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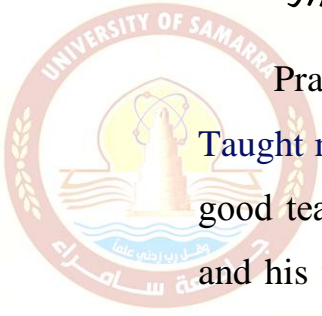
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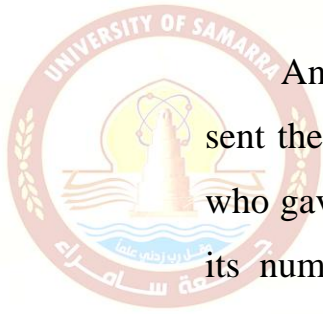
Praise to Allah, Lord of the Worlds (Who taught by the pen * Taught man that which he knew not). And prayers and peace be upon the good teacher of the people, may God's prayers and peace be upon him, and his family, companions and those who followed them until the Day of Judgment.

Scientific research is one of the most important means for the advancement and development of nations, and because of our belief in this aspect, the journal "Surra man Ra'a" seeks to preserve the sobriety and quality of scientific research. Importance in the renaissance of the nation and its progress, so the members of the Editorial Board worked hard on receiving and reviewing researches, from inside and outside the country, as the contents of this number came from the Maghreb and its Levant, to represent a distinguished number in this time.

I felt elated and pleased when this issue was accomplished, and today I am happy to write this introduction to the third issue of our wonderful journal, which includes a distinguished collection of researches in various human sciences, and I hope to maintain its scientific sobriety in disseminating scientific research, and we seek to obtain a global impact factor for the journal.

I would like to extend my congratulations and sincere thanks to the members of the Editorial Board, headed by the Chairman of the Editorial Board, Dr. Dalal Hashem Karim, and her diligent team in accomplishing this exceptional number. hard to accomplish and put it in the hands of scholars and researchers.

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And I thank all the researchers who put their trust in this journal and sent their researches to publish it in this issue, and I also thank all those who gave support in its various forms, such as promoting the journal and its numbers, , we ask God Almighty that this work be pure for his honorable face and to facilitate us to continue this work, he is the conciliator and he is the one appointed.

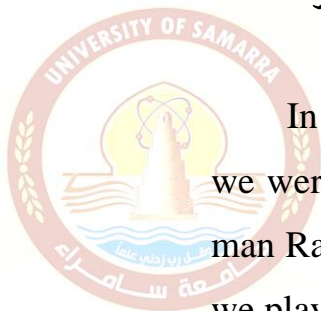
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In the Name of God, the Most Gracious, the Merciful



In spite of the current circumstances that stopped the areas of life, we were able, with unremitting efforts, to continue working in the Surra man Ra'a journal. This is because we are all aware that the scientific role we play cannot be stopped as the various fields of life have been stopped, so we have continued to work and have endeavored to publish a new issue of our journal to leave a clear scientific imprint in the scientific edifice that the University of Samarra was elected represented by the Surra man Ra'a journal believing in our commitment to the Almighty's saying, (And say, "Do [as you will], for Allah will see your deeds, and [so, will] His Messenger and the believers.) God is truthful.

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N. SCOTT MOMADAY'S STYLE IN HOUSE MADE OF DAWN

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ASSISTANT INSTRUCTOR, MUSHTAQ ABDULHALEEM MOHAMMED
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ABSTRACT

Being the first native American writer of American Renaissance, Navarre Scott Momaday (1934-) is highly appreciated and distinguished for his style which comprises poetic narrative, oral traditions and folklore, impressive symbols, and interweaving setting. Momaday's style is not only concerned with ideal and real voices which keep the oral traditions alive but also extends to be a reflection of the protagonist's motives, visions, and culture. The present paper attempts to analyze Momaday's style with all the above-related issues to clarify the protagonist's aims through the journey of diverse times and places in *House Made of Dawn* (1968).

Keywords: Navarre Scott Momaday, *House Made of Dawn*, style, narrative voice, Native Indian culture.

الأسلوب فني رواية نافار سكوت مومادي المنزل المصنوع من الفجر

م. م. م. مشتاق عبد الحليم محمد

الجامعة العراقية كلية الآداب قسم اللغة الإنكليزية

الملخص

كونه أول كاتب أمريكي من السكان الأصليين في عصر النهضة الأمريكية، فإن نافار سكوت مومادي (١٩٣٤م) يحظى بتقدير كبير ويمتيز لأسلوبه في السرد الشعري والتقاليد الشفهية والفولكلور والرموز الرائعة والأماكن والأوقات المتشابكة، إن أسلوب مومادي لا يهتم فقط بالأصوات التي تعبر عن المثالية والحقيقة والتي تحافظ على التقاليد الشفهية على قيد الحياة فحسب، بل يمتد إلى كونها انعكاساً لدوافع الرواية ورؤاها وثقافتها. يحاول هذا البحث تحليل أسلوب مومادي مع جميع القضايا المذكورة أعلاه لتوضيح أهداف الشخصية الرئيسة من خلال رحلة متباعدة الأوقات والأماكن في رواية المنزل المصنوع من الفجر (١٩٦٨م).

كلمات مفتاحية: نافار سكوت مومادي، رواية المنزل المصنوع من الفجر، الأسلوب، الصوت

السرد، الثقافة الأمريكية للسكان الأصليين.

