



**Nature and Environmental Ethics in Indigenous Literature: A Study of  
Linda Hogan's Power and Sherman Alexie's The Lone Ranger and Tonto  
Fistfight in Heaven**

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**ABSTRACT**

This paper analyzes how nature and environmental ethics are represented in contemporary Indigenous American literature, focusing on *Power* by Linda Hogan (1998) and *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie (1993). Using ecocritical theory and postcolonial environmental discourse, the study explores Indigenous ecological worldviews and how they challenge dominant Western paradigms. By examining the intersection of cultural persistence, environmental stewardship, and spiritual connection to land, this paper provides a close reading through Lawrence Buell's ecocritical model. The analysis argues that both authors use narrative techniques to equate ecological damage with cultural erasure, and to propose that ecological renewal and cultural survival are inseparable. Hogan presents nature as a sacred text requiring ceremonial understanding, while Alexie depicts environmental loss as ongoing trauma that fragments identity. The findings show that Indigenous environmental ethics, as portrayed by these authors, offer essential alternative approaches to ecological crisis. This study contributes to ecocritical discourse by foregrounding Indigenous perspectives and highlighting the importance of incorporating Indigenous ecological knowledge in environmental humanities research.

## **Introduction**

The overlap of nature, culture, and identity is one of the basic axes of Indigenous American literature, in which environmental issues do not end at aesthetic demonstration but reflect existential questions of cultural survival and the continuity of spirits (Miao & Nduneseokwu, 2025; Phillips, 2003). Modern Indigenous authors have been able to articulate environmental ethics grounded in traditional ecological knowledge that undermine anthropocentric Western ecological philosophies that divide humanity and nature (Nassauer, 2013). The study explores the way in which the literary structures created by Linda Hogan in her book called *Power*, as well as by Sherman Alexie in his *The Lone Ranger and Tonto Fistfight in Heaven*, are being used to elaborate the Indigenous environmental ethics and also critique the colonial structures that have interrupted the natural human relationships with nature.

Indigenous environmental ethics are a product of worldviews that do not view nature as a resource or commodity, but as sacred kin that deserves respect and reciprocity (Choy, 2018). These ethical systems have evolved through thousands of years of close interaction with certain ecosystems, providing a complex alternative to the extractive interactions with nature that define the majority of the modern industrial world. Indigenous literature is an important critical tool that has helped preserve, transmit, and reconfigure these ecological philosophies for modern times. Authors such as Hogan and Alexie find a middle ground between old knowledge structures and contemporary ecological disasters, creating works that celebrate traditional wisdom while delving into the current ecological destruction.

## **Research Problem**

Although the theme of environmentalism increasingly informs Indigenous literature, the field of critical scholarship has not paid sufficient attention to how Indigenous writers develop an alternative environmental ethic in their work that challenges the Western ecological paradigm and advances cultural sovereignty through ecological knowledge. A large proportion of ecocritical analysis of Indigenous texts has been conducted through theoretical models developed from Western environmental thought, which may ignore the specific epistemological basis of Indigenous environmental ethics. Moreover, there is an insufficient comparative analysis of how various Indigenous authors interpret the theme of the environment across different tribal contexts and narrative techniques.

This study investigates how Hogan and Alexie use narrative devices to express Indigenous eco-ethics, respond to environmental exploitation in colonial contexts, and position traditional environmental knowledge as both cultural legacy and a solution to ecological crises. Additionally, the research analyzes whether and how these literary portrayals contribute to environmental justice discourse and Indigenous sovereignty movements.

## **Research Questions**

What literary devices are used by these authors to criticize Western environmental ideologies and colonial environmental exploitation?

What do these writings do to establish links between the erosion of environmental values and the destruction of cultures among Indigenous people?

How does the relationship with nature in a spiritual or ceremonial way feature in the environmental ethics expressed in these works?

## **Significance of the Study**

The study is relevant on various levels of literary studies and environmental debate. One, it helps to broaden ecocritical theory by focusing on Indigenous epistemologies and showing how Indigenous environmental ethics present complex alternatives to prevailing Western ecological philosophies. In exploring the ways that Indigenous writers express environmental connections in narrative, this paper questions the universalizing nature of environmental humanities, which have traditionally given center stage to Indigenous voices. In short, in the context of an intensifying climate crisis and biodiversity loss, Indigenous environmental

knowledge and ethics have been recognized as key assets for building sustainable relationships with the planet's ecosystems. This study illustrates the value of literature as a repository, carrier, and expressive form of Indigenous ecological knowledge, and, by implication, Indigenous literary studies represent a significant aspect of the overall work of learning and contributing to Indigenous environmental custodianship.

