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Upward, Not Sunwise: Resonant Rupture in Navajo Neo-Pentecostalism.
By Kimberly Jenkins Marshall

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more than satiates the need to see real peoples' agency enacted. These smart claims paired with solid discursive proof make *Redskins: Insult and Brand* not just comprehensive in its use of on-the-ground evidence, but rigorous in its commitment to accentuating voice. Indeed, the book is impressive in the way it gently tells a story of the Native mascot and the *redskin* name, while also interspersing King's own argument against the mascot. His interventionism comes across as rhetorically sensible and culturally sensitive. His approach and tone represent the best of what the critical humanities can be: evenhanded, while equally critical in a transparent way.

Interestingly, King does not just deconstruct mascotting logics but also reconstructs them by posing solutions to writing back and talking back. To the question of "what now?" King answers by offering prescriptives for decolonizing the mascot controversy. He asks us to animate reflexivity to see past the mascot debate's *argumentum ex concensis* tenor and to read deeper into colonial structures and anti-Indian racism. He suggests ways that we could honor Native people by alternate means and proposes ways for our public educational system to pluralistically merge Native narratives into classrooms. And he presents strategies for keeping the mascot conversation alive in our "everyday talk."

King is to be applauded for a volume that reenergizes commitments to antiracist projects involving the mascot controversy. Scholars of American Indian studies, history, rhetorical and communication studies, political science, and sociology will find utility and inspiration in these pages. But the larger public would also fare well by accessing *Redskins: Insult and Brand*, including those in educational reform, public policy, and law. Pro-mascotters should examine King's arguments for a responsible case against the mascot, while those "on the fence" too might need to experience the discursive evidence in order to confirm their suspicions of the Native mascot in general, and the *redskins* metonym in particular. Finally, for those activists in the streets, at the ballparks and stadiums, and gathered in circles of solidarity, King's book is a veritable playbook—though we know that the mascot and its milieu are more than just a "game."

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Upward, Not Sunwise: Resonant Rupture in Navajo Neo-Pentecostalism. By Kimberly Jenkins Marshall. Lincoln and London: University of Nebraska Press, 2016. 270 pages. \$27.22 cloth. \$23.95 paper.

The anthropology of Christianity has arrived in Diné Bıkeyah (Navajoland). Misunderstood and maligned by many anthropologists and Diné alike, Diné neo-Pentecostals, known as *Oodłání* (believers), may constitute the greatest challenge to the future of Navajo traditional religion. Unlike practitioners of the all-encompassing *Diné k'éjı́* (the Navajo way), who often draw no distinction between "religion" and "culture" in either Navajo or English languages, *Oodłání* constantly police the boundary between

these two categories in order to establish a Navajo identity that is traditionally Navajo in every single way, with the sole exception of religion. In this regard, *Oodlání* insist that they must be exclusively Christian; hence the shift of directional orientation alluded to in the title.

Upward, Not Sunwise provocatively probes rich, paradoxical tensions between continuity and change. Kimberly Jenkins Marshall proposes a purportedly new theoretical framework of “resonant rupture,” in which assertions of discontinuity are taken seriously (even if dramatically overstated by *Oodlání*), amplifying, or resounding, the continuity observed by anthropologists, which *Oodlání* seek to negate. In so doing, Marshall follows Michael McNally’s paradigm shift (2000) in focusing on what Native Americans have “made of” Christianity and the category of practice, rather than belief. Without either eliding differences between various forms of Christianity, or succumbing to the allure of what Joel Robbins has called “continuity thinking” (2003), Marshall examines how neo-Pentecostalism works both with and against Navajo tradition, asserting continuity with Navajo tradition by actively (and sometimes violently) rejecting it as false, and a tool of the Devil. “Resonant rupture,” then, explains how *Oodlání* can have their proverbial cake and eat it, too.

Marshall demonstrates the versatility of “resonant rupture” as an analytical framework through her analysis of ritual, language, music, dance, and faith healing. Chapter 1 provides an introduction to the *Oodlání* movement, an outline of the structure of tent revivals, and an overview of Marshall’s research methods. Marshall attempts to portray *Oodlání* as they portray themselves, rather than as they are represented by others, including other Diné who often regard *Oodlání* as not really Diné. Unlike much previous anthropological scholarship that conceives of Diné identity monolithically, for Marshall Diné identity is inexorably and profoundly contested. Complexity delights and ironies abound. For example, Marshall writes, “If the cultural revitalization movement relies on a monolithic framework for what it means to be Diné, this same erroneously monolithic framework is used by *Oodlání* when isolating themselves from ‘traditional religion’” (48). In other words, through reinscribing what it means to be Diné, *Oodlání* paradoxically coproduce the very monolithic, essentialized “tradition” they aim to reject.

Chapter 2 explores continuities and discontinuities between tent revivals and Enemy Way ceremonies. In spite of the structural and atmospheric similarities between these two events, there are significant discontinuities as well. The most significant issue raised in this chapter is the controversial practice of *jish* (Navajo medicine bundle) burning. Outlawed by the Navajo Nation in 1978, these public rituals of rupture were merely suppressed, rather than stopped, and they continue to take place “underground” as private rituals of rupture. *Jish* burning is one of the most compelling examples of “resonant rupture,” since *Oodlání* continue to recognize the agency or personhood of *jish*, and for this reason insist that these must be violently negated, since power not coming from God can only come from an alternative source: the Devil. In these private abrogations of personhood, “spiritual warfare” takes on a very real, material quality. Neo-Pentecostalism becomes Navajo through poignant, violent negations of Navajo tradition such as these.