1. Introduction

Style is known as the way followed by any writer to express his or her own ideas via a distinct personality and featured literary techniques. Style, in its broadest sense, is normally well-defined by Leech and Short (2013) as “the way in which language is used in a given context, by a given person, for a given purpose, and so on” (9). According to Leech and Short too, “Style is a relational term” which means that there is “an intimate connection has been seen between style and an author’s personality” (10). In literature, style commonly describes the way with which the author employs words. Such a way might include the word choice, sentence structure, and figurative language in order to produce a meaningful text. In addition, style entitles how the author describes events and ideas. A literary style is somehow different in terms of its types and elements which should be used very carefully to convey the writers’ messages clearly.

It is known that style is classified into four types: expository, descriptive, persuasive and narrative. Although it is preferred to be stick to the last one since the main target is a novel, N. Scott Momaday concerns with almost all the four types throughout his novel. Some elements of the style, the main concern of this paper, are poetic narrative, oral traditions and folklore, impressive symbols, and interweaving setting.

As an American Kiowa Indian, Momaday himself is a reflection to his own style of speaking, clothing and of course writing. He once stated in the Student Center at Colorado State University: “I don’t know what an Indian is. The American Indian—that term is meaningless; to me, it means very little [...] The American Indian in the Conflict of Tribalism and Modern Society” (cited in Trimble 5). This statement reflects the writer’s style in choosing how to live, to express his identity, and to be himself.

According to Momaday, an Indian is not someone who is totally different from other men. He answered an Indian young man's question: why he had "chosen the white man's way" by "Don't kid yourself," adding, "I don't think I have." Trimble commented on the exchange of questions and answers, saying: Momaday "explained that he considered it each individual's right to take advantage of the opportunity for higher education. Implicit in the question was an image of 'the Indian' as someone totally "different from other men" (5). Momaday's answer discloses his philosophy of life, his unique style, and elegant choice of words to emphasize that there is no "contradiction in being both an American Indian who participates in tribal dances and a college professor" (Trimble 5). Thus, Momaday brilliantly reveals that some kind of conformity to a dichotomous culture is not only possible but also a productive and moderate one to be wholly American.

In an interview with Joelle Rostkowski, Momaday briefly explained the meaning of the title of his Pulitzer Prize novel, saying that the title comes from an old Navajo healing song:

'House made of dawn, house made of evening light, house made of dark cloud.' The story is also about healing. It's based upon the healing power of the environment and upon recollections of the beautiful, striking, and occasionally violent rituals that impressed me so deeply as a young man because I felt the power in them. Ceremonies reiterate personal and collective history, allowing participants to circle back to their origins and to restore themselves (4).

By explaining the meaning of the title, Momaday stresses on its relation to the rituals and ceremonies which together form the unique style



by which the messages, like healing power and recollections of rituals, conveyed easily and plainly.

Momaday also believes in the power of words and how they affect readers. In the same interview with Rostkowski, he comments on the belief as well as the relation between words and rituals and ultimately his communication with his readers:

I believe in the power of words. For me, words are intrinsically powerful. One should use words carefully. Traditional rituals remind us that words can be sent as visionary spirits, as medicine. Traditional storytellers and singers know that words can rid the body of sickness, capture the heart of a lover, subdue an enemy. And I consider myself a storyteller as well as a novelist or a poet because I know that when you tell a story, it comes alive. There are many ways to communicate with the audience: voice, rhythm, and silences in which words are anticipated or held on to (Rostkowski 4).

It is clear that the powerful words have their effect on readers as healing powers that cure their pains and sufferings through storytelling by recollecting some vital memories and experiences in expressing their alienation, dislocation, and loss.

In this sense, the narrator in “The Night Chanter” section emphasizes the power of words which are employed skillfully not only for communication but also as thematic role ultimately. Commenting on the killing incident in which Able killed his enemy out of self-defense, the narrator states: “They have a lot of words, and [...] your own words are no good.”¹ The main point is that although words are so powerful, they could be so powerless in case of using them negatively or improperly. Yet,

communication involves more than words or speech. For instance, most of Able's difficulties have resulted from speaking dissimilar languages. In addition, when uttered, words refer not only to literal meanings but also to experience through which one may articulate his or her understanding of the land, environment and even culture. Such a style cannot be achieved, according to Momaday, unless there will multiple uses of techniques.

"Native American writing," to Owens, "represents an attempt to recover identity and authenticity by invoking and incorporating the world found within the oral tradition—the reality of myth and ceremony" (11). In this respect, Momaday uses a language spoken specifically in the Navajo and Jemez traditions. By doing so, he is employing the cultural narrative of those native groups. Momaday, for example, opens his novel with the word "Dypaloh" and ends it with "Qtsedaba." These two words mean opening and ending formula for storytelling in the native language so as to apply the story to the oral tradition, to assert his identity, and to invoke another way of categorizing meaning.

In this respect, Tedlock, a Native American literature critic, assumes that storytelling in the oral tradition creates a dialectical relationship between "text and interpretation." This is a common ground between Native American literature and postmodernism (236). "This dialectical relationship" to Porter, "is one of the most radical things about Native American literature because it stimulates epistemological reconsideration and powerful imaginative engagement with the processes of textual creation" (44).



