UCLA
Mester

Title
Identity, Displacement and Memory: A Decolonial Approach to Amerindian and African American Literature of the Americas

Permalink
https://escholarship.org/uc/item/7n54h72b

Journal
Mester, 49(1)

Author
Walter, Roland

Publication Date
2020

DOI
10.5070/M3491047021

Copyright Information
Copyright 2020 by the author(s). All rights reserved unless otherwise indicated. Contact the author(s) for any necessary permissions. Learn more at https://escholarship.org/terms

Peer reviewed

eScholarship.org Powered by the California Digital Library
University of California

Identity, Displacement and Memory: A Decolonial Approach to Amerindian and African American Literature of the Americas

Roland Walter
Universidade Federal de Pernambuco / CNPq

The *Universal Declaration of Human Rights* states that everyone in the world, regardless of age, sex, gender, location, nation, origin, language, religion, class, ethnicity, or any other status shares the same basic rights based on universal values, such as justice, freedom, independence, fairness, dignity, equality, liberty, security, respect, and peace, among others, so as to guarantee physical, social and material well being on earth. With regard to this general outline, I am interested in discussing here the representation of human rights (violations) in select works by Amerindian and African American writers of the Americas. But let me first introduce four additional sources to broaden the background information for my specific literary analysis.

According to the *United Nations Declaration on the Rights of Indigenous Peoples*, a resolution adopted by the General Assembly in 2007, indigenous peoples "have the right to self-determination" enabling them to "freely determine their political status and freely pursue their economic, social and cultural development" (Article 3), and "autonomy or self-government in matters relating to their internal or local affairs" (Article 4). Furthermore, Article 5 emphasizes the right of indigenous peoples "to maintain and strengthen their distinct political, legal, economic, social and cultural institutions" while fully participating in the affairs of the nation state "if they so choose."

The *FAO Voluntary Guidelines on the Governance of Tenure* stress the fact that only a just distribution of land facilitates a life in dignity, peace, and harmony and thus contributes to a containment of worldwide migration. The *New York Declaration for Refugees and Migrants*, adopted on September 19, 2016 at the UN Summit for

Refugees and Migrants, includes a series of commitments to protect and guarantee "the human rights of all refugees and migrants, regardless of status."

In its Annual Report 2017/18, Amnesty International details the bleak reality of human rights and land and natural resource tenure in a world riven by conflicts and bloodshed. In this respect, the Report's keywords in the section "Americas Regional Overview" are: "discrimination"; "inequality"; "high levels of violence"; "killings"; "enforced disappearances"; "arbitrary detentions"; the "demonization" of diverse types of others. Moreover, it stresses the denial of First Nations' "economic, social and cultural rights, including their rights to land, and to free, prior and informed consent on projects affecting them." In 2019, according to Amnesty International and Human Rights Watch, among others, these and other types of violence have increased throughout the Americas and the world.

As scholar of the Inter–American Cultures and Literatures and Literary Theory at the Federal University of Pernambuco in Recife, Brazil, one of my major interests is how inter-American literature translates (the violation of) human rights in its diverse structures, themes, and styles. In this essay, I will focus on this issue by briefly analyzing the representation of identitarian displacement in creative writings of Black and Amerindian authors from the Americas and thereby revealing the impact of the colonial past on present–day lived experience. In the final part, I will present a theoretical approach with which to examine the aesthetics of violence and its impacts in multiethnic literature of the Americas.

