

# Weaving Voices: The Power of Intertextuality in Preserving and Transforming Native American Narratives

N. R. Gopal

Department of English, Central University of Himachal Pradesh, Dharamshala, HP.

Email: neelargopal@gmail.com

**Abstract:** *Intertextuality, which involves blending different texts and cultural influences smoothly, is a key feature of Native American literature. This paper looks at how well-known Native American writers use intertextual methods to combine oral traditions, historical records, and various cultural sources to craft complex and deep stories. This analysis explores the detailed intertextual world created by authors Gerald Vizenor and James Welch, examining the complex web of connections between various sources and uncovering the layered meanings woven into their stories. In addition to literary examination, this study delves into the wider cultural and political impacts of intertextuality in Native American literature. This study explores how intertextuality can help preserve and revitalize cultures by questioning mainstream narratives and stereotypes through the presentation of alternative viewpoints and histories. Also, it delves into how intertextuality can blend traditional and contemporary perspectives, encouraging an engaging conversation between the past and the present. This study sheds light on the complex intertextual methods used by Native American writers and adds to a deep exploration of the diverse fabric of Native American literary customs. It emphasizes the importance of intertextuality as a potent instrument for cultural expression, resistance, and restoration, underscoring the lasting power and resilience of Native American stories.*

**Key Words:** *Intertextuality, Native American literature, Oral traditions, Cultural preservation, Narrative resistance.*

## 1. INTRODUCTION:

Native American literature is a rich tapestry of narratives that carry deep cultural and historical significance. The authors of Native American literature are drawn to topics that reflect their own experiences, histories, and cultural traditions. These topics often include themes of identity, colonization, cultural preservation, and the continuing tussles faced by Native American communities. Additionally, the use of intertextuality in Native American literature adds another layer of complexity to these narratives.

Intertextuality describes the interplay and connections between different texts, where one narrative is influenced by or makes reference to another. This concept underscores how texts are inherently interlinked and meaning can be derived from the interplay across multiple narratives. The power of intertextuality lies in its capacity to enhance the reading experience, allowing for richer interpretations and a more profound grasp of any given text by illuminating its relationships to others. By recognizing references or allusions to other texts, readers can uncover layers of meaning, see connections between works, and appreciate the complexity of cultural and literary influences. Intertextuality also emphasizes the ongoing dialogue among texts, authors, and readers, highlighting the dynamic nature of storytelling and communication.

Intertextuality in Native American literary traditions plays a crucial role in reflecting the deep connections to oral storytelling, cultural heritage, and communal identity. Early ethnographers did not imagine that oral practice would survive, let alone become the basis for the highly regarded oral writing epitomized by Leslie Silko's *Storyteller* (1981), which combines poetry, prose, photography, autobiography, fiction, and traditional Pueblo narratives (Lamont 370). Native American authors often draw upon traditional stories, myths, and historical events to create a dialogue between past and present, preserving their heritage while engaging with contemporary issues. These stories are reshaped in the telling and retelling over the years while still maintaining the essence of what is true for Native American

communities((Anderson and Comfort xi). Intertextuality in Native American literature can be seen in the incorporation of tribal languages, symbols, and storytelling practices that have passed through generations. Authors frequently reference ancestral narratives, spiritual beliefs, and oral traditions, weaving them into their own work to create a sense of continuity and strength in the face of past ordeal and cultural erasure. Through intertextuality, Native American writers challenge stereotypes, reclaim their narratives, and assert their unique voices within the broader literary landscape. By drawing on a rich tapestry of traditional stories and contemporary experiences, these authors create a powerful dialogue between the past and the present, honoring their cultural heritage while exploring themes of identity, community, and resilience.

Through an exploration of intertextuality in Native American literature, this paper examines the intricate connections between traditional storytelling, cultural heritage, and contemporary narratives, highlighting how indigenous authors draw upon oral traditions, myths, and historical events to forge a dynamic dialogue between past and present, reclaiming their narratives, challenging stereotypes, and asserting their unique voices within the broader literary landscape.