2. *House Made of Dawn* as an Epitome to Momaday's Style

Momaday's *House Made of Dawn* is known for its powerful language through which the storytelling about myths and rituals was at the highest level. It is characterized as a novel informed by

Kiowa storytelling, Navajo ceremonialism, Jemez Pueblo landscapes, and social/spiritual values, Modernist (especially Faulknerian) concepts of the novel, Emily Dickinson's and Yvor Winters' concept of the lyric, and rural and urban post-WW II socio-economics" (Roemer 10).

Readers may notice the style with which *House Made of Dawn* was written. It commonly resonances William Faulkner's and Ernest Hemingway's in terms of the narrative structure, the chronological order of the events and multiple points of view. Readers have to speculate meanings taken out of some narrated passages.

Replying a question on style, Momaday shows the influence of the giant masters of novel, William Faulkner, and Ernest Hemingway, on him directly and indirectly. He says, "I am sure that I have been influenced by them. I like Faulkner, and I've read a lot of Faulkner, and I've wanted to write like Faulkner [...] there are things in Hemingway I admire [...] Hemingway might be an influence on me" (Abbot 20).

Distinguished by its skillful blend of elements from contemporary novels with Navajo and Pueblo perspectives on life, Momaday's *House Made of Dawn* was written with a style that depended on a multiple of sources from Pueblo religious chants to historical documents. The main aim beyond that was to create a lyrical and compelling story of an alienated

and disaffiliated young World War II veteran who kept struggling to be healthy and to live in harmony again. Set in the 1950s, the novel dealt with Abel's experiences moving from Pueblo to prison to Los Angeles back to the Pueblo. At the end of the novel, while listening to his grandfather's life stories, Abel realizes his place in the community and in the universe. He joins the Pueblo dawn runners to find some connections and meanings (Ruppert 175).

The poetic beauty of Momaday's narrative style and the way of storytelling, weaving together past, present and myth with no apparent order are highly appreciated by many critics. It is worth mentioning that such a style may challenge some readers who may get confused by the progress of events which is sometimes disordered. Still, this style is so necessary that smart readers understand Abel, the protagonist, and his culture (Gale Cengage Learning 1).

In the Prologue of the novel, one may notice a lot of impressive stylistic techniques: the power of the Native American cultural narrative, the traditional language, poetic sense and rhyme scheme, descriptions of the setting, and explanation to the title of the novel. The prologue begins with descriptive words that clarify Momaday's aim:

Dypaloh. There was a house made of dawn. It was made of pollen and of rain, and the land was very old and everlasting. There were many colors on the hills, and the plain was bright with different-colored clays and sands. Red and blue and spotted horses grazed in the plain, and there was a dark wilderness on the mountains beyond. The land was still and strong. It was beautiful all around (*HMD*, Prologue 1).



Phonologically, words like “dawn,” “pollen,” “rain,” and “everlastin” rhyme with /n/ sound to show the rhythmic sense. There is a great similarity between what is described and the literature of transcendence in terms of frequent use of references to times long ago and natural landmarks. The narrator’s reference to a “house made of dawn” is both the start and the end of the book: Francisco is running at the very beginning while his grandson, Abel, is running at dawn at the end of the novel.

According to Graceanne Hatt (2009), this style denotes Momaday’s thematic beliefs conveyed in oral tradition which is regarded as a foundation for tribal knowledge. Mentioning natural aspects and time overlapping indicates the nature of being and becoming, conveying an ontological state inherent in the tribal myths. Hatt believes that Momaday emphasizes through style some Native Americans’ fundamental beliefs to be familiar with the world (6). Momaday continues giving some important details in the Prologue, stating:

Abel was running. He was alone and running, hard at first, heavily, but then easily and well. The road curved out in front of him and rose away in the distance. He could not see the town. The valley was gray with rain, and snow layout upon the dunes. It was dawn (*HMD*, Prologue 1).

Thus, Momaday emphasizes the idea of cyclical time through language, specifically the two native words: “Dypaloh” and “Qtsedaba” as well as Abel’s running in both the Prologue and in the conclusion of the novel. According to Hatt, the “temporal unification of past and future is expressed by visual imagery, using symbols to act as a bridge between the material world and the ineffable mystic realm” (6).

The act of running will be repeated at the end of the novel in a way that is similar to the aforementioned one. Intentionally, Momaday uses such a recurrent motif so that readers could connect the cyclical time and the cultural customs and traditions which will be inherited from one generation to another. Likewise, the narrator says in “The Dawn Runner” section: “And he held on to the shadow and ran beyond his pain” (*HMD* 208). Ritually, running stands for Abel’s connection back to his culture, land, and self. Running towards pain means towards healing, that is the main aim of the title song and the main theme of the novel.

By discussing Native American writing, critics recurrently raise central concepts of language and of place/time that have grown out of communal oral traditions. For them, traditional Native American word concepts exceed the limits of mere describing, communicating, and explaining. These concepts involve generative powers of creating and interconnecting. Momaday, for example, has offered especially provocative articulations of these concepts throughout affirming the generative force of words. In *House Made of Dawn*, “Tosamah’s ‘In principio erat Verbum’ sermon links Abel’s disease and potential for curing to the absence and the development of a voice” (Roemer 16).