In the Americas, the brutalization of people(s) is intimately linked to the brutalization of the land. Therefore, there is a double brutalization rooted in the past: the genocide of indigenous peoples, the enslavement of Africans and African Americans, the plantation system, the racialized stratification of society, and the ruthless exploitation and destruction of nature characterize the different phases and processes of colonization. This brutalization continues to impact people's mind and behavior in terms of how people relate to each other, to the diverse others, and how they deal with their collective unconscious, that is, the disavowed images of traumatic national events haunting their thoughts and agency. What interests me in particular in this process is the multidimensional network of physical, epistemic and ecological violence based on and generated

by what Anibal Quijano problematized as *la colonialidad del poder*.[1] In the process, epistemic violence determines individuals in absolutist subalternizing terms and both mirrors and works to rationalize and naturalize material and physical violence exercised on the bodies of all biotic species. An all-out violence that has established zones of barbarity based on a systematic negation of (non)human rights for more than five hundred years.[2] Thus, as Francisco Alarcón writes, the Americas were and continue to be "invaded, occupied, whitewashed, gagged, suppressed, sanitized and at best, ignored" (34).

In Toni Morrison's *A Mercy* (150), the narrator observes that the process of colonization in the United States caused the fragmentation and alienation of people and things. One of the most insidious effects of the plantation system, enslavement of Africans and genocide of indigenous peoples was, according to Morrison, that all those involved as well as the following generations, became "orphans" characterized by a "withering inside that enslaves and opens the door for what is wild" (160). In *Beloved*, Stamp Paid's thoughts reveal this disavowed wild(er)ness of colonial orphanhood as follows:

> [i]t was the jungle whitefolks planted in them [blacks]. And it grew. It spread. . . . until it invaded the whites who had made it. Touched them everyone. Changed and altered them. Made them bloody, silly, worse than even they wanted to be, so scared were they of the jungle they had made. The screaming baboon lived under their own white skin (244).

In this sense, the wild(er)ness qua violence of black, white and indigenous orphans that Morrison mentions in her novels resides in a recognition of difference based on (neo)colonial stereotypification, fear, desire, and guilt negotiated through denial. In the process, the recognition of difference does not disappear but haunts identity, disturbs and threatens it, reappearing at the levels of discourse, imagination, and behavior as it creates what Frantz Fanon (14) called an "existential deviation." This vortex of ambiguous emotions places the ones involved in it beside themselves, in an in-between space out of which desire and repulsion, I and Other as alter ego arise in confusion and loathing.[3]

The messy tangled network of diverse types of domination and resistance that constitutes the make-up of this (neo)colonial

orphanhood growing and spreading from the plantation system of the past to the ghetto system of the present is responsible for the homelessness in which many of Morrison's characters dwell; a dwelling in displacement.[4] In *Paradise*, Morrison's double writing, a transwriting of double-consciousness into double vision, emphasizes her view of a world qua "real earthly home"; a decolonized world where land is not sold, robbed or unlawfully possessed, but composed of homeplaces where mutual respect governs a balanced relationship between the species—a place that existed, according to the narrator, in the past, before "the whole of Western history, . . . the beginning of organized knowledge, . . . pyramids and poison bows, . . . when rain was new, before plants forgot they could sing and birds thought they were fish" (213). In this sense, Morrison's *deracing of the world* (Home 11) is a "concrete utopia" (Bloch) of an existence without race, gender, class, property, and biological species functioning as principles of a hierarchical social organization and promoting differential patterns of the rights and duties of citizenship.

Morrison's "*cri*" is one of the many critical literary outcries throughout the lands and seas of the Americas.[5] Together they form a decolonial map that works through the diverse traumas of the pan-American brutalization of space and people and its effects on the entire biota. In the process, they lay bare the contingent and ambivalent in-betweenness of inter-American identities as a space of loss (alienation/ subalternization, etc.) and empowerment (reconstruction of identity; appropriation of geographic and discursive space, etc.). Critical aesthetic outcries, then, that problematize the diverse genocides and their effects by translating the traumatic pain and suffering as well as the happiness of survival and joy of life into aesthetic form. As such, they emancipate, as Glissant says, a "nonhistory" ("Caribbean" 62), a history schizophrenically characterized by ruptures and gaps, what Eduardo Galeano has called "la mémoire brisée" (Passé 93) and "la memoria secuestrada de toda América" ("Memória" 12)—a broken memory held hostage—into a collectively sedimented memory. Édouard Glissant ("Caribbean" 144) has stressed the importance of the past for the present since the Americas are saturated by traumas of the colonial period. According to Glissant, an "exploded, suffered time" and "transferred space" are at the basis of inter–American writers' search for temporal and spatial duration. In what follows, I will focus on this issue in Jamaica Kincaid's writings.

