Hogan -- is a very serious matter. Before she turns to healing, she further enlightens her readers on the causes and effects of trauma, which began with colonization but persist. Along with Omishto's Mama, Hogan briefly mentions another Taiga child, Loni Merton, who could not stop weeping. But unlike
Omishto's mother, who eventually recovered from the ailment of weeping (but continued to exhibit PTSD symptoms, such as repeatedly re-exposing herself to traumatic situations), Loni "lost her soul by too much crying" (150). Hogan is sensitive to the Native peoples' powerful connection with their environment. Hence her narrator in Power contends, "the land over at the Mertons' place still cries with the child's voice... it isn't the wind; it's the weeping of the land" (150). The company of the Taiga elders had a therapeutic effect on Omishto's mother due to which, unlike Loni, she survived. Still, as in her previous novels, Hogan here is careful to convey that this healing is not a simple process and -- like in the case of Nola, Hannah, and Loni -- may even be impossible.

Trauma, though not foregrounded as extensively in Power as it is in the earlier novels, forms the vivid backdrop of this novel.

In Power, Hogan goes further in associating indigenous peoples with their land. As in Solar Storms, she pairs emotional and physical scarring, and attaches both to environmental degradation, so that like Angel, Omishto's scarred body comes to represent the damage to her place of origin. Omishto is sexually abused by her stepfather, Herman, and in many parts of the book, reference to Herman is accompanied by observations of environmental destruction. Herman is a non-Native. Hence it is easy to parallel his abuse of Omishto with the 'rape' of the environment by the colonists and their descendants. Early in the novel, Omishto relates the Taiga people, of whom there are only thirty surviving members, to the extinct mastodon and sabertooth tiger; the Taiga too are almost extinct (6). We learn of Omishto trying to avoid Herman as these wretched animals must have tried to escape from their hunters. She feels safer with Ama in the swampland than
she does at her mother's place. Omishto's preference for Ama's company at this stage symbolizes and foreshadows her eventual favoring of Native culture over non-Native culture, and the strength of solidarity to bring about healing. Soon afterward, mention of Herman is followed by depiction of the fish poisoned by the runoff from farms (18). Yet Omishto enjoys fishing with Ama, though they cannot eat the fish. Fishing is a traditional Taiga occupation that teaches Omishto to be calm. With Ama she learns "how to survive and be friends with this land" (19). Again, after Ama kills the panther, the creature's worn body reminds Omishto of Ama living in poverty, of her own struggles to evade Herman, and of the devastated landscape that the panther and the Taiga belong to -- "we are diminished and endangered," she mourns (69). Aware of the impending trials where Omishto must bear witness, Ama makes her promise not to reveal the panther's miserable condition. Omishto keeps the promise, initially without understanding the reason for the secrecy. Ama's motive becomes clear to her later during the Taiga trial when she realizes that the panther's "ragged, flea-bitten coat and broken teeth," which had brought her to tears, would have traumatized the elders (166). The elements of the environment are kinfolk in Taiga worldview, and if they learned of the panther's sorry state, the elders were likely to "lie down on the ground and never get up again" (167). Just as the environment grieved over Loni Merton's loss of soul, the reverse is also true -- the traditional Taigas would be severely distressed by the panther's condition. Thus in Power, as in Solar Storms, Hogan correlates environmental destruction and trauma before turning her attention to healing.
Omishto's particular power in this novel, which makes her a potential leader and a harbinger of healing for her community, is her development of critical consciousness. This signals a move beyond Hogan's representation of Angel in *Solar Storms*. At the beginning of *Solar Storms* and *Power* respectively, Angel and Omishto are traumatized youth facing an uncertain future. Angel finds healing in returning to Adam's Rib, where the love and care she receives from her family, and learning the eco-friendly practices of her community, have a therapeutic effect on her. Her healing is bolstered when her community joins together in a stand against the hydroelectric project devastating their environment. While there are some fractures within the indigenous position, such as Bush's desire for peaceful resistance versus Auntie's call for violent encounter, both characters essentially hope to achieve the same results -- an end to the construction of dams, leading to the gradual restoration of the landscape and healing of humans and other species over time. Angel's choice of an eco-friendly indigenous stance over a destructive non-Native stance is automatic. It is not a matter she needs to mull over. Hogan complicates the situation for Omishto in *Power*. Ama has killed a panther. Whether or not she had a noble intention behind her act does not change the fact of the killing. Omishto's choice is not between an eco-friendly Native and an ecologically harmful non-Native position. There are non-Native environmentalists to reckon with, and the tribe would probably support Ama's killing had she surrendered the panther's body to the elders, thus putting the Taigas in a not so environmentally sound position. It is here that Omishto must weigh the pros and cons of Native and non-Native environmentalism, and form her unique view of the environment combining her experience of living in white society and
lessons gleaned from Ama, in order to evolve as a character who holds the promise of helping her community to survive in the new circumstances of their world.

