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of the island removed \$200,000 in large bills from a stack six feet tall up the side of a closet. "The \$200,000 barely left a dent in the pile," the observer said.

Rejection by the Kahnawake Mohawk of Canadian assimilation is described in detail by Alfred, who leaves no doubt that the climactic event was the expropriation of land for the St. Lawrence Seaway during the late 1950s. Nationalism in all its variations has been increasing during the four decades since the construction of the seaway, which not only resulted in the unilateral expropriation of land but also ruined the last vestiges of a traditional way of life once based on hunting, trapping, and fishing.

The expropriation and construction were resisted mightily by nearly everyone at Kahnawake. An MCK statement at the time said, "Humanity blushes at the events of this history of Colonial History, and Dictatorship, and Usurption" (p. 161). For the Kahnawake Mohawk people, the seaway was a stark lesson in the nature of Canadian power and politics. The Kahnawake Mohawk have been withdrawing from the Canadian system ever since. According to Alfred's analysis, whatever faith that the Mohawk had in Canadian institutions "evaporated" after the events related to the seaway (p. 161).

Alfred recommends that the Kahnawake Mohawk serve as an example of how many nationalities can live together in "a plural state," of which Canada could be a premiere example (p. 190). To do this would demand that Canada "abandon its incorporative imperative" toward native peoples. "Unfortunately," he concludes, "the ideal state exists only in theory" (p. 191).

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Home Places: Contemporary Native American Writing from Sun Tracks. Edited by Larry Evers and Ofelia Zepeda. Tucson: University of Arizona Press, 1995. 97 pages. \$19.95 cloth; \$9.95 paper.

This gathering of poetry, songs, stories, and autobiographical writing published previously in *Sun Tracks* over its now twenty-five years of existence is at once an eloquent and a meaningful commemoration of that publication's evolution as an eclectic venue for some of the best imaginative work done by American

Indian artists. The editors' explicit intention is that this (re)collection should work not as a "best of" reprise but as a synthesizing new creation addressing home places in the multiple physical, psychological, and spiritual dimensions that have meaning for native people. A great deal of attention has, of course, already been paid to the significance of place and space in American Indian consciousness, but this volume, from the introduction onward, contributes a revitalization of the particular idea of native homelands as resources of creativity and renewal in which an indigenous "idea of continent" still flourishes.

There is room among these selections for richly varied but distinctively native imaginings of what it means to be in place—not merely as generalized reflections of cultural value but in specifically affirming images of mystery and power, solace, and—significantly—as a promise "reclaimed but not yet fully realized" (p. vii). Such language extends an increasingly important and positive thematic convergence in the recent work of American Indian writers, a convergence not so coincidentally reflected in the real-world land reclamation projects currently being undertaken by many tribal groups. *Home Places* carries forward an assurance of cultural tenacity, of location rather than dislocation, which takes a long view of history and subverts the myths of Manifest Destiny and of native people as doomed or vanishing. The editors' conception of earth-home as an unquenchable well-spring of creativity as efficacious today as before European contact invests a cohering agency and continuance in the Indian voices speaking to readers from these pages.

Nineteen singers, tellers, and writers working in five native languages in addition to English are represented in selections spanning a publishing arc of *Sun Tracks* volumes dating from 1977 to 1994. Taken together, they constitute a range of voices and genres broad enough to meet the immediate goals of the text—a transcendence of the too-frequent tendency to essentialize, for example, pantribal identity or reservation/urban divisions, and a contemporaneous acknowledgment of the continuing significance of spoken as well as written native expression. The result for readers is a seamless weaving of differentiated but complementary authorities deriving from, for example, the tradition-grounded, bilingual songs of Navajo medicine man George Blueeyes and Havasupai singer Dan Hanna, on one hand, and the more consciously literary contributions of writers like Scott Momaday, Wendy Rose, and Linda Hogan on another.

There are remarkable divergences in the ways these artists speak of the physical and emotional landscapes American Indian people live within, but there are also striking commonalities. Above all, these artists share a recurring recognition of place as not only awesomely active but simultaneously transactive as well. In these selections, Earth speaks, moves, shakes, rattles, opens, and remembers. When, in "That's the Place the Indians Talk About," Simon Ortiz records an elder's description of a hot spring sacred to Paiute people for its healing powers, his language records a sense of imperative action and reaction in which the people's words and prayers call up an inexorable power "getting closer, getting close . . . and the ground is hot and shaking" (p. 3). The navy may put up a fence around the spring, but Indian people know it is merely a temporary interference by those who are insensible to an emanating earth force that cannot be contained.

From another location of power, Joy Harjo conceives the red earth as both home and sacred center of the world. For Harjo, however, the quality of the sacred is a "magnificent humility" (p. 49), perhaps more accessible to the crow whose understanding of the world is defined by the scraps he feeds on than to those who dwell in the world's great cities. Another lesson in humility comes in Georgiana Valoyce-Sanchez's "Fat of the Land," a term ultimately defined in her poem by the creative impulse represented by the handful of strawberries her father has "coaxed from the stony ground" (p. 40). And in Scott Momaday's prose remembrance, "From My Home in Jemez," originally published in *The Names*, a constantly renewing observation of the natural world becomes a form of participation in the creative immediacy of place: "Nothing there of the earth could be taken for granted," Momaday writes; "you felt that Creation was going on in your sight" (p. 53).

The animate interactivity of human and natural worlds, elemental throughout much of what has been spoken and written by American Indian people, occurs in *Home Places* across epistemological, cultural, and generational dimensions. According to Refugio Savala in "Growth: Merging Labor and Love," the Yaqui version of "Thou shalt not kill" passed along to him by his father extends even to nuisance creatures like the fly, who are "made to be with us" (p. 57). In Nora Naranjo-Morse's "Ta," the speaker finds the meaning of contemporary personal success by interpreting correctly the universality of her father's response in the old language.

The last sections of *Home Places*, a history of *Sun Tracks's* evolution from literary journal to book series and a volume-by-volume checklist of editors and contributors, provide useful additional information appropriate to the book's commemorative purpose. Recounting the process of the journal's early development offers an opportunity to give credit to those—mostly students and faculty at the University of Arizona—who were responsible for its inception and success in the 1970s. This section is, in fact, a micro-case study detailing the developmental stages by which a culturally defined journal might be created and sustained. Clearly critical to *Sun Tracks's* particular success and consistent character was the process by which the journal itself became a sort of institutional "home place" for several generations of Indian students on the Arizona campus. Subsequently, editor Evers describes how, during the eighties and partly motivated by the desire to reach Indian communities more effectively and to become more usable in classroom settings, the journal moved away from its article format toward book-length projects. In the 1990s, *Sun Tracks* projects have been increasingly "assimilated"—an interesting choice of words—by the University of Arizona Press. The tradeoff of autonomy and access for economic stability might be one of the risks of such a relationship, although Evers insists that the original goals and editorial independence have been maintained and will continue under the editorship of Ofelia Zepeda.

Finally, a review of the checklist of volumes 1–32, published from 1971 through 1995, is an impressive reminder of just how much *Sun Tracks* has contributed to American Indian arts and literature in its first twenty-five years. The Southwestern influence has always been, and remains, understandably pronounced, but the early journal provided an important disseminating medium for both established and lesser-known writers from many nations, one that set a crucial precedent for internal cultural autonomy. The book-length series has perhaps less room for newer, less celebrated voices, but it also makes available a distinguished roster of genuinely fine and eclectic contemporary work that might never have been published elsewhere.

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