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## ***Revue Internationale de Langue, Littérature, Culture et Civilisation***

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### **Editorial**

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

*RILLiCC* met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Ataféï PEWISSI,

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### ***Ligne éditoriale***

**Volume** : La taille du manuscrit est comprise entre 4500 et 6000 mots.  
**Format**: papier A4, Police: Times New Roman, Taille: 11,5, Interligne 1,15.

### ***Ordre logique du texte***

Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

- un titre en caractère d'imprimerie ; il doit être expressif et d'actualité, et ne doit pas excéder 24 mots ;
- un résumé en anglais-français, anglais-allemand, ou anglais-espagnol selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
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- une introduction (un aperçu historique sur le sujet ou revue de la littérature en bref, une problématique, un cadre théorique et méthodologique, et une structure du travail) en 600 mots au maximum ;
- un développement dont les différents axes sont titrés. Il n'est autorisé que trois niveaux de titres. Pour le titrage, il est vivement recommandé d'utiliser les chiffres arabes ; les titres alphabétiques et alphanumériques ne sont pas acceptés ;
- une conclusion (rappel de la problématique, résumé très bref du travail réalisé, résultats obtenus, implémentation) en 400 mots au maximum ;
- liste des références : par ordre alphabétique des noms de familles des auteurs cités.

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Il n'est fait mention dans la liste de références que des sources effectivement utilisées (citées, paraphrasées, résumées) dans le texte de l'auteur. Pour leur présentation, la norme American Psychological Association (APA) ou références intégrées est exigée de tous les auteurs qui veulent faire publier leur texte dans la revue. Il est fait exigence aux auteurs de n'utiliser que la seule norme dans leur texte. Pour en savoir

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- ✓ Pour Pewissi (2017), le Womanisme transcende les cloisons du genre.
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- ✓ Ourso (2013:12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

### **Exemple de référence**

#### **Pour un livre**

Collin, H. P. (1988). *Dictionary of Government and Politics*. UK: Peter Collin Publishing.

#### **Pour un article tiré d'un ouvrage collectif**

Gill, W. (1998/1990). "Writing and Language: Making the Silence Speak." In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*. London: Mayfield Publishing Company, Fourth Edition. Pp. 151-176.

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**Ibidem (Ibid.)** intervient à partir de la deuxième note d'une référence source citée. Ibid. est suivi du numéro de page si elle est différente de

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La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

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## **LITTERATURE**

## The Rebuilding of Ecological Peace in Leslie Marmon Silko's *Ceremony*

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### **Abstract**

Peace is much referred to the harmony and stability that exist within the scope of human beings' relationships. The concept of peace can be brought beyond the human sphere and thought in the sense of the spirit that insures harmony among all the elements of creation. The Native American novelist Leslie Marmon Silko successfully depicts, in *Ceremony*, how harmony between man and nature is disrupted in the fictional Pueblo Laguna setting. The Western contact has completely degraded the local ecosystem, and the writer sets out for a journey to restore peace between man and nature. From an ecocritical point of view, this work sustains that, the concept of peace is applied to human beings and nature relationship in Silko's *Ceremony*.

**Keywords:** Ecological peace, ecosystem, Native American, ecocriticism

### **Résumé**

La référence à la paix met beaucoup plus l'accent sur l'harmonie et la stabilité qui existent entre les hommes. Le concept de paix peut être projeté au-delà de la sphère humaine et être compris comme l'esprit qui assure l'harmonie entre tous les éléments de la création. Leslie Marmon Silko, la romancière amérindienne décrit bien, dans *Ceremony*, la rupture de l'harmonie entre l'homme et la nature dans le contexte fictif de Pueblo Laguna. Le contact entre la communauté amérindienne et l'Occident a beaucoup dégradé leur écosystème local et l'auteur entreprend de restaurer la paix entre l'homme et la nature. D'un point de vue écocritique, ce travail montre que dans *Ceremony* de Silko, le concept de paix s'applique à la relation homme-nature.

