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Jumanos became the Tanoan-speaking Kiowa, who appeared on the southern Plains in the early decades of the eighteenth century. Some of the Jumanos remaining in the Spanish sphere were swallowed up by the Apache, "while others disappeared in the process of slow genocide of the detribalized Indians of Texas" (p. 208). The final three chapters are "The Jumano Identity Crisis," "The Trade Network," and "From History to Prehistory."

It is not likely that every Borderlands student will agree with all of the author's conclusions, but, in my opinion, she makes a convincing case.

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Keeping Slug Woman Alive: A Holistic Approach to American Indian Texts. By Greg Sarris. Berkeley: University of California Press, 1993. 214 pages. \$35.00 cloth; \$14.00 paper.

Storytelling is a fundamental aspect of culture, Greg Sarris reminds us; it is used in a variety of ways for a wide range of purposes. In this book of finely crafted essays, Sarris tells stories from his own experience to collapse the dichotomy between personal narrative and scholarly argument and to demonstrate "how criticism can move closer to that which it studies" (p. 7). His goal in each of these eight essays is to make his readers think about how stories can be used to interpret and understand culturally complex experiences in ways that expand communication rather than close it down. To achieve this, he contends, we must work from a point of reference grounded in talk, in dialogue, in interactive relationships rather than from observations of text made from a comfortable distance.

Sarris is uniquely situated to demonstrate what this means, because his strategy appears to shape his life as well as his writing. Born to a Pomo-Miwok-Filipino father and a German-Jewish-Irish mother who died shortly after his birth, he never knew his parents and was raised by a series of families, both Indian and white. He grew up experiencing "that uncomfortable borderlands existence": part insider, part outsider; part stranger, part friend; part Indian, part white. His book is as much a personal narrative of his journey to resolve such dichotomies as it is a work of scholarship. The stories he draws on come from his struggles as

a youngster to find a place in the world, from his stable connection of more than thirty years with Pomo elder Mabel McKay, and from his later immersion in a world of literary scholarship, where he currently teaches at the University of California, Los Angeles. What distinguishes Sarris's writing is his refusal to claim that his background grants him a privileged point of view. His overriding concern is to demonstrate that, no matter who we are, our understandings are simultaneously positioned and constructed.

He begins with a question from a fellow student who once accompanied him to meet his mentor, Mabel McKay, when Sarris was writing his dissertation at Stanford University. His friend was intrigued but baffled by Mabel's stories; as she struggled to understand what she was hearing, she asked Sarris how he could possibly write about stories that cannot be "fixed" as text. For one thing, Mabel McKay never allows herself to be taped because of her resolute refusal to have people discuss her stories unless she is present and participating. For another, her meanings shift as she addresses different situations or different audiences. Sarris concluded that, to write about her stories, he had to examine the whole territory of orality by making use of pedagogical strategies that McKay and others use to engage the larger world (including the world of writing) in which the spoken word lives.

He achieves this by involving us in two simultaneous conversations. One occurs face-to-face with his aunts and other members of the Parrish family—Violet Chappell, Frances McDaniel, Mabel McKay, Anita Silva. In these conversations, Sarris sometimes is the uncomfortable object of scrutiny. Another conversation occurs with the writings of Bakhtin, Bauman, Hymes, Goffman, Ricoeur, Tedlock, Toelken, Walter Benjamin, Said, Krupat, and others writing about human communication. Sarris moves easily between these frameworks but always returns to the same point. What is missing from American Indian studies, he says, is interruption and risk. Scholars frame the experiences of others with reference to scholarly norms. Yet, unless they put themselves in interactive situations where they are exposed and vulnerable, where these norms are interrupted and challenged, they can never recognize the limitations of their own descriptions. Academic discourse, he argues, has to be interrogated by other forms of discourse in order to make it clearer what each has to offer the other. His goal in writing is to convey something of that jarring "betweenness" of cross-cultural understanding by showing how his aunts' stories cause him to become as sharply critical of his

own confident interpretations as of the interpretations of other scholars.

In Mabel's stories, for example, the listener is always included and made part of the story. Sarris contrasts this with scholarly studies of her work that erase her voice. For example, Mabel McKay is recognized as one of the last basket-makers in a Pomo basketry tradition, one of the finest in the world. Her work is held in the permanent collections of the Smithsonian. Yet Pomo basketry is exhibited in a way that gives the dominant culture access to those baskets without any understanding either of their place in the culture or of the history that decimated Pomo people while simultaneously preserving their baskets. At the same time that the U.S. Army was massacring hundreds of Pomo in 1849, settlers were collecting the baskets that now sit as disembodied, autonomous works of art in museums, hermetically sealed in a closed discussion. What process, Sarris asks, allows one group of people to discuss another group of people separate from the people themselves? The baskets lose the possibility of doing what Mabel McKay can do, of incorporating and implicating the viewer as part of a historical process that encompasses the viewer as well as the Pomo.

