

Beyond Blood Quantum: Linda Hogan's Poetic Challenge to Indigenous Identity

1-Inst. Alaa Sadoon Muhsen 2-Waleed Shihan Muslih

University of Iraqiya University of Anbar

College of Art College of Education for Humanities

Department of English Department of English

e-mail: almimar19831@yahoo.com ed.walid.shihanuoanbar.edu.iq

ما وراء الكمية الدموية: تحدي ليندا هوغان الشعري لهوية السكان الأصليين

م. علاء سعدون محسن الجامعة العراقية كلية الاداب

م. وليد شيحان مصلح جامعة الانبار كلية التربية للعلوم الإنسانية

الخلاصة:

تستكشف الأكاديميات حاليًا العلاقة بين الهوية الأصلية والأنظمة القائمة على القانون. في هذا السياق، يتناول البحث الحالي تأثير معايير النسب الوراثي على الهوية الأمريكية الأصلية على المستوى الفردي والقبلي، ويظهر لماذا تمثل هذه القواعد عوائق لشعوب السكان الأصليين. تبحث الدراسة، بشكل خاص تصوير الشاعرة ليندا إيمرسون هوغان (١٩٤٧-) في قصائدها المختارة: "The History of Red" (١٩٩٣) و "Trail of Tears, Our Removal" (٢٠١٤) بشكلي النسب الوراثي للهوية الثقافية للسكان الأصليين. وعلاوة على ذلك، تستكشف هذه الدراسة كيف تكسر قصائد هوغان القيود المفروضة على تعريفات الهوية الأصلية المستندة إلى التراث. للبحث في هذا الأمر بشكل أعمق، تستخدم هذه الدراسة نظرية فك الاستعمار لفرانس فانون (١٩٦١-١٩٢٥) لدراسة كيف تتحدى كتابات هوغان الأبحاث الكلاسيكية حول قياسات النسب الوراثي وتظهر رؤى أعمق حول الهوية الأصلية. في النهاية، من خلال قصائدها، تكشف هوغان عن عيوب قواعد النسب الوراثي وتقتراح طرقًا جديدة لرؤية الهوية الأصلية.

كلمات مفتاحية: كمية الدم، نسبة الدم - استعادة الهوية - إنهاء الاستعمار للأرض - الترابط والمجتمع - نقد محو الاستعمار

Abstract

Academics currently explore the relationship between Indigenous identity and law-based systems. In this context, the present paper examines how blood quantum standards affect Native American identity both at the individual and tribal levels and shows why these rules present barriers to Native peoples. The research, in particular, investigates how Linda Emerson Hogan (1947-) depicts in her select poems "The History of Red"(1993) and "Trail of Tears, Our Removal" how blood quantum shapes Indigenous cultural identity. Moreover, this research explores how Hogan's poetry breaks past limitations of heritage-based Indigenous identity definitions. To search this further, this research uses Franz Fanon's (1925-1961) decolonization theory to study how Hogan's writings challenge classic research on blood quantum measurements and demonstrate deeper insights into Indigenous identity. Ultimately, through her poetry Hogan exposes the flaws in blood quantum rules and suggests new ways to view Indigenous identity. **Key Words:** Blood Quantum, Reclamation of Identity, Decolonization of Land, Interconnectedness and Community, Critique of Colonial Erasure.

I. Introduction

Blood quantum is a political tool employed to determine Native Americans political status and determine tribal membership; it is a relic of the federal policy of Indian termination that aimed at restricting Native citizenship