Hogan thus places white environmentalism within the context of colonization. Ama becomes a hated figure among mainstream environmentalists for her act of killing a single panther. Omishto has to enter the courthouse amid white protesters who would like Ama to be punished based on their contention that it is wrong to kill animals, especially endangered ones. Omishto agrees that it is wrong to destroy the land or animals, but she cannot help feeling that the protesters "are taking up our beliefs and judging us" (138). These environmentalists are, by birth, in a privileged position because of the environmental wreckage caused by their predecessors over centuries for economic gain. Thus Omishto observes, "they do not see themselves or know their own history" (138).

Omishto, the watcher, sees that the panther -- like the Taiga -- is endangered through acts of the white man. It is the white man who broke the sacred covenant between human beings and animals long ago; acts like carving highways out of the habitat of animals and peoples have led to their depletion and extinction (183). Hogan also points out that white biologists have been known to accidentally kill panthers in their attempt to study them -- "one of the panthers died by drowning in water after a drug was released into its neck. Another outgrew its collar and choked" (119). The panther that Ama shot and killed has a deformed neck because of the radio collar that had encompassed it, almost choking the creature (167). The mainstream environmentalists, complicit with white notions of development and research, do not protest such cruelties. Critic Michael Hardin draws an analogy between the protesters at Ama's trial and the Greenpeace activists who opposed
the Makah's attempt to hunt a gray whale off the Washington coast; he asks, "Did anyone question whether the fuel burned to transport the protestors to Washington and to run the protest boats would cause more ecological damage than the loss of one gray whale?" (151). Hogan's next novel, *People of the Whale*, is in fact based on the incident that Hardin alludes to. Nonetheless, Hogan's criticism of white environmentalism does not cause her to turn a blind eye to the consideration that Ama's act was wrong.