## **Literature Review**

### **Indigenous Literature and Ecocriticism**

Ecocriticism began to develop in the 1990s as a critical practice that studies the connections between literature and the physical world, and some of its pioneering scholars, including Lawrence Buell, Cheryll Glotfelty, and Greg Garrard, developed models for examining the environment in literary work. Buell's idea of environmental imagination has become especially influential, shaping how literary works create associations among human communities and nature. Nonetheless, early ecocriticism was criticized due to Eurocentrism and a lack of focus on environmental justice concerns of marginalized groups.

New ecocritical discourses have been developed by indigenous scholars and critics to show how Indigenous literatures can express environmental ethics grounded in traditional ecological knowledge systems. The work of Joni Adamson has been central in bridging environmental criticism and postcolonial studies, as well as environmental justice movements, and contends that Indigenous literatures can offer critical insights into environmental degradation caused by colonial expansion. Likewise, Jace Weaver's study of communitism in Native literature highlights the communal nature of Indigenous identity, extending it to non-human beings and landscapes as part of the community.

In recent years, scholarly awareness has grown that Indigenous environmental literature raises fundamental questions for Western ecocriticism. Kimberly Blaeser has explored the use of narrative landscapes by Native writers that do not separate culture and nature, showing that Indigenous texts demand critical methodologies that address the epistemological variations between Western and Indigenous worldviews. This literature confirms that Indigenous environmental literature requires analysis grounded in Indigenous systems of knowledge, rather than the imposition of Western environmental philosophies on Indigenous texts.

### **Environmental Writing of Linda Hogan**

Linda Hogan has become a major figure in literary discussions of environmental themes and spiritual ecology. This paper explores how her work gives voice to Chickasaw environmental philosophy in response to modern ecological crises. Patrick Murphy has examined how Hogan has incorporated Indigenous spiritual practices into environmental activism, arguing that her writing models an ecocritical practice that respects both traditional knowledge and current challenges.

Scholarly attention to Power centers on endangered species protection, ritual observance, and the complex legal issues surrounding Indigenous rights and state preservation laws. Critics analyze how Hogan employs the panther killing to confront competing environmental ethics and reveal the criminalization of Indigenous ceremonial ties to animals by Western law. The narrative structure, especially Omishto's first-person perspective, further exposes an Indigenous understanding of events often cast in irreconcilable terms by dominant culture.

The rest of Hogan's work, such as her essay collections *Dwellings* and *The Woman Who Watches Over the World*, is quite illuminating in their interpretation of Power. These publications develop her environmental philosophy, which includes the theme of reciprocity, spiritual connectedness with non-human life, and the need for traditional ecological knowledge in responding to environmental crises. The core of Hogan's argument is that environmental issues arise from spiritual crises stemming from the distance between Western culture and nature, and that Indigenous perspectives offer an alternative path to healing.

## **Environmental Representations of Sherman Alexie**

Thematic areas that have been the focus of scholarship about Sherman Alexie have tended to focus on identity, humor, and alcoholism, rather than on cultural survival on reservation land and the environmental aspects of his work. Nevertheless, recent criticism has started looking at the manner in which environmental degradation operates in the writing of Alexie as a material reality and metaphor of colonial violence and cultural loss.

This has been criticized by critics who have examined how Alexie draws a critical perspective on reservation environments as smaller, contaminated, degraded spaces that mirror wider limitations on Indigenous life. The ongoing effects of colonialism, forced removal, and environmental racism are reflected in the physical degradation of the reservation landscapes in the work of Alexie. Certain scholars have discussed the environmental content in some of the stories in *The Lone Ranger and Tonto Fistfight in Heaven*, including how Alexie uses imagery of the natural world to create a sense of loss and disconnection.

Sherman Alexie's multifaceted exploration of his identity and tradition as an Indian creates intellectual conflict among critics. Some argue that his satire and criticism of reservation dysfunction may perpetuate negative stereotypes, while defenders contend that Alexie does not romanticize present-day Indigenous hardship, instead offering an unsparing retelling of colonization's effects on his community while fiercely supporting Indigenous survival and adaptation. This critical tension carries over to environmental themes, as Alexie depicts degraded landscapes without idealizing pre-contact environments or proposing a simple return to traditional practices.