Jamaica Kincaid describes this unhomely existence that characterizes contemporary life and thought on the Caribbean island of Antigua as a result of colonial murder and plunder in this way: ". . . the millions of people . . . made orphans: no motherland, no fatherland, no gods, no mounds of earth for holy ground, . . . no tongue" ("Small" 31). If it is through language qua skin that we 'breathe' our culture, the use of the colonizer's language is further proof of a continuous domination which alienates the colonized from their ethnocultural traditions. As Louis Owens writes: ". . . every word written in English represents a collaboration of sorts, as well as a reorientation (conscious or unconscious) from the paradigmatic world of oral tradition to the syntagmatic reality of written language" (6). Both Kincaid and Owens explain the deeper meaning of Glissant's violent time and displaced space. Space, time, memory and identity are linked in that identity is shaped by connections to the physical world within a temporal process. Words, through memory, recreate a world of references that (re)constitutes identity within a historical process: an identity rooted in a culturally specific ethos and worldview and expressed through language. If this equation between subject, language, ethos, and worldview is broken, then the ways of knowing are severed from their ontological premise and identity is dislocated. The result is, according to Walter, "(inter)cultural in-betweenness" (*Narrative Identities*), a nepantla space peopled by zombies whose memories—the codification systems of cultural epistemes—are colonized. To grasp better the implications of (neo)colonial in-betweenness, I argue, it is helpful to examine this issue in Kincaid's novel *Mr. Potter* (2002). In this text, Kincaid delineates the life of a taxi driver, Mr. Potter, son of a fisherman who died and a mother who committed suicide. Unable to read and write and bored by the tedious sameness of his working life on the island of Antigua, Mr. Potter seeks adventure and satisfaction in chasing women. In fact, since he does not care about his numerous offspring, it seems that the only way to boost his self-esteem is through these constant short-lived sexual encounters. The narrator, by telling Mr. Potter's story, gives him a voice that she herself has never heard and he himself has never had: "Mr. Potter himself says nothing, nothing at all. How sad it is never to hear the sound of your own voice . . . and sadder still never to have had a voice to begin with" (189). The book, then, problematizes this post-colonial voicelessness, that is, the paradox of having and not having a voice as one of the

principal characteristics of present–day coloniality. Mr. Potter has a voice and knows how to speak, but nobody understands his English. In other words, Mr. Potter's subalternization by those in power, especially those with financial power whose 'knowledge' transforms him into a known object, exemplifies what Spivak has described as "the palimpsest of precolonial and postcolonial continuity ruptured by the imperfect imposition of an Enlightenment episteme" (239).

In terms of Mr. Potter's identity position, this means that he moves from darkness to "blankness" (9), from the colonial darkness of the slave ships and the plantation system to the blank *nepantla* existence of postcolonial times, a 'mute' prisoner of his imposed inferiority. The violence of this continuing social and racial stratification, then, resides in denying him a voice necessary to articulate and thus create his subject position in society and thereby condemning him to the marginalized position of "the despised" (67), "the hated" (86); that is, human beings pushed into the shadows of abjection and oblivion.