most especially through the provision of the Indian Reorganization Act of 1934. It can be said that they date back to the land allotment period (1887-1934), which allowed those who were only $\frac{1}{4}$ "Indian blood" to file for the lands; this led to loss of about 90 million acres of Indigenous lands (Strong 555). These policies have taken many Native Americans away from their tribes and traditional lands complicating their status within intertribal relationships. They have expressed concern that the federal enrollment criterion like the Certificate of Degree of Indian Blood (CDIB) distorts Native identity thereby resulting to absence of link with ancestry. The socio-economic consequences are therefore monumental; Many Native communities are unemployed, poverty stricken, and bear health inequalities tied to these identity paradigms (Bakken and Karen 210). There are two basic orientations toward the concept of Indian identity; some people assign this status solely to formally registered members of the tribes of the funding Native American tribes, others include those who are trying to reclaim their Indian roots (ibid 210). However, before the coming of the Europeans, Indigenous societies adopted a variety of kinship systems that did not require rigid principles of biological descent tracing for assimilation into a community. These were shifted by colonial evaluates by legal and racial qualifications that objectified Indian character and propounded ill-scientific determinant of inferiority for domination (Schmidt pp.2,3). In this context, identity is best described as a tangled and shifting phenomenon that cannot be either measured genetically or bureaucratically. To respect the richness and diversification of Native people, Pearson affirms that standard should be modified in order to prove the Native Identity; thus, cultural integrity and equity should be at the center of tribal membership and Identities' debate (Pearson).

II. Discussion According to Fanon, decolonization takes all forms that implement the total replacement of colonial ruling groups, regardless of which authority gains power. It starts with the basic needs of the colonized society that seeks a radical change in the structure of society. It is a change that the colonized crave for. It affects the balance in which struggle takes place between two opposed forces that are framed by colonialism. This work reorients subjects, raising the previously downtrodden to subjects who actively participate in the writing of history. This process therefore requires a total subversion of colonial frameworks and generally entails much force, where the dominated seek to assume their appropriate status. Lastly, decolonization signifies the process of a 'turn around' where 'the first shall be last' it represents success and the victory that comes out of the struggle (Fanon 8). Through her poetry Hogan presents a refined view of decolonization that requires both colonial system destruction and energetic indigenous cultural revival. True decolonization needs more than systems changes as it must create connections and cultural stability among indigenous communities. Her poetics reject the thought of one group to be replaced by another; instead, decolonial process entails the embracing of indigenous identity, cultural inheritance as well as affiliation to the land. Based on her beliefs on blood quantum and ancestry, this struggle aims at almost reestablishing connectivity that is relatively hardwired with histories. Moreover, Hogan clearly notes that the process of decolonization over changes the story and brings the real voice of the colonized. This collective, awareness of an ethnic identity produces a process of coming home to conventional culture and it is a process that is transformative from oppression to power. The apprehensions that colonizers have towards societies that are rising up is this realization that is shaken by change. Decolonization, instead of being looked as violent has a restorative justice as a remediation movement where people of color have their voice back. In relation to Hogan's concept of kinship, decolonizing empowers the subjugated and reimagines inclusion to show that by respecting our relatives and the earth, we build a new society. It expresses her conviction that 'the last shall be first here' implying that she wants the future dominated by harmony between human beings or indeed between human beings and the rest of creation It is, therefore, profoundly important to turn to Hogan's Native identity and blood quantum, to focus on the place of land in the lives of Indigenous peoples. Paula Gunn Allen makes this association by pointing a fact that human self, story and territory are one, as represented by the figure of Mother Earth as "the lines flowed out from the hub of the spider web" (qt in Hamilton 1). This then implies that when talking of Native identity, it can only be well described in relation to the land. It can be remembered that both Paula Gunn Allen and Luther Standing Bear's ideas are centered on the idea that indigenous people cannot be separate from their lands, an aspect of Indigeneity that is very much touched on by Hogan through her poems. When people are displaced from their place, cultural practices of the Native people are sentimentalized and depersonalized. Through her poems, Hogan has highlighted the various uncertainties that revolve blood quantum laws, maintaining the indispensable position of Native American women as builders of Identity and Nation. (Hamilton 1). Hogan has a valuable critique about how blood quantum erases the complexities of these Native women's lives. Furthermore, she wakes up the concept of togetherness, living and engagement in social and political life for Indigenous people to be able to maintain Indigenous culture in modern America. So, by promoting

the idea of Native women as recognized and empowered agents in Indigenous American societies her poetry reiterates the importance of Native women for sustaining and developing Indigenous subjectivities and social formations. (Ibid).

