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poor translation and interpretation; and of developing a criteria for how to judge a good from a poor collaboration. What appears to be implicit in collaborative texting these days is that any translation or interpretation is deemed “good” if it is generated by a Native–non-Native collaboration. It is a kind of resting-on-one’s-laurels attitude. I would rather read about how or what kinds of methods could be used to evaluate collaboration and its results rather than read about the biography of the collaboration itself. Thus I’d rather know how to evaluate the quality of the texting than the quality of collaboration. My sense is that learning is maximized in the former rather than in the latter.

In my opinion the collaborative texting community is coming dangerously close to essentializing the insider, the Native half of the collaborative partnership, while relegating the outsider’s contribution as ancillary and only slightly better than a necessary evil. This emphasis can be viewed as an attempt to correct some of the “sins” of anthropological and folkloristic method in relation to oral-text collection and interpretation. We are now beginning to see a situation where the omniscience of the outside expert is being exchanged for its twin of the omniscient inside expert. Neither are tenable positions. And as collaboration is intended to overcome the problems arising from the outsider’s interpretive or explanatory omniscience, this is a rather ironic situation. In collaboration, sharing the work of text creation means that at least two, if not more, partners are engaged in the texting process.

I found most of the contributions in *Native American Oral Traditions* to be interesting and of high quality and I recommend the book to those interested in the subject. To the question, does *Native American Oral Tradition* advance our method, theory, or understanding of the collaborative method, I would have to say that it does not. We are at a point in collaborative methodology to push beyond the comforts as found in the present volume. To the question, does *Native American Oral Tradition* provide interesting and solid examples of the collaborative method, I conclude that it does.

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Native American Voices: A Reader. Second Edition. Edited by Susan Lobo and Steve Talbot. Upper Saddle River, NJ: Prentice Hall, 2001. 583 pages. \$42.67 paper.

Anyone who has assembled—or attempted to assemble—a basic reader to introduce undergraduates to the multifarious and burgeoning field of Native American Studies knows it is a daunting task. Indeed, in a field like Native American studies, which aims not only to navigate but also to negotiate the varied histories, epistemologies, and realities of indigenous America, what are the basics? What does one include in such a reader? What does one exclude? What issues, what themes, does one organize the reader around? Above all, what will make an introductory reader in Native American Studies *Native*?

Editors Susan Lobo and Steve Talbot provide a welcome textbook for those seeking a reader broad enough in scope to function as an overview of the essential academic concerns in Native American studies. *Native American Voices* covers many topics: identity, history, representation, education, spirituality, economics, health, law, revitalization, etc. The reader is organized around nine key sections. Each section concludes with a thoughtfully crafted battery of discussion questions, a list of key terms, and a suggested reading list. Instructors will find each section well organized and will appreciate the thoughtful and thorough manner in which the editors assembled the review that concludes each section (indeed, the discussion questions and key terms will help instructors generate quizzes, and the suggested readings list will help instructors direct their students to appropriate sources for writing assignments). Overall, *Native American Voices* is both well organized and broad in scope. It is a very good introductory reader for an undergraduate course in Native American studies.

But what makes this textbook Native? Lobo and Talbot produce a Native-based perspective by allowing the text(s), texture(s), and context(s) of *Native American Voices* to privilege Native voices, Native aesthetics, and Native concerns. With regard to the many texts that constitute the textbook itself, most are written by indigenous writers; and, when not penned by a Native hand, the sensibilities of the non-Native author are grounded in Native concerns. More, and in line with the multivalent nature of Native modes of learning and teaching, the textbook contains not only academic essays but also poetry, songs, oral history, and writings by journalists. Also, the works of Native artists Parris K. Butler, Leonard F. Chana, H. J. Tsinhnahjinnie, L. Frank (Manriquez), among others, adds humor, humanity, and an often profound gravity to the texts. Last, and perhaps most important, the editors advance both a hemispheric—including Hawaii—and a multidisciplinary (if not postdisciplinary) approach to Native American studies. As the editors make clear, the grand context of indigenous America is both transnational and multivoiced. Hence, the grand meaning of indigenous America is best if voiced by, alongside, and ultimately through the multitude of the socially and culturally distinct, yet historically and politically linked, Native nations that make up indigenous America. True, each Native nation has a distinct history and perspective, yet each history and perspective helps make larger sense of other Native histories and perspectives; and each Native voice—when joined to create a transnational and transtribal indigenous network—speaks louder as a member of a chorus, then if only voiced in solo.

Moreover, unlike similar readers with a specific academic focus (anthropological, historical, etc.), *Native American Voices* provides information relevant to indigenous artists, activists, and community members both inside and outside academia. The textbook closes with an exciting and relevant series of appendices. Appendix A provides an extensive list of journals, magazines, newspapers, radio and television stations, theaters, websites, and films relevant to indigenous America. Appendix B provides contact information for over forty Native organizations in North, South, and Central America. Appendix C provides a list of Native American studies programs in the United States and Canada.

And, most exciting, Appendix D presents a consortium of over thirty American Indian institutions of higher learning. For those wishing to network, the appendices that conclude *Native American Voices* equip indigenous individuals and organization with invaluable contact information. A great deal of research went into these appendices. *Native American Voices* is not only a good undergraduate textbook, it is also a practical indigenous directory.

Those interested in securing a good introductory reader for an undergraduate course in Native American studies will be pleased with *Native American Voices*. But, owing to the nature of any reader, Lobo and Talbot's textbook does fall short in some areas. Although *Native American Voices* does include information on Native histories, languages, and religions, the textbook could have included more. In fact, these are arguably the most pressing concerns, and the most revealing aspects, of indigenous peoples. With concern to indigenous theories and practices of history, those interested in augmenting Lobo and Talbot's textbook would do well to assign N. Scott Momaday's *The Way To Rainy Mountain* and (if time permits) Peter Nabokov's *Native American Testimony*. With regard to indigenous languages, undergraduates—even if only reading excerpts—would benefit from Leanne Hinton's *Flutes Of Fire* and Keith H. Basso's *Western Apache Language and Culture* (especially the last three essays). A short yet concise work on indigenous religions appropriate for undergraduates is Sam D. Gill's *Native American Traditions*. Also, although out of print and difficult to find, editor Walter Holden Capps's *Seeing with the Native Eye* is likewise a short yet concise work on indigenous religions (it is also quite excellent). Excerpts taken from any of these works would add more context and provide more insight for undergraduates. But these titles are only suggestions, only examples of what instructors might add to Lobo and Talbot's reader. Indeed, *Native American Voices* is well-organized, well-researched, broad in content, and above all *Native* in both its format and focus. *Native American Voices* will provide undergraduates with a solid foundation in both the key concerns in the field of Native American Studies and in the real-life struggles of the various indigenous peoples of the Americas.

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Native American Weapons. By Colin F. Taylor. Norman: University of Oklahoma Press, 2001. 128 pages. \$19.95 cloth.

Native American Weapons is one of those rare scholarly books that does not aspire to raise major theoretical questions or ignite debate. In a field where so many texts attempt to be noticed for proposing a revolutionary thesis, *Native American Weapons* is atypical for its simple approach and more modest goals.

This book, in fact, sets itself up to be a fairly straightforward, useful catalog of one particular aspect of American Indian material culture. As the title clearly points out, weapons and tools used in warfare are the subject of the