In this context, the narrator asks the following question: "Can a human being exist in a wilderness, a world so empty of human feeling: love and justice; . . .?" And answers: "yes and . . . no" (72). Typical of postmodern linkages between different elements and/or social forces, Kincaid's semiotic slippage tries to lay bare the ambiguity at work in this process of continuous post–colonial displacement and subalternization. By using an impersonal style characterized by simple, concrete language, incremental blocs of description, repetition of words or phrases, and a satiric tone of language à la Gertrude Stein, Kincaid graphs Mr. Potter's mind not to give him a voice, but to write him into his proper native Caribbean intelligibility. In the process, Mr. Potter, a cipher for onlookers, becomes a human being who exists within his (non) possibilities lacking the knowledge of the sociocultural, historical and politico-economic context that determines his identitarian position. On the one hand, he is rooted in his place; on the other, he is simultaneously uprooted for not being able to connect and explain things. At the mercy of others, he becomes an object in a game whose rules he neither establishes nor understands. Kincaid describes this subaltern objectification in the following way: ". . . his life had been like his car, made somewhere else, appearing as if by magic out of nowhere and without at all betraying how it came to be" (171). Thus, the 'yes' and 'no' which Kincaid's narrator offers as an ambivalent answer to the question of whether or not it is possible to live in such a subaltern no-man's land

describes in contradictory complementarity—nothing exists without its supplements—the schizophrenic dance on the post-colonial hyphen which inscribes a subaltern nonexistence into life on the island. This dance, then, symbolizes the *continuum* of the native self's otherization since colonial times. With one difference: whereas Caliban cursed the language and position he was forced to use and occupy, Mr. Potter does not resist in any conscious way.

Yet his 'invisible' and 'silent' existence translates a post-colonial key question: invisible and silent for whom and from which perspective? Jamaica Kincaid, whose real name is Elaine *Potter* Richardson, connotes that writing, the imperial instrument of western knowledge and colonization, is incapable of graphing and revealing the interior consciousness of the Caribbean descendants of enslaved Africans. Instead of giving Mr. Potter a voice, Kincaid's written autobiography of her father translates him into the silence of signs in which the echo of his voice vibrates between the said and the unsaid; between what can and cannot be said. It is in this in–between space, I argue, in this ambiguous written silence that Mr. Potter is indeed speaking, thinking, and feeling.

Kincaid's style and structure, her "use of disjunctive discursive connections" qua "antithetical movement of disruption and fusion," as Walter (*Narrative Identities* 168) describes her decolonial language use, offers what Mordecai has termed a "prismatic vision," that is, "the impulse to pluralities" in which a "thing turns into something else and at the same time retains its identity and intactness" (viii). As such, they are a prime example of transcultural poetics problematizing what René Depestre (60) calls the "zombification" of the subalterns' mentality, or "mental slavery," as Bob Marley puts it in "Redemption Song": the interiorization of the colonial past and the inherent acceptance and enactment of the inferior status assigned to the subaltern in a world system characterized by modern–day coloniality. Kincaid's entire opus, then, has as its principal objective the denunciation and decolonization of this Western coloniality that since colonial times exploits the resources and people(s) of the Americas. In this sense, her novels constitute the first step of this decolonial process, namely to reveal and understand the complex ramifications of contemporary coloniality, or, in Kincaid's own words; "the seeing of Now being Then and how Then becomes Now" (*See Now Then* 7).

As stated above, this brutalization of people goes hand in hand with the brutalization of space. Indigenous writers throughout the Americas,

as those of African descent, problematize an ongoing violence that is physical, epistemic and ecological; a genocide that turns them strangers in their traditional homelands, as Native Brazilian writer Eliane Potiguara states in her poetry: "Estamos sempre ENTRE" ("We are always in–between" 63) / "Orfã de país" ("National orphan" 37). This lived orphanhood between the reservations and the cities, languages, life styles, and cosmogonies constitutes the slippery nonplaces of Amerindian existence; nonplaces, described by the Chilean-Mapuche poet David Aniñir Guilitraro in *Temporada Apológika* (2004), that circumscribe a liminal geographic and epistemic existence between the lost roots of the land and the yet unfound roots in the urban maze of Santiago and therefore cause "[c]onfusión tierra asfalto" ("[c]onfusion soil asphalt" 25). In "Manifesto I" (2010) the Brazilian Afro-Potiguara poet Graça Graúna expresses anger and sadness about an ongoing deterritorialization of humans and nonhumans, a forced transculturation that does not end in cultural fusions but cultural fissures—cultural clashes composed of dismembered biotic fragments without roots, unable to read each other, learn from each other. By declaring that she is afraid of not knowing anymore "o que ainda resta/ do cheiro da mata/ da água/ do fogo/ da terra e do ar" ("what still remains/ of the smell of the woods/ of water/ of fire/ of the land and the air"), that she has lost the wisdom of reading "a terra/ sangrando por dentro" ("the land/ bleeding within"), Graúna makes a strong statement about the cultural and geographic in-betweenness and implicit alienation of urban Amerindians in Brazil. This transborder existence between 'soil and concrete,' this contemporary uprootedness is at the root of many Amerindian characters' identity crisis.[6] It explains why, as Owens tells us, "[t]he recovering or rearticulation of an identity, a process dependent upon a rediscovered sense of place as well as community [. . .] is at the center of American Indian fiction" (5).