III. 1: "The History of Red"

The History of Red" from *The Book of Médecins* (1993), is a celebration of the history of the color red, and the humanity's ability to rise and survive through the ages. At the beginning of the poem the poet identifies the female as the first creation and then contemplating about changes and advancements in modern day society, medicine and art before stating that in all beings including the female subject the blood holds the stories of earth. medicine, and art, while asserting that the blood of all beings, including herself, encapsulates the histories of the earth. Here 'Red' is more than simply color; it symbolizes creation, life, death and the sins of mankind; yet overall, it symbolizes the tenacity to continue (Baldwin) Based on Franz Fanon's view of decolonialization, the poem is a commentary on the relationship between the imagery of the skin color and Indigenous people in colonial setting. The opening lines evoke a sense of primal existence and an intrinsic connection to a world predating contemporary understanding and classification:

First
there was some other order of things
never spoken
but in dreams of darkest creation (Hogan 135 Dark. Sweets)

These opening lines challenge colonial historical structures by providing a first aim for the reader based on the Indigenous peoples' reality. The statement, 'First there was some other order of things' alludes to an original Indigenous epistemology which cannot be communicated in dominant discursive politics although it can be touched, dreamt and to an extent embraced by spiritual kinship. This link to history is largely through traditional means; ritualism that in a way is associated with the existence of Indigenous people in the observable cosmos. By studying Indigenous reality colonial stories are dismantled while creation myths show how identities struggle against one another. The "dreams of darkest creation" introduces imagery related to creation myths where even its darkness denotes struggle of the existence implying the unsettling origins, embedded traumatized ancestral past, and current constant in the process of the construction of identity. This concept aligns well with what Fanon has to say regarding the question of identity in the context of colonial subjugation; self-knowing arises in a complex dialog between victimization and cultural memory. As a part of blood quantum, the works of Hogan continues to propose theoretically the Indigeneity beyond the purview of categorization of the colonial powers. It has profound symbolic meanings related to 'Indigenous identity, memory, and possible futures that the poem's central themes: "dreams" and "creation" suggest. It requires, in effect, understanding Indigenous peoples in terms of both their past and their thinking. Indigeneity sovereignty remains a recurring theme to mark the importance of recognizing Indigenous people's right as constituents of 'the order of things' pre-colonial arrival. In this context, concepts such as 'a wildness' or the 'desire through closed eyes' are pre-logical, and are indigenous, grounded in land and genealogy. One set of images relates to new birth, hence "a new child wearing the red wet mask of birth" directly counterpoints with the historical violence and loss signified by "land already wounded stolen and burned" by colonial powers (Fanon 8). Consequently, where blood quantum is concerned, the scale of evaluating the Native American identity is a drastic cause for concern regarding the nature of belonging. The detailed images in the poem suggest that, one is made by experiences or survival, but not by race or ancestry. Hogan is systematically responding to the complex issues of indigenous people when it comes to managing their identity and culture after suffering trauma or being subjected to misrepresentation, and the idea that their stories are about agency. Therefore, indigenous people symbolically negotiate a differently-colored wheel of 'Red' that conveys what it means to be indigenous about land, violence and reference to the ancestors in decoding colonialism and a decolonized indigenous identity. The interconnection of hunting, birth and death are explained in the statement 'So that is hunting, birth, and one kind of death,' introduced by Wilson, to emphasize though they are chained cycles of Indigenous lives. This cyclical understanding is diametrically opposite to colonial invasions that tear apart and fragment complex social relations of people with land and country. The term is introduced as "medicine, the healing of wounds" which speaks about the possibility and the only way for Indigenous people to heal and regenerate after colonization, which was based on the concept of their inferiority and which is in itself an inclusive idea of Indigenous peoples' knowledge as one of the most resilient and tremendous in the global context. This poem affirms the systems approach to health that encompasses the spirituality/culture and body healing. That is why applying critical theory to O Nickel's text, it is possible to

consider the statement “Red was the infinite fruit of stolen bodies” as a meaningful claim in terms of indigenous people history which has been erased by violence and colonization. Here, the color ‘red’ gets an analytic function which ties to blood relationship, pain, and tragic loss aligning it with postcolonial readings of Indigenous subjectivity. This construction of ‘the Indigenous’ has often placed Indigenous peoples as simply objects of pillaging that ‘fruit’ has continually symbolized domination and the erasure of their bodies and cultures.

