

## REFLECTION OF TENETS OF NATIVE AMERICAN CULTURAL STUDIES IN MOMADAY'S *HOUSE MADE OF DAWN*

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### ABSTRACT

The present study, introducing a body of literature on cultural studies, explores new area of Native American Cultural Studies in order to analyze Native cultures and Native American literature especially Momaday's novel *House Made of Dawn*. It presents the twin extensions in cultural studies and Native American literature: giving a new area of Native American Cultural Studies to research scholars for the future and opening new horizons of knowledge in the domain of Native American literature. This study, employing research method of textual analysis, propounds how British Cultural Studies and American Cultural Studies provide resources for Native American Cultural Studies in order to open up new realms of research in Native American literature. Findings of this research are the exploration of the tenets of Native American Cultural Studies and reflection of these tenets in Momaday's *House Made of Dawn*.

**Keywords:** *Cultural Studies, New Area, Native American Cultural Studies, Native American Literature, Momaday*

### Introduction

Cultural studies that emerged in 1950s from the publications of Hoggart and Williams contains eclectic, holistic, and interdisciplinary approach. Essential or fixed definition of cultural studies is not possible because it encompasses diversity and openness and it is not a 'discipline' but an 'area'. It has not been described as a 'discipline' but an 'area' because it intersects different 'disciplines' in the study of cultural aspects of society (Hall, 1980). It is difficult to define cultural studies because it is a veritable rag-bag of ideas and methods (Sparks, 1996). Formulation of Native American Cultural Studies is the outcome of the interrelated explorations of cultural studies and its integrating nature. According to Cornis-Pope, "cultural studies can best be defined as a series of interrelated explorations rather than as a single body of theory or methods" (2006, p.128). During the last few decades, the marginalized Native American writers received literary attention and appreciation. In that epoch, the focus was shifted from the stereotypes that label the Natives as wild, savage, or uncultured 'Indians' to their mutualism and spirituality orientation. Native American studies also in the academy as a marginalized discipline was brought into centre by three Native Americanists— Robert Warrior, Philip Deloria, and Jean O'Brien. Warrior (2003) in a penal discussion insisted on developing "a Native school of thought," with "Native people standing at the helm of their own intellectual and academic destiny" (pp.681, 683).

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Womack (1999) undertakes the postcolonial state of Native American Studies through his emphasis on native culture and their oral traditions. These scholarly blends pave the way for the formulation of the tenets of Native American Cultural Studies and cultural studies of Momaday's *House Made of Dawn* in order to bring Native American culture and literature into centre.

Though different research scholars i.e. Van Beek, 1989; Hall, 1992; Kopzhassarova et al., 2003; Burgess, 2005; Zubarev, 2014, etc. have accomplished their scholarly works on cultural studies but a lot is still necessitated to explore new tenets of Native American Cultural Studies. As distinguished strikingly from the previous researches, the present study argues that a new area of Native American Cultural Studies might be derived from the existing disciplines of the British and American Cultural Studies.

If Wang (2017) and Xiaoming (2017), keeping in view emergence of the peculiar state of cultural studies in Taiwan and China respectively, identify the existence of Cultural Studies in Taiwan and Chinese Cultural Studies in China, the researcher of the present study, keeping in view the politics of race, might explore a new area of Native American Cultural Studies. If there is no American literature without Tribal literatures and if Tribal literatures are the *tree*, the most of American of American literatures (Womack, 1999; Hassan & Aziz, 2019), there might be a new area of Native American Cultural Studies for their analysis. Native American Cultural Studies is yet to capture much of the attention of the scholarly world especially research scholars of Native American Studies and cultural studies. The present study will advance the cultural studies to the Native American Cultural Studies through the formulation of its tenets for the purpose of analyzing the Native culture in the light of these tenets. Purpose of the present study is to give a new area of Native American Cultural Studies (rather than borrowing from the "elite" cultural studies) to research scholars in order to explore the Native culture from the Native writers, playwrights, and poets i.e. N. Scott Momaday, Sherman alexie, Silko, James Welch, Joy Harjo, Linda Hogan, and Luther Standing Bear, etc.