**Mots clés:** paix écologique, écosystème, amérindien, écocritique.

## Introduction

Since the first forms of human civilization on earth, strategies have been set up to maintain harmony among the members of the same or other communities. Moved by the spirit of domination, human beings have unfortunately broken and attempted to rebuild this harmony throughout time. Peace making stands as the central pillar of all human organizations, and is even promoted in many forms of education for a more stable world. This study does not deal with peace making as a mere sociological fact, but focuses on creative literature as a canon to this end. The work argues that, the concept of peace making has been shifted from humans and humans, to the relationship between human beings and nature, and creative literature sets floor for this discourse as it reads in Leslie Marmon Silko's novel *Ceremony*.

Many scholars have considered the world stability from different angles, and many of them found that, the ferocious enemy of man is nature. People harvest the bitter crops of their cruel behavior toward nature. Taheri and Dehghan (2014: 58) argue that "It is through perceiving the laws governing the universe that peace with the universe is fulfilled." Peace, with the universe, should be thought to avoid ecological crises. Farooq and Awan (2018: 1), in their article "Environmental Justice and Indigenous Feminism: An Eco-Critical Study of Leslie Marmon Silko's *Ceremony*", parallel the exploitation of nature and indigenous female exploitation by Europeans. They argue:

Nature has great significance in indigenous females' life as it cements their relationship with their tribal community. The colonizers have ruined the close association of the females with nature; they have never acknowledged the significant role played by the females in protecting nature and sharing the natural resources with their tribal people. Indigenous females' natural way of life is classed as backward and primitive.

This Eurocentered argument has supported Indians' social and mental subjugation by white colonizers. Farooq and Awan focus on women and

nature's plight to alert people on social self-destruction. By cutting the roots of reproduction; it is the cycle of life that is at stake. On his side, Buell (2011: 114) coined the concept of environmental justice, and claims: "we, as individuals, make personal and consumer choices to consume as little of Mother Earth's resources and to produce as little waste as possible; and make the conscious decision to challenge and reprioritize our life-styles to insure the health of the natural world for present and future generations." According to Buell, the subsistence of our generation and that of the future relies on our current management of natural resources, and this must be thought on a daily basis for a more responsible consumption. The very lesson to draw from the above arguments in the words of Ku'oosh who teaches Tayo that "this world is fragile" (*Ceremony*, 35), and needs to be cared for and healed as Tayo himself.

This work aims at showing that, the Laguna Pueblo environment's peace has been disrupted because of its contact with the Western World, and through her literary imagination, Leslie Marmon Silko undertakes a healing project in order to reconcile human beings with nature. This work is conducted from ecocritical approach that stems from the commitment of literature to the preservation of nature in the global discourse. Buell (1995: 430) defines ecocriticism "as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist's praxis." Buell's definition offers a landmark contribution to this work by highlighting ecocriticism's contribution in the understanding of the relation between human beings and their environment. The arguments evolve around Leslie Marmon Silko's novel *Ceremony* which is the corpus of this article but in the process, relevant views will be brought about from articles, books, dissertations, etc. to sustain the issue being discussed. This work primarily overviews the concept of peace in general, after it discusses how peace is read through the relationship between the Native Americans and nature in the novel. The next step discusses how peace that reigned between the Natives and nature is disrupted by the Western contact with the Natives' environment. This paper closes with Leslie Marmon Silko's attempt to restore the broken peace through her literary imagination.