“So that is hunting, birth:
and one kind of death.

Then there was medicine,
the healing of wounds.

Red was the infinite fruit
of stolen bodies.” (Hogan135 Dark. Sweets)

The woman’s question ‘what invented disease’ and ‘how were wounds healed’ goes to the heart of medical colonialism that deemed it appropriate for Indigenous peoples to be examined by people who had no appreciation of their systems, let alone the trauma that had been inflicted on them. The question “if not by magic” casts doubt on the dominance of the scientific method, which often overlooks the spiritual and traditional knowledge systems that underpin Indigenous healing practices:

“The doctors wanted to know
what invented disease
how wounds healed
from inside themselves
how life stands up in skin,
if not by magic.” (Hogan.135 Dark. Sweet).

These lines transform accepted ideas about Indigeneity that provides strategies to assimilate via highly-debated blood quantum. They say that life and recovery even in constant adversity are inherent aspects of Indigenous experience-which cannot be measured under such templates. These phrases which admit that, for Indigenous peoples, history, healing and identity are more than genealogy, underline their belonging to the land, the community and the spirit (Rose Mary 24). In addition, Hogan continues the argument of how a broad definition of Indigeneity is much more than simply genetics, but also a diverse cupidity of knowledge, spirituality and culture. She powerfully presents a case against the blood quantum concept of Indigenous identity and advocates for its re-conception which includes such aspects as healing, spirituality, and histories not as another colonial-imposed limitation:

“They divined the red shadows of leeches
that swam in white bowls of water:

they believed stars
in the cup of sky.

They cut the wall of skin
to let

what was bad escape
but they were reading the story of fire
gone out.” (Hogan1345 Dark. Sweet)

Such imagery mimics Indigenous people’s spirituality, the relationship they have to nature and the universe, concerning their philosophy of health and wholeness. In this way, Hogan gives a testimony to the continuity of Indigenous people’s knowledge systems regarding the correspondences between healing and the surroundings, life and identity under the colonial regime. In addition to saying “and that was a science,” This is ironic: mainstream culture and science have downgraded the assets of Indigenous peoples, despite the fact that their practices and knowledge involve complex systems that mainstream science has categorically ignored. For Indigenous women, it underscores that the meaning of Indigenous identity is more than simply data points or statistics; it is history, healing, and land, people, and spirit. Hogan, vividly, overemphasizes that indigenous peoples’ identity is not only a genetic mix but, in fact, a thoroughly vibrant system of knowledge and culture. This perspective stands against blood quantum since it became oppressive, speaking about the way it affects the formation of people’s identity, and the ways it limits individuals’ ability to better understand what it means to be a part of a community (Rose Mary 24). In the context of resisting colonial rule, the line “The animal hand on death’s knife” does best capture the struggles that Indigenous peoples are engaged in within the context of

colonialism. It shows the resistances to colonial ideologies of conformity and indigenous identity commodity fetishism, and reemphasizes that there is a need to reclaim Indigenous identity on Indigenous terms to those that may not correspond with the colonial frameworks:

"As for the animal hand on death's knife,
knives have as many sides
as the red father of war
who signs his name
in the blood of other men." (Hogan.136 Dark. Sweet).