A good research not only opens up new horizons of knowledge but expands the privileged disciplines i.e. cultural studies. The present research, employing research method of textual analysis, will attempt to open up new gates of knowledge through the formulation of the tenets of Native American Cultural Studies for the analysis of Native American literature. This study will attempt to bring the marginalized area of cultural studies of Native American literature into centre. The following research question guides the study:

Q: 1. How can the characteristics of British Cultural Studies and American Cultural Studies be used to explore new tenets of Native American Cultural Studies for the anatomization of Momaday's *House Made of Dawn*?

## Literature Review

The present study moves beyond the fundamental linking of cultural studies with the British or American or African Cultural Studies and connecting Momaday's *House Made of Dawn* with alcoholism (Warner, 1984), epistemological enthymemes (Scenters-Zapico, 1997), estrangement and isolation Bartelt, 2007), and identity crisis (Petříková, 2013; Tudor, 2018) instead of Native American Cultural Studies. Though this precious and vast body of recently published literature on Momaday's *House Made of Dawn* has discerned useful insights but it has not yet investigated the tenets of Native American Cultural Studies from this Pulitzer-Prize Winner novel. This study extends the existing literature of cultural studies also by exploring the

tenets of Native American Cultural Studies from the British and American Cultural Studies in order to develop a new area of Native American Cultural Studies.

Cultural studies has been studied from the perspective of foreign language teaching, reviving lost culture of Maya, object's functioning as subject, and analyzing popular culture in the frame of reference to academic writings (Van Beek, 1989; Kopzhassarova et al., 2003; Burgess, 2005; Zubarev, 2014) but it has received very little or not any attention in prior researches on investigating tenets of Native American Cultural Studies. Few researchers have explicitly invoked question of race in cultural studies (Hall, 1992; Mato, 2014). Much remains unclear on exploring the tenets of Native American Cultural Studies from cultural studies. This study will attempt to discern the tenets of Native American Cultural Studies from the British and American Cultural Studies.

A number of scholarly papers on cultural studies have been published over the last few decades. Though this extensive body of recently published literature has identified useful insights but it has not yet explored the tenets of Native American Cultural Studies and their presence in Momaday's *House Made of Dawn*. Kopzhassarova et al. (2003), employing cultural studies approach, have explored indivisible relation between language and culture from the perspective of foreign languages teaching at secondary level. The researchers argue that teaching foreign language communication implies mastery of socio-cultural knowledge and skills that play a significant role in practical acquisition of language. Zubarev (2014) attempts to revive the lost culture in her cultural studies of Maya—a pre-Columbian civilization of inhabitants of America. Van Beek (1989) has identified the object's functioning as subject in British Cultural Studies. Burgess (2005) has redefined the popular culture from the perspective of academic writings. But a lot is still required for exploring the tenets of Native American Cultural studies that this study will attempt to do.

Takeshi and Taturô (2000) have discerned the seeds of British cultural studies in Japan in 1980s and 1990s. The researchers have pinpointed the areas i.e. economics and journalism in which Japanese Cultural Studies has found fertile soil for its development. Starfield (2002), using the multi-generic epistemologies, change and continuity of cultural studies, has investigated the social and educational transformation of post-apartheid South Africa. Siuda and Troszynski (2017), employing interview method of data collection, have explored the elements of Native and tourists prosumer capitalism from the Polish popular culture industry. Cultural studies away from the borders of Britain as in (Takeshi and Taturô 2000), change and continuity in cultural studies as in (Starfield, 2002) and emphasis on the Polish pop culture (the natives of Poland) might pave the way for the formulation of Native American Cultural Studies because the borders might shift from Britain and America to the cultural studies of the marginalized sections of American society through the development of a new area of cultural studies of the Native Americans. The present study will attempt to open up new horizons of research in cultural studies and Native American literature especially Momaday's oeuvres.

### **Theoretical Framework**

In this section, theoretical framework of the British and American cultural studies was used for guiding the present study. According to Bennett (1998), cultural studies is an interdisciplinary field in which perspective from different field can be drawn on to examine the relations of culture and power. Exploration of culture in its multiple forms was the main concern

of cultural studies. As per Hall, the specific and special perspective to cultural studies is, “the question of the policy of the cultural or the culture of politics is the concept very near or at the center of Cultural Studies” (1992a, p.278). The theoretical framework of the present study will provide a background into the British and American Cultural Studies which will help to investigate the tenets of Native American Cultural Studies.