Memory is one of the most important means to reconstruct a shattered identity within a specific ethnocultural space. Memory, as Michael Fischer points out, should be understood less as a recuperation and transmission of a past event from one generation to the next than as a continual process of negotiation between the acts of remembrance and forgetting. Furthermore, as JanMohammed and Lloyd remind us, memory is one of the most important counterhegemonic means of self-affirmation in that it deconstructs "institutional forgetting, which as a form of control of one's memory and history, is one

of the gravest forms of damage done to minority cultures" (6), and, as Singh, Skerrett and Hogan (14) observe, as "a powerful insurgent force" memory traces, if only for transitory moments, possibilities of individual and collective relocation in response to unequal local and global development. In this sense, for Charles Taylor the process of literary memory opens as it constitutes a "moral space, a space in which issues are raised concerning what is right and what is wrong, what is worth doing or not, what makes sense and is of importance for one and what is trivial and secondary" (28).

With respect to the importance of place in Amerindian cosmogonies Leslie Marmon Silko writes, "the landscape resonates the spiritual, or mythic dimension of the Pueblo world even today. . . . Prominent geographical features and landmarks that are mentioned in the narratives exist for ritual purposes . . ." ("Yellow" 36). As such, she notes, "[l]andscape . . . has similarities with dreams" in that both "have the power to seize terrifying feelings and deep instincts and translate them into images—visual, aural, tactile— and into the concrete, where human beings may more readily confront and channel the terrifying instincts or powerful emotions into rituals and narratives that reassure the individual while reaffirming cherished values of the group" ("Yellow" 38). Thus, what type of memory translates this particular autochthonous worldview that united all species from all times in what Paula Gunn Allen, among others, has called "the sacred hoop"—memorably expressed by Chief Joseph: "The earth and myself are of one mind. The measure of the land and the measure of our bodies are the same" (McLuhan 54)?[7] Let me answer this question by giving a brief example of this important link between identity and place in Native American fiction.

In *Ceremony*, Leslie Marmon Silko's protagonist, Tayo, after devastating war experiences, undertakes a ceremonial journey from displacement through the *limen* to tribal, collective wholeness. Unable to do this alone, he needs helpers from the physical and spiritual world to reconnect him to a truth that is not distorted by a discourse imbued with an ideology that marginalizes him because of his half-breed heritage. Within this web of stories in which each word spirals into another forming a mnemonic network qua world of reference which enables Tayo to ritually reconstruct his shattered identity, nature/landscape, I argue, is one of the most important 'helpers'—not only a background feature in which some of the female spirits appear and

