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discovery and numerous Indian tales of the creation of the universe and the meaning of life.

One story he tells concerns the series of mysterious, large, stone, wheel-like structures attributed to the Plains Indians of Wyoming, Montana and nearby states. They are most often made up of lines of loaf-sized stones laid out in a pattern that converges toward a central pile of rocks and therefore resembles a wheel. These structures may approach 60 yards in diameter with the central pile as much as three to four yards high and ten yards across. What were these forms made for?

By examining and photographing the constructions astronomers and archaeologists confirmed that the wheels were laid out with alignments corresponding to celestial events. Additional piles of rocks surrounding the structures were used as siting points to demonstrate that the location and construction of the forms was based on heavenly observation and tied to ritual as well as practical use. At the Bighorn Medicine Wheel in Wyoming studies show that the summer solstice sunrise and sunset account for two of the positions of rockpiles in terms of the central hub. Furthermore, the number of spokes—28—corresponds closely to the length of a lunar month. Other siting points are aligned with stars that could have been seen by the naked eye during the period when the wheels were most likely in use.

Williamson's book is not so technical that it cannot be read meaningfully by the average reader, although one's introduction to the mysteries of scientific archaeoastronomy does require some willingness to learn a new "language." It is an example of that rare phenomenon: a learned discussion that is not so complex and abstruse that it cannot be understood. The book is filled with helpful illustrations and photographs.

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The Sons of the Wind. Edited by D.M. Dooling. Foreword by Vivian Arviso One Feather. New York: Parabola Books, 1984. xix + 136 pp. \$8.95 Paper.

"Anything that has a birth must have a death," Finger, an Oglala holy man, once told James A. Walker, the physician who lived among the Oglalas at the Pine Ridge Reservation from 1896 to

1914 and who collected the stories found in *The Sons of the Wind* (Elaine Jahner, *Lakota Myth*, p. 9). It is in the nature of things that ohunkakan—sacred stories of the Lakota—had no birth and Finger and other Oglala storytellers have seen to it that they have no death. Removed from their natural medium, which is breath, they have been committed to the printed page for all posterity to read—Oglalas and all others alike. Thus the stories are not dead, but certainly a change of worlds has taken place. The question is: Have they survived?

The Sons of the Wind relates how the world as the Lakotas know it was created, how the four directions—the Sons of the Wind—found their proper place and how the Ikce Oyate—the Real People, ancestors of the Lakotas—came to this, the fourth world. Finally, in a two-page epilogue, White Buffalo Calf Woman instructs the people in the proper use of the sacred pipe. A brief but helpful glossary and pronunciation guide follows the Foreword.

The Sons of the Wind is a handsome book and the first in a series published by Parabola Books that is dedicated to exploring humanity's quest for meaning as expressed through myth. A Holy Elk Shield painting by Arthur Amiotte is reprinted on the front cover. The book is set in easy-to-read, clean type and the text body is characterized by a judicious mixture of dialogue and description.

The editor, D.M. Dooling, obviously has done her homework well. She has gone through the Walker papers at the Colorado Historical Society in Denver, the material at the American Philosophical Society in Philadelphia and the 1983 volume, *Lakota Myth*, which presents the stories Walker collected and is supplemented by thorough introductions by the editor, Elaine A. Jahner. On the basis of these sources, Dooling has carefully rewritten the individual stories into a continuous whole with an eye to making "a book for lovers of myth" (Dooling:xi). She has succeeded. *The Sons of the Wind* is eloquently told and consistent in tone throughout. It unfolds the origin story step by step with no small amount of suspense, emphasizing the stirring love stories of Tate and Ite and of Okaga and Woose. We learn how wisdom and folly combined to make Iktomi, the trickster, who exposes the vanity and shortsightedness of humankind, cleanses the world and starts the vital process of individuation.

Dooling's objective is to let "the stories find their way into a

connected whole [by] editing and smoothing over certain inconsistencies of detail and style" (Dooling:xiii). She has done just that. The book reads like a novel. However, in order to do this she has also taken certain liberties with the Walker texts and with the mythic narrative form. She justifies this by claiming that hers is not a book for scholars—and consequently she leaves "to them the questions of provenance and authenticity" (Dooling:xi)—and by pointing out that "it is an inevitable part of the process of myth's transmission that all its lovers leave in it something of their own substance" (Dooling:xiii). It seems to me, however, that she too easily dismisses her own role and brushes off these "questions." Ignoring them will not make them go away.