## **Textual Analysis**

### **Power Nature and the Sacred in the *Power* of Linda Hogan**

In *Power*, Linda Hogan establishes nature as sacred, inviting readers to view the natural world not as a resource or amenity, but as a living community deserving reverence and ceremonial engagement. Hogan constructs this theme through the story of Omishto, an adolescent girl navigating the tension between traditional Indigenous conceptualizations and American culture. Omishto's search for cultural knowledge is closely bound to the development of a proper relationship with nature. Through Omishto's first-person narration, Hogan communicates an Indigenous environmental ethic of spiritual reciprocity and ceremonial knowledge.

The main action in the novel, when Ama kills an endangered Florida panther in accordance with a traditional ceremony, sets up the major opposition between Indigenous environmental ethics and Western conservation theories. She does not shoot the panther because she thinks the animal does not deserve respect, but because she deeply respects the traditional duties and spiritual connection. Hogan composes in the voice of Omishto: "I am aware that Ama killed the cat in the right way. She did what was needed. It was the pact that was made way back between the people and the animals" (p. 18). This text confirms that the killing is a product of historical mutual pacts between man and animal, a system non-existent in the statutory conservation laws that see the actions of Ama as poaching.

The fact that Hogan uses the panther itself to illustrate how Indigenous environmental literature grants non-human beings agency and subjectivity shows that it does so. The panther is not only symbolic and representative, it is a living creature with its own point of view and spiritual meaning. Omishto speaks of the animal in an ecstatic manner: "It was a beautiful cat, that. It had eyes of gold, and I could momentarily see myself in them" (p. 22). This is a sign of identification, with herself appearing in the eyes of the panther, which indicates relatedness and not radical otherness. The panther turns out to be a reflection in which Omishto glimpses parts of herself and creates links that undermine anthropocentric worldviews that portray humans as essentially different and superior to animals.

The novel highlights the distinction between ritualized relationships with animals, sentimental attachment, and utilitarian use. The nature of the relations between Ama and the panther is respect, spiritual connection, and the observation of the old rules. Following the murder, Ama conducts rituals on the body of the panther and honors it. Hogan tells: She dropped pollen into the panther's ears and talked to it. She thanked it for its life" (p. 27). This ritual activity reflects the environmental ethics of reciprocity, rather than domination and sentimentalism. The life of the panther has a sacred meaning, and the killing of the panther must be celebrated, thankful, and the body should be treated accordingly.

Hogan also explores the question of intergenerational environmental knowledge as conveyed through narrative and experience rather than overt teaching. Omishto acquires environmental ethics through traditional practices and stories that not only encode ecological information but also store and transmit it. It is in this context that her mentor relationship with Ama gives her the opportunity to learn traditional knowledge that her mother cannot teach, as she is more assimilated into white culture. According to the novel, Indigenous environmental knowledge must be immersed in traditional lifeways and connection with elders who represent cultural continuity.

The sequence of storms in *Power* shows how Hogan portrays nature as a powerful force to be respected. When a single hurricane hits, the power of nature proves overwhelming. According to Hogan, the storm was an animate object. It had its own way and reason. It followed its own law" (p. 89). This text states an environmental ethic that acknowledges the agency and autonomy of nature. The storm has its law, not the desires and convenience of man. It is human beings who have to adjust to the forces of nature, not the other way around.

Another criticism that Hogan makes is the consequences of environmental degradation as a consequence of colonial dispossession and cultural destruction. The Taiga people have been forced to live on reduced land, isolated from their traditional lands and religious sites. Such spatial restriction aligns with the loss of culture, whereby, without access to particular geographical locations, traditional practices become hard to maintain. The novel has made it clear that environmental and cultural issues cannot be separated because the destruction of ecosystems leads to the destruction of cultures, stories, and knowledge found in those locations.

The case against Ama highlights the fundamental incompatibility between Indigenous and Western environmental ethics. The state perceives Ama as a criminal who murdered an endangered animal because it does not understand the ritual and ancient duty as the basis that guided her actions. Omishto thinks: They were not able to comprehend. To them, it was only about laws. They were not familiar with the deal, the sell and buy that is even bigger than human law" (p. 134). This text represents the expression of Western legal systems, even those purportedly safeguarding nature, working on premises incommensurable with Indigenous environmental ethics. The conservation laws of states help save endangered species by imposing prohibitions and penalties, making animals subjects of the law. By contrast, the traditional framework of Ama views animals as the subjects of mutualistic relationships with human beings, which are contextualized by spiritual requirements that supersede state law but precede it.

