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precedent for such subsequent policies as the conferral of control over Indian reservations to various Christian denominations or, later, the separation of Indian children from their families in order to place them in church-run boarding schools. One wishes that Pointer had touched upon this disastrous legacy of the early collaboration he describes.

If Pointer's arguments are sometimes hypothetical or suppositious (if A had done this, and B had done that, then C might have done something else), often debatable, and not always completely germane to his major thesis, he has, nevertheless produced an engaging work. *Encounters of the Spirit* is an interesting, intriguing read. It does not always deliver quite what it proposes at the outset, but it does provide an excellent starting point for anyone interested in topics related to colonial missionary activities in particular and questions of culture contact and exchange in general. This is thanks to the obviously extensive research done by Pointer in preparing the book. His investigations extend not only to the work of fellow historians, but also, for example, to that of anthropologists, colonial chroniclers and diary writers, and to the writings of various Christian missionaries. Owing to this foundation of wide-ranging scholarship, including primary and secondary sources, and to the excellent notes and extensive bibliography, *Encounters of the Spirit* furnishes an entry into a dimension of New World history that warrants further attention and beckons to future scholars. In this respect it occupies a niche that so far it seems to have to itself, there being no other work quite like it. It is, in short, a valuable addition to the realms of colonial studies, "Religion in North America" (the name of the series to which it belongs), the American past, and New World history in general.

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Leslie Marmon Silko's *Ceremony: The Recovery of Tradition*. By Robert M. Nelson. New York: Peter Lang Publishing, 2008. 197 pages. \$32.95 paper.

Because of its length and its workman-like quality, Robert M. Nelson's contribution to the critical discussion of Leslie Marmon Silko's first (and some say most important) novel *Ceremony* may seem relatively modest. He maps the embedded texts in the novel—fragments of stories, short poems, and elements of myths and legends—in an attempt to understand their relationship to the core text. But because these embedded pieces are so central to Silko's storyline and to the overall structure of the novel, Nelson's discussion not only gives us a much clearer reading of the novel's overall design and purpose, but also opens a window on the larger controversial issue of American Indian authors using traditional stories in their fiction.

Nelson's book, after a brief introduction, first describes—or maps—the nine series or individual segments of embedded texts in the novel. Then he points out that although Silko may well have heard these stories and poems as a child growing up at Laguna Pueblo, there are also important ethnographic

pretexts for almost all the embedded materials. Nelson argues that this distinction is vitally important for understanding Silko's novel. He makes an interesting distinction between texts that make an analogy to a previous text versus texts that have a homological relationship to a previous text, meaning that both texts in question derive from a third, original source. In the case of Silko's work, Nelson argues, her embedded texts are based in part on existing ethnographic pretexts, and yet all these texts—as well as the storyline of her own novel—derive from a third source, the Keresan Pueblo oral tradition.

Nelson's basic thesis is that Silko's postmodern, intertextual novel uses the art of storytelling to "repatriate" segments of the oral tradition lost or deadened by the ethnographic record. Like her character Betonie, the Navajo medicine man who alters the traditional ceremonies in order to make them more viable in the contemporary world, Silko takes traditional stories and poems that have been recorded by ethnographers and anthropologists such as Franz Boas, alters them in significant ways, and uses them intertextually with her own storyline (which is a contemporary version of a traditional restoration series) in order to recover the storytelling tradition, the hama-ha stories of Keresan Pueblo mythology, what Silko refers to as the "long story of the people" or "the story still being told."

The value of this approach is the way it so directly connects the embedded texts with the various elements of the main storyline (Tayo's struggle to fit back into Laguna after his experiences during World War II), describes the ongoing dialogue between texts, and frames Silko's overall purpose in the narrative. The approach also illuminates the often controversial issue of American Indian authors using traditional stories in their fiction, a practice condemned by many—including Paula Gunn Allen in reference to Silko's embedded story about Pa'caya'nyi and the Ck'o'yo magician. Seen from Nelson's perspective, however, such retellings of traditional stories breathe new life and new authenticity into materials that were taken out of the living oral tradition and made permanent, or fixed, in the ethnographic record. Rather than revealing sacred stories to a secular audience, storytellers like Silko, Nelson argues, repatriate and recover stories that had been appropriated by the recording process years before.

Another value to Nelson's work is the painstaking way he tracks down the pretexts and context of each embedded series. He moves from the Hoop series to the Arrowboy story, offering detailed explanations and a variety of sources for each series or embedded piece in the novel, something of enormous value for scholars as well students, both graduate and undergraduates alike. The seven appendices alone make this book a valuable resource. The book's true value, however, lies in the way it offers a genuinely fresh look at a mainstay of American Indian fiction, a novel that has been critically discussed at length since it was published in the late 1970s. Nelson's truly useful and refreshing approach to that novel is as delightful as it is surprising.

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