### **Understanding Cultural Studies?**

Cultural studies emerged in 1950s from the publication of the two books i.e. Hoggart's *Uses of Literacy* and Raymond Williams' *Culture and Society*. But as per Easthope (1991), Williams' *Culture and Society* (1958) and Barthes' *Mythologies* (1957) initiated modern cultural studies. According to Storey (1993), Williams introduced a socio-anthropological approach to culture and understood not only as a conveyor of meanings and values but as a ‘particular way of life’. Barthes' approach revealed the ‘secondary signification’ (ideological connotation) of cultural discourses. The institutionalization of cultural studies began to develop in the Centre at Birmingham in 1960 (Hall, 1996). But in the correct sense, the term cultural studies was first used by Birmingham's Centre for Contemporary Cultural Studies (CCCS) in 1963 (Wolfreys, 2006). The Centre played a significant role in the development of cultural studies. As per Easthope (1988), the Centre's work was the most important intervention in cultural studies. According to Grossberg (1988), the CCCS was like a centre in the tradition of cultural studies. For Turner (1990), the Birmingham Centre was the key institution in the history of the field. Batina identifies that the Birmingham Centre was “developed as a new discipline with the goal to analyze and acknowledge the role of culture in (initially British) history and the study of contemporary forms and manifestations of culture previously located outside the usual academic interest, on the margins of life, work and entertainment” (2009, p.269). The prominent representatives of the Centre were Richard Hoggart, Raymond Williams, Stuart Hall, Richard Johnson, Charlotte Brunsdon, Meaghan Morris, and others.

Essential or fixed definition of cultural studies is not possible because it encompasses diversity and openness and it is not a ‘discipline’ but an ‘area’. Cultural studies has not been described as a ‘discipline’ but an ‘area’ because it intersects different ‘disciplines’ in the study of cultural aspects of society (Hall, 1980). It is difficult to define cultural studies because “it is a veritable rag-bag of ideas, methods and concerns from literary criticism, sociology, history, media studies etc., are lumped together under the convenient label of cultural studies” (Sparks, 1996, p.14). It is the movement of diversity and polydimensionality: its unique and essential definition is impossible and its methodology could be seen as bricolage because it is an interdisciplinary, transdisciplinary and sometimes counter-disciplinary field (Grossberg et al., 1992). McRobbie (1992) defines cultural studies as an area that welcomes openness and represents departure from rigidity. It is a series of interrelated explorations rather than a single body of theory or methods.

### **Characteristics of Cultural Studies**

Cultural studies points to inspect its subject matter as far as *cultural practices* and their *relation to power*. Sardar and Loon (1999) mention some distinguishable characteristics of cultural studies:

1. Object of cultural studies is “to expose power relationships and examine how these relationships influence and shape cultural practices” (Sardar & Loon, 1999, p.9).

2. Cultural studies is not merely the investigation of culture but its target is to comprehend culture in all its complex forms and to analyze the social and political context within which it manifests itself.
3. There are two functions of culture in cultural studies: it is both the *object* of study and the *location* of political criticism and action. Aims of cultural studies are to be both an intellectual and a pragmatic enterprise.
4. Cultural studies endeavors to *expose and reconcile the division of knowledge*, in order to overcome the split between tacit (that is, intuitive knowledge based on local cultures) and objective (so-called universal) forms of knowledge. It undertakes a common identity and common interest between the knower and the known, between the observer and what is being observed.
5. Cultural studies deals with a *moral evaluation* of modern society and a *radical line* of political action. Cultural studies does not keep tradition of value-free scholarship but of social reconstruction by critical political involvement. Object of cultural studies is to *understand and change* the structures of dominance everywhere particularly in industrial capitalist societies.
6. When the social and power relationships are examined, the historical forces shaping the text and the general environment within which the text exists are recognized.