## **2. HISTORICAL AND CULTURAL CONTEXT :**

Oral traditions and storytelling hold immense importance in Native cultures as they serve as vital mechanisms for preserving history, passing down knowledge, and maintaining cultural identity. Through storytelling, indigenous communities transmit their collective wisdom, values, and beliefs from one generation to the next, ensuring that cultural heritage is preserved and shared. In Native cultures, oral traditions are more than just narratives-they embody the very essence of community, spirituality, and connection to the land. Stories function as educational tools, teaching moral lessons, explaining the natural world, and instilling a sense of belonging and identity within the community. By weaving together myths, legends, and historical accounts, storytelling creates a tapestry of shared experiences that strengthen the bonds between individuals and their cultural roots. Also, oral traditions and storytelling offer a counter-narrative to dominant historical narratives that often overlook or misrepresent indigenous peoples. By reclaiming their stories and sharing them through oral tradition, Native communities assert their autonomy, sovereignty, and resilience, resisting cultural erasure and asserting their unique perspectives on history and the world. Overall, oral traditions and storytelling in Native cultures play a foundational role in shaping identity, fostering community cohesion, and preserving the rich tapestry of indigenous knowledge for future generations.

The impact of colonization and cultural assimilation on Native literary practices has been profound, shaping the ways in which indigenous authors create, express, and reclaim their narratives within a context of historical trauma and systemic oppression. Colonization and cultural assimilation policies have sought to erase or marginalize Native cultures, languages, and traditions, leading to a complex interplay of resistance, resilience, and reclamation in Native literary works. Jack Forbes asserts:

Colonialism and conquest interfere with traditional literature to the point of destroying it or forcing it underground. It makes fun of it, shames it, ossifies it, museumizes it, stereotypes it, classifies it, romanticizes it, and reduces the tradition to impotency (19).

Colonization dealt a severe blow to the ancient practices of oral storytelling that were vital to Native cultures. The forced adoption of Western educational models, languages, and belief systems posed a grave threat to the intergenerational transfer of indigenous knowledge and narratives. This disruption eroded the continuity of rich cultural traditions, spawning an uphill battle to safeguard and sustain these precious oral histories. Cultural assimilation efforts also often forced Native peoples to adopt Western literary forms and languages, limiting the expression of indigenous perspectives and experiences. Many Native authors have navigated this dual identity, blending traditional storytelling techniques with Western literary conventions to create a hybrid form of expression that reflects their complex relationship with both indigenous and Western cultures. Jack Forbes points out:

At this stage, and for several centuries in the past, Native American literature has existed in an artificially constrained and distorted state. By recognizing that fact, a proper appreciation of what is being (and has been) accomplished can best be obtained... Native American literature is not a sub-field literature. It is not confined to the English language. It is hemispheric in dimension. It is part of the non-European world even as it, like all literature today, has been shaped or influenced by recent European dominance... We must see Native American literature as a social phenomenon intricately linked with the concrete existence of Native American communities(23).

Moreover, colonization and cultural assimilation have influenced the themes explored in Native literary works, with many authors addressing issues such as identity, displacement, cultural memory, and intergenerational trauma.

Through their writing, indigenous authors challenge colonial narratives, reclaim their voices and agency, and assert their sovereignty in the face of ongoing marginalization and erasure. The impact of colonization and cultural assimilation on Native literary practices underscores the resilience, creativity, and strength of indigenous authors in navigating a complex historical and cultural landscape, reclaiming their narratives, preserving Native American heritage, and challenging dominant narratives through their voices and stories.