In *Power*, and later in *People of the Whale*, Hogan is open to the idea that certain indigenous rituals and practices require revision in the context of the changed circumstances of the present world. In her early novels, Hogan communicated clearly and in great detail her exasperation and outrage regarding the social and environmental injustices that Native peoples have endured in the past and continue to endure. In *Mean Spirit*, her tone is one of tremendous grief. In *Solar Storms*, she hints that healing -- though rare and difficult -- may yet be possible. Compelled to address the trauma caused by the emergence of the Europeans in her initial novels, Hogan had little space for criticism of Native customs during the early phase of her writing. Her early fictional characters can mostly be classified into the binaries of the "ecological Indian" -- the 'stereotype' of the "nonpolluting ecologist, conservationist, and environmentalist" Native -- and the environmentally destructive white man (Krech 22). However, despite her conflation of Native with nature in *Power* as well as in her earlier novels, in *Power* Hogan transcends the binaries to give us a character like Omishto, who defies the stereotype of the ecological Indian with her ability to see the limitations of Taiga belief regarding the environment.
In *Power*, one of the lessons that Omishto takes from Ama is that indigenous beliefs and customs alone may be inadequate to resolve the difficulties that their endangered people face in a world that has changed around them. Ama, who is partly raised by Taiga healer, Janie Soto, leaves her people behind at Kili for a life "halfway between the modern world and the ancient one" (23). Yet, despite her recognition that "the old ways are not enough to get us through this time," Ama is a traditional Taiga who fails to adapt to her era (22). Her killing of the panther is inspired by her unquestioning acceptance of the Taiga myth of the panther woman. In this myth, the panther woman is responsible for preserving the balance of the world. She is the one who "sang the sun up in the morning," and it was granted that as long as she continued to do this, the world would remain alive (110). However, one day, after a storm similar to the one in the novel, the woman follows a panther into a parallel world that resembles the present world, where she sees "rivers on fire, animals dying of sickness, and foreign vines" (110). When she tries to return to her own world, she finds the door between the two worlds closed. The only way to reopen the door is to sacrifice one of the dying creatures of the doomed world, and it is the panther who offers itself for sacrifice. According to this myth, a sacrifice conducted properly would ensure that "all the animals and the panther would come back again and they'd be whole" (110). Omishto, realizes that "Ama got lost in this story" (110). In the cyclical view of time of the Taiga people, Ama believed that she was the panther woman, called upon to make the sacrifice that would save the world. Conversely, similar to Ruth in Hogan's next novel, *People of the Whale*, Omishto observes that statistical evidence did not support the myth's hope for the animals' return.
Nonetheless, Omishto's ability to see the limitations of the Taiga myth does not result in her disrespect for the Taiga, or even Ama. When her mother attacks Ama during an argument, Omishto defends Ama stating: "What she did was wrong, I know that. But I understand it [...] I understand why she did it" (212). Again, while her Euro-American learning gives her the ability to criticize Taiga tradition, she realizes that her formal education has been inadequate. What Omishto seeks is an appropriate synthesis of Taiga tradition and Euro-American education. One day she gets tired of lessons on "isosceles triangles, pronouns, false history," and decides not to go to school anymore (211). Instead she makes up her mind to 'go home' to Kili, where she can supplement her Euro-American education with Taiga learning. Omishto's choice to avoid Ama's example, but not to reject Taiga tradition is beautifully explicated in Lydia R. Cooper's article titled "'Woman Chasing Her God': Ritual, Renewal, and Violence in Linda Hogan’s Power." Once in Kili, foregoing the panther sacrifice ritual, Omishto accepts the song and dance tradition of the panther woman, which affirms that "the world will go on living" (233).

The necessity of adapting age-old customs to the conditions of the present environment is also a concern in Hogan's People of the Whale. As in Power, this novel suggests that the killing of a living being, particularly an endangered one, holds no power to bring about healing in the present world. Like Ama, some of the members of the A’atsika whaling team are misguided about the results the sacrifice will achieve. Thomas hopes that the whale-hunt will have a regenerative effect on his people. Yet, unlike Ama or Thomas, others have no illusions about the possible outcome of the whale-killing. They organize and endorse the killing for monetary purposes. Like Hogan's previous
novels, *People of the Whale* expresses sorrow over the breach of the ancient pact between animals and humans to protect and care for each other. While Ama's offense is to an extent absolved by her respectful treatment of the panther's body, Dwight and his followers' crime is inexcusable. It leads to further suffering of the A'atsika people. It is finally through Ruth's appropriate sacrifice, and Thomas's measure to protect living beings in keeping with the spirit of his ancestors -- which he was able to achieve in Vietnam, but not during the first whaling expedition -- that peace is finally restored to the Dark River region in the novel. *People of the Whale*, like Hogan's previous novels, exhibits the author's thinking that trauma is caused by environmental injustice, and healing comes through immersion in loving relationships with both one's human and non-human family. Additionally, by bringing in the Vietnam War in this novel, Hogan places Native American trauma in the context of the worldwide trauma caused by excessive human greed. Thus her prescription for healing may also be extended as a vision for global peace.

