

**RELIGION IN LOUISE ERDRICH'S LOVE MEDICINE****R.Kaliyaperumal* Dr.V.K. Saravanan****

*PhD, Research Scholar, Department of English Annamalai University, Annamalai Nagar.

**Assistant Professor Department of English, Annamalai University, Annamalai Nagar.

Louise Erdrich (1954) is one of the predominant Native American writers of the past fifteen years and one of the most comprehensive and promising novelists of any heritage now working in the United States. Her fiction has received many awards and has attracted a loyal readership among lay as well as academic readers. Erdrich's ability in developing and constructing fictional characters is a primary part of her success as a creator. She will fruitfully be in comparison with William Faulkner, who peopled the imaginary Yoknapatawpha County in Mississippi with a rich form of men and women of a couple of races. Similarly, in what we would call the Matchimanito saga of her first five novels, Erdrich has created imaginary vicinity established round her fictional North Dakota reservation, whose heart is Matchimanito Lake, and peopled it with a assorted staff of men and women of white, Indian, and blended-blood heritage.

Love Medicine is a gathering of stories were Erdrich's first endeavor to manage her Chippewa legacy in anecdotal structure; it was an endeavor she discovered troublesome, saying, "My characters choose me, and once they do it's like standing in a field and hearing echoes" (Hall 26). Like a shaman who gives a consecrated elucidation of tribal life and aides his looks into a universe of influence, Erdrich hears the tones of the past and makes an authentic group of an individuals who are the minimum known of the surviving North American natives. A shaman gets his or her mending forces from spirits and, after specifically encountering these forces, conveys the maintaining vitality to the group. In *Love Medicine* Erdrich delineates the absolute most intense and incorporating mergers of old tribal custom and contemporary religious trappings.

Erdrich's *Love Medicine* is narrated in first individual by Lipsha Morrissey. He lives in the Senior citizens' home with his grandparents. *Love Medicine* pulls together the strengths of Christianity and Shamanism in a delightfully unexpected manner. In spite of the fact that Grandpa loves Grandma, he has never abandoned his two-faced quest for Lulu Lamartine. Lipsha is dazed at the profundity of Grandma's outrage at Grandpa for pursuing Lulu: "I thought love got easier over the years" (LM 107). Since Lipsha is appreciative that Grandma took him in when his mom needed to toss him in a swamp and in light of the fact that he has the "touch," he is flawlessly prepared to help Grandma free herself of Lulu's diversions until the end of time. Lipsha and Grandma plan to create a love medicine. *Love Medicine* is something of an old Chippewa forte. No other tribe has got them down so great," says Lipsha. He acknowledges his grandmother for the capacity to "know things," and it is she who recollects love medicine. Lipsha credits a little voice instructing him to "gaze upward," as though towards the sky, for giving the solution for his "love medicine" (LM 112). Gazing upward, he sees two Canadian geese. He is reminded that geese mate forever and is seized with the arrangement. He will encourage his grandparents' geese hearts to heal their relationship.

Dreadfully, Lipsha is not able to slaughter two geese. He purchases turkey hearts from the nearby basic need. As Lipsha legitimizes his substitution of the hearts, the unpretentious impacts of Catholicism on his contemplations rise. He chooses to utilize confidence to get the turkey hearts to work for his grandparents. While sitting tight for a decent shot at the geese, he recalls Lulu's pet feathered creature calling it a "paraclete" instead of a parakeet. His error is demonstrative of his inculcation into Catholicism. The Paraclete is the Holy Ghost in chapel tenet. He lets himself know the old ways are "superstitions" and heads down to the "Red Owl" store (LM 113). He tries to legitimize his substitution of the exchanging of the hearts by utilizing confidence as a part of the "Higher Power." Lipsha contemplates confidence on his approach to convey the turkey hearts in light of the fact that confidence is "belief even when the good don't deliver" (LM 114). ". Faith could be called belief against all odds . . . How does that sound?" (LM 114). He considers the guarantees made by the "Higher Power" and reasons, "Anybody ever go and slap a malpractice suit on God?" (LM 114). He feels that by exchanging the hearts he is conferring an inappropriate practice on the grounds that he would not be utilizing his tribal conventions but rather confidence



Research Paper

rather: "I finally convinced myself that the real power to the love medicine was not the goose heart but in the faith of the cure" (LM 114).

Lipsha's combination of Shamanistic and Catholic convictions has incidentally, in any event, served his needs. While trying to verify his substitute hearts will work, Lipsha takes the turkey hearts to the mission for "blessing." The Father guides him to Sister Martin, yet Lipsha fears "the blessing wouldn't be as powerful" originating from her as opposed to the Father (LM 114). Lipsha falters in uncovering to her that the hearts are for an affection solution. When he does, she declines to favor them, misconstruing the circumstance. Sister Martin accepts that Lipsha is attempting to utilize the hearts to discover adoration for himself. Without tribal gift, Lipsha accept the part of cleric, gift the hearts with sacred water himself. Incidentally, his activities undermine his past attestation that it is confidence, not routine of tribal conventions that engage his solution. It appears the blend of custom is characteristic of the way the Catholic religion has impacted the Chippewa, not supplanting it but rather converging with it to frame some new arrangement of convictions that acclimates as opposed to changes.

Lipsha takes Grandma the turkey hearts, and Grandma swallows her heart crude and gets ready Grandpa's, letting him know it is for his blood. Grandpa detects something is going on and teases Grandma, moving the heart around in his mouth. Grandmother slaps him on the back to constrain him to swallow the heart; however he stifles to death as opposed to gulping the heart. Grandmother gets to be persuaded that Grandpa's phantom stays close to her, in this manner demonstrating the adoration prescription's intensity. Despite the fact that Lipsha educated her concerning the turkey hearts, Grandma is consoled of Grandpa's adoration when she sees his phantom. She then passes her rosary dots to Lipsha, the globules that she held when she first saw Grandpa's apparition. She no more needs the dots, which are imperative for Catholic confidence, in light of the fact that she accepts that the "adoration medication" has lived up to expectations.

Strangely, Lipsha's "touch" is considerably more grounded in the wake of accepting the dabs (LM 121). The dabs are not intended to supplant the "touch" Lipsha has been offered however to fortify a Chippewa/Catholic merger of mysticism, neither immaculate nor weakened yet something else, entire in its own privilege. Catholicism is a repeating topic all through *Love Medicine*. Erdrich does not condemn but instead delineates the absurdities dispensed on an as of now profoundly religious gathering of individuals with a significant blend of distress and comicalness. *Love Medicine* uncovers a gathering of individuals whose convictions are not supplanted by Christianity. They have just expected those religious trappings that engage their superstitious natures. *Love Medicine*. in the Chippewa dialect, implies truly "a mixture " (Landes 136). The story is only that - a blend of convictions.

Works Cited

1. Erdrich, Louise. *Love Medicine* New York: Harper. Expanded edition, 1993. Print.
2. Grim, John A. *The Shaman*. University of Oklahoma Press, 1983. Print.
3. Hall, Sharon K, ed. *Contemporary Literary Criticism: Yearbook 1985*. Vol. 39.
4. Landes, Ruth. *The Ojibwa Woman*. Vol. 31. New York: AMS Press, 1969. Print.