The emergence of the Native American literary renaissance marked a pivotal moment in indigenous literature, showcasing a resurgence of indigenous voices, perspectives, and narratives that challenged colonial stereotypes, reclaimed cultural heritage, and celebrated tribal identities. Intertextual techniques played a significant role in this literary movement, as Native authors drew upon traditional stories, oral traditions, and historical events to create a rich tapestry of interconnected narratives that reflected the complexities of indigenous experiences. Intertextuality within the Native American literary renaissance allowed authors to weave together multiple layers of meaning, symbolism, and cultural references, enriching their works with the depth and resonance of interconnected stories. By incorporating traditional narratives into their writing, authors honored their ancestors, preserved cultural heritage, and highlighted the ongoing dialogue between past and present while also engaging with contemporary issues and themes relevant to their communities. According to Walter C. Fleming:

American Indian writers owe the wider acceptance they enjoy today to Kiowa author N. Scott Momaday, whose fine novel *House Made of Dawn* (1968) won the Pulitzer Prize for literature in 1969.<sup>3</sup> Momaday's successful work signaled the beginning of a renaissance of American Indian writing. Indian authors had their work published before Momaday, but its appearance was infrequent, and it generally received little fanfare. *House Made of Dawn* was critically accepted into mainstream literature as an outstanding piece of American literature, not just as good Indian literature (73).

Through intertextual techniques, Native American authors were able to challenge dominant narratives, subvert stereotypes, and assert their unique perspectives within the literary landscape. By creating a dynamic dialogue between traditional stories and contemporary experiences, these authors crafted narratives that resonated with readers, both within and beyond indigenous communities, fostering a deeper understanding of indigenous cultures, histories, and identities. Thus, the interplay of intertextual techniques within the Native American literary renaissance underscored the power of storytelling as a tool for cultural resilience, resistance, and self-determination, illustrating the enduring impact of indigenous voices in shaping the literary landscape and redefining the boundaries of storytelling.

### 3. ANALYSIS OF INTERTEXTUALITY IN SELECTED WORKS :

#### A) Gerald Vizenor

Gerald Vizenor is a prominent Native American author, poet, and literary critic of the Anishinaabe (Chippewa) heritage. Born in 1934, Vizenor has made significant contributions to Native American literature and critical theory, exploring themes of identity, sovereignty, survivance, and cultural resilience in his works. Vizenor's background as a member of the Anishinaabe tribe has deeply influenced his writing, as he draws upon traditional stories, myths, and cultural practices to create narratives that challenge stereotypes, centre indigenous perspectives, and celebrate the complexities of Native experiences. His work is known for its innovative blending of traditional and contemporary storytelling techniques, often incorporating humor, satire, and wordplay to subvert colonial narratives and assert indigenous agency. A key aspect of Vizenor's literary style is his use of metafiction, intertextuality, and postmodern narrative techniques to deconstruct and reimagine dominant literary forms. Vizenor's writing is characterized by its multi-layered complexity, playfulness with language, and exploration of the boundaries between reality and fiction, past and present, tradition and innovation. Through these stylistic choices, Vizenor challenges readers to think critically about history, storytelling, and representation while also highlighting the resilience and creativity of indigenous cultural practices. Gerald Vizenor's background as an Anishinaabe writer and his innovative literary style have positioned him as a pioneering figure within Native American literature, reshaping the landscape of indigenous storytelling and highlighting the enduring impact of indigenous voices in shaping critical discourse and literary expression.

Gerald Vizenor, an Anishinaabe writer, scholar, and literary critic, is known for his innovative use of intertextual references and techniques in his works. He often creates new words or plays with existing ones to subvert and deconstruct traditional language and meanings, a technique known as word games and neologisms. For instance, in his novel "Bearheart: The Heirship Chronicles," he uses the term "postindian" to challenge stereotypical representations of Native Americans. Vizenor draws heavily from the trickster figure in Anishinaabe storytelling traditions, incorporating trickster narratives characterized by humor, satire, and subversive elements. This intertextual referencing of oral traditions adds layers of meaning and challenges linear narratives.

Vizenor's works frequently make intertextual references to various Native American tribes and their cultural traditions. For example, in his novel "The Heirs of Columbus," he includes characters and stories from different tribal

backgrounds, creating a rich tapestry of inter-tribal connections. He incorporates allusions to mythical figures, historical events, and cultural narratives from diverse Native American and non-Native sources. These intertextual references serve to deconstruct and reinterpret dominant narratives. Vizenor employs metafictional techniques, where his works self-reflexively comment on their own construction and the act of storytelling itself. This intertextual referencing of literary conventions and traditions adds another layer of complexity to his narratives.