Oral traditions, in the Native American writings, not only involve the spoken language, but also the dynamic practices that include an interactive and spiritual relationship to specific places. Forms of ritual and ceremony with the power of healing and causing harm at the same time are expressed and preserved through these places. Altogether the fundamental creative and transformative power of language, symbols, and thoughts are combined to result in a masterpiece. Similarly, the power of silence, in a sense, is the decisive act of expressing language. To Momaday, the oral, unlike the written tradition, “language bears the burden of the sacred, the burden of



belief” and silence is “the dimension in which ordinary and extraordinary events take their proper places” (Momaday, *The Man Made of Words* 104).

Landscape, as a part of the novel setting, functions as an essential character too. As Robert Nelson argues, “Abel’s identity ultimately derives from the land itself” (44). Nature is so essential in Momaday’s novels and poems since it is a part of the Indians’ personalities. Almost all parts of nature are involved in this novel. Momaday’s close relationship to animals, birds, natural phenomenon, like the moon, reflects his own philosophy of living inside nature and be part of it not apart from it.

The structure of the novel is described as being cyclical and having the organization of a ritual journey. In other words, the importance of number four is noticed through the four major parts of the novel, Abel’s healing four processes, and four significant storytellers. Four is also associated with the sacred concepts— nature, balance, completion, and harmony—in many American Indian traditions (Nelson 45).

3. Able’s Identity Crisis

Nevertheless, Able, torn between two cultures, feels that he lost his power of words, specifically when he desires to conform to his native community again. Among the reasons that stop him is his loss of articulation. In other words, he is unable to find the proper words to acquire wholeness and communion with his culture and his homeland. He is aware that his return to the town has failed. The narrator describes Able’s condition, saying:

Abel walked into the canyon. His return to the town had been a failure, for all his looking forward. He had tried in the days that followed to speak to his grandfather, but he could not say the things he wanted; he had tried to pray, to sing, to enter into the old rhythm

of the tongue, but he was no longer attuned to it [....] Had he been able to say it, anything in his own language—even the most commonplace formula of greeting "Where are you going"—which had no being beyond sound, no visible substance, would once again have shown him whole to himself; but he was dumb. Not dumb—silence was the older and better part of custom still—but *inarticulate*.

After a few days of his return, Able tried to speak to his grandfather, but he could not say the things he wanted. Instead, he tried his best to pray, to sing, to enter into the old rhythm of the tongue, yet he was no longer in harmony with it. Abel lacks the active power to reestablish harmony. Commenting on this, Schubnell claims that this is Able's main problem:

Momaday believes that the Indian relation to the world is based on the power of word. The word links the Indian to his religious and mythological heritage. Indian culture is based on an oral tradition and maintained through the creative power of the word. If the word is lost, culture and identity are forfeited, as wholeness can only be established by the word (116).

Abel has indeed lost the power of words in a way that he cannot even compose an easy song which is considered so easy for an Indian whose culture originated in folklore and rituals. The narrator states:

He began almost to be at peace, as if he had drunk a little of warm, sweet wine, for a time no longer centered upon himself. He was alone, and he wanted to make a song out of the colored canyon [...] but he had not got the right words together. It would have been a



creation song; he would have sung lowly of the first world, of fire and flood, and of the emergence of dawn from the hills (*HMD* 59).

Able's efforts to create a song is an attempt to restore harmony between the universe and himself, in general, and his community, in particular. Struggling in composing the song, Abel is seeking for "the creative power that heals, restores harmony, and provides wholeness." Because "he had not got the right words" and remains isolated. He remains so until his recital of the Night Chant at the end of the novel when he regains his voice ("House Made of Dawn: A Study" 200).

Vividly, Momaday employs two native characters to narrate some of the events. Some passages in the Los Angeles sections are narrated from Ben's and John's perspectives. Ben Benally is a Navajo, and John Big Bluff Tosamah is a Kiowa. Benally talks to the other native people including Able, saying: "Look! Look! There are blue and purple horses ... a house made of dawn..." (*HMD* 114). Benally expects Able's return home. In this context, "Benally's vision is indicative of the direction Able will have to undertake, that is, the return to Jamez Pueblo" (Meli 223).

Being "The Night Chanter," the same as the title of one of the novel's sections, Benally sings the song of "House Made of Dawn" to Abel on a hill. The song, which belongs to the ancestors, represents the "old ways" to the two characters.

Tsegihi. House made of dawn, House made of evening light, House made of dark cloud, House made of male rain, House made of dark mist, House made of female rain, House made of pollen, House made of grasshoppers, Dark cloud is at the door. The trail out of it is dark cloud. The zigzag lightning stands high upon it. Male deity! Your offering I make. I have prepared smoke for you. Restore my

feet for me, Restore my legs for me, Restore my body for me, Restore my mind for me...” (*HMD*147).

This song is so crucial that some characteristics of the characters and about the title too are exposed through it. After Benally and Abel had promised to sing the song together in the future, Abel sang this song to himself. Additionally, this song through the repetition of the word “restore,” sheds light on a number of Native American ceremonial practices.

John Big Bluff Tosamah is another storyteller whose story of ‘Tai-me’ appears in “The Priest of the Sun” section to mean a ‘sun dance dol.’ It is for the Kiowa an indispensable part of their sun dance culture and their holy object. As a chief sermon in the novel, ‘Tai-me’ signifies the richness and worth of a culture that prompts itself through hundreds of years orally. Tosamah, “orator, physician, Priest of the Sun, son of Hummingbird,” (*HMD* 118) relates the story:

Long ago there was bad times. The Kiowa were hungry and there was no food. There was a man who heard his children cry from hunger, and he began to search for food. He walked four days and became very weak. On the fourth day, he came to a great canyon. Suddenly there was thunder and lightning. A Voice spoke to him and said, “Why are you following me? What do you want?” The man was afraid. The thing standing before him had the feet of a deer, and its body was covered with feathers. The man answered that the Kiowas were hungry. “Take me with you,” the Voice said, “and I will give you whatever you want.” From that day Tai-me has belonged to the Kiowas (*HMD* 105).



What distinguishes Native Americans is the oral traditions, Tai-me story is a clear example. Such native people like Tosamah are appreciated and cherished because their oral nature which saves them from being mortal.

As “The Priest of the Sun,” Tosamah, speaking with Aho, his grandmother, refers to the power of words specifically those which come out with faith. He regards them as “medicine.” By doing so, he is accentuating the Native American connection between religion, oral tradition, and words. He told her: “They came from nothing into sound and meaning” (*HMD* 96).

The native voices broaden the novel's representation of post-war Indian experience: Ben, who displays attributes of a traditional healer, is in many ways still naive about the realities of living in the dominant culture, while Tosamah, who is an intellectual, a peyote priest, and something of a trickster, is overly cynical (Dadey 170). There is a similarity in the voices of the three characters, Abel, Ben, and Tosamah, who all narrate memories of a grandparent figure represents their sense and belongingness to the Indian identity. The bond between grandparents and grandchildren is uncorroborated between generations that are separated not only by time but also by demographic and socio-cultural changes, specifically those brought by World War II and the era of Indian Relocation that followed (Jumper-Reeves 550).

Unpredictably, memories of these grandparent figures reveal not a static indigenous past but a rather long history of indigenous change and adaptation. Abel's grandfather, Francisco, recalls the story of his Bahkyush ancestors, immigrants who integrated themselves into Jemez Pueblo after the destruction of their own community, while Tosamah's grandmother recalls the migration of her ancestors from the mountain wilderness and the cultural and spiritual transformation of the Kiowa. The bond between

grandparents and grandchildren, thus, reminiscences the power of changing, tradition as well as continuity (Hsieh 80).

Ben's memories of his grandfather recall the Navajo Night Chant, a healing ceremonial, which is also a narrative of transformation and continuation. The memory theme, which can be found in most of Momaday's works, perseveres the bond between indigenous ancestors and contemporary American Indians. In this context, what made *House Made of Dawn* powerful in its impact is its treatment of Native American folklore and the values these tales passed on to subsequent generations (Allen 212).

The "Priest of the Sun" section emphasizes the importance of the narrative voice. As he is lying, delirious from alcohol and Martinez' brutal beating to him on the beach outside Los Angeles, Abel's loss of the two worlds becomes apparent. The narrator puts it clearly:

Now, here, the world was open at his back. He had lost his place. He had been long ago at the center, had known where he was, had lost his way, had wandered to the end of the earth, was even now reeling on the edge of the void. The sea reached and leaned, licked after him and withdrew, falling off forever in the abyss (*HMD* 104).

Through narrative voices, Momaday reveals the psychological situation of a man who is lost between two worlds, torn apart culturally and spiritually, and drifting toward death. Although Abel is "reeling on the edge of the void," he does not fall for he finds redemption which will lead to eventual recovery. In his situation, Abel gains insights into the core of his native culture which stimulates a new understanding place and things around. However, the burden of the past proves too heavy and the pressure



of life in the city too great to allow him integration into his new environment (“House Made of Dawn: A Study” 178).

One of the most impressive passages narrated dexterously by Francisco is the one shown in “The Dawn Runner,” section. It is significant in terms of revealing some reasons behind Abel’s running in the prologue and at the end of the novel. About to die, Francisco tells Able a memorable story. Here is a part of it:

Far below, the breeze ran upon the shining blades of corn, and they heard the footsteps running. It was faint at first and far away, but it rose and drew near, steadily, a hundred men running, two hundred, three, not fast, but running easily and forever, the one sound of a hundred men running. “Listen,” he said. “It is the race of the dead, and it happens here” (*HMD* 215).

Francisco relates some events happened in the valley, north of the town where a race of the dead happens once a year at dawn. Such a race could refer to the same race Abel runs in the prologue and at the end of the novel. Symbolically speaking, Abel engages himself with the life in Walatowa by accepting both responsibility and heritage from his forefathers.

The trial scene is of a particular significance, for it addresses cultural issues explicitly. Abel registers the proceedings with impartiality and a keen awareness that his case lies beyond his judges’ frame of reference” (“House Made of Dawn: A Study” 207). The narrator explains the Able’s reaction and the judges’ words. As a recurrent motif, silence versus speaking is asserted through the trial. Additionally, the description is so crucial that one may imagine the trial through words:

When he had told his story once, simply, Abel refused to speak. He sat like a rock in his chair, and after a while no one expected or even wanted him to speak. Word by word these men were disposing of him in language, their language, and they were making a bad job of it. They were strangely uneasy, full of hesitation, reluctance. He wanted to help them (*HMD* 102).

The nature of Abel's act cannot be evaluated as far as American law is engaged. Able shows his sentiments on the whole matter with the conviction of somebody who trusts himself to be liable to the applicable law. The narrator goes on, saying:

He [Able] had killed a white man. It was not a complicated thing, after all; it was very simple. It was the most natural thing in the world. Surely, they could see that, these men who meant to dispose of him in words. They must know that he would kill the white man again, if he had the chance, that there would be no hesitation whatsoever. For he would know what the white man was, and he would kill him if he could. A man kills such an enemy if he can (*HMD* 102-3).

The catastrophe is that Abel's law and the law of his judges are incongruent, laying on various social presumptions and that it is as per his judges' law that he is condemned and sent to jail. Able's killing to Albino out of self-defense symbolizes the former's belief in witchcraft which is part of his traditional inheritance.



4. Symbols as a Part of Momaday's Style

Symbols are so vital that they can be noticed in Momaday's style in general and in *House Made of Dawn* in particular. The most multifaceted symbol in the novel is the moon which is associated with the sea and the beginning of rituals. Returning home to his tribal community, Abel will in due course be "far out in the night where nothing else was," except for the fish which lay out on the black waters [... and play] in the track of the moon" (HMD 121). As if Momaday wanted to introduce the contrasting worlds, precisely when he focused on "night," "black waters" and lastly "moon" which is employed as guidance.

Most important, however, it is Abel's realization of the cosmic significance of the moon which results in a new understanding of the universal order. The reappearance of the moon after its three-day disappearance (death) has traditionally been comprehended as a symbol of rebirth ("House Made of Dawn: A Study" 95). As Frazer puts it, when the new moon first appeared, some Indians "used to call together all the young men and make them run about, while the old men danced in a circle, saying, 'As the moon dieth and cometh to life again, so we also having to die will again live'" (68).

For other Indians, it was habitual to focus one's eyes on the moon in case of suffering. In this respect, the "Pueblo medicine water chief implored the moon to give him [the] power to see disease. With this information, the prominence of the moon image in Abel's consciousness becomes more readily intelligible" ("House Made of Dawn: A Study" 217). Hence, the moon is strongly suggestive of hope for rebirth. This is an entirely new perspective for Abel. Momaday uses numerous devices to strengthen the connection between Abel and the moon. In two instances the

course of the moonlight on the water functions as a bridge and a flock of birds serves as a link as well:

Then they [the birds] were away, and he had seen how they craned their long slender necks to the moon, ascending slowly into the far reaches of the winter night. They made a dark angle on the sky, acute, perfect; and for one moment they lay out like an omen on the bright fringe of a cloud (*HMD* 119).

Abel's acknowledgment of the moon as a fundamental impact demonstrates that he is starting to come back to the customary Indian idea of the universe. A clear example which involves the three images of sea, moon, and fish, widens Abel's vision to a widespread dimension:

And somewhere beyond the cold and the fog and the pain there was the black and infinite sea, bending to the moon, and there was the cold white track of the moon on the water [...] And far away inland there were great gray geese riding under the moon. Land and sea, man and animal are related in their connection with the moon (*HMD* 121).

This idea is compatible with the general one about the interrelatedness of all components in the Indian universe. Being aware of this thought, Abel finds that he also is tied up fully to the whole world as an integrated and inseparable part ("House Made of Dawn: A Study" 95).

Being torn apart between two cultures, feeling alienated, and seeking for healing, Able, according to Matthias Schubnell, "shows all the symptoms of identity confusion: estrangement from both the tribal and the Anglo-American cultures, sexual and emotional disturbance in his relationships, and an inability to channel his aggression appropriately" (103). The cultural clash between a flattening predominant society and a



traditionalist innate values and principles opposes any outside infringement is, as indicated by Schubnell, the pertinent psycho-social weight in charge of the surprising seriousness of the generational strife among Abel and his oppressive, conventionalist forefathers. Themes of clash culture, alienation, estrangement, and silence vs speaking; symbols and images of nature are all expressed very competently through style (Bartelt 40).

5. Conclusion

As a native American Indian writer, Momaday followed an inimitable style that has been affected by his customs and traditions which were inherited from his Indian ancestors and from the contemporary American culture that he lives in. Similarly, his protagonist, Able, lived inside and outside his own community, torn between his native traditions and his new culture. Although influenced by some of the twentieth novel masters such as William Faulkner and Ernest Hemingway, Momaday convinces his readers by his multi-levelled and faceted style. Depending heavily on past personal experiences together with remarkable imagination, Momaday produces a great oeuvre to English literature. Indian Folklore and songs comprise the most part of Momaday's style in which they stand for the solid bond between two cultures, communities, and worlds. Hence, through style, Momaday explores his Indian history, identity, and mentality.

Storytelling, to Momaday, is a means of amusement, assertion, and cultural transmission between the past through the present and the future. The way of narrating thought-provoking stories, and myths is what storytelling reflects about past experiences that could be felt in the future palpably. In *House Made of Dawn*, storytelling attracts attention to for it reflects the Indians' oral and physical practices spontaneously. The stunning title of *House Made of Dawn*, as an obvious example, reflects the meaning of an old Indian song and asserts the Indian identity and ultimately culture at the same time. Thus, Momaday uses an English novel as a means to render his Indian culture including myths, sensibility, originality, and primitivism.

Widely praised for his rich description to Indian life, Momaday writes in a style that mixes expository, descriptive, persuasive and of course



narrative. His style comprises various points of view, influential language, stunning imagery and multifaceted symbolism. Style, for Momaday as an Indian American, is not only a way of writing, rather it is a wonderful combination of songs, stories, myths, and experiences. Momaday's style is characterized by formality, simplicity, experimentation and full of lyrical poetic touches. This is a direct reference to depicting the character's interior states of a tribally-specific person served the American Army during World War I. The novel gives Abel's psychological dislocation as he challenges his distressing history with non-Native society.