Salmon serve as a central symbol in Alexie's work, representing both cultural heritage and environmental degradation. Diverting rivers and destroying salmon runs are environmental disasters with deep cultural impacts on Pacific Northwest Indigenous communities, as salmon were vital in native economies, ceremonies, and identity. Alexie writes in *Imagining the Reservation*: "We knew the salmon came by the thousands, but now they came by dozens, at the most" (p. 152). Ecological destruction and cultural loss are captured in the image of lost salmon runs, a symbol of broken ties to the old ways of life.

Alexie's characters often experience alienation from traditional environmental knowledge, highlighting how cultural disruption leads to disconnection from the environment. Unlike Hogan's Omishto, who accesses elders such as Ama and traditional practices, most of Alexie's characters have lost this knowledge due to interventions such as boarding schools, urban relocation programs, and intergenerational trauma. This loss is reflected as cultural poverty, paralleling material poverty.

Alexie uses humor deliberately to address difficult topics, such as environmental degradation, as demonstrated in *The Approximate Size of My Favorite Tumor*. The narrator employs darkly comic, absurd scenarios to comment on life on the reservation. Such humor functions as a survival mechanism and a way to preserve dignity in dehumanizing situations, though it also risks normalizing dysfunction—a balance Alexie continually navigates.

### **Comparative Analysis: Different Approaches to Indigenous Environmental Ethics**

The comparison of environmental representations by Hogan and Alexie shows that they share a set of issues and have their own peculiarities. These are due to tribal settings, the region's ecological features, and narrative strategies. Both writers fault the colonialists for exploiting the environment. They link environmental destruction to the eradication of culture. However, they use different methods and focus on other elements of Indigenous environmental experience.

The strategy developed by Hogan focused on maintaining traditional ceremonies and sacred ties with the natural world. Power introduces Indigenous environmental ethics as a tradition passed down across generations and practiced ceremonially. The journey of Omishto involves acquiring traditional knowledge that is still alive, albeit in danger. Hogan's environmental ethic is specifically spiritual and based on the cosmological structures and sacred commitments of human-nature relations.

Conversely, Alexie's strategy lays stress on alienation and the inability to sustain the culture, yet still offers the prospect of cultural survival. His characters are very much disconnected from the traditional environmental knowledge, and the natural environment is modest and corrupted. However, Alexie hints that Indigenous identity and community persist despite such losses and that environmental connection, although diluted, remains an important aspect. Part of these differences can be seen in different tribal settings and ecologies of the regions. The Chickasaw origin and the location of power—the southeastern landscape—inform Hogan of Power's decision to use specific animals, such as panthers, and of the ceremonial traditions peculiar to the southeastern countries inhabited by Indians. Alexie's background and the Pacific Northwest setting of Spokane focus on salmon and the specific environmental effects of dam building on the people of the Columbia River.

Narrative tactics also vary. The novel form allows Hogan to focus on Omishto's development and the worldview of ceremony represented by Ama. The plot, which revolves around the murder of the panther and the court case, provides a framework for discussing the conflict between Indigenous and Western environmental ethics. Hogan's prose is often lyrical and meditative. She invites the reader to reflect on environmental themes.

Alexie's collection of short stories uses fragmentation and connection to reflect the broken experiences of modern reservation life. Single stories give small viewpoints and incidents, while links between stories create larger patterns in the collection. Alexie's prose style is often colloquial, ironic, and darkly humorous. He uses comedy to address painful topics. This style makes difficult issues more accessible, but may also risk making some important issues seem insignificant.

Both authors situate environmental issues within broader contexts of Indigenous sovereignty and cultural survival. In these works, environmental justice is connected to political movements defending Indigenous people's rights, self-determination, and culture. Both texts

argue that Indigenous environmental knowledge offers alternatives to destructive Western relationships with nature, though based on different strategies.

Another way both authors represent literary style is as political and cultural work. Through their narratives, Hogan and Alexie preserve and transmit Indigenous environmental ethics and traditional knowledge. They also make this knowledge available to others. Their works engage in larger efforts of Indigenous cultural renewal and environmental justice activism.