This metaphorical construct recognizes the fact that there are many facets to questions concerning blood quantum. That is why the line 'Knives have as many sides' illustrates the pro-Indigenous functions of these constructs as well as their ability to fracture Indigenous nations. The 'red father of war' represents colonial injustice activated on Indigenous populations, demonstrating that an addition by subtraction tactic uses blood quantum to govern and construct Indigenous identities. Blood relations are portrayed to have a bloody past implying that once in a while there has to be a smear blood to justify for legitimacy especially in the modern world of the America's citizenry. As discussed in this poem the reduction of identity into biological descent has negative consequences, isolating every Indigenous person who is not perfectly Indigenous. Saying so in the appealing stanza, the poet makes it vivid how heritage is more important than the blood type; history, kinship and strong endeavors:

"And red was the soldier
who crawled
through a ditch
of human blood in order to live.
It was the canal of his deliverance.
It is his son who lives near me.
Red is the thunder in our ears
when we meet.

Love, like creation,
is some other order of things." (Hogan.136 Dark. Sweet).

Here, soldier is laying in a 'ditch of human blood' and crawling, it symbolically denotes survival in the conditions of difficulty and tragedy, and, therefore, some people died in order that others could live and reproduce. That 'red is the thunder in our ears' brings together histories and stories that reverberate in multi-generational familial memory, and thus it concerns indigenous sovereignty. It reaffirms a familiar conclusion, that love and identity contain dimensions that go beyond the basic categorizations. Furthermore, these lines call for a plural perception of Indigenous identities, meaning that they are people who have survived colonialist erasure of names, cultures, languages, and histories. It remains a living protest in the Indigenous tribes' pursuit of equity that this poem seeks to challenge essentialist notions of Indigenous identity, above and beyond blood quantum and ask the reader to rethink what he/she thought they knew about real identity. The line "Knives have as many sides" is a powerful metaphor for woe's versatile side since the topic of discussion focuses on identity and membership. That is why it encourages readers to understand that, on the one hand, blood quantum helps them gain recognition and be protected, while, on the other hand, it constructs Indigenous peoples' exclusion and division. The "Red Father of War" is the violence and oppression of Indigenous communities demonstrating the silencing of the Indigenous peoples through the use of power structures and the definition of identity. Through association of identity with blood, the poem reveals the problematic of racism that underlies concept of citizenship, especially American one. This leads to harmful consequences for those individuals whose identities do not conform to rigid biological standards, resulting in an erasure of their cultural, historical, and communal connections:

"Red is the share of fire
I have stolen
from root, hoof, fallen fruit.
And this was hunger." (Hogan.136 Dark. Sweet).

In this imagery, the dominate hegemonic worldview of 'stealing fire' is reframed and repositioned as an act of cultural resistance and the recovery of a native agency in the face of oppression both ancient and present. The recall of the word "root, hoof, fallen fruit," resonates to the general issue of Indigenous identity meaning more than mere biological race and class but an amalgam of race, culture, and geography in relation to the country side, the paddock and the orchard age. Moreover, there is one more denoting the extent of the need "And this was