Chapter 3 impressively examines the performative, or generative, aspects of the *Diné Bizaad* (Navajo language), which unnerve *Oodláni*. Although *Oodláni* valorize the Navajo language—like most, if not all *Diné*—they vilify its cosmological (“religious”) associations. Tension between simultaneously held and mutually conflicting language ideologies such as these are perhaps greatest in song, in which *Oodláni* vigorously avoid anything that smacks of the chanting of medicine men. The only widely accepted *Oodláni* song with original Navajo lyrics is *Háálá Ayóo Diyin*, which *Oodláni* claim does not sound like medicine-men chant. To the extent that this effect is accomplished, it is made possible by the fact that while the text is Navajo, the melody is reportedly taken from a Cree chant, so that, as the book states, it “feels ‘Native’ without being actually *Navajo*” (99). Here, global indigeneity provides a solution for local Christianity struggling to avoid problems with local indigeneity, as I have recently argued in a book chapter regarding the Tohono O’odham in *Handbook of Indigenous Religion(s): Local Grounds, Global Networks*, in press.

Chapter 4 provocatively analyzes how the sonic similarity between country Western and country gospel bedevils *Oodláni*. As Marshall explains, “Country gospel is the soundtrack of Navajo Pentecostalism” (127). However, since one serves God and the other serves the Devil, *Oodláni* genre-ify the subgenre, actively inventing and policing the boundary between the two genres in order to ensure the possibility of a “pure” *Oodláni* life. The challenge for *Oodláni* is to enjoy country, while at the same time avoiding the sins of adultery, drinking, and fighting with which it is associated. This challenge is especially clear in the emplotment of *Oodláni* musicianhood: growing up playing exclusively in churches, then playing in bars and clubs, being “saved,” then “back-sliding”—alternating between sin and salvation for the duration of one’s life. *Oodláni* police the pride and humility of musicians, who are simultaneously held to be powerful conduits of God’s “anointing” and especially prone to the temptations of the Devil.

Chapter 5 outlines rules for “dancing in the spirit,” in which *Oodláni* must yield to, rather than seek the Holy Spirit, lest they inadvertently attract the Devil and his minions. Chapter 6 compares healing in traditional, Native American Church (NAC), and *Oodláni* contexts. By contrast, *Oodláni* faith healing is anti-pluralistic and anti-syncretic. A story about healing soundscapes told by an *Oodláni* pastor illustrates why *Oodláni* and other healing modalities cannot be mixed: “[W]hen he laid his hands on them, he immediately heard the sound of the NAC gourd rattle. He stopped praying and took his hands off them,” insisting that they throw away all things NAC before he either could, or would, heal them (178).

In the conclusion, Marshall presents *Oodláni* as “missionizing (not missionized)” (182). *Oodláni* see themselves not as victims, but as heroes with a global mission. “Resonant rupture” allows *Oodláni* “to retain a sense of Navajoness, while simultaneously denying the validity of traditional meanings of Navajoness” (192). In summary, Marshall persuasively argues that “*Oodláni* have fundamentally reinterpreted what it means to be Navajo. Their worldview is, fundamentally, Pentecostal” (196).

Heralding “resonant rupture” as “a new theoretical framework” (8) might be an overstatement. At least since 1981, with the work of Marshall Sahlins, continuity implies change no less than discontinuity implies similarity. Marshall’s analysis gives teeth to

this truism, though it both enables and constrains analysis in its insistence on acoustic metaphors, which may occasionally be stretched too thin. This reader found the notion of “resonant rupture” to be most productive in chapters 2 through 4, though less so in chapters 5 and 6. Nonetheless, as the first ethnographer to exclusively conduct fieldwork among a particular Navajo neo-Pentecostal community, Marshall succeeds in presenting *Oodlání* perspectives “without much corrective or critical deconstruction, even when these perspectives perpetuate a Western framework of knowledge” (51).

If it does not provide critical deconstruction, the book does inspire many more questions: What might such a critical deconstruction look (or sound) like? What might the implications of such a critical deconstruction be for *Oodlání*, *Diné k'éjít*, and the anthropology of Christianity? For example, while Marshall recognizes that categories such as “religion,” “sacred,” and “profane” do not map well onto Navajo or other indigenous traditions (57–58), interested readers will find some of the implications of this insight in other studies by Kenneth Morrison (“Beyond the Supernatural: Language and Religious Action,” *Religion* 22, no. 3), Tisa Wenger (*We Have a Religion: The 1920s Pueblo Indian Dance Controversy and American Religious Freedom*, 2009), and David Shorter (*We Will Dance Our Truth: Yaqui History in Yoeme Performances*, 2009). Nevertheless, *Upward, Not Sunwise* makes a significant, accessible, and original contribution to the fields of anthropology and religious, Native American, and indigenous studies, making it an ideal book for both graduate seminars and upper-division undergraduate courses.

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The World and All the Things Upon It: Native Hawaiian Geographies of Exploration. By David A. Chang. Minneapolis University Press, 2016. 320 pages. \$94.50 cloth; \$27.00 paper.

This is a challenging work, careful and scholarly, yet animated by a deep and abiding sense of ancient knowledge and contemporary struggles. David Chang is a Kanaka Maoli (Native Hawaiian) scholar, one who has shaped his scholarly commitments from the American Midwest, and, recognizing himself as a “foreign native,” recounts the detailed cosmologies and histories of Hawai‘i while interrogating his own learning of language and traditions. The result is a thoughtful set of studies on the history of Hawai‘i—largely from the late eighteenth through nineteenth centuries, though the framing cannot easily be enclosed by dates. Studies of pedagogical and geographical works allude to, say, 1850 through 1860, and tracings of Kanaka and Native American relations draw on cases from the 1890s, yet the temporalities of the chapters are also rooted in legendary eras of origin, lineages of monarchs and royalty across generations, pointed references to voyaging revivals of the late twentieth century, and sovereignty struggles that continue into the twenty-first.