### **Tenets of American Cultural Studies**

Nelson (1996) presents the summery of the generalizations of cultural studies in the United States in the light of his teaching experiences, conferences, and co-editing a collection of cultural studies:

1. Cultural studies is not simply the close analysis of objects other than literary texts. It is needed to extend skills of close reading to other cultural domains. 'Theory and practice' both are required for cultural studies because the exiting formal, thematic or semiotic analysis of films, songs, paintings, romance novels, comic books, or clothing styles does not, in itself, constitute cultural studies.
2. Cultural studies does not require the study of artifacts of popular culture. At the same time, having firm contempt for popular culture, cultural studies cannot be fully understood. It is so because cultural studies has traditionally been deeply concerned with how all cultural production is sustained and determined by the broad terrain of popular common sense.
3. Cultural studies does not mean to abandon the domains of high culture although it advocates to study them in radically new ways. The notion of relative autonomy of every cultural practice makes it impossible to repeat traditional claims that some cultural production transcends history.
4. Cultural studies is not simply the neutral study of semiotic systems because it is not satisfied with mapping sign systems. It is concerned with the struggles over meaning that reshape and redefine the terrain of culture. It advocates the politics of signification.
5. Cultural studies is in favor of studying the production, reception, and varied use of texts, not only their international features. That's why, cultural studies work becomes more difficult when historical record is either fragmentary or restrictive in class terms. Important cultural studies projects can be carried out for earlier periods of history.



6. Cultural studies conceives culture relationally. In this way, the analysis of an individual text, discourse, behavior, ritual style, gender, or subculture does not constitute cultural studies unless the thing analyzed is considered in terms of its competitive, reinforcing, and determining relations with other objects and cultural forces.
7. Cultural studies is not a fixed and repeatable methodology that can be applied to any given cultural domain. But it is the social and textual history of varying efforts to take up the problematic of the meaning and politics of culture. To do cultural studies is to take a place within that history.
8. Having a spot within that history means thinking of one's work in relation to cultural studies work on the politics of race. To positioning one's work in relation to the long, complex, and often contentious history of cultural studies' engagement with Marxism, from Williams to Hall, is not related to cultural studies because it is a fake practice that merely borrows name of cultural studies.
9. Cultural studies is concerned with the social and political meaning. Scholarly writing can and does do meaningful cultural work in a historical context.
10. Cultural studies does not simply offer students a liberal cornucopia of free choices but it seeks to empower students to understand the social and political meaning. Cultural studies pedagogy encourages a more critical relationship to cultural and political life.
11. Cultural studies has tendency to interrogate or reflect its own commitments i.e. the left's 'mentra of race, class and gender' and 'fandom'. Being a fan is not essential for cultural analysis because invoking fandom without describing or specifying its conditions and its cultural construction has little intellectual value.
12. Cultural studies does not approve a struggle for dominance among the disfranchised. Unlike multiculturalism in America, it is a neutral field in which people has freedom to play identity politics. People can explore their race, ethnicity, or gender and articulate its relations with the larger culture.
13. The historicizing impulse in cultural studies contains an awareness of the contemporary rearticulation of earlier texts, contexts, and social practices. Cultural studies is not a simple program of recovery but it is the study of the present and the past to rearticulate current interests.
14. In its projects of historical contemporary analysis, cultural studies is often concerned also with intervening in the present and encouraging certain possible futures. A study of the multiple meanings of gender in a given moment may lead to reflection on how our lives may be gendered in the future.
15. Cultural studies accepts the notion of the work's being grounded in contemporary life and current politics. One never images the possibility to theorize for all the times and places in the perspective of cultural studies. Our interpretations as well as our theories are produced for the world in which we live.
16. Cultural studies within the academy is critical of the politics of disciplinary knowledge. It is not simply interdisciplinary in the model of liberal diversity and idealized communication. If it is to be institutionalized at all, cultural studies might be better served by a variety of programs outside traditional departments.

## Research Methodology

In this section, research method and approaches of this study were discussed. This study was qualitative in nature because 'words and phrases' of the British and American Cultural Studies were analyzed in order to formulate a new area of Native American Cultural Studies. In order to fulfill purposes of the present study, method of textual analysis was used. In order to conduct this study, two approaches were followed: i. data collection ii. The procedures of the analysis. Secondary data were collected from published books, articles of journals and articles presented in the conferences. In the procedures of the analysis, characteristics of British Cultural Studies and American Cultural Studies were analyzed in order to explore resources for the formulation of Native American Cultural Studies for seeking the finding of the present study.

