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Finally, since the refrigerator is empty, the speaker decides there are no tracks in the snow; "the deer have formed their snow circle/ two hills beyond."

*Songs from This Earth On Turtle's Back* is at once a good introduction to contemporary American Indian poetry and a true sample of its variety. It is another worthy contribution to the field from Joseph Bruchac's Greenfield Review Press.

John Woodrow Presley  
Augusta College

**A Nation Within.** Edited by Ralph Salisbury. Hamilton, New Zealand: Outrigger Publishers, 1983. (*Pacific Quarterly Moana*, vol. 8, no. 1.) 108 pp. [For prices write to Box 13049 Hamilton, New Zealand or 814 Broadway, New York, NY 10003.] Paper.

Readers interested in American Indian poetry had a bountiful year in 1983. From Greenfield Review Press in New York *Songs From This Earth on Turtle's Back* included fifty-two American Indian writers and the Institute of American Indian Arts Press in Santa Fe, New Mexico produced *The Clouds Threw This Light* featuring seventy-seven poets. However, more exciting than the sheer bulk of available poetry is that the output of American Indian literature has not been limited to United States presses. *A Nation Within\** was published in New Zealand, demonstrating the significance of American Indian writers in the world literary community. Ralph Salisbury has selected thirty-six representative American Indian authors for this collection of poetry and fiction. Some readers may be disappointed by the exclusion of Leslie Silko, Ray Young Bear, Simon Ortiz, or other contemporary writers, but Salisbury has provided a balance between well-known and less well-known authors, introducing many fine writers to international readers and featuring familiar names such as Maurice Kenny, Wendy Rose, William Oandasan, Paula Gunn Allen and Joseph Bruchac. He has also included Mayan writer Victor Dionicio Montejo.

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\*Title provided by Wendy Rose. [Ed.]

In the introduction Salisbury explains that biographical material has been omitted. For an international audience, perhaps reading some of these writers for the first time, such information would have been helpful. Indeed, even for readers already familiar with several of these writers, new information and some words from the author about his or her writing can be illuminating. Salisbury obviously wished to discourage biographical criticism and let the works speak for themselves. Most of them do just that.

Images and themes common to American Indian traditional literatures appear throughout the material. Transformations, tricksters and the natural world appear to remind the readers of the centrality of tribal history and myth and the link with the ever-present earth. In "Covenant" Joan Shaddox Isom describes the earth:

This is where all the leave-takings,  
the going-forths begin and end,  
the tellings, transformations,  
the final folding of wings. (p. 20)

Wendy Rose in "To the Vision Seekers So You Will Remember Your Mother Earth" reminds the reader that the earth is crucial to all existence:

Where gets the dreamer  
his dreams, the hunter  
his arrows, the doctor's way  
to plant and pray,  
the proper songs  
for sunrise  
and birth?

Women all women  
where you come from; earth  
the name to remember. (p. 14)

Many of these writers are clear about the links among the earth, ceremony and words. Jim Barnes in "A Song for All of Them" says:

. . . My name,  
earth name, is sacred as the sun.  
My name goes with me out of this world. (p. 79)

His poem is reminiscent of N. Scott Momaday's words in *The Way to Rainy Mountain*: "The dead take their names with them out of the world." Barnes shares Momaday's reverence for the power of the word.

Culture conflict appears as a theme in several poems; the writers remembering that they must hold fast to their own tribal memories and traditions. Bombarded by "dick, jane & spot" (p. 23) and "euroamerican school indoctrinating subjugated bodies," (p. 83) these writers have been survivors. They often survive with their humor intact, such as demonstrated by Falling Blossom in "Mint Condition:"

And since inflation makes a mockery of small  
change,  
One might say that Old Iron Tail and Mr. Lincoln  
Are an Endangered Species, currently maintained  
in mint condition. (p. 64)

In the introduction Salisbury refers to these writers as "migrant Asiatics" [sic]\* finding in this volume a means of "coming home." Through their poetry these writers demonstrate the importance of the journey—the journeys into the past, into the future and into oneself. Barbara Langham writes:

though I have just begun,  
without so much as the hold of a horse's tail,  
my journey back  
to you. (p. 82)

And William Oandasan reveals the importance of place in "Acoma:"

But for those who still  
Travel the four directions,  
The way to Acoma  
Is always the way. (p. 27)

Creation myths of many tribes suggest that American Indian people have always been in the Americas. The "nation within" has always been here, has endured, and will perdure despite the threats from the "nation without." In melding voice, time and tradition these writers have demonstrated that literature confirms

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\*Ed.

and defines a People's existence, whether it be the songs and stories of the past and present or whether it be the poems and fiction recorded by these contemporary writers.

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**The Jailing of Cecelia Capture.** By Janet Campbell Hale. New York: Random House, 1985. Pp. 201. \$15.95 Cloth.

Although some American Indian writers and scholars feel their hackles rising at the term "American Indian Renaissance," arguing convincingly that such a term denigrates both the incredible richness of American Indian oral tradition and the contributions long made by American Indian writers to American letters, it is impossible to argue that a renaissance in the American Indian novel has not occurred since the publication of N. Scott Momaday's *House Made of Dawn* in 1968. The latest addition to an increasingly impressive list of novels by and about American Indians is Janet Campbell Hale's *The Jailing of Cecelia Capture*. In this, her second novel, Janet Campbell Hale adds a second and powerful voice to Paula Gunn Allen's depiction of the plight of the mixed-blood Indian woman in contemporary America. While Hale joins Allen as only the second writer to give voice to such a protagonist since Hum-Ishu-Ma's *Co-Ge-We-A* in 1927, Hale's protagonist, Cecelia Capture, differs from Allen's Ephanie and almost all previous Indian protagonists by American Indian writers in significant ways.

In *The Jailing of Cecelia Capture*, Janet Campbell Hale, a member of the Coeur d'Alene tribe, skillfully traces the mental peregrinations of her heroine from a jail cell in Berkeley, California to a reservation childhood in Idaho and back to the hippie era in San Francisco and law school at the University of California in Berkeley. From a jail cell shared by prostitutes we journey on a kind of psychic exploration, or vision quest strangely appropriate to contemporary American Indians in urban America, moving with Cecelia Capture on an associational journey through the thirty years that have brought her to the Berkeley City Jail.

Drunk driving and welfare fraud have landed Cecelia Capture in jail; the welfare charge is very old and very tenuous, the result of a young, unwed mother's attempt to support herself and her