guide him through his journey, but a character with healing power; a living entity and its many species and phenomena which "keeps us going" (45) as Josiah tells Tayo. Since human beings come from this natural world, and thus are a part of it, they should not "swear" at it. "'It's people, see'" (46). At the beginning of his journey, shortly after leaving the hospital and coming back to the reservation, Tayo remembers his uncle's words without being able to fully understand them and act accordingly, that is, he does not yet feel "the comfort of belonging with the land, and the peace of being with these hills" (117). Later in the novel, Tayo becomes one with his natural surroundings: "His face was in the pine needles where he could smell all the tree, from roots deep in the damp earth to the moonlight blue branches, the highest tips swaying in the wind. The odors wrapped around him in a thin clear layer that sucked away the substance of his muscle and bone; his body became insubstantial . . ." (195). This "magnetism of the earth," which "pull[s] him back, close to the earth, where the core was cool and silent as mountain stone" (201), energizes him to finish the ceremony, pursue his journey home into tribal wholeness, and resist becoming a part of a destructive system that differentiates between culture and nature in the name of material progress.

Ceremony, then, is a representation of an integrated vision of reality set against sociocultural definitions of the self and the universe that are based on divisions and lead to the destruction of life on earth. One of its principal objectives is to mend the broken covenant between the human and nonhuman worlds, decolonizing artificial borders through the workings of an inter/transbiotic memory, and thereby transform our sense of what it means to inhabit the earth: a sense of place as sense of space imbued with biotic harmony and justice that heals the festering wounds of physical, epistemic and ecological violence characterizing Amerindian lived experience throughout the Americas.

A question that we might ask at this point is how to analyze this double brutalization of space and people briefly examined in the writings of Morrison, Kincaid, Potiguara, Guilitraro, Graúna, and Silko? Since not all memories are consciously sedimented, but are in part (sometimes as traumas) anchored in the unconscious, what type of theoretical approach allows us to reveal and problematize the aesthetics of violence linking the festering wounds of colonialism to those of contemporary coloniality in multiethnic creative writings of the Americas?

Let me suggest a theoretical approach that links the "political unconscious" (Jameson), the "cultural unconscious" (Bourdieu), and the "ecological unconscious" (Walter, "Inter"). If for Fredric Jameson the "political unconscious"—the unresolved antagonism between domination and resistance that vibrates as specter in hegemonic discourses and images—is the simultaneously absent and present because desired cultural revolution that would transform an unjust hegemony of the political system into a just democracy, then one could define the ecological unconscious that imbues the relation between human beings, their environment and the rest of the biota as the simultaneously absent and present because desired ecological transformation that would bring about a change of the anthropocentric and exploitative vision and attitude with respect to the biota. A change of vision and attitude with regard to the plant and animal world—a biotic ethics—is necessarily based on a change of cultural imagination, especially the internalized systems and thought/speech dispositions that generate specific social practices, what Bourdieu in his analysis of the '*habitus*' described as the "cultural unconscious".

According to Lawrence Buell (170) this new ecological ethics is based on a "compromise of reinhabitation" that "implies the extension of a moral and, sometimes, even legal position to the nonhuman world." I argue that this axiological grid linking the political with the cultural and ecological unconscious enables us to examine the space of literary memory as moral/social/cultural space—a space constituted by inter/transbiotic mnemonic traces and tracks of cultural evidence filled with the writer's emotion and imagination. In the process, it allows us to reveal the spectral nature of inherent, repressed forms and practices of violence that return in response to disavowal and suffuse the characters' lived experience, thoughts, imagination, emotion, acts and discourse—forms and practices of violence which together constitute the political, cultural and ecological unconscious of the multiethnic inter-American experience.

Notes

1. In sum, Quijano focuses on the hierarchical categorization of the world's regions and populations through Western hegemony: the intersectionality of race, ethnicity, sex, gender, class, age within an exploitative work system based on extractive policies determined by (inter)national relations of power and monetary fluxes.

2. ". . . five hundred years of blasting, burning, and slaughter" writes Leslie Marmon Silko in her novel *Almanac of the Dead* (734).