In *Power* and *People of the Whale*, Hogan advocates embracing the essence of longstanding Native traditions regarding the environment -- all of which should not be taken literally. She presses for an Omishto-like ability to distinguish which practices to physically observe, and which to take in spirit, since the uncritical adoption of certain traditions may lead to further trauma instead of healing. Hogan finds the A'atsika culture of whale-hunting acceptable in the context of the past when these people depended on the whale for food and whales were plenty in number; but she considers it unnecessary to hunt whales in the changed circumstances of the present, when the people have become
accustomed to other sources for food, and whales are endangered. Disapproving those who choose to take customs involving animal death literally, ignoring their essence, Hogan shows the contrast between the past and present acts of whale-killing. In the past, the remaining inhabitants of the village would postpone their regular life while their hunters searched for whales. Everybody would have to be "pure in heart and mind" so that a whale would give itself up for capture (22). While hunting, the whales would be addressed as "brother, sister whale," "Grandmother whale, Grandfather whale" -- that is, relations of the A'atsika (22). They did not kill young whales. When they found a suitable whale, they would explain to it that the sacrifice was necessary because their children needed food. The killing would take place inflicting as little pain as possible on the whale. The A'atsika believed that the best whalers would be reborn as whales, so that they could continue to serve their community with food even after the demise of their human form. Witka -- the last of the great whalers -- sings to the great mammals, "one day I will join you" (23). Since they believed the whales to be reincarnations of their ancestors, the creatures were treated with utmost respect. In the past, the A'atsika would utilize as much of the whale as possible, consuming its meat, using its fat to make candles and its baleen to weave baskets, and reverently return what they could not use to the sea. However, in the present, a young curious whale that surfaces on the water to greet its human relations is immediately killed. The hunters drag the whale out of the water and begin slicing it without apologizing to the whale or praying for it. Thomas spots his fellow Native men "laughing, talking about its sex organs, calling it names" (95). These actions, divorced from the spirit of the traditional A'atsika, only put money in the pockets
of a few hunters. Rather than healing the trauma the A'atsika have historically faced as an indigenous nation, the hunting leads to further hardship symbolized by the ensuing drought, when there is "hardly enough water for people to cry, and at a time when weeping might help" (127).

In keeping with her previous novels, in People of the Whale, Hogan emphasizes the role of women in movements to ensure environmental justice. The Principles of Environmental Justice uphold not only the right of human beings of all ethnicities to be protected, but the right of "other life forms" as well (Principle fifteen). When Ruth and the small group of A'atsika women protest the whale-hunt, they are also affirming "the sacredness of Mother Earth, ecological unity and interdependence of all species" and asserting their own "right to be free from ecological destruction" according to the first tenet of environmental justice. Traditionally, women have been the care-givers in their family, and these women realize that the welfare of their family depends on the stability of their environment. While the women in Hogan's earlier novels struggle against invading forces threatening their environment, and hence their family, in People of the Whale, the A'atsika women must struggle against their own men for the same purpose.

In Hogan's last novel, the whale-hunt causes a division of the sexes that was not present in earlier A'atsika society. Traditional A'atsika society seems to be patriarchal, with the men setting off on hunting missions at sea, leaving the women -- wives and partners -- on the land. However, cooperation between the men and the women appears greater in the past than in the present. For example, in the past, while the men were on boats searching for whales, the women would stand at the water's edge singing to the
creatures, entreating them to approach and surrender themselves to the starving humans. The women's act of singing was considered as significant as the men's act of hunting: "nothing except the women who sang the whales toward them was more serious than Witka's knowledge of the sea" (20). When Thomas's grandfather, Witka, ventured under water in search of a whale, his wife would dig a hole in the ground and remain there till Witka's return. In the earth, with her eyes closed, she had "visions in her head of what her husband was seeing inside the water;" it was believed that she breathed for him for "it was known that in the cold and dark they were as one" (21). However, this harmony is broken in the present-day whale-hunt when the A'atsika women comprehend that whaling is no longer a valid or viable source of supporting their community.

