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are, rather, “raiding parties of Iroquois” and conduct “relentless Iroquois raids” (23, 25). Colby wrote, “For many, the call of California’s gold rush was the voice of Greed, [*sic*] but, for men like Jean-Baptiste, it had more to do with adventure, freedom, and a man’s life among other men in the out-of-doors than with finding gold. There is no indication he ever ‘struck it rich’ or that he ever wanted to. The Indian in him rejected avarice, and his whole life illustrated that he was content with the simple life of a lone bachelor” (163). Colby does point out that the Indian egalitarian lifestyle creates a different outlook on the accumulation of material possessions. However, the phrase “The Indian in him” reeks of stereotype, suggesting there is just one way to be an Indian. Certainly, Jean-Baptiste was interested in some financial gain or advancement; otherwise, he would not have sought positions or business opportunities, such as searching for gold.

Colby astutely points out how scholars focus on controversial details of Sacagawea’s life. For those keeping score as to scholars’ opinions on when Sacagawea died, Colby believes she died at a young age in 1812. Native oral traditions are not discussed in detail, but Colby does provide a better outline of Sacagawea’s life and participation in the expedition than many other works.

Scholars may also wonder why Colby used the Reuben Gold Thwaites’s and Elliot Coues’s editions of the Lewis and Clark journals more often than Gary Moulton’s edition. Thwaites and Coues strongly edited the journals, and their biases are reflected in their interpretations. Moulton’s newer edition presents the journals in their original form as much as possible. It would have been useful to explain why the author elected to reference certain editions.

Despite some areas that call for more discussion and development, this book is a must-read for Lewis and Clark enthusiasts and an interesting read for those wanting to learn more about the time period. Colby, a descendant of the Charbonneau family, takes the lives of Jean-Baptiste and Toussaint Charbonneau and puts them into a better perspective than many of the myths that have perpetuated American heroism.

Selene Phillips

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Silko: Writing Storyteller and Medicine Woman. By Brewster E. Fitz. Norman: University of Oklahoma Press, 2005. 288 pages. \$34.95 cloth; \$19.95 paper.

In *Silko: Writing Storyteller and Medicine Woman*, Brewster E. Fitz’s claim that Leslie Marmon Silko’s syncretism of spoken and “written” languages in *Ceremony*, *Storyteller*, *Almanac of the Dead*, and *Gardens in the Dunes* makes her a postmodern medicine woman bears consideration. Through his examination of these works, Fitz offers innovative, intelligent, and insightful analyses of how Silko uses irony, writing, and a vision as medicine or a perfect language for her characters and herself. Scholars such as Louis Owens have addressed Silko’s postmodernity. However, Fitz has undertaken a more comprehensive examination.

According to Fitz, Silko's works set up numerous ironic epiphanies. For instance, in his chapter, "Coyote Loops," Fitz demonstrates how the narrator, Coyote, who is an unrepentant rogue, clown, womanizer, and drunk, inadvertently transforms into an actual healer when he comes to the realization that Hopi female power, linked to ceremonial significance, takes precedence over overweening self-interest. According to Fitz, Coyote's curing ceremony, consisting of rubbing ashes on the Snow Clan women's thighs, becomes more than lewd, sexual pawing when Coyote "glimpsed in their eyes a power that he then recognized to be greater than his" (144). This "unnamed power" links itself to a "ceremonial presence" that even Coyote is able to recognize (145). Thus, Coyote's unanticipated moment of self-reflexive insight ironically transforms his rubbing ashes onto female thighs from lecherous self-gratification indicated by his thigh-gripping "breathless" and "deflated" state into the ceremonial healing of Aunt Mamie's spells of dizziness (144). Fitz also gives especially clear evidence of how Silko uses irony to deconstruct self-interest in *Almanac*. For instance, that Zeta and Lecha's unnamed geologist father's numerous scientific and meticulous mappings of ore deposits designate absolutely nothing is especially telling (171). Furthermore, the objectivity of scientific knowledge and method is undermined by scientific self-interest when fellow geologists evaluating Zeta and Lecha's father's work can find no fault in his mineral sampling, assaying, and projecting of ore deposits (171). Fitz explains that to realign the Western world scientific shams, technological mummery, and capitalistic cannibalism, the twins—Zeta and Lecha—must use indigenous "writing" or the old Mayan almanac and accompanying notebook translations as tools to undo western witchery, cauterize its wounds, and bring about healing.

