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Out of the Shadow: Ecopsychology, Story, and Encounters with the Land. By Rinda West. Charlottesville and London: University of Virginia Press, 2007. 304 pages. \$65.00 cloth; \$24.50 paper.

Rinda West's interdisciplinary and highly readable study traces an evolution of human relationship to the natural world in twentieth-century novels from several cultural traditions in order to demonstrate the emergence of a new paradigm of knowledge and hope. Part of the University of Virginia's Explorations in Ecocriticism series, *Out of the Shadow* emerges from pursuits that have occupied West for more than a decade: her hands-on experience with habitat restoration and a growing commitment to a land ethic that understands humans to be part of the natural world; her study of Jungian theory and practice; and her teaching, which fostered ecocritical interrogations of representations of nature and human-nature interactions in narrative. Arguing for the power of stories to reframe human experience, alter consciousness, teach new ways of knowing, and motivate change, West cites fiction by Native American writers as particularly influential in her quest for alternative narratives that can guide humans into a healthy and sustainable future.

Drawing on theorists ranging from Aldo Leopold, Carl Jung, and Carol Gilligan to Vine Deloria, Louis Owens, and Linda Tuhiwai Smith, West's study seamlessly interweaves strands of thought from conservation, Jungian analysis, ecopsychology, poststructuralist and postcolonial literary theory, ecocriticism, ecofeminism, and American Indian studies to develop her central argument that bringing a land ethic into practice "requires the psychological work of individuation and maturity" —an acknowledgment and integration of the repressed and denied aspects of consciousness that Jung termed the "shadow"—which is, in turn, enabled by embodied engagement with the natural world (31). The novels West discusses provide her with "site[s] for the significant engagement with outgrown ideas" and an "emotional dimension that provokes reflection and stimulates change" (31–32). She analyzes two quintessential colonial adventure novels, Joseph Conrad's *Heart of Darkness* and Francis Parkman's *The Oregon Trail*, to demonstrate how the West's splitting of reason from the unconscious aspects of psyche and its projections of the "wilderness within" onto nature and onto Natives justified the conquest and exploitation of both. Two novels set in pre-conquest Native cultures, James Welch's *Fools Crow* and Chinua Achebe's *Things Fall Apart*, illustrate worldviews in which humans understand themselves to be members of an extended natural community, where the absence of the nature/culture dichotomy allows the development of a "geography of psyche," and ritual provides a "container for shadow" that allows fluid interaction between reason and the energies of the unconscious (28, 60).

West devotes the bulk of her study to more contemporary novels that she sees as defining a process of Jungian individuation that is both individual and cultural. She examines two novels that take young Euro-American protagonists on transformative wilderness journeys that open them to new ways of nonrational knowing rooted in the body—Margaret Atwood's *Surfacing* and

Marilynne Robinson's *Housekeeping*. Whereas these narratives leave open the question of whether their protagonists will be able to locate communities that can nurture their transformations, West finds in N. Scott Momaday's *The Ancient Child*, Leslie Marmon Silko's *Ceremony*, and Barbara Kingsolver's *Animal Dreams* illustrations of midlife "homecomings"—returns from urban to traditional rural communities that allow their damaged protagonists to restore health and wholeness through a process of reinhabitation of place. In each of these three novels, myth and ceremony create conditions for renewal, but it is conscious human action that accomplishes healing, for the protagonists and their communities. In these novels West sees a rebalancing of dualisms—culture/nature, masculine/feminine—through narrative strategies that hold opposites in dialogue. Finally, West's analysis of Louise Erdrich's Anishinaabe novel cycle examines land in a process of restoration that embraces a whole community, a "restoration of vitality of culture in . . . place" (3). She brings the strands of her own narrative of restoration together by using habitat restoration as a lens for examining the narrative strategies Erdrich employs to reanimate Chippewa culture; conversely, West shows, natural restoration relies on stories for the knowledge of the land encoded in them. West focuses particularly on trickster narratives as "seed beds"—reservoirs of shadow energies and creative chaos that "renew relationships of wildness" within the structures preserved in the stories (166).

Out of the Shadow argues elegantly for the interdependence of individual psychological and planetary health and the need for approaches to our current environmental crisis that link thinking, feeling, and doing on individual and community scales. In this era of superficial, consumer-oriented "going green," a major contribution of Rinda West's book is her emphasis on the vital necessity of naming, facing, and consciously integrating the negative, violent, and shameful aspects of the Western cultural shadow in order to end the West's exploitation of the natural world and its associated "others." Conquest requires alienation on the part of the conquerors, West points out; and the inheritors of conquest must repress guilt and deaden their feelings of connection and compassion in order to live on its fruits. As individuals, communities, and globally interconnected societies, we cannot effectively move toward health and sustainability without first acknowledging and understanding the sources of violence and exploitation and taking responsibility for the damage we do. The old and new stories told in contemporary American Indian fiction offer a means to acquire the empathetic knowledge on which to base a new ethic of relationship and care. Yet West's