3. When Ralph Ellison's narrator in *Invisible Man* declares his acquaintance with "ambivalence" and confesses his confusion because a "mistake was made somewhere" (8-9), he stresses that ambivalence, a legacy of the colonial past coated in neocolonial forms and practices of violence, refers to ethno-racial, social, cultural and psychological in-betweenness in which basic concepts of human morality are dismantled. The narrator's jumbled knowledge, situated in a social structure based on white supremacy, is expressed at the end of the novel: "Weren't we *part of them* as well as apart from them and subject to die when they die? I can't figure it out; it escapes me" (434; italics in the original).

4. In *Go Down, Moses* (1942), William Faulkner has memorably described the cause of this diasporic displacement and inherent brutalization as the "curse of the land," "that whole edifice intricate and complex and founded upon injustice and erected by ruthless rapacity" (291) transforming "wilderness" into "tamed land" (252). In *Siete ensayos de interpretación de la realidad peruana* (1928), José Carlos Mariátegui argues that the "cuestión indígena" ("indigenous issue") has its roots in "el régimen de propiedad de la tierra" ("the regime of land ownership"; 153). In general, neoliberal policies combined with debt crisis throughout much of Latin America have strengthened large landholding systems and furthered expropriation of land for export culture, mining, logging, and tourism, among others.

5. In *Traité du tout-monde* (1997), Édouard Glissant urges us to listen to "*le cri du monde*," the "scream of the world."

6. Abel and Set in N. Scott Momaday's *House Made of Dawn* (1968) and *The Ancient Child* (1989); Tayo and *Indigo* in Leslie Marmon Silko's *Ceremony* (1977) and *Gardens in the Dunes* (1999); Ephanie in Paula Gunn Allen's *The Woman Who Owned the Shadows* (1983); the nameless narrator and Jim Loney in James Welch's *Winter in the Blood* (1974) and *The Death of Jim Loney* (1979); Fleur's daughter Lulu in Louise Erdrich's *Tracks* (1988); Willie Begay in Anna Lee Walters's *Ghost Singer* (1988), Omishto in Linda Hogan's *Power* (1998), and Slash in Jeannette Armstrong's *Slash* to name just a few ailing characters of Native American and Canadian novels.

7. Echoing Chief Joseph's memorable statement made in early May 1877, at the last council between the Nez Perce Indians and representatives of the United States government before the outbreak of the Nez Perce War, Linda Hogan says that "[w]e are all the same world inside different skins, and with different intelligences" ("Introduction" xiv). Thus, for Hogan there is no difference between the genocide of Native American peoples and the ongoing destruction of nature: "what happens to people and what happens to the land is the same thing" ("Dwellings" 89).

Works Cited

Alarcón, Francisco. "Reclaiming Ourselves, Reclaiming America." *Without Discovery: A Native Response to Columbus*, edited by Ray González. Broken Moon Press, 1992, pp. 29-38.

Allen Paula Gunn. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Beacon Press, 1992.

Amnesty International. *Amnesty International Report 2017/18*. www.amnesty.org/en/documents/pol10/6700/2018/en/. Accessed 04 Feb. 2018.

Armstrong, Jeannette. *Slash*. Theytus Books, 1988.

Bourdieu, Pierre. *Outline of a Theory of Practice*. Cambridge UP, 1977.

Buell, Lawrence. *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond*. Belknap Press, 2001.

Bloch, Ernst. *Das Prinzip Hoffnung*. Suhrkamp, 1985.

Depestre, René. *Encore une mer à traverser*. La Table Ronde, 2005.

Ellison, Ralph. *Invisible Man*. Random House, 1952.

Fanon, Frantz. *Black Skin, White Masks*. Trans. Charles L. Markmann. Grove Press, 1967.

FAO Voluntary Guidelines on the Governance of Tenure. www.fao.org/tenure/voluntary-guidelines/en/. Accessed 04 Dec. 2019.

Faulkner, William. "The Bear." *The Portable Faulkner*, edited by Malcom Cowley. Penguin, 1977, pp. 197-320.

Fischer, Michael M. J. "Ethnicity and the Postmodern Arts of Memory." *Writing Culture: The Poetics and Politics of Ethnography*, edited by James Clifford and George E. Marcus. University of California Press, 1986, pp. 194-233.