The women who oppose the whale-hunt seem to be spiritual descendants of their elders who led their lives in synchronization with their aquatic environment. As a symbol of that harmony, Ruth is born with gill slits on the sides of her face, and as a woman, she gives birth to Marco, who has webbed feet -- physical features not uncommon among the A'atsika, whose lives depend on the water. It is also Ruth who states a critical fact that the misguided men in her community overlook. She conveys to the media that the number of whales has drastically decreased, and hence the creatures should not be hunted: "I want you to write that there aren't many whales remaining. I fish out there. I watch them" (69). But for the men, the whale-hunt is a way of recovering from historical and cultural trauma. Many of them believe that whale-hunting "will bring us back to ourselves;" it will repair the shame and poverty caused by state-sanctioned oppressive measures over centuries (69). Divisions also occur along gender lines among the journalists covering the
planned whale-hunt. While we see a white female reporter supporting Ruth and the A'atsika women, the white male reporters side with the A'atsika men: "Yes, to return to their ways would be the right thing. After all America had done to them, they should be given that," the male reporters conclude (68). Dwight justifies the hunt with the A'atsika myth that when a whale is killed, its spirit is born again in another whale. Nonetheless, Ruth's observation of the decreasing number of whales leads her to deny this conviction of her people. She recognizes that "beliefs were only beliefs, not necessarily truth or fact or knowledge" (69). This final statement is evidence that Ruth, like Omishto, had discovered the 'middle way' -- a balance between Native faith and non-Native learning. She does not accept ancestral practices unquestioningly, and recognizes the spirit of the tradition was different from the spirit in which A'atsika men presently worked. This makes her an appropriate leader to bring about healing in her community.

Since Hogan's vision of healing involves the entire community, not just the individual, the cooperation of the men is necessary before healing can take place. Thomas, therefore, plays a vital role in bringing about healing among the A'atsika people. In *People of the Whale*, Thomas undergoes multiple stages of awakening before he can become a contributor to healing, rather than trauma. His initial mistake lies in his facile sense of patriotism. Hogan shows the A'atsika youth confused regarding their role in a country from which they feel isolated. "I'm not just an Indian. I'm an American too," states Thomas, justifying why he enlisted to take part in the Vietnam War (30). However, the war brings back historical memories of the indigenous peoples massacred by the Americans, and Thomas realizes that he is on the wrong side. Consequently, he refuses to
dig land mines in a civilian area with the United States army during the war. Since he does not know how to disable the mines, he plans to return to the site later to build fences around them:

No children running toward water were going to be threatened. No water buffalo blown apart in the air. No young lovers roaming or old women going down to wash clothes, or wives going to the floating market where everything from ducks to lotus flowers were sold. No legs lost. Because even in war there were still lovers and there were still clothes to be cleaned in the water. And the people there reminded him of his own people just wanting to live and work. (114)

It is his identification with the Vietnamese people that later leads Thomas to turn against his own army men who were about to kill children, "rape and kill them" (165). In the course of her novels, Hogan reveals the importance of the younger generation in Native tradition. Children represent survival amid traumatic circumstances and hope for the future. Therefore, the army men's intention to harm the children would be unacceptable to Thomas. Instead of killing the Vietnamese civilians, he finds himself attacking members of his own troop -- a heroic act, which nonetheless causes war trauma to be added to his existent historical/cultural trauma.

When his attempt to find his place in the world through 'becoming American' fails, Thomas seeks healing in the extreme opposite -- 'becoming A'atsika.' However, Hogan shows that this later attempt too is doomed to failure since it is based on an unthinking decision. Only when Thomas can become a thinking subject, like Omishto or Ruth, can his healing take place. Thomas returns home after several years of struggling in
isolation with his war trauma when he learns of the whale-hunt. There are a number of signs that the hunt is a mistake for his people, which Thomas -- blinded by his desire to return to Native tradition -- cannot initially see. Firstly, in place of the old harpoon, the whale would be killed with a missile harpoon and machine guns -- instruments of war (78). Moreover, though Ruth and her female companions, in contrast to the past, stand at the water's edge cautioning the whales to keep away, their voices are "drowned out by the sound of speedboats and a helicopter" (87). The helicopter would look out for the whales so that the A'atsika men did not have to. Use of these implements of war, again, is against the spirit of the bygone whale-hunting tradition of the A'atsika, where the people pleaded with the whales to sacrifice themselves for feeding the hungry human children, and where minimum force was used. Thomas does not recognize the present hunt to be a part of the war human beings have called on the environment until after the killing, when his boat capsizes and he is cast into the bloody water with the dying whale.