### Findings and Discussion

Traditionally, analysis of the forms of power and hegemony within cultural practices is the hallmark of cultural studies. Analysis of culture of marginalized writers and groups is one of the main traits of cultural studies. According to Kagan (2016), cultural studies explores previously ignored arenas i.e. everyday life practices, marginal or marginalized groups, popular and mass media culture. In this research, the marginalized Native American writers especially Momaday are brought into centre by establishing a new area of cultural studies with the formulation of the tenets of Native American Cultural Studies. Findings of this study are: i. exploration of the tenets of Native American Cultural Studies ii. Investigation of these tenets from Momaday's *House Made of Dawn*.

#### Tenets of Native American Cultural Studies

- In Native American Cultural Studies, cultural practices of a Native culture are analyzed within the forms of power of contemporary life and current politics. Interdisciplinarity, power relations, and cultural practices of cultural studies have been defined as it is marked "by an interdisciplinary concern with the functioning of cultural practices in the contexts of relations of power of different kinds" (Bennett, 1998, p.27).
- If 'culture' in cultural studies is treated neither in aesthetic nor in humanist sense but in political sense, in Native American Cultural Studies also 'culture' is treated in a political sense. Fiske defines 'culture' in cultural studies "is neither aesthetic nor humanist in emphasis, but political" (1996, p.115). Native American writers use their culture and its practices for the political purpose of bringing their marginalized sections of society into centre.
- Like 'culture' in "elite" Cultural Studies (of Britain and America), 'culture' in Native American Cultural Studies is also a combination of complex but shared and acquired whole which includes knowledge, belief, art, law, morals, customs, capacities and habits acquired by man as a member of society.
- Like cultural studies, Native American Cultural Studies also deals with the issues i.e. inequality, hegemony, and exclusion. It also empowers the students to understand the social and political life. According to Schoenmakers (2012), the new disciplines i.e. political sciences, Marxist analyses, and cultural studies paid attention to the issues such as inequality and hegemony.
- If there is a dialectical relationship between culture and power in British Cultural Studies, the same relation of culture with power is reflected in Native American Cultural Studies

as well. Cultural forms are related to class and power structures and power structures are related to culture. Cultural studies looks at culture in context of social relations in which it occurs and asks questions about the expression of power (Hall, 1999).

- Native American Cultural Studies also deals with an unequal power relationship between the so-called “high” and “low” culture. As per Schoenmakers (2012), cultural studies “identified the dichotomy between the so-called “high” or “elite” culture and “low” culture as related to unequal social relationships and the striving of dominant groups to enforce their conceptions of culture” (p.65). Native writers of the so-called “low” culture present the richness of their native cultural practices, beliefs, and customs, etc.
- Native American Cultural Studies also having openness and interrelated exploration rather than rigidity of a single body of theory borrows from other academic disciplines i.e. history, anthropology, sociology, ecology, narratology, divinity, linguistics, politics, and literature, etc. As per Cornis-Pope, “cultural studies can best be defined as a series of interrelated explorations rather than as a single body of theory or methods” (2006, p.128).
- Native American Cultural Studies also like cultural studies borrows its methods and techniques from privileged disciplines. According to Pickering, “cultural studies has preferred to borrow techniques and methods from established disciplines without subscribing to any disciplinary credentials itself” (2008, p.1).
- Native American cultural Studies also borrows resources from the British and American Cultural Studies because it does not mean to abandon the domains of high cultural studies.
- Native American Cultural Studies advocates rupture of old lines of thought. Hall (1995) defines its disrupted nature, “...cultural studies growing out of ‘significant breaks– where old lines of thought are disrupted, older constellations displaced, and elements, old and new, are regrouped around a different set of premises and themes’” (p.195).
- Native American Cultural Studies also is an endeavor to undertake a common identity between the knower (White man) and the known (the Natives) through producing reconciliation between the division of knowledge. Cultural studies is an attempt to overcome the split between tacit (that is, intuitive knowledge based on local cultures) and objective (so-called universal) forms of knowledge (Sardar & Loon, 1999).
- Like Hall’s concept of cultural studies, culture in Native American Cultural Studies also is not be rendered indeterminate and politics is not be collapsed into this indeterminacy but culture can be comprehended through cultural forms social institutions, ideology, power, politics, and literature, etc.
- If the purpose of cultural studies is to *understand and change* the structures of dominance, Native American Cultural Studies also is in an endeavor of understanding their unequal power relationships with the settlers in order to change the privileged social, political, and economic structures of dominance.
- Native American Cultural Studies also explores the forms of power i.e. gender, race, class, and colonialism, etc. Cultural studies also advocates exploring of power relationships from cultural practices (Sardar & Loon, 1999).