Vizenor's use of irony and satire often involves intertextual references to popular culture, literature, and historical events. These references are employed to critique and subvert dominant narratives and stereotypes about Native Americans. His works sometimes parody and reinterpret other literary works or cultural texts, creating a dialogue between his narratives and the original sources through intertextual parody. This intertextual parody serves to deconstruct and challenge existing representations. Vizenor's extensive use of intertextual references and techniques from various sources, including oral traditions, mythology, history, and literature, creates rich and multifaceted narratives that challenge conventional understandings and foster new perspectives on Native American experiences and identities.

Intertextuality plays a significant and multifaceted role in the works of Gerald Vizenor, serving important functions deeply intertwined with his literary and theoretical objectives. Vizenor's extensive use of intertextual references from various sources, including oral traditions, mythology, popular culture, and literature, allows him to deconstruct and challenge dominant narratives about Native Americans. By juxtaposing and reinterpreting these diverse texts, he subverts and destabilizes established representations and stereotypes. Intertextuality enables Vizenor to reclaim and reaffirm Native American narratives and identities marginalized or suppressed by colonial and hegemonic discourses. His intertextual incorporation of trickster narratives, mythical figures, and oral traditions serves to reassert the centrality of these elements in shaping contemporary Native identities.

Vizenor's intertextual techniques create a space for hybridity and multiplicity, reflecting the complex and multifaceted nature of Native American experiences and identities. By bringing together diverse textual elements, he resists essentialist or monolithic representations, embracing the fluidity and intersectionality of cultural identities. Vizenor's metafictional techniques, involving self-reflexive commentary on storytelling and literary conventions, are enhanced by his intertextual references. This self-awareness about the constructed nature of narratives and the interplay between various texts encourages readers to critically engage with the processes of representation and meaning making. His intertextual references to different Native American tribes and their cultural traditions foster a sense of intertribal connectivity and shared experiences. By weaving together these diverse narratives, he highlights the commonalities and intersections among Native communities while also celebrating their unique perspectives. Vizenor's innovative use of intertextuality, combined with his experimentation with language, genres, and narrative structures, contributes to the creation of new literary forms and expressions. This challenges conventional notions of what constitutes Native American literature and opens up new possibilities for artistic expression.

Thus, intertextuality serves as a powerful tool for Vizenor to disrupt colonial discourses, reclaim narratives, celebrate hybridity, foster critical engagement, promote tribal connectivity, and forge new pathways for Native American literature and cultural representation. In an interview, Vizenor discusses his use of intertextuality as follows:

My sense of intertextuality is a narrative recreation of languages, stories, and experiences from the memories of the past and translations of the present. This process requires a deconstruction of the 'word' and the text to arrive at a sense of native word consciousness, a sense of presence in hand signatures, totemic beings, animal metaphors, and natural reason(225).

He explains how intertextuality allows him to "deconstruct and reconstruct the simulations of the dominant novels and theories" and resist colonial representations through "trickster hermeneutics" and parodic incorporation of other texts (226-227). Vizenor's intertextual techniques, drawing from oral traditions, mythology, and diverse cultural sources, "create a new encounter between the reader and the writer" and foster "a sense of survivance, or more than mere survival, a sense of transcendent, mythical practice"(233).

## B) James Welch

James Welch (1940-2003) was a highly regarded Native American author of Blackfeet and Gros Ventre descent. He is known for his significant contributions to contemporary Native American literature, exploring themes of cultural identity, displacement, and the enduring impact of colonialism on indigenous communities. Born in Montana and raised on the Blackfeet and Fort Belknap reservations, Welch drew upon his personal experiences and cultural heritage to inform his writing. His background as a member of the Blackfeet tribe deeply influenced his work, as he sought to illuminate the complexities of Native life, history, and traditions through his narratives.