In order for healing to take place, Thomas must redeem himself and his people after the hunt. As in the case of Omishto, this healing comprises watching, absorbing information, and contemplating before taking action. For Hogan, Thomas's earlier decisions to join the Vietnam War, and then the whale-hunt, were wrong because they were unthinking decisions, based on peer-pressure and impulse, without considering the consequences. However, after the whale-killing, Thomas notices that his fellow hunters "didn't apologize to the spirit of the whale, nor did they sing to it or pray as they said they were going to do" (95). Thomas prays silently for the whale. He realizes that his fellow A'atsika men are "like the men at war," and in his first act of valor since saving the
Vietnamese village during the war, he protests when one of the hunters -- with "irreverence and stupidity" -- pours beer into the whale's blowhole (95).

However, healing cannot take place with a sporadic individual act of protest. Thus, Thomas begins preparation to take part in the larger movement to protect the whales. Like Omishto in *Power*, he joins the elders of his nation to learn the spirit of their long-standing traditions. Like his grandfather, Witka, he also practices remaining under water for long periods of time. Thomas "listens to the water," trying to fathom how Witka would locate a whale amid the forest of flora and its animal residents, and eventually learns to distinguish the "low rumble" of an approaching whale (283). Like his son, Marco, Thomas too gradually comes to be recognized among the A'atsika as a lead hunter. He then uses this position of influence to put an end to whale-hunting. Before the next hunt, he announces to his community: "We are going to be good people. The ocean says we are not going to kill the whales until some year when it may be right. They are our mothers. They are our grandmothers. It is our job to care for them" (283-284).

Thomas is no longer afraid of being laughed at for his traditional indigenous views. In collaboration with Ruth and the other women, he succeeds in steering his fellow men toward an eco-friendly alternative to whale-killing aimed at strengthening the Native peoples. The A'atsika men join other "paddling nations" -- other peoples whose lives have traditionally depended on the sea -- in a week of Native "dancing, singing and celebration" described by Joni Adamson in her article on *People of the Whale* (44). This festival of the paddling nations is intended to revive indigenous cultures, and interconnections among nations, lost in centuries of traumatic events since colonization
Convinced by Thomas to join the celebration, the A'atsika men concur: "Ho, we go to strengthen ourselves, not to kill a whale" (Hogan 284). Thomas's success, along with the women, in attaining ecological and environmental justice has a therapeutic effect on him. As an indication of his healing, where he had failed his son Marco during the first whale-hunt, Thomas now visits his daughter Lin in Saigon, Vietnam, where -- like Angel at the end of Solar Storms -- he can contribute to the education of the next generation.
Conclusion

Alternate Models: Healing Phantom Pain

The scholars studying the causes and effects of historical and cultural trauma among Native American populations -- Eduardo Duran, Bonnie Duran and team; Nadine Tafoya and Ann Del Vecchio; Shelly A. Wiechelt and Jan Gryczynski -- all refer to Maria Yellow Horse Brave Heart's recommendations for communal healing. Eduardo Duran, Bonnie Duran and their co-authors point out that despite the wide prevalence of historical trauma-related symptoms in Native American communities in the present (including complex-PTSD, survivor's child complex, high rates of alcoholism, domestic violence and suicide, as well as chronic diseases related to trauma), the United States government has directed little attention to the treatment of trauma. They mention that only a negligible fraction of the Indian Health Service budget is dedicated to mental health, while a much greater portion is devoted to the treatment of Native American physical health problems based on the Western medical model (348). According to Brave Heart and Lemyra M. DeBruyn, Western forms of treatment alone are inadequate to address the health needs of Native American peoples. The healing model that they introduce, and the model that Linda Hogan proposes in her novels, which involves seeking restoration of environmental justice, are more effective alternatives to solving the problem of trauma among Native Americans.

Brave Heart and DeBruyn stress the necessity for clinicians working with Native American communities to be aware of the impact of historical unresolved grief on the peoples they serve. Since survivor's child complex -- observed among the children of
Jewish Holocaust survivors -- is also found among Native Americans, they recommend incorporating strategies used to treat the descendants of Jewish Holocaust survivors in the treatment of the descendants of survivors of the American Indian Holocaust. In their article, Brave Heart and DeBruyn identify transposition of trauma across generations to be caused by historical unresolved grief, which occurs when there is a "lack of recognition of grief and inhibition of the mourning process" (67). In other words, trauma is transferred from one generation to the next when minority communities are forced to suppress their pain in a hegemonic culture that does not acknowledge their suffering. The authors regard group therapy, used in the treatment of Jewish Holocaust survivors, as useful for healing in the Native American context as well, since such group sessions "aid in lifting the taboo against expressing painful feelings" originating from holocaust experiences (70). They also note that mental health practitioners working with Jewish Holocaust survivors received specific training, and recommend similar training for American mental health care providers as well. This training includes developing awareness of the survivors' cultures and the sources of trauma specific to their community, as well as acquiring knowledge about practices from the survivors' own cultures that may help in their healing.