### **Sustainability Traditional Ecological Knowledge as a Modern Resource**

Both *Power* and *The Lone Ranger and Tonto Fistfight in Heaven* present traditional ecological knowledge not only as a historical artifact but also as present-day wisdom applicable to the environmental crisis of today. They, however, vary in how they reflect the accessibility and continuity of such knowledge.

Traditional ecological knowledge is present in the *Power*, always alive and vital, as in the figures such as Ama, who practice rituals and have connections to the land. Hogan introduces such knowledge as advanced, subtle, and indispensable. As Ama trails the panther, her expertise demonstrates that she has gained extensive insight into animal behavior and the relationships within an ecosystem, drawing on years of experience and folk-tale knowledge. Omishto narrates about the tracking of Ama: "She was skilled at reading the land. She could see things in the crooked grass that I could not even think of as being there. She was familiar with the habits of the panther, where it would go, what it would do" (p. 31). This text demonstrates that traditional ecological knowledge has empirical, accurate, and predictive qualities that Western discourse tends to attribute only to scientific knowledge, while rejecting Indigenous knowledge as a belief system or folklore.

Hogan also shows that traditional knowledge contains ethical and spiritual aspects that Western scientific ecology lacks. Practicing what animals do should not be just observation but also involves mutual relationships and ritual duties. Ama's Taiga traditional knowledge includes rules for relating to animals, tales with ecological wisdom, and rituals that keep harmony between human and non-human worlds.

The novel claims that this knowledge can provide a valuable resource for solving current environmental issues, especially the loss of biodiversity and the extinction of species. Although this panther species in Florida has been on the verge of extinction due to Western conservation efforts, Indigenous traditional practices have sustained mutual relationships with animals for millennia. Hogan argues that education on Indigenous environmental knowledge can offer more effective solutions than regulation-based conservation practices.

The symbolism of the salmon in Alexie's writings constitutes diluted traditional ecological knowledge. Although detailed knowledge of the salmon ceremony could have been disrupted, cultural memory still retains the significance of the salmon and the understanding that their destruction is a disaster both environmentally and culturally. This consciousness is some kind of ecological knowledge- the awareness of the connection between species and cultures, between environmental health and cultural vitality.

Both authors argue that traditional ecological knowledge should evolve to modern conditions rather than remain the same. Hogan demonstrates how Ama balances traditional and modern legal frameworks and conservation systems. Alexie presents characters who are unable to revert to pre-contact life forms but must create identities that celebrate cultural heritage and respond to current realities.

The readings are indirect criticisms of romantic naivety on Indigenous environmental knowledge as a pure wisdom that has not been corrupted by modernity. Hogan lived among the Taiga people, and the Spokane people of Alexie also exist in the contemporary world, which includes cars, courts, TV, and alcohol. Their knowledge of the environment and connections are situated in these modern conditions rather than in a remote, pre-modern innocence. Such acknowledgment makes it difficult to engage in naive borrowing of

Indigenous wisdom and declare that traditional knowledge can be applied in the current situation.

### **Environmental Justice and Critical Politics**

The two writings are environmental justice literature and express the experiences of Indigenous peoples regarding their disproportionate environmental victimization, as well as Indigenous claims to land and ecological self-determination. They criticize the colonial origins of environmental degradation of Indigenous people and propose Indigenous sovereignty over environmental decision-making.

The Power of Hogan is an issue of environmental injustice that is approached in different aspects. First, it records the spatial form of excluding indigenous people from reduced lands that are separated from traditional lands. The Taiga people have lost most of their ancestral territory and are restricted to a few reservations. This displacement is a form of environmental injustice—displacement that forces one to lose lands that are critical to identity, life, and ecological knowledge.

Second, the novel is a critique of how Western conservation models could perpetuate injustice through indicting indigenous environmental practices. The threatened status of the Florida panther is also due to the destruction of its habitat by the development of settlers, but Ama goes on trial because he killed a panther during a traditional ceremony. The novel reveals the following injustice: settler colonialism is almost killing the panther by destroying the environment, and the Indigenous people are punished by using traditional practices that have much less environmental impact.

Third, Power explains how environmental injustice is connected with legal and political marginalization. The processes of the trial indicate how the indigenous views are disregarded or made non-understandable under Western law. Ceremonial reasons given by Ama to justify the killing of the panther do not hold any water in the court, where state conservation law functions without considering Native rights or epistemologies. This court eviction is a marker of general trends of Indigenous political marginalization.