JanMohamed, Abdul R., and David Lloyd, eds. *The Nature and Context of Minority Discourse*. Oxford UP, 1990.

Galeano, Eduardo. "Ce passé qui vit en nous." *Manière de voir*, vol. 82, 2005, pp. 91-93.

———. *Memoria del fuego* vol. 1. *Los nacimientos*. Siglo XXI, 1982.

Glissant, Édouard. *Caribbean Discourse*. University Press of Virginia, 1992.

Glissant, Édouard. *Traité du tout-monde*. Gallimard, 1997.

Graúna, Graça. "Manifesto I." http://revista.catedra.puc-rio.br/index.php/graca-grauna-2/. Accessed 12 Jan. 2020.

Guilitraro, David A. *Mapurpe: venganza a la raiz*. Pehuén, 2009.

Hogan, Linda. *Dwellings: A Spiritual History of the Living World*. W.W. Norton & Company, 1995.

Hogan, Linda. "Introduction." *Intimate Nature: The Bond Between Women and Animals*, edited by Deena Metzger and Brenda Peterson. Ballantine, 1998, pp. xi-xvi.

Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Cornell UP, 1981.

Kincaid, Jamaica. *A Small Place*. Plume, 1988.

———. *Mr. Potter*. Farrar, Straus & Giroux, 2002.

———. *See Now Then*. Farrar, Straus & Giroux, 2013.

Mariátegui, José Carlos. *Siete ensayos de interpretación de la realidad peruana*. Capital Intelectual, 2009.

McLuhan, T.C. *Touch the Earth: A Self-Portrait of Indian Existence*. Touchstone, 1971.

Morrison, Toni. *Beloved*. Signet, 1989.

———. *A Mercy*. Alfred A. Knopf, 2008.

———. "Home." *The House That Race Built*, edited by Wahneema Lubiano. Vintage, 1998, pp. 3-12.

———. *Paradise*. Alfred A. Knopf, 1998.

New York Declaration for Refugees and Migrants. www.ohchr.org/EN/Issues/Migration/Pages/NewYorkDeclaration.aspx . Accessed 16 Jan. 2020.

Owens, Louis. *Other Destinies: Understanding the American Indian Novel.* University of Oklahoma Press, 1992.

Potiguara, Eliane. *Metade Cara, Metade Máscara*. Crumin, 2019.

Quijano, Anibal. "Colonialidad del poder, cultura y conocimiento en América Latina." *Anuario Mariateguiano*, vol. 9, n. 9, 1997, pp. 113-120.

Silko, Leslie M. *Almanac of the Dead*. Penguin, 1992.

———. *Ceremony*. Penguin, 1977.

———. *Yellow Woman and the Beauty of the Spirit: Essays on Native American Life Today*. Touchstone, 1997.

Singh, Amritjit, Joseph T. Skerrett, Jr., and Robert E. Hogan, eds. *Memory and Cultural Politics*. Noetheastern Press, 1996.

Spivak, Gayatri Chakravorty. *A critique of postcolonial reason: Toward a history of the*

vanishing present. Harvard university press, 1999.

Taylor, Charles. *Sources of the Self*: *The Making of the Modern Identity*. Harvard UP, 1989.

United Nations. *United Nations Declaration on the Rights of Indigenous Peoples*. www.un.org/development/desa/indigenouspeoples/declaration-on-the-rights-of-indigenous-peoples.html. Accessed 12 Jan. 2020.

———. *Universal Declaration of Human Rights*. www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf. Accessed 04 Jan. 2020.

Walter, Roland. *Narrative Identities: (Inter)Cultural In-Betweenness in the Americas*. Peter Lang, 2003.

Walter, Roland. "Inter/Transbiotic Memory Traces: Transculturation and Decolonization in Inter-American Literature." *Fiar*, vol. 9, n. 2, 2016, pp. 34-54.