hunger” diagnosed beyond the simple need for food but people’s craving for their culture and recognition. This notion contrasts with research against the shame and stigma that one face or experience when attempting to reclaim Native American identities given the Blood quantum policies that erase them and their testimonies. Desire is shown to represent inherent as well as changeable aspects of identity that are transformed by cultural interaction and relation to ethnicity. Hybridity implies that identity is a developmental process that is produced through interactions, activities and performance rather than through biology Through this analysis Fanon's perspectives of identity agency with cultural reclamation emerge in the context of decolonization. Studies show identity develops through intertwined social structures cultural elements and historical forces this research emphasizes why knowledge of cultural heritage remains essential to challenge colonial vestiges (Fanon 10)The poet tries to queer blood quantum because the concept is too narrow for the contemporary worldview and does not take people’s stories, roots, and relations to the earth into consideration. It quintessentially asserts the craving for acceptance and identification on the cultural rubric as a basic psychological imperative, as it posited that the culturally real self is made and remade through aggrieved daily living and negotiations with the culture. The challenges posed by blood quantum are therefore perceived and construed as an empowering opportunity to rethink identity in all its colors, presenting Indigenous Peoples as remarkably diverse in their ways of being Indigenous while asking the broader society to welcome culture and people as they are, in all their complexity. Moreover, the Line “We are all burning, red, inseparable fires” integrity of collective identities in an exemplary manner can best be described. Here, flames characterize the cultural gendered identical essence of these identities as individual and collective narratives of survival and thriving cultural (Bachelard 58). This collective process of crawling and climbing through challenges elucidates the experience of Indigenous people in history and reestablishes the collective tumultuous and triumphant aspect of Indigenous identity, rather than bloodline. Fanon critiques the colonial imposition of identity and emphasizes the need to redefine identity on one's own terms. The criticism of blood quantum standards developed in Hogan's scholarship supports this approach because it disrupts fixed colonial definitions about Native American community membership. Identity understanding evolves toward a complex framework that includes cultural heritage with personal identity instead of basing belonging on genetic standards. Moreover, in exploring the complexities of identity, expressions such as /shouting loud and high: Let us turn: let us leap. This life in the fire, I love it, and the phrase ‘I want it, / embraces a sophisticated depiction of life, with its high notes, and low notes as well. Hence the power and ability to turn symbolizes healing in a broad sense, the ability to get closer to life in its totality. This perspective challenges the blood quantum as a blatant stereotypical construct in favor of an identity which is based on one’s experiences, options, affiliations and cultural practices. It gives a word for acknowledging the beauty and complexity of living where one finds self and society in relation; beyond clothing one’s identity in a pair biological standard Finally, the poem recognizes Indigenous non fractional heritages that preserve Indigenous history and culture and promotes progressive culture of belonging and accepting Indigenous people and their culture as they are. In addition to demonstrating the notion of community and acceptance of relatedness as the way forward, such a call creates a potential for understanding Indigenous peoples’ identities in complex and heterarchical terms that account for their strength and agency.

III:2 “Trail of Tears, Our Removal”

“Trail of Tears, Our Removal” from *History* (2014) is a reconsideration of the eviction of indigenous people from their territories focusing on the idea that even if they are locked out, they are still insiders. Although during the process of being forced to walk from Cherokee territories to what is now Oklahoma from 1831 to 1838, the Cherokee lost a great deal; this story revolves around the policy of the seventh president of the United States of America, Andrew Jackson (1767-1845). Similarly, Hogan eloquently describes the Indigenous loss of homes and addresses the issue of identity while denouncing the racially founded concept of blood quantum. Foreign authorities destroy people's sense of who they are and where they belong when they divide their lands. In the first stanza the lines signify that the colonizers not only changed physical geographical boundaries for Indigenous people, but the new ‘bounds unseen’ also addressed the changes in blood quantum boundaries. It underscores how arbitrary definitions of identity can disrupt profound cultural and familial connections (Hogan, *New Trees*):

With lines unseen the land was broken.

When surveyors came, we knew

what the prophet had said was true,

this land with unseen lines would be taken (Hogan 357 Dark. Sweet).

The second line bears signs of primitivism or perversion connected with the fatal emergence of settlers and the transformations they would set in motion. When the poet addresses the Indigenous peoples as the “prophets” she