Sarris then uses this discussion to turn on its head Walter Benjamin's thesis about the emancipatory potential of the work of art in an age of mechanical reproduction. Instead of asking what art gains when "aura" is diminished, as Benjamin does, we should look at what is lost when art is detached from context. Sarris becomes Walter Benjamin's interlocutor as well as Mabel McKay's, engaging him at every turn.

Sarris proceeds to conversations with Pomo ethnographies: Elizabeth Colson's *Autobiographies of Three Pomo Women* (1956) and Robert Oswalt's *Kashaya Texts* (1964). Despite his initial misgivings about these works, which seem to be framed exclusively with reference to scholarly norms, he steps back to consider them as stories that can present him with a series of questions. Colson, for example, did her work during the summers of 1939, 1940, and 1941 and was immersed in an anthropology that still considered it possible to distinguish between fact and interpretation. Positioned in the positivistic scientific paradigm of the time, she writes as though absent from the scene of her work. The women's words are interpreted as cultural "products": what is missing is any sense of engagement, any sense of how linguistic, cultural, and historical factors may have affected the process by

which the Pomo women and Colson carried out their work. Likewise, Oswald saw himself as collecting linguistic units for the study of language, and that is what he got—stories framed as complete units with no context.

Instead of taking the predictable route of showing how, by today's standards, Colson and Oswald "got it wrong" and how, in a similar situation, he as a Pomo scholar would "get it right," Sarris refuses to accept that there are such easy answers. He tells us that the more he wanted to challenge Colson from an authoritative "objective Indian point of view," the more he recognized that such a stance would simply replicate the problems of pitting one cultural construction against another. A more productive alternative, he suggests, is to see a different kind of story in these texts, one that illuminates the dangers of being absent from situations one studies and the importance of bringing one's experience to the stories one reads as well as the stories one hears. Such ethnographies are cross-cultural products; as long as we keep talking about them, we can learn from them.

Two essays on classroom practice link the theoretical issues explored in this book with practical issues facing Native American students when they enter classrooms. One objective of educational institutions is to teach critical thinking. Yet there remains an abiding and ahistorical misconception that criticism (and so-called rationalism) occur outside historical, political, and cultural context. Drawing on his own experience in a variety of situations in both public schools and university classrooms, Sarris argues that, for many students, the ability to think critically depends on their ability to bridge this perceived split between life experience and critical thought, to consider the possibilities of seeing the texts they read in terms of their lives rather than always to judge their lives in terms of those texts. Experience is what constitutes each of us as a reader, writer, and thinker, and he discusses strategies he has used in a range of classroom situations to engage students in this process.

This book should be essential reading for anyone who thinks seriously about the place of storytelling in the modern world and in university classrooms. It incorporates insights from contemporary ethnography and textual studies, and it manages to avoid both the theoretical detachment of cultural studies and the excessive reflexivity of some of the new ethnography. It is a work of serious criticism that engages us and prepares us to think differently about the minutiae of cross-cultural interaction involved in

conversation, in the reading of ethnographies, in the observation of museum objects, in classroom teaching. By developing a paradigm that demonstrates the constructed nature of all scholarly understanding and the importance of linking personal experience with critical thinking, Sarris provides us with ethnographic instruction and an analytical framework. He demonstrates convincingly that keeping *Slug Woman* alive is crucial not only for Native American listeners but also for broader critical intellectual practice.

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Loud Hawk: The United States versus the American Indian Movement. By Kenneth S. Stern. Norman: University of Oklahoma Press, 1994. 350 pages. \$24.95 cloth.

The oddity of *Loud Hawk* began in November 1975 on a lonely stretch of Oregon highway near Ontario, when Oregon State Police officers intercepted a 1969 Dodge Explorer motor home and a white station wagon occupied by American Indian Movement (AIM) members Dennis Banks, Leonard Peltier, Russell Redner, Anna Mae Aquash, KaMook Banks, eighteen-month-old Tasina Banks, and Kenny Loud Hawk. The motor home and the station wagon were en route to the Pine Ridge Indian Reservation; along with its AIM occupants, it contained eight unregistered automatic weapons and seven cases of dynamite. The Indian people in the two vehicles considered themselves at war with the Federal Bureau of Investigation (FBI) and were on a mission: to protect Banks and Peltier and to get the unregistered weapons safely to Pine Ridge. The FBI, utilizing skills perfected in the late 1960s and early 1970s under the FBI counterintelligence program (COINTELPRO), knew in advance of the group's movement and, according to author Kenneth Stern, were watching and waiting. It is Stern's contention that a roadblock was being set up where the occupants of the vehicles probably would have been killed. Although an FBI all points bulletin had been issued identifying the group as federal fugitives attempting to reach the Idaho border and stating that no one was to stop the vehicles, Oregon State Police did stop the caravan. This inadvertent stop fouled the FBI's plan to rid itself of the troublesome leaders of the American Indian