Welch's literary style is characterized by its lyrical prose, attention to detail, and intimate exploration of the human condition. His writing often blends realism with elements of magical realism, myth, and folklore, creating a rich tapestry of storytelling that reflects the interconnectedness of past and present, tradition and modernity. Through his



evocative language and vivid imagery, Welch captured the beauty of the Montana landscape and the struggles of Native peoples to maintain their cultural identity while facing assimilation and erasure. One of Welch's most well-known works, "Fools Crow," is a historical novel that follows a young Pikuni (Blackfeet) warrior as he navigates the changing world of the mid-19th century, grappling with the impact of white encroachment on his people's way of life. Through this novel and others, Welch demonstrated a deep commitment to portraying the resilience, strength, and humanity of Native peoples while also confronting the traumas of colonization and displacement. James Welch's background as a Native American author and his lyrical, insightful literary style have cemented his legacy as a trailblazer in Native American literature, shedding light on the complexities of indigenous experiences and highlighting the enduring power of storytelling as a tool for cultural preservation and resilience.

James Welch skillfully employed intertextual references and techniques in his works. His novels and short stories often incorporate elements from Native American oral traditions and myths, particularly those of the Blackfeet and Gros Ventre tribes. For instance, in his novel "Fools Crow," Welch draws upon the oral narratives and cultural beliefs of the Blackfeet, weaving them into the fictional narrative. Welch frequently makes intertextual references to historical events and figures, especially those related to the experiences of Native Americans in the American West. In "The Indian Lawyer," he alludes to the Battle of the Little Bighorn and the figure of Crazy Horse, situating his characters within a broader historical context.

Welch's works sometimes include intertextual references to other literary works, both by Native American and non-Native authors. In his novel "Winter in the Blood," he alludes to D.H. Lawrence's "Studies in Classic American Literature," engaging in a dialogue with the representation of Native Americans in canonical literature. While Welch primarily draws from the traditions of the Blackfeet and Gros Ventre tribes, he also incorporates references to other Native American tribes and their cultural practices. This intertextual technique highlights the shared experiences and connections among different tribal communities. Welch's works often blend various genres, such as fiction, poetry, and autobiographical elements, creating a rich intertextual tapestry. For instance, his novel "The Death of Jim Loney" incorporates poetic interludes, blurring the boundaries between genres and modes of expression.

Welch's writing frequently employs intertextual techniques at the linguistic level, incorporating Native American words, phrases, and linguistic patterns into his English prose. This linguistic intertextuality not only preserves indigenous languages but also challenges the dominance of English as the sole mode of expression. In some of his works, Welch employs metafictional techniques, where his narratives self-reflexively comment on the act of writing and storytelling itself. This intertextual referencing to the conventions of literature and the author's own creative process adds layers of complexity and self-awareness. Through these intertextual references and techniques, Welch creates narratives that are deeply rooted in Native American cultural traditions while simultaneously engaging in a dialogue with broader literary, historical, and cultural contexts. His works challenge dominant narratives, celebrate cultural resilience, and offer a multifaceted understanding of Native American experiences and identities.

Intertextuality serves significant functions in the works of James Welch. Welch's intertextual references to oral traditions, myths, and linguistic elements from Native American cultures, particularly the Blackfeet and Gros Ventre tribes, serve as a means of preserving and continuing these cultural traditions. By weaving them into his narratives, Welch ensures their perpetuation and relevance in contemporary literary contexts. Welch's incorporation of intertextual references to historical events, literary works, and cultural representations allows him to challenge and deconstruct dominant narratives about Native Americans. By juxtaposing these intertextual elements with his own narratives, Welch offers alternative perspectives and disrupts stereotypical portrayals. Intertextuality in Welch's works lends a sense of cultural authenticity and groundedness to his narratives. The inclusion of oral traditions, linguistic elements, and intertribal references anchors his stories within the lived experiences and cultural contexts of Native American communities.