By wanting to write "myth" as "literature," Dooling is trying to sit on two chairs. Myths *are* literature in their own right, thus they exhibit no less artistic qualities than written narratives though they do not conform to the European concept of the novel. The high-contextual aspect of myth was something Walker was critically aware of. For that reason his work took two directions: 1) He wrote down stories word-by-word as told by storytellers like Left Heron, Little Wound and Gray Goose and some written in Lakota by George Sword; 2) He pieced the various stories and variants together in an attempt to transform them into a complete, self-explanatory literary cycle. In other words he tried to "translate" structure as well as texture into a European literary product. The ethnocentrism at work here has been given new life by Dooling's work.

When Boas sent Ella Deloria out to "verify and correct the mythological content" of the stories collected by Walker, she reported having been told that "tales were never related in that manner" (Jahner, *Lakota Myth*, p. 17). Some of these tales had been written by Sword, who knew no English. Yet, like Ohiyesa (Charles A. Eastman) and Luther Standing Bear, Sword was a representative of the "transitional Indian" who knew much of the expectations of the White reading public and was influenced somewhat by old-world concepts, notably from the Bible. This probably prompted him to alter his stories and, as explained, Walker took this one step further. Without any apparent precedent he personified some of the natural phenomena and created a veritable Greek drama in his literary cycle. Maybe this personification and systematization was necessary for him to comprehend the rather fluid characterizations of the cosmic forces at

work. It is certain, however, that having been fitted to this Procrustean Bed of literary conventions and cultural biases, the authenticity of the myths, and hence their contextuality, is seriously weakened, if not eliminated.

Dooling works not only on the basis of the cycle, she also picks and chooses directly from the stories told by the various storytellers and in this presentation-interpretation process she leaves out many details that invest the stories with cultural depth and specificity. Her depiction of the behavior of the four Sons of the Wind towards Wooke is a good example of how she falls victim of literary biases. Like Walker in his cycle, she tones down the vital structuring kinship relationship between the siblings and gives the love relationship determining priority (cf. Jahner, *Lakota Myth*, p. 15). The old-world literary theme "boy meets girl" seems to have been unduly foregrounded.

Myth is a highly problematic concept in this age of mass communication. The presentational aspects of the oral setting are invariably lost (although less so in the "ethnopoetic" translations of Dennis Tedlock, for example), thus the experience of myth is a reality as well as a force that shapes and creates human life, not the other way around. This situation cannot be changed, it seems. Once myths lose their close rapport with the specific people and community that dialectically nourishes them, they probably cease to be myths, strictly speaking. However, this is not to say that they no longer contain sacred material. Walker promised not to divulge certain sacred things that he was told. Perhaps this is not Dooling's problem but the problem remains, as H. David Brumble, III, (in Brian Swann, *Smoothing the Ground*, pp. 283-297) has discussed it: Where lies the boundary between "world interest," including so-called academic study, and the rights of any ethnic group to protect their sacred knowledge both from publication and corruption?

The dramatic qualities of the Oglala myths are easily transmittable to the written page, and *The Sons of the Wind* is a forceful and moving narrative. It is unfortunate, however, that Dooling has wanted to illustrate that the myths have merit as *Literature* in the old-world sense instead of staying close to the wording and sometimes abruptness of the original stories, whose complexity and high-contextuality need not disqualify the non-Lakota reader with an imaginative ear for meaning. Overexposition prevents participation and sympathetic insight. To return to the question

I posed at the beginning: Have the stories survived as myths? Only partially. But they are still highly readable and as examples of transitional literature, that is from myth literature to written literature with all its inherent exigencies of meaning, form and presentation, *The Sons of the Wind* is both recommendable and enjoyable.

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Cev'armiut Qanemciit Qulirait-Ilu. Compiled by Anthony C. Woodbury. Fairbanks: Alaska Native Language Center, 1984. 88 pp. \$7.00 Paper. Accompanying tape: \$5.00.

The only major fault this reviewer can find with Woodbury's collection of Yup'ik Eskimo stories is that it is not long enough! After reading through the introduction, five narratives and three tales, one's appetite is whetted and he wants more than can be provided by this all-too-brief introduction to the Eskimo storytelling tradition of Chevak, Alaska.

The introduction is concise and informative, the stories are presented with the Yup'ik text in one column and the English translation in the other column of the same page, and the book is copiously illustrated with photographs of the village of Chevak and its people both at the present time and in the past (from archives). While in most cases these photographs do not relate directly to the stories, they certainly enhance the reader's image of the setting where the stories are told.

Woodbury's respect for the people of Chevak is apparent in his dedication of the book to them, his acknowledgements in the Preface and most of all in the overall high quality of the work which could not have been achieved by a non-Native linguist without considerable help from the storytellers and other Yup'ik speakers. He comments that 200 copies of the book are being distributed free to the households of Chevak, which works out to at least one per household—a practice other compilers of Native literature collections might well emulate where feasible.*

The introduction gives a brief general description of the Yup'ik homeland in the tundra near the coast of southwestern Alaska.

*The UCLA American Indian Studies Center also is active in this practice.