## **1. The Concept of Peace: A Brief Overview**

Human life is closely connected to the concept of peace, whether it is in relation with oneself or with the external world. Peace is widely defined and conceived depending on circumstances and time, making the concept difficult to apprehend. The word “peace” comes from the Latin word “pax”, which means a pact to end dispute between two opponents. Historically, the word has been much associated with war contexts, and today it takes various shapes depending on the nature of conflict opposing the existing forces. Einstein (quoted in Visilind, 2005: 43) argues that “Peace is not merely the absence of war but the presence of justice, of law, of order – in short, of government.” Einstein focuses on the social order that should be enforced by each government for a harmonious life. Peace is a human constructed concept. Hanh (2005: 69) argues: “Everyday we do things, we are things, that have to do with peace. If we are aware of our lifestyle, our way of consuming, of looking at things, we will know how to make peace right in the moment we are alive, the present moment.” Hanh explores here the interrelation that connects all elements of the universe to posit that a single dysfunction pulls down the whole structure. On the whole, the word peace converges thoughts on a kind of harmony and stability among elements of the universe that must be created and maintained by human beings, for the ultimate goal of life preservation.

## **2. Conceptualizing Peace between Man and the Ecosystem in *Ceremony***

*Ceremony* is a scholarship that blends Native Americans’ tradition and contemporary ecological discourse, and this posits the novel as a powerful material that explores the cycle of human self-destruction. The dependence of man on his surrounding environment compells him to maintain a peaceful relationship with it and *Ceremony* clearly illustrates this through various troubles on the Pueblo Laguna setting. In the novel, the period prior to white people’s contact with the Natives embodies aspects of peace between man and nature. The very captured image of

peace with the universe is well interpreted in the words of Josiah: “This is where we come from, see. This sand, this stone, these trees, the vines, all the wildflowers? This earth keeps us going” (*Ceremony*: 45). For Josiah, all the elements of creation in relationship with humans make a single whole, which cannot be thought of separately. This concept of cyclical dependence has long maintained Native Americans’ tradition alive until the Western expansion. I call it ecological peace, because of the interdependence that keeps man and nature alive. Old Betonie describes his peaceful relationship with his surrounding “People ask me why I live here”.... “I tell them I want to keep track of the people.”... “We know these hills, and we are comfortable here (*Ceremony*: 117). Betonie does not mean material comfort, “but the comfort of belonging with the land, and the peace of being with these hills” (*Ceremony*: 117).

Old Betonie is the keeper of this ecological peace when considering his role as healer and the place in which he dwells. Tradition must be kept out of the reach of white influence, and by distancing himself from the community Betonie can better fulfill this sacred mission. He agrees that before the white men came, there has been peace with nature. He declares to Tayo that: “In the old days, it was simple. A medicine person could get by without all these things. But nowadays.....” (*Ceremony*: 121). Obviously, things have changed since the contact with the Western culture, and Tayo’s healing ceremony requires now additional performances than it ought to. This new way of proceeding may be consecutive to a disruption of the natural order, which probably finds its origin in the Western intrusion in the peaceful Pueblo Laguna environment.

The concept of peace with nature in Silko’s *Ceremony* is to be scrutinized in social and ecological upheavals emanating from the period of white contact with the local environment, and which upheavals have never existed before. Obviously, the reader is brought closer to the narrator’s desolation and grief about how everything has degenerated since from the time when the white people came (*Ceremony*: 186). From this analysis, one may claim that, prior to European colonisation, there has been harmony between man and his surroundings, and from this peaceful

interaction steadily grew Silko's created Pueblo Laguna tradition and civilisation.

### **3. Breaking Ecological Peace in *Ceremony***

Ecological peace in the context of this study is thought and defined as the kind of "perfect" harmony that existed among elements of Silko's fictional Pueblo Laguna's ecosystem prior to Western contact with Native Americans. Through European colonisation, man and nature have been greatly affected: individually and collectively, disrupting the cycle of life. As illustration, the novel depicts the first Texans' behavior upon reaching North Top:

The logging companies hired full-time hunters who fed entire logging camps, taking ten or fifteen deer each week and fifty turkey each month. The loggers shot the bears and mountain lions for sport. And it was then the Laguna people understood that the land had been taken, because they couldn't stop these white people from coming to destroy the animals and the land. It was then too that the holy men at Laguna and Acoma warned the people that the balance of the world had been disturbed and the people could expect droughts and harder days to come (*Ceremony*: 186).