Hogan's final suggestion in the novel is the need for Indigenous environmental sovereignty—the right of Indigenous nations to manage environmental relationships in their territories based on their knowledge systems and values. The reading indicates that environmental justice would be achieved once Indigenous political power over the land and ecological decision-making is acknowledged, rather than Western management regimes enforced.

The environmental injustice discussed in Alexie's collection is represented through the portrayal of the situation on the reservation, caused by systematic dispossession and abandonment. The poverty, pollution, and physical decay of the environment of the reservations in these stories are caused by colonial policies such as forced removal, breach of treaties, and extraction of resources from the territories of Indigenous people, and long-term underfunding of the reservation infrastructure and services.

The article Witnesses, Secret and Not deals with the uranium mining on the Indigenous lands, which is just one of the forms of environmental racism against the Indigenous peoples. The company arrived, Alexie writes, and plowed up the ground, taking what they desired, and went. They abandoned polluted soil, polluted water, and polluted human beings" (p. 93). This is one short passage that clearly defines environmental injustice: the extractive industries take advantage of the resources on Indigenous territory and leave Indigenous people to deal with the health and environmental impact.

Another aspect that Alexie criticizes is the restriction of the environment through poverty. Economic marginalization does not allow characters to merely choose to live sustainably or to enter healthy habitats. Environmental justice involves considering the material conditions and economic injustices that place communities in poor environments.



The basketball court is represented as the contested environmental space—a place of enacting Indigenous community and identity, yet defined by colonial geography. The reservation itself is an injustice of exclusion to small lands as the settler society settles on the huge Indigenous homelands. The physical space of the reservations serves as a reminder of every loss of possession.

The two authors show that the environmental justice of the Indigenous people cannot be disentangled from justice in a broader sense, including the issues of treaty infringements, political marginalization, economic exploitation, and cultural suppression. The environmental issue cuts across the board of Indigenous experience since Indigenous cultures are based on connection with land and nature.

### **Spirituality, Ceremony, and Environmental Ethics**

One of the key differences between Indigenous environmental ethics expressed in these texts and secular Western environmentalism concerns the spiritual and ritual aspects of human-nature relationships. Spirituality is presented by both writers, though more by Hogan, as part of environmental ethics rather than other spheres.

In *Power*, the ecological ethics is based on the ritual association with nature. Ama's behavior towards the panther can only be understood within a worldview that considers spiritual relationships with animals. The panther is not a simple biological organism but a creature of spiritual value, whose ceremonies must be followed. Hogan writes about the ceremony Ama takes part in: She sang the old songs. She put tobacco down. She was doing everything right, the right way it had always been done (p. 44). Such ritualistic activities demonstrate that the proper way to relate to the environment is through spiritual guidelines, not only through material relations.

In the novel, spiritual intimacy with nature appears as an advanced ethical code rooted in ecological and cultural experience rather than mysticism. Ceremonies foster reciprocity, gratitude, and recognition of human reliance on non-human beings, countering the view of nature as merely a resource to be exploited prevalent in modern industrial culture.

Alexie's characters find spiritual connection through unconventional means, such as basketball, music, and narration, suggesting that the sacred persists even without traditional ceremonies. The community built on shared activities and mutual support embodies spiritual connection and meaning-making.

As both authors show, Indigenous environmental ethics inseparably unite spiritual worldviews and ceremonial practices, in contrast to secular environmental movements that draw firm distinctions between ecology and spirituality. This difference raises the possibility that sound environmental ethics may require spiritual dimensions that recognize the sacredness of nature and human relationships with it.

### **Conclusion**

This study has explored how *Power* by Linda Hogan and *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie express Indigenous environmental ethics that challenge Western ecological paradigms and establish Indigenous sovereignty over environmental knowledge and connections. Indeed, by using close textual analysis based on the ecocritical theory and backed by the Indigenous studies scholarship, this paper has managed to show that both authors develop elaborate criticisms of the colonial exploitation of the environment, but they also put forward the traditional ecological knowledge as an important tool to mitigate the modern environmental catastrophe.