Welch's use of intertextual references to various Native American tribes and their cultural practices fosters a sense of intertribal connectivity and shared experiences. It highlights the commonalities and intersections among different tribal communities while also celebrating their unique perspectives. Welch's blending of genres, incorporation of poetic elements, and metafictional techniques create a hybridized and boundary-crossing intertextual space. This hybridity reflects the multifaceted nature of Native American identities and challenges rigid categorizations of literary forms. Welch's metafictional intertextual techniques, where his narratives comment on the act of writing and storytelling itself, assert the author's presence and self-awareness within the literary tradition. This self-reflexivity invites readers to engage critically with the processes of representation and meaning making. Intertextuality in Welch's works operates as a subversive and transformative force, challenging conventional literary canons and power structures. By incorporating diverse intertextual elements, Welch subverts the dominance of Western literary traditions and asserts the validity and richness of Native American narratives and perspectives.

Through his innovative and multifaceted use of intertextuality, Welch not only preserves and celebrates Native American cultural traditions but also disrupts and transforms the literary landscape. His works offer a nuanced

understanding of Native American experiences, identities, and resistance against marginalization while fostering dialogues between diverse cultural contexts and literary traditions. In the following interview, Welch discusses how he incorporates intertextual elements from Native oral traditions and cultures into his writing:

I try to get at the oral tradition, the humor, and the stories that have been passed down through generations. A lot of the language I use comes straight from listening to old Indians telling stories, using metaphors that come from nature and that cultural heritage(10).

He cites the influence of Blackfeet storytellers like Robert Baurice: "He brought that alive for me, the old culture and ways of looking at things, the metaphors that were used to describe the world" (11). Welch also comments on blending genres and intertextual forms in his novel *The Death of Jim Loney*: "By combining verse and prose, I was trying to get at both the mythic, visionary side of the Indian experience and the personal, human side" (15). The interviewer notes how Welch's "incorporation of Indian legend, myth, and philosophy" creates a "uniquely intertextual narrative form" that interweaves Native and Western literary traditions (8).

#### 4. THEMATIC EXPLORATIONS :

The role of intertextuality in Native American literature cannot be overlooked; it serves as a very important tool for cultural preservation. Intertexts from oral traditions, myths, legends, and folklore have been 'translated' to the written word: nearly all literature, it could be said, is intertextual in one way or another. With the work by some Native American authors—such as Silko, Hogan, or Harjo—one could notice not only the 'significance' of the explicit intertextual reference but also the way these authors use intertextuality as a writing device; they use it to create a 'double vision' in the reader, a space to critique the dominant society's narratives (which are seen as very repressive to Native American culture) and to give voice to new ways of seeing. Using intertextuality in this manner, these authors are powerful indeed.

Intertextuality serves as a potent tool for Native American writers to scrutinize and challenge prevailing narratives and stereotypes concerning their communities. By intertwining their own stories with intertextual references to historical records, literature, and popular culture, they dismantle and subvert these problematic depictions. This intertextual exchange enables the deconstruction of colonial and hegemonic narratives, presenting alternative viewpoints that emphasize the intricacies and subtleties of Native American experiences and identities. Native American literature frequently delves into the merging of traditional and contemporary viewpoints, with intertextuality acting as a connection between these realms. Authors adeptly merge intertextual allusions to traditional storytelling, cultural customs, and worldviews with modern themes, settings, and storytelling techniques. This amalgamation of intertextuality constructs a vibrant tapestry that honors the enduring nature of Native American customs while also embracing the fluid and evolving characteristics of their cultures in today's world. By blending these components, writers offer a nuanced examination of the contemporary Native American identity, navigating the balance between tradition and modernity.

Through these thematic explorations, intertextuality emerges as a powerful literary device that allows Native American authors to preserve cultural heritage, challenge dominant narratives, and explore the intricate interplay between tradition and contemporaneity. It serves as a means of asserting cultural sovereignty, resisting marginalization, and fostering a deeper understanding of the rich tapestry of Native American experiences and identities.