North Top is a sacred place where Natives used to hunt, and the acquisition of this place by logging companies threatens the Natives' peaceful existence. And as the holy men at the Laguna predicted, nature will react because of this misbehavior. Ku'oosh, one of the medicine men in the novel, informs Tayo that "It took only one person to tear away the delicate strands of the web, spilling the rays of sun into the sand, and the fragile world would be injured" (*Ceremony*: 38). This allusion to the destruction of the ozone layer by man's rejection of greenhouse gases is Silko's precursor cry to rethink the world. Commenting on Europeans' violation of Natives' territories and its devastating consequences, Chang (2005: 253) writes:

To Native Americans, colonialism is the most obvious form of human intervention not only into nature but into their

culture. European colonizers ravaged their land which is of ultimate values on spiritual, ecological, moral and historical levels. As land is regarded as a vital being which cannot be possessed, exploited, consumed, or traded off as a private property, the loss of land means the loss of life energy, and the loss of identity.

By taking their land, Europeans have twisted Native Americans' conception of land by imposing their materialistic views and hoping that these losses will profit them. Behind the invasion of Native Americans' existence lie the capitalistic ambitions, and according to Josiah, "there are some things worth more than money" (*Ceremony*: 45). Unfortunately, the peaceful Pueblo Laguna environment sinks into materialistic darkness which is much displayed by the uranium mining and Tayo's difficulties to recover from his war fatigue upon his return from war. Here is the very controversy of the Western impact on the local people. Local uranium helped make the atomic bomb that killed many people far away from the Pueblo Laguna, but its consequences were felt where it originated from. According to Native Americans, "If humans try to destroy nature, they will be paid back by their own coins" (Mishra, 2016: 169). This assertion clarifies the concept of interdependence among all the elements of creation, to the extent that if one link of life chain is affected, the whole structure suffers. Betonie, the medicine man who attempts to help Tayo recover from his trauma, describes the scenes by saying that: "they had taken these beautiful rocks from deep within earth and they laid them in a monstrous design, realizing destruction on a scale only they could have dreamed" (*Ceremony*: 246). Betonie's metaphoric description of a beautiful rock that destroys highlights challenges brought by modernity, especially the moral crisis born from man's ambition "to reinvent the whole earth in the image of the Garden of Eden" (Merchant, 1983: 134). The project of reinventing the Pueblo Laguna's ecosystem through modernity has completely failed because there are things that will never change and are meant to remain untouched. The Natives' territories served as sites for bomb tests, and this polluted the environment, and by that time there was no green pasture for the cattle and the drought killed most of them (*Ceremony*: 243). Pollution, due to uranium tests, makes water to become bitter and unsafe to drink (*Ceremony*: 244).

Not only does Natives' natural milieu suffer from the Western intrusion, but their culture and civilization are underrated and disregarded by the invaders; and this brings a kind of identity crisis among the Pueblo Laguna community inhabitants. This brings about the loss of self-esteem, and Tayo experiences this through the shame he feels for his mother who went with white men. His mother's transgression is a symbol of breaking harmony with the clan's tradition, and as a matter of fact, Tayo suffers from inadequacy to grow as a full member of the clan. Owen (in Chavkin, 2002: 102) explains:

The disappearance and death of his mother is an enormous loss for the half-white Tayo, for in a matrilineal culture such as that of the Pueblo, clan identity and a secure knowledge of one's identity within the community is conveyed most firmly through the mother. Without that essential connection, and rejected by his mother's sister, Tayo seems cut adrift at the borders of his culture.