- Like British Cultural Studies, Native American Cultural Studies also explores the Native culture in social and political context.
- Like indigenization of African Cultural Studies, in Native American Cultural Studies also the focus is on the Natives' own culture.
- Text in Native American Cultural Studies also is polymorphous, a raw material, subjective, a *means* that is studied for the subjective or cultural forms i.e. narrative, ideological problematic, mode of address, subject position, etc. may be abstracted.
- Native American Cultural Studies also conceives Native culture relationally because it also like American Cultural Studies reshapes and redefines the terrain of culture. An individual text, discourse, behavior, and gender, etc. are analyzed in terms of its relations with other cultural forms.

Cultural practices of a native culture are analyzed in order to explore the forms of power. Culture as social practices in anthropology is analyzed to expose the hegemony and unequal power relations of the settlers with the Natives. If in cultural studies, as per Bloom, "artifacts of popular culture replace the difficult artifacts of great writers as the material for instruction" (1994, p.520), in Native American Cultural Studies also Native writers i.e. Momaday, Silko, Alexie, etc. as opposed to the great white writers and editors present their own native truth or culture of ethnic group in their own way.

Momaday's Pulitzer-Prize Winner novel *House Made of Dawn* with which the Native American Renaissance was started in 1969 reflects cultural practices in the contexts of relations of power. This novel deals with the first hand knowledge of Natives ways of life in the place of Jemez Pueblo. Reflection of Native Americans principles and their cultural practices makes this novel different from Euro-American vision of life. Natives' belief of man's relation with nature— (woods, deserts, plains, rivers and animals), oral tradition, and cultural practices are reflected in this novel. Different cultural practices (that are hallmark of Native American Cultural Studies) i.e. Natives' relation with animals, myths, legends, tales, and lyrics, cultural celebration of tribal memory in the feast of Santiago, oral traditions, the Sun Dance, the Eagle Watchers Society, etc. are reflected in this novel.

Power or hegemony is key point of cultural studies. Power with its all forms in cultural studies and Native American Cultural Studies is exposed from the cultural practices of a culture. According to Bennett, the forms of power within which culture is analyzed include "relations of gender, class and race as well as those relations of colonialism and imperialism which exist between the whole populations of different territories" (1998, p.28). Formulation of Native American Cultural Studies as a new area of the marginalized sections will be justified because it also, like British Cultural Studies, questions the hegemony of American Cultural Studies. As Hall (1992b) presents the questioning nature of superpower of cultural studies, it "provided answers to the long process of Britain's decline as a world superpower" (p.11).

Unequal power relationship between the Euro-Americans and the Native Americans cultures is reflected in *House Made of Dawn* especially in the chapter entitled "The Priest of the Sun". This chapter takes place in Los Angeles, January 26 and 27, 1952. The White Men with their tyranny of law confined the nomadic Native Americans into the walls of reservations but the federal government made program to terminate reservations and forced the Natives to

assimilate in the mainstream of America and live in cities like Los Angeles. That program of relocation of the Indians on the part of the federal government officially inaugurated in 1952, the year assigned to this chapter (Madigan, 1956).

With the help of the method of textual analysis, unequal power relationship is sought out from the psychological assessment questionnaire mentioned in the chapter "The Priest of the Sun". Unequal power relationship between the activities of federal government and the Native Americans is reflected because in the mainstream of America the Natives are marginalized through monitored by government personnel and psychological assessments. Psychological assessments increase Abel's identity confusion and feelings of inadequacy (Bartelt, 2010).