#### 5. CONCLUSION :

This analysis of intertextuality in Native American literature has revealed its many important aspects and essential roles within this literary tradition. Intertextuality serves as a way to preserve and bring back to life the culture, allowing authors to blend oral traditions, myths, and language from their tribes into their writing, ensuring that these cultural forms remain relevant and enduring. Also, intertextuality acts as a potent means to examine prevailing narratives and question stereotypes as writers compare their own stories with references to history, literature, and popular culture, breaking down and changing harmful portrayals. Additionally, intertextuality enables the merging of traditional and modern viewpoints, forming a rich tapestry that honors the continuity of Native American traditions while embracing the dynamic and evolving nature of their cultures in today's world.

The results of this study hold important meanings for exploring and appreciating Native American literature. Acknowledging the crucial place of intertextuality in this tradition emphasizes the importance of taking a sensitive and culturally aware approach to analyzing literature. Future studies could further examine how individual authors use intertextual techniques or investigate how intertextuality influences the portrayal of specific themes or experiences in Native American literature. Besides, comparing intertextual practices across various tribal traditions could offer valuable perspectives on both the commonalities and unique qualities of these literary forms

Intertextuality plays a significant role in Native American literature, showcasing the strength, creativity, and cultural independence of Native American communities. By embracing intertextuality, authors not only honor and cherish their cultural roots but also assert their unique perspectives and voices in the wider literary realm. Intertextuality

serves as a tool for pushing back against marginalization, a method for reclaiming stories, and a bridge for fostering understanding and admiration across different cultures. Through their imaginative and multifaceted application of intertextuality, Native American writers invite readers on a journey that goes beyond boundaries, questions assumptions, and deepens our grasp of the diverse experiences and identities within Native American culture. Intertextuality emerges as a vital thread weaving together the past, present, and future of this literary heritage, ensuring its ongoing development, significance, and transformative influence.

It is important, however, to recognize and engage with opposing viewpoints that raise concerns about the potential dilution of traditional tales, misrepresentation of cultural authenticity, dominance of Western literary norms, and undervaluing of traditional oral storytelling traditions. By rigorously examining and addressing these issues, scholars and researchers can move towards a more nuanced understanding of intertextuality in Native American literature, promoting a more inclusive and respectful method for safeguarding and appreciating indigenous cultural legacy. In essence, focusing on intertextuality in Native American literature reveals a complex interplay between oral and written storytelling customs. The utilization of intertextuality allows for the interweaving of varied narratives, amplifying indigenous voices and challenging existing power dynamics.

## REFERENCES:

### Books:

1. Dunn, Carolyn, and Carol Comfort. *Through the Eye of the Deer: An Anthology of Native American Women Writers*. 1st ed., San Francisco: Aunt Lute Books, 1999.

### Journal Papers:

1. Fleming, Walter C. "Native American Literature Comes of Age." *Montana: The Magazine of Western History*, vol. 42, no. 2, 1992, pp. 73–76. JSTOR, <http://www.jstor.org/stable/4519476>.
2. Forbes, Jack. "Colonialism and Native American Literature: Analysis." *Wicazo Sa Review*, vol. 3, no. 2, 1987, pp. 17–23. JSTOR, <https://doi.org/10.2307/1408977>.
3. Lamont, Victoria. "Native American Oral Practice and the Popular Novel; Or, Why Mourning Dove Wrote A Western." *University of Nebraska Press*, vol. 39, no. 4, 1 Jan. 2005, pp. 368-394. <https://doi.org/10.1353/wal.2005.0007>.
4. Vizenor, Gerald. "Intertextuality and Survivance in the Shadow of Dominance: An Interview with Gerald Vizenor." By A. Robert Lee, in *Postindian Conversations*, University of Oklahoma Press, 1999, pp. 224-234.
5. Welch, James. "Interview with James Welch." By Robert Gish, in *Studies in American Indian Literatures*, vol. 16, no. 2, 1992, pp. 5-18.