It goes without saying that the Native Americans' connection with the white people is the beginning of the Natives' plight and Tayo, the symbol of this blending is a setting of many conflicts. His inadequacy makes him a black sheep of the community. Kazi-Nance (2014: 4) agrees that "Tayo has lived much of his young life as an outcast, unable to be a full participant in the religious and cultural practices of the Laguna Pueblo because of his unknown father's white heritage." Tayo's rejection by his aunt is the apex of his loss of self-esteem and confidence. His scatted life is analogous to the confusion of voices he was hearing during his stay at the hospital (*Ceremony*: 6). Tayo is diagnosed of battle fatigue; which actually is consecutive to his service in the US Army during World War II. He witnessed atrocities that made him sick, like most of the veterans, but in addition to his troubles, are the previlegies he loses just after the war. The Native Americans are treated as equal to the white men during the war, but when the war ends, they are sent back to their reservations and they experiment great frustration. Tayo recalls:

White women never looked at me until I put on that uniform, and then by God I was a U.S. Marine and they came

crowding around. All during that war they'd say to me, 'Hey soldier, you sure are handsome. All that black thick hair.' 'Dance with me,' the blond girl said.....They never asked me if I was Indian ; sold me as much beer as I could drink. I was a big spender then. Had my military pay. Double starch in my uniform and my boots shining so good. I mean those white women fought over me. Yeah, they did really! I went home with a blonde one time. She had a big '38 Buick. Good car. She let me drive it all the way (*Ceremony*: 40-41).

Obviously, the veterans are nostalgic of these days when they were treated as heroes and enjoyed white men's privileges. Actually, this fashion life contrasts with Natives' traditions, and it is the source of the veterans' frustrations that sinks them into alcohol. The ceremony of drinking is the moment of reminiscing these good days, which they thought everlasting. The novel recalls that "They spent all their checks trying to get back the good times, and a skinny light-skinned bastard had ruined it. That's what Emo was thinking. Here they were, trying to bring back that old feeling, that feeling they belonged to America the way they felt during the war" (*Ceremony*: 42-43). Trapped in the continuous ceremony of drinking, the veterans gradually lost connection with their culture and became known as "The destroyers" (*Ceremony*: 249). The risk of stepping away from tradition is highly felt among young people who are much fascinated by white standards. Monahan (1993: 69) foresees that "The Natives are also separating themselves from the Earth by succumbing to white acculturation. They have been educated to believe that they want to leave the reservation, because they want to live like the whites. They do not realize that this will bring about their destruction." The novel clearly illustrates Monahan's argument as far as the troubles with characters in contact with the white culture are concerned.

This part has proved that, the harmony which prevailed between man and nature, referred to in this context as ecological peace, has been broken since the contact with Europeans. The manifestations of this rupture are felt both on man and nature because of the interconnection between them. Arguments discussing aspects of the destroying hand of white colonisation on Natives are highlighted in this context.

#### 4. Reconciling Human and Nature through Literature

Leslie Marmon Silko's writing is much about redressing and healing all that has been affected in the Pueblo Laguna context through Western contact. So this part of the work is devoted to the writer's attempt to reconcile the Natives with mother Earth, the source of life. It is quite about a journey back to ancestral practices that stand as a canon to self rediscovery in the modern and commodified context. Among these is storytelling which is not a simple fact of narrating, but a strategy to reconnect oneself with nature, the source of all living entities.

Storytelling, which is a literary device, does not appear as a mere performance in Silko's work but as a bridge that allows people to reconnect with their past. Nostalgic of a peaceful past, Silko focuses on calling back memories to soften current environmental crises and reimagines a possible redemptive approach. Reconnecting with the past through storytelling allows the Natives to rediscover their roots and start a healing process that will enable them to rebuild the broken peace. Hoshino (2008: 27), writing on the role of storytelling in Silko's *Ceremony*, puts it:

By using the power of language and images, people interconnect the self to the world, learning from their ancestors, and connecting them towards future generations. Stories are tools that mediate people with their lands, languages, memories, and communities. Notably, by describing human conflicts, cultural violence, and ecological survival as universal issues, Silko emphasizes the need of healing the individual and communal pain and grief through storytelling. Storytelling can be a ceremonial process of remembering the past wounds in order to fix the broken self-images and cultural identities, thereby bridging generational and geographical boundaries. In particular, indigenous oral tradition or storytelling draws on a strong relationship between narrative processes and identity formation both at individual and communal levels.