The analysis shows that several key findings have emerged. To start with, both texts show that the environmental issues in Indigenous literature cannot be addressed without the problems of cultural survival, political sovereignty, and spiritual integrity. Cultural erasure is matched and supported by environmental degradation in these works, and cultural revitalization is needed to restore the environment. This overlap undermines environmental

movements that exclude ecological issues from the cultural and political aspect, proving that environmental justice for the Indigenous people should not only oppose the colonial past but also treaty breakages and political marginalization.

Second, the study sheds light on how Hogan and Alexie employ different yet complementary narrative techniques to depict Indigenous environmental ethics. The emphasis in Hogan's novel on the ceremony's connections with nature is a distinctive characteristic of traditional ecological knowledge as living wisdom preserved through intergenerational flow and spiritual education. The fact that she writes in prose in a lyrical manner and maintains her attention on the evolution of Omishto leaves room for the readers to reflect on the Chickasaw environmental philosophy. On the contrary, Alexie's stories are interconnected, focusing on environmental displacement and degradation through fragmentation, irony, and dark humor, which illustrate the conditions of the reservations and offer the possibility of cultural continuance despite the intrusion. The contemporary struggles and his colloquial approach help make visible the current implications of environmental injustice on Indigenous people.

Third, this paper illustrates how both authors present nature as an active presence with agency and subjectivity, rather than a passive background or resource. Hogan directly introduces animals as creatures in mutual relations with people, which demand ritual procedures and spiritual admiration. Alexie portrays natural environments as observers and participants in human experience, and salmon, rivers, and landscapes have cultural meanings that go beyond their physical existence. Both methods are an assault on anthropocentric worldviews that place human beings in a fundamental position of isolation and superiority to nature.

Comparison approach has shown that Indigenous environmental literature is opposed to monolithic representation; rather, it embodies the diversity of Indigenous nations, regions, and experiences. The Chickasaw outlook of Hogan and the southeastern setting create varying emphases to the Spokane outlook and the Pacific Northwest setting of Alexie. These disparities illustrate the need to acknowledge Indigenous diversity and not generalize and make assumptions that eradicate particular tribal identities and settings.

The study has several academic and pedagogical implications. First, it shows that Indigenous literature should be placed in the middle, but not in the margins of environmental humanities. The environmental knowledge and ethics of indigenous peoples provide more complex alternatives to Western ecological thinking, and the environmental harms affecting Indigenous peoples are disproportionate. Humanities scholarship of the environment, which does not consider Indigenous views, is incomplete and can contribute to colonial erasures.

Second, this work provides recommendations for future research. To further broaden the scope of comparative analysis, more Indigenous writers from diverse tribal backgrounds and locations could be examined, which would help understand how different ecosystems, the history of colonization, and cultural traditions shape environmental representations. The study can also examine how Indigenous environmental literature engages with issues of environmental justice, such as resistance to pipelines, safeguarding sacred sites, and adaptation to climate change. Also, reception studies focusing on how Indigenous and non-Indigenous readers interact with these works could shed light on their cultural and political influences.

Both *Power* and *The Lone Ranger and Tonto Fistfight in Heaven* ultimately argue that environmental futures should incorporate Indigenous views on the future, knowledge, and leadership. According to the novel by Hogan, Western conservation models, despite their well-intentioned nature, are not sufficient as they criminalize the Indigenous practices and disregard Indigenous epistemologies. True environmental protection must acknowledge Indigenous environmental sovereignty and learn from the traditional ecological knowledge. The works of Alexie show that environmental degradation can only be addressed by

confronting colonial pasts and present injustices that create environmental disparities. There can never be a separation between environmental justice and Indigenous sovereignty. Conclusively, this study demonstrates that the authors Linda Hogan and Sherman Alexie employ advanced narrative techniques to express Indigenous environmental ethics, challenging the mainstream Western ecological paradigm and asserting the topicality of traditional knowledge today. Their literary works serve as a political and cultural intervention to preserve and transmit Indigenous environmental knowledge, critique environmental injustices, and promote Indigenous sovereignty. These readings are timely warnings as the world increasingly faces a global environmental crisis, and Indigenous views, which have always been marginalized in environmental discourse, can offer the necessary wisdom to formulate sustainable and ethical relationships with the natural world. The humanities of the environment should prioritize Indigenous voices not as objects of study but as sources of knowledge, as political participants in the issue of environmental sovereignty, and as co-authors of environmental justice. The literature, such as that of Hogan and Alexie, shows that stories have power- power to conserve knowledge, power to challenge oppression, power to envision possibility, power to be part of the continuing project of cultural and ecological survival.

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