Zeta and Lecha's ceremonial use of both the Mayan codices and notebooks represents a pattern already established by Silko. In *Ceremony*, Fitz points out that Betonie's use of both sandpaintings and his "brown spiral notebook" to effect a cure for Tayo "presages the role of the old Mayan book and notebooks that form the vertebrae of *Almanac*" (58). However, according to Fitz, "writing" has both healing and poisonous attributes in Silko's fiction (4). For instance, in "Lullaby," Ayah is undone by illiteracy. Although Ayah "does not understand either the spoken or the written English words [she . . . understands] the link between writing and power" (78). However, her misunderstanding and misuse of this power of language poisons her life. Her inability to read what is written and her signing her name to a document that she does not understand lead to the loss of her children and her hatred of their father and her husband, Chato. Fitz concludes that Ayah needs to learn how to write and become a writing storyteller to create a ceremonial language to heal her wounds.

Silko's postmodernity results not just from ironic juxtapositions, but also from her increasingly visible movement toward a perfect ceremonial language. As in *Almanac*, renewal in *Gardens* is visionary. This search for a perfect language brings full circle, as Fitz points out, Silko's predisposition toward inclusion versus exclusion, a trope that is not present in *Almanac* though it appears in *Gardens*, certain stories in *Storyteller*, and in *Ceremony*. Silko's quest for the perfect language from *Ceremony* to *Gardens* encompasses the languages of bear and Coyote, serpent and primate, Paiute and Sand

Lizard, and stars and flowers. Bear power, Coyote power, serpent power, and primate power or language invests Silko's protagonists with extraordinary vision and medicine. Not knowing a language can cause irreparable loss as in "Lullaby." Writing, photography, and the miraculous appearance of the Blessed Mother at a ghost dance and on a rural Corsican village wall is also a part of Silko's perfect language. Fitz argues that the Blessed Mother's appearance signifies "Silko's and her characters' yearning for an aboriginal serpentine matriarchal spirituality and for the perfect language of love [that] manifest[s] itself as a dream" (205). Ceremonial language for Silko then transcends the orality and writing to include the visionary and maternal. Fitz's pairing multicultural representations of the female principle in *Gardens*—Eve and the Serpent, the Blessed Mary and Mary Magdalene, Spider Woman and Serpent Goddess—with "the gift of languages" suggests Silko's envisioning of a multicultural mother tongue that might suggest further examination.

Throughout his discussion, Fitz draws extensive support from Silko's essays, *The Delicacy and Strength of Lace*, family photographs included in *Storyteller*, Silko's biography, Laguna history and ethnography, seminal interviews, and important criticism. Comprehensive research and knowledge of Silko's novels and short stories make *Silko: Writing Storyteller and Medicine Woman* a rich text for the beginning to the advanced Silko scholar. While Fitz addresses familiar themes of the mixed blood/hybridism, healing, and storytelling, original dimensions such as the trope of the writerly storyteller and a fresh examination of how Silko uses language—spoken, written, and visionary—add new insight into *Ceremony* and *Storyteller* and much-needed critical attention to *Almanac* and *Gardens*.

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Travelling Knowledges: Positioning the Im/Migrant Reader of Aboriginal Literatures in Canada. By Renate Eigenbrod. Winnipeg: University of Manitoba Press, 2005. 280 pages. \$24.95 paper.

Renate Eigenbrod positions herself clearly as a reader, teacher, and critic of Aboriginal Canadian literature. She challenges the merit of research on Aboriginal subjects if it remains the privilege of white, middle-class scholars undeterred by the many boundaries imposed on Aboriginal people (xiii). She admits her prerogative, several times throughout the text, in a candid effort to reveal her partiality, and to urge the pursuit of "cultural literacy, as a prerequisite for culturally sensitive literary criticism of Aboriginal literatures" (58). Eigenbrod's stated objectives include reading "Canadian Indigenous literature from an immigrant perspective, but in a migrant fashion" (xiii), demonstrating the "complexities of Native literature" (xv), and explicating her "hyphenated immigrant position as a German-Canadian" (xv).

In typical postmodern fashion, she presents her approach but does not name it: "The negotiation of both, the immigrant and migrant perspective,