Hoshino's views fall from a close analysis of Natives' strategies of survival in an overwhelmed westernizing context, where they will likely

lose everything, but not stories. Ščigulinská (2015: 344) argues that, “*Ceremony* reflects a historical experience of the Native Americans, a power of traditional storytelling, a quest in order to restore the healing balance in an individual and a whole community....” The performance is actually a healing process that restores peace within the individual and the whole community, because “Stories connect people with each other across time and space. They provide a deeper understanding of who we are as humans and how we build peace and harmony on the Earth” (Hoshino, 2008: 30).

The novel’s opening poetic lines tell much about stories and their vital role in the survival of Natives’s traditions.

They aren’t just entertainment.  
Don’t be fooled.  
They are all we have, you see,  
all we have to fight off  
illness and death.  
You don’t have anything  
if you don’t have the stories (*Ceremony*: 2)

Stories bridge the past and the present, the individual and the community. Memories are like resurrection, which means a new life, and Thought-Woman predicts how the clan’ stories will be challenged by Western standards. The only path to renewal is the journey back to ancestral sotrytelling performance which provides a sense of self through a successful reconnection with the universe. Tayo, the protagonist has completed his healing process as he succeeds in bringing back Uncle Josiah’s lost cattle. Uncle Josiah taught him how to get hold of the cattle, and how to loosen barbed wire put by the white people and break in the fence (*Ceremony*: 188-189). Breaking into the white people’s property, when searching for the cattle, is like claiming back all that has been snatched from the Natives. It took much endurance to find and bring back the cattle, and this is a major step in Tayo’s healing process, which relies more on his own psychological effort than the medecine man’s competences. When Tayo remembers Josiah’s stories, he gains a significant step in his healing process. Slowik (1990: 112) argues that “Tayo carries out his uncle's instruction, not simply to remember stories,

but to remember them as situations require them.” It seems as if Josiah was still alive and talking to Tayo on the spot. From this experience, Tayo acknowledges that stories revitalize and lead to a complete recovery of all that has been distorted by the intrusion of the white culture.

## **Conclusion**

The ultimate goal of survival brings people to promote brotherhood and avoid any context leading to dispute. Peaceful environment is the basis of social development which in turn stands as paramount to human existence. The concept of peace which is central to this work has been discussed under the ecological context to sensitize people to understand that human beings must keep peace with nature for their own subsistence, and in case they fail, nature will severely react against them.

This study has highlighted how the concept of peace is brought to bear on the relationship between human beings and nature by focusing on Leslie Marmon Silko’s perspective of healing the Pueblo Laguna’s ecosystem, which was destroyed by the white people’s intrusion. Silko’s ceremonial narrating style implies that a kind of natural order is distorted and it requires remedy. The traditional order of the Laguna setting is both socially and ecologically affected by the white people’s presence. Tayo’s trauma parallels with disorder brought by white colonization, and as the modern medicine fails to heal him, it is the province of indigenous medicine to proceed. Tayo must reconnect with Pueblo Laguna environment in the context of his healing process. In doing so, he “reestablishes the Pueblo as the geographical (and hence spiritual) center of a visible world, a particular landscape that contains, within itself, the power to heal and make whole and sustain life in the face of those destructive forces...that cohabit the universe” (Chavkin, 2002: 166). Tayo’s healing process is completed when the ecological peace is restored, because both are interconnected, like Hanh’s (2005: 70) conclusion that: “If the trees die, humans are going to die also. If trees and animals are not alive, how can we be alive?” This answers Silko’s commitment to mending her clan’s heritage through creative literature, by highlighting the crucial need for individual and collective healing. In

Silko's perspective of restoring her tradition, stands high the storytelling as a process of reminding and teaching the Native Americans' values to future generations. Only the connection with one's roots can keep him/her alive in the overwhelming white culture. Tayo stands as a central actor in Silko's project of restoring peace between man and nature, and his emissary role makes him become an ecological hero.

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