The power of words or silence vs speaking is emphasized by Momaday for bridging the gap between his protagonist, Able, and the governmental institutions. Abel is constantly preoccupied with institutions such as schools, the military, the courts, prison, and relocation office. Able's experiences with these institutions and the disciplinary mechanisms of bureaucracy restrain him and make him silent most of the time. Even though the protagonist's name is Able, he turns to be unable to act and react in his community through language. Still, before the novel closes, Able becomes capable to heal himself. The language used in the Indian traditions, folklore, songs is part of Able's process of healing while running freely. All of a sudden, while running, a cyclical act done by his grandfather in the prologue, Abel's voice is restored.

Able achieves what his name means by declaring his resistance to these institutions and by asserting Indian identity through believing in the power of nature, folklore, and traditions. Able's actions imply his alienation from that cultural substratum that is why he was prevented from overtly demonstrating his victimization and injustice. Having a discrete fictional style, *House Made of Dawn* achieves the rank of a worldly novel rather than a Kiowa world one. What makes it so is that it treated an

indigenous politics of the contemporary world as well as spiritual consciousness of an old one. Critics might call Momaday's style, Momadayan, for it is well-connected, simple, and rich with distinguished narrative techniques.

Stylistically speaking, Momaday fortifies that his language is established in the nature and language of his Kiowa nation. In *House Made of Dawn*, English enables Indigenous individuals to speak with others in an exchange language of a specific verifiable moment. Momaday's style, which attempts to link between two contrasting cultures, is about the language underneath the language. This implies that the language world is profound and multilayered, and Indigenous dialects matter to the all-inclusive experience of humankind. By introducing Native points of view of different characters, beside his protagonist and narrator, Momaday improves that humans are powerless with regard to landscape and nature in general. By using imagination and memory, Momaday, in *House Made of Dawn*, inserts hegemonic registers, code-switching, Indian English, poetic images and symbols, and silence to express the protagonist's feelings of past experiences, involuntary memories, and his resistance and transcendence of the governmental institutions.

Notes

¹ Momaday, N. Scott. *House made of Dawn*. Harper Perennial, 1968. All references will be taken from this edition with the abbreviation *HMD* and page numbers. P. 158.



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

على الرغم من الظروف الراهنة التي أوقفت مجالات الحياة ، إلا أننا استطعنا وبجهود
حثيثة أن نواصل العمل في مجلة سر من رأى ؛ وذلك لأننا كلنا دراية أن ما نقوم به من دور
علمي لا يمكن أن نوقفه كما أوقفت مجالات الحياة المختلفة ، لذا واصلنا العمل وسعينا كل
السعي لكي نصدر عدداً جديداً من مجلتنا لنترك بصمة علمية واضحة المعالم في الصرح
العلمي الذي انتخبته جامعة سامراء متمثلاً بمجلة سر من رأى ، وإيماناً منا ملتزمين بقوله
تعالى ﴿ وَكُلُّ أَعْمَلُوا فَسَيَرَى اللَّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ ﴾ صدق الله العظيم.

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كلمة العدد

الحمد لله رب العالمين ﴿الَّذِي عَلَّمَ بِالْقَلَمِ﴾ ﴿عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ﴾ والصلاة والسلام على معلم الناس الخير صلوات ربي وسلامه عليه، وعلى آله وأصحابه ومن تبعهم إلى يوم الدين، أما بعد:

فإنَّ البحث العلمي من أهم وسائل نهوض الأمم وتقدمها، وإيماناً منا بهذا الجانب تسعى مجلة (سُرَى مَنْ رَأَى) على المحافظة على رصانة البحث العلمي وجودته، وفي ظل هذه الظروف التي اجتاحت العالم من فايروس كورونا وتبعاته، أبيتنا إلا مواصلة حركة البحث العلمي لما لها من أهمية في نهضة الأمة ورقياً، فاجتهد أعضاء هيئة التحرير في استقبال البحوث وإرسالها للمحكمين، من داخل البلاد وخارجه، فمحتوياته هذا العدد أتت من المغرب العربي ومشرقه، لتمثل عدداً متميزاً في هذا الظرف.

وقد شعرت بالغبطة والسرور حين أنجز هذا العدد، ويسعدني اليوم كتابة هذا التقديم للعدد الثالث والستين من مجلتنا الغراء، وهو يضم مجموعة متميزة من البحوث والنصوص المحقق في مختلف العلوم الإنسانية، وآمل أن يستمر صدورها، وأن تحافظ على رصانتها العلمية في نشر البحوث العلمية، ونحن نسعى للحصول على معامل تأثر عالمي للمجلة.

أود أن أتقدم بالتهنئة والشكر الجزيل لأعضاء هيئة التحرير وعلى رأسهم رئيس هيئة التحرير الدكتورة الفاضلة دلال هاشم كريم، وفريقها المثابر في إنجاز هذا العدد الاستثنائي، فقد بذلوا جهداً كبيراً في إصدار هذا العدد، وأن هذا العدد لم يكن ليرى النور لولا حرص أعضاء هيئة التحرير وعملهم الدؤوب على إنجازه ووضع بين أيادي الدارسين والباحثين.

وأشكر كلَّ الباحثين الذين وضعوا ثقتهم في هذه المجلة وأرسلوا بحوثهم لنشرها في هذا العدد، وأشكر كذلك كل من قدم دعماً بأشكاله المختلفة، كالترجيع للمجلة وأعدادها، أو من شد على أيدينا بالكلمة الطيبة فحفزنا على الاستمرار دون كلل، نسأل الله تعالى أن يكون عملنا هذا خالصاً لوجهه الكريم وأن ييسر لنا الاستمرار في عملنا هذا، فهو الموفق وهو المعين.

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الاشتراك في المجلة



تدفع المؤسسات الحكومية والجامعات ومراكز البحث بدل اشتراك قدره (٢٥٠.٠٠) دينار داخل القطر للعدد الواحد وتخاطب سكرتارية المجلة على العنوان المدرج في أدناه لغرض الاشتراك أو التبادل.

المراسلات

أ.د. دلال هاشم كريم

رئيس هيئة تحرير مجلة سر من رأى

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الأسس الطباعية للبحث

❖ يطبع البحث على الآلة الحاسبة، وعلى ورق حجم (A4) وبوجه واحد.

❖ لا يتجاوز عدد صفحاته (٢٠) صفحة بما فيها: البيانات، والخرائط، والمصورات، وإذا زاد البحث على ذلك يتحمل الباحث دفع مبلغ (٢٠٠٠) دينار عن كل صفحة إضافية، على أن تقدم النسخ الأصلية الخاصة بالأشكال والخرائط على ورق (تريست)، وبواسطة برنامج (Microsoft Word).

❖ بعد الأخذ بملحوظات المقيّمين يرفق قرص (CD) مع البحث المصحح.

❖ تكون الطباعة بحرف (Simplified Arabic)، وبحجم (١٤).

❖ تكتب الهوامش في آخر البحث بنفس خط المتن، وبحجم (١٢)، على أن تذكر معلومات المصدر كاملة عند وروده أول مرة، لتغني عن كتابة قائمة للمصادر.

❖ يقسم البحث على مقدمة وعناوين مناسبة تدل عليه، لتغني عن قائمة المحتويات.

❖ لا تلزم المجلة بإعادة البحث إلى صاحبه، إذا اعترض على نشره الخبراء، ويكتفى بالاعتذار.

❖ منهج البحث العلمي والتوثيق من سمات المجلة المحكمة.

❖ يدفع إلى المجلة مبلغ (٨٠٠٠) ثمانين ألف دينار بدل نشر، بالنسبة إلى الباحثين داخل العراق.

❖ يمنح الباحث نسخة مستلة من بحثه بعد نشره.

❖ تعنون المراسلات باسم (رئيس التحرير) او مدير التحرير.

❖ إذا كان البحث يحتوي على آيات قرآنية، يكون نمط الآيات وفق برنامج مصحف المدينة ولا يتم نشر البحث خلاف ذلك.

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تعليمات النشر في مجلة (سر من رأى)



ترحب مجلة (سر من رأى) العلمية المحكمة بإسهام الباحثين في القطر وسواه من الأقطار، فتخطو بهم ومعهم خطوات واثقة نحو مستقبل مشرق في نواحي الحياة، وفيما يأتي بعض ضوابط النشر فيها:

الأسس الفنية والتنظيمية

- ❖ تستقبل المجلة البحوث العلمية في مجالات العلوم الانسانية كافة.
- ❖ تقوم هيئة التحرير بالبحوث علمياً مع خبراء مشهود لهم بالكفاية العلمية في اختصاصهم الدقيق.
- ❖ ترفض المجلة نشر البحوث التي لا تطابق منهج البحث العلمي المعروف.
- ❖ يلزم الباحث بالأخذ بما يرد من ملحوظات حول بحثه، من خلال ما يحدده الخبراء المقومون.
- ❖ أن لا يكون البحث مقدماً إلى مجلة أخرى، ولم ينشر سابقاً، وعلى الباحث أن يتعهد خطياً بذلك.
- ❖ يشترط أن يقوم الباحث ببحثه المقدم.
- ❖ يثبت على الصفحة الأولى ما يأتي: (عنوان البحث، واسم الباحث، ولقبه العلمي، ومكان عمله، وبريده الإلكتروني، ورقم هاتفه، وكلمات مفتاحيه باللغتين العربية والانكليزية)، وفي حالة وجود أكثر من باحث تذكر أسمائهم وعناوينهم، لتسهيل عملية الاتصال بهم.
- ❖ يطبع موجزا للبحث في صفحة مستقلة، وباللغتين العربية والإنكليزية، على أن لا يزيد عن صفحة واحدة.
- ❖ يعتمد أسلوب البحث العلمي في كتابة هوامش البحث ومصادره، ويعتمد الباحث المنهج البحثي الخاص باختصاصه، وتذكر الكتب المستعملة في البحث على النحو الآتي: اسم الكتاب، واسم المؤلف، ورقم الطبعة، ومكان النشر، وجهة النشر، وسنة النشر، والجزء (إن وجد)، والصفحة. أما الدوريات فتكتب على النحو الآتي: اسم الدورية، وعددها، وتاريخ صدورها، وجهة الإصدار، والصفحة.
- ❖ لا يعد قبول النشر ملزماً للمجلة بنشر البحث العلمي ضمن الاعداد إلا ما يليق بسمعتها الدولية.

أعضاء هيئة التحرير



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