recognizes their ability to predict a particular effect of colonization. This awareness links the conflict regarding blood quantum with the latter, when outside standards fail to recognize Indigenous people's real-life and cultural essences. Words like 'this land with unseen lines would be taken' dots the new colonized reality and show the violent severance on the Indigenous presence and learning of the world, under the shroud of colonial conceptualizations of the land (Rose Mary 25). Quantification erases native identity, and racialization erodes tribal heritage; blood quantum measures traditional Native American groups based on perceptions of how 'pure' their ancestry is. The idea that exists throughout the narrative is that an individual has roots in their territory and can have community relations besides having a bloodline. This approach also rejects blood quantum on similar grounds by proclaiming that land and associated experiences are equally valuable in determining Native identity. It is prescriptive to 'love' and 'thank' the land as a way of adopting respect and care for the environment that foster culture. Based on the cultural socialization form of identify, Hogan posited that identity owes to relations with community, culture and land not blood quantum formulate. It is on belonging in emotional, cultural, and historical sense. This is true in the way the work refers to 'the military strength of hunger and war' showing colonization and how struggling to stay connected to the culture even when being displaced is violent. As with 'cats and kittens', 'clothing', 'dishes', the bonds associated with the home that transcends beyond mere blood related kinship also underlines man's basic need, the desire to be acknowledged. (Anderson58). Furthermore, the identity is meant not to be measured by blood quantum; the ties to the land and people are upmost. When these horses are said to get stolen the meaning more encompasses the identity and erosion of culture because the indigenous people see these beings as more than materialistic. (Fanon 9). It is important to point out that Hogan does critique the blood quantum approach by looking at belonging as being far from simple. Even though the poem creates the attitude of unity within Indigenous people, it does not merely circumscribe identity within strictly genetic confines. Rather, it critiques colonial framings of identity via processes of erasure, as well as retention and reclamation. The phrase "So have compassion for that land at least" means that people do not need the property to be forgiven; the land should be treated as sacred; it provides the main apostrophe to the sense of people's responsibility concerning the land. The analysis highlights the processes of erasure and the need for retention and reclamation, which are central to Fanon's critique of colonial power. By addressing these issues, Hogan's work aligns with Fanon's vision of reclaiming a dignified identity and encouraging a deep respect for both personal and communal histories. Thus, the appeal to sympathy reveals attempts at recovering more common Indigenous stories entailing exploration of the generosity of relations beyond the confines of 'half Indian blood':

Every step we took was one away from the songs,
old dances, memories, some of us dark and not speaking English,
some of us white, or married to the dark, or children of translators
the half-white, all of us watched by America, all of us
longing for trees for shade, homing, rooting,
even more for food along the hunger way (Hogan 357, Dark. Sweet).

Hogan insists on creating a meaningful cultural, geographical, and historical context at the expense of fractioning people into halves. They use the term given new life and, as a result, she demands to occupy the position of 'belongingness' which is necessary now more than ever to recognize Indigenous Peoples' presence and importance. Because one would like to believe that future generations will look for justice in the same way that today's activists fight against social injustice influenced by history. But the fact bearing the emotional repercussions the phrase 'the struggle would be over between the two worlds,' emphasizes the antithesis between Indigenous subjectivity and colonial structures to support the account that the mathematical quantification of Indigenous identity through the concept of blood quantum erases the conflicts between colonizers' domination and Indigenous agency (Bachelard 247). This questioning in the term 'Living Country, Stolen Home?' represents the violent colonial history while countering it with Indigenous regard for nation against the sterile assertion of Indigenous erasure. The represented signs of loss do not depend on the geographic location, they reveal the unfortunate experience of being deprived. These lines of measuring the land introduce a global colonialism framework for quantification as a point out by negative confining blood quantum laws for identity to happen. Specifically, the "trail of our tears" is recollected with the suffering and resistance as the Indigenous questions of identity and citizenship. The relationship between identity and land, where the struggle for land is not just about possession but about cultural and spiritual connection. The phrase "So have compassion for that land at least" underscores the sacredness of the land and the collective responsibility towards it, which resonates with Fanon's call for a decolonized understanding of place that transcends ownership. While flying home Hogan describes tools

of oppression that the settlers employed to dispossess Cherokees and juxtaposes the natural world against non-Indigenous people. She congratulates new land owners and then she challenges them to cultivate a spirit of stewardship with the land since she argues they do not actually own it. Indigenous people have pride and fight oppression, even after the colonization that took and threatened their lives, belongings, and culture. Hogan notes that the present discrimination and injustice may result in future tragedies and replies strongly for the recognition of Native histories and the rights to land. (Rose Mary 44).

Moreover, the last lines speak of complexity of Indigenous existence and a plea to reject a colonial idea of belonging, and adapt a bio-spiritual one. This reclamation not only strengthens cultural identity but is also crucial for environmental stewardship, especially in light of escalating ecological crises (Rose Mary 63,64).

With all the new fierce light, heat, drought
the missing water, you'd think
in another red century, the old wisdom
might exist if we considered enough
that even before the new beliefs
we were once whole,
but now our bodies and minds remain

the measured geography (Hogan 357, Dark. Sweet).