Three times Abel is interrupted from his nightmarish recollections by the activities of psychological assessments imposed by relocation program. The first interruption can be observed when he was recalling his losing way on the seashore and government personnel asked him his age and date of birth/ sex/ height/ color hair etc. Second time when he was recalling prison and its walls and he was asked: "Do you company of men or of women? / Do you drink alcoholic beverages to excess often, occasionally, not at all?". Third time when he was recollecting the shoes and he was interrupted with an instruction to complete the blanks quickly with one or two words:

"I would like \_\_\_\_\_.  
I am not \_\_\_\_\_.  
Rich people are \_\_\_\_\_.  
I am afraid of \_\_\_\_\_.  
It is important that I \_\_\_\_\_.  
I believe strongly in \_\_\_\_\_.  
The thing I remember most clearly is \_\_\_\_\_.  
As a child I enjoyed \_\_\_\_\_.  
Someday I shall \_\_\_\_\_.  
People who laugh loudly are \_\_\_\_\_.etc." (Momaday, 1968/1989, p.107).

These activities of the federal government are the means of surveillance and marginalizing the Natives who were forced to assimilate in the urban life of America. The questionnaires prepared by social workers of the Bureau of Indian Affairs for relocation program become the cause of frustration and cultural estrangement for the Natives in the contemporary urban society of America. Milly, one of the social workers hired by the Bureau, was hopeful of reshaping Indian policy and improving the standard of living of the Indians: "she believed in Honor, Industry, the Second Chance, the Brotherhood of Man, the American Dream, and him—Abel; she believed in him" (Momaday, p.107). She often brought questionnaires for Abel and his Navajo roommate, Ben Benally but Abel got confused and frustrated with her activities. Benally remembers that Milly "used to bring a lot of questionnaires . . . I didn't care, but he [Abel] got mad about it and said it wasn't any of her business" (p.144). Thus, activities of the White Man's Bureau reflect unequal power relationship between the Euro-Americans and the Natives' cultures because the Indians are fully marginalized through dominating activities of the federal government.

If cultural studies questions gender, race, and imperialism, Native American Cultural Studies also opposes these forms of power including the white man's imperial treatment of the sons of the soil as is reflected in *House Made of Dawn* through Abel's callous treatment on the part of the law of the settlers. Cultural studies questions cultural imperialism including its "military dominance, cultural ascendancy and the origins of economic dependency" (Hassan & Dzakiria, 2019; Barker, 2004, p.38).

If there is a deep relationship between cultural studies and politics, Native American literature also has a long-lasting relation with politics. Political significance of Native American literature is reflected in early nineteenth and twenty century native literature especially Robert Dale Parker's *Changing is Not Vanishing: . . . American Indian Poetry to 1930* and David Martinez's *The American Indian Intellectual Tradition, . . . 1772 to 1792*. As per Womack, "[f]ederal Indian policies, court decisions, land claims, tribal governments, and politics are not the only factors important to an analysis of native literature, since artistic imagination is more than a legal case study" (2008, p.78). Native American writers especially Momaday present their native culture for two political purposes: in order to expose the federal government's unequal power relationship with the Natives and in order to bring culture of marginalized sections of society into centre as Momaday does in *House Made of Dawn*.

Rupture of old line of thought that Native American Cultural Studies advocates is questioning the stereotypes of the settlers for the Natives i.e. 'wild', 'savage', 'devil', and 'uncultured', etc. Disrupted nature of cultural studies displaces older constellations and lines of thought. According to Babe (2009), poststructuralist turn within cultural studies produces an exploration of the rupture. Research scholars might redefine the Natives and develop new line of thought by using this tenet of Native American Cultural Studies. Its purpose is, removing the archetypes of Natives culture as 'savage societies', to restore the dignity and healing power of their culture through cultural practices, beliefs, values, rites, rituals, and social institutions, etc. *House Made of Dawn* rupturing with the tradition of white man's techniques of novel restores the oral traditions and explores the myth, legends and customs of Native American society (Iqbal & Hassan 2015).

## Conclusion

Expansion of privileged discipline of cultural studies into Native American Cultural Studies opens up new area of research for the scholars of cultural studies and Native American literature. Findings of the study were the exploration of the tenets of Native American Cultural Studies and reflection of these tenets in Momaday's *House Made of Dawn* with which the Native American Renaissance was started in 1969. The researchers of this study invite the practitioners of cultural studies and research scholars of Native American literature to use these tenets of Native American Cultural Studies for analyzing literary oeuvres of the Native American writers i.e. Momaday, Sherman Alexie, Silko, James Welch, Joy Harjo, etc.

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