In combination with the above treatment model, Brave Heart and DeBruyn further advocate incorporating indigenous grieving rituals as part of the therapy. They provide the example of a successful four-day group healing session conducted in the Lakota community. The therapy begins with an "inipi" -- a Lakota purification ceremony. During the inipi, the participants share their pain, and pray for the healing of themselves and
others. The therapy ends with a ceremony of "wiping the tears of the mourners" (71). According to Brave Heart and DeBruyn, such ceremonies can help indigenous peoples to come to terms with not only present sorrows, but also historical grievances caused by "the loss of land, the loss of the right in the past to raise [their] children in culturally normative ways at home" and other factors (74). Since intergenerational trauma is caused by the inability to express pain in a hegemonic culture that does not recognize their suffering, expression of pain in an amiable environment created by the facilitators of the therapy can help individuals and their communities to achieve closure and heal. The Takini Network: Lakota Holocaust Survivors' Association, founded by Maria Yellow Horse Brave Heart, provides training on historical trauma among Native Americans. The healing model espoused by this Lakota network can also be adapted for the treatment of members of other nations.

Like Brave Heart, Hogan also emphasizes the role of ceremonies in healing. She describes a traditional healing ceremony in her own community in her essay "All My Relations" in Dwellings. She states that the purpose of the ceremony is remembering:

[Remembering] is part of a healing and restoration. It is the mending of a broken connection between us and the rest. The participants in a ceremony say the words "All my relations" before and after we pray; those words create a relationship with other people, with animals, with the land. To have health it is necessary to keep all these relations in mind. (40)

For Hogan, the real ceremony begins after the formal one ends, when the participants return to their regular lives and continue to perceive their connections with other beings,
and their ties with the earth, as renewed and restored. In Hogan's view, this connection with the environment, which is largely lost in non-Native culture, has a therapeutic function.

Remembering, connecting with, and protecting the environment are central to Hogan's vision of healing. In Mean Spirit, community recollection takes place within the inner chambers of Sorrow just after the fictional indigenous characters succeed in protecting the cave-dwelling bats from extermination by white men. This incident briefly illustrates that there is hope of healing despite the extremely traumatic circumstances described in the novel. The influential characters in Hogan's other novels -- Angel, Omishto, and Thomas -- must each become conscious of their position amid an enormous and complex web of living beings upon the living earth before they can heal themselves and play a part in the healing of their respective communities. Thus, in her novels, Hogan presents an alternate view of healing more appropriate and applicable to the trauma of Native Americans than the psychoanalysis used in the healing of Post Traumatic Stress Syndrome.

In her work, The Nature of Trauma in American Novels, Michelle Balaev also points to the role of the environment in healing in her analysis of Tayo in Leslie Marmon Silko's Ceremony. In Silko's novel, the traumatized Tayo -- also a war veteran like Hogan's Thomas -- is unable to find healing through verbal communication, either with Western therapists, the "white doctors," or with a traditional Laguna medicine man (Balaev 59). The Native medicine man's healing process is a Laguna 'talking cure,' where Tayo must relate his experiences in World War II, and explain the significance of every
word used in narrating his story. This process is ineffective for Tayo, who finds it
difficult to articulate his experiences. Instead, he finds healing in "reconnecting to the
land with its human, natural, and mythic histories" (Balaev 69). This reconnection helps
him to readjust to the people of his community who share the land with him.

The works of the aforementioned trauma scholars are helpful for studying
Hogan's novels, and the texts of indigenous American authors in general, since they
propose solutions to trauma outside the psychoanalysis model predominantly used in
Western societies, which may be more effective in dealing with oppressed peoples. Citing
Brave Heart, the historical/cultural trauma scholars emphasize the importance of healing
ceremonies where members of a community come together to express their collective
suffering, while Balaev stresses Native non-verbal treatments, and interaction with the
environment with its "cultural stories of loss and recovery" (68). While expression of
grief in communal gatherings and interactions with the landscape are visibly part of the
healing process in her novels, Hogan presents a view of healing not prescribed by the
aforementioned trauma scholars. This model consists of the community coming together
in grassroots movements to attain ecological, environmental and social justice.

Hogan begins her career as a novelist by drawing attention to the traumatic past of
Native American peoples in Mean Spirit. She identifies displacement in multiple phases
since the arrival of the Europeans as a major source of trauma. The Native peoples are
traumatized when they are violently uprooted from the land on which they depend, and
with which they are extremely attached. Their pain is intensified by the extermination of
animal and plant life on the land that rightfully belongs to them. Moreover, the Native
peoples on reservations face cultural annihilation through forced assimilation practices. In *Mean Spirit*, Hogan shows Native children removed from their homes and forcibly taken to boarding schools, where they are forbidden to wear their Native clothes, or converse in their Native languages. This separation from their families, and the hostile environment of the boarding schools, causes the children to be traumatized. The adult Native characters in *Mean Spirit* are shown to have little power over the use of their property or their children, resulting in trauma. Yet, Hogan highlights the indigenous peoples' survival amid these traumatic circumstances. She sees the opportunity for healing in the Native peoples' resilience and in their abrupt acts of resistance, such as the incident at Sorrow Cave, which contains the beginnings of a future movement for environmental justice.

In her second novel, *Solar Storms*, Hogan elaborates on the potential for indigenous resistance, which she earlier detected in the fictional characters of *Mean Spirit*. For Hogan, resistance against the sources of trauma -- various forms of environmental injustice -- comprises an essential part of healing. In *Solar Storms*, she utilizes the transhistorical model of trauma. Trauma is shown to be passed down almost identically from Loretta to Hannah, and then to Angel and her siblings. However, Angel's trauma is intercepted and countered when she comes into contact with her relations Dora-Rouge, Agnes, and Bush. These women serve as foils to the destructiveness of Loretta and Hannah -- both victims of acute environmental injustice, and perpetrators of trauma themselves. It is from Dora-Rouge, Agnes, and Bush that Angel learns about her non-human relations -- the fish, the caribou, the plants -- eventually becoming a plant-dreamer
herself. Just as union with her loving family is a source of Angel's personal healing, Hogan shows the community's collective healing taking place once its members unite and organize in resistance against the BEEVCO hydroelectric project in order to uphold "the sacredness of Mother Earth, ecological unity and the interdependence of all species," and defend their right "to be free from ecological destruction" (Principle one).

Hogan continues on the trajectory of healing through establishing appropriate relations with the environment, and taking measures to protect the environment, in Power and People of the Whale. Both novels present more fully developed characters compared to Hogan's earlier novels. According to Michelle Balaev, "a central thematic dynamic in novels that describe suffering is [...] located in the representation of the individual experience of trauma that necessarily oscillates between private and public meanings, between personal and social paradigms" (17). The fictional characters in Hogan's later novels undergo a complex process of weighing Native traditions against their individual sense of justice to attain a sense of the environment that is acceptable in their own minds and is also beneficial for their community. Omishto in Power, and Ruth and Thomas in People of the Whale, eventually achieve healing for themselves and their communities by embracing the spirit of ancestral healing rituals involving animal sacrifice, but abstaining from the act of sacrifice itself. Omishto, Ruth and Thomas realize that their people cannot be saved through the literal resort to obsolete practices, which were not necessarily 'ecological' in nature. Instead, to help herself and her people to heal in the present world, Omishto chooses to practice the part of the tradition which she considers life-enhancing -- song and dance; and Thomas and his people join a new tradition that embraces the
spirit of the old, but protects the whale in light of its meager numbers in the current world. Thus, throughout the course of her novels, Hogan recommends attaining environmental justice as a viable remedy for individual and cultural trauma. These recommendations, if implemented, can help not only in healing and preventing trauma, but also in protecting the planet from the threat of destruction that it faces.
Works Cited


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