For Indigenous people such representations of degradation of the environment suggesting urgency in relation to light/heat and drought relate very well. Soil and natural resources are represented as important to the formation of cultural and geographical identities; the crises occurring in the climate suggest that Indigenous knowledge could present valuable solutions. In this context, "old wisdom" means previous generations' knowledge focusing on resource preservation and on what is called predatory management of the world. Using familiar Indigenous stories and expanding relationships between people demonstrates how true decolonization creates bonds that go beyond ethnic differences. By focusing on shared Indigenous stories this perspective brings Indigenous people together and promotes an identity based on collective traditions and shared history. The allusion to 'old Red wisdom' bears witness to the constantly endured Indigenous peoples' fight against social oppression and relates the genocidal past to possible new Indigenous epistemologies. Postcolonial language constructs force colonizers to 'consider enough' in order to bear witness to the violence of colonial and postcolonial society, and to acknowledge and affirm the existence and agency of the First Nations peoples that colonialism is designed to erase. The line "before the new beliefs / we were once whole" directly speaks against Indigenous people's method of breaking down their identity into less than whole thoughts, like blood quantum that quantify identity (Hogan 357, Dark. Sweet). Summing up, Hogan use of Indigenous stories serves as foundational elements that unite communities, fostering a collective identity rooted in shared history and traditions. The reference to "old Red wisdom" reinforces the resilience of Indigenous peoples in confronting historical injustices while advocating for new epistemologies that challenge colonial narratives. By critiquing methods that fragment Indigenous identity, such as blood quantum, the discussion underscores the need for a holistic understanding of cultural identity, which honors the wholeness of Indigenous experiences and promotes genuine decolonization. This approach not only affirms the agency of First Nations peoples but also emphasizes the importance of integrating Indigenous perspectives into broader societal and environmental discourses.

IV. Conclusion Through the lens of Fanon's theory of decolonization, it is evident that Hogan argues that identity reflects the complexity of indigenous heritage and for a listening to historical and communal stories which refuse the neat categorizations that still dominate the postcolonial world and deny the indigenous people's survival. Therefore, several ideas produced by Hogan in her poems are to recognize the Indigenous sovereignty and framing of their problems at the present time. With the context which posits the endurance of past traumas as well as a potential future, "History of Red" manifests identity development alongside creation while charting colonial histories through a framework of color symbolism and historical memory. From her depiction of the female as the first creation the poet reveals blood's cyclical power to hold modern histories and ancestral knowledge making red both symbolize life matter and death while being a marker of indigenous endurance. Hoga utilizes decolonization practices similar to Fanon's works to critique established patterns and reinforce overlooked indigenous conceptual frameworks in prevailing discourse. By introducing this alternative creation order Hogan suggests that Indigenous methods and perspectives need to be recognized as a remedy against colonial oversimplifications. Through bold colors Hogan demonstrates how people establish their sense of self when they come through the experiences of historical tribulation and collective ancestral memory. The themes of "dreams"

and "creation" cultivates reflection about colonial residues while firmly advancing Indigenous sovereignty as a fundamental cultural force. Hogan calls for active engagement with historical narrative to show that Indigenous perspectives become necessary for both human collective strengths and promising future prospects. Her use of imagery urges readers to rediscover past events through recognition of Indigenous perspectives because this knowledge brings both agencies together with resilience while demonstrating their essential place in shared human narratives that look toward future potential. Moreover, through "Trail of Tears, Our Removal" Hogan explains how Indigenous identity depends on connections to land community and colonial pressures. She maintains identity relates to cultural heritage over genetic percentages when someone belongs to a community and land. Through the "unseen lines" idea the poem shows how colonial effects caused both Cherokee physical movement and loss of cultural traditions. She rejects the idea of using numbers to define identity because authentic ties to history and emotions make someone belong to a community. Her display of community daily possessions shows how Native personality runs through everyday life together. Finally, through her poetics, Hogan shows people need to see land and heritage as essential elements defining Native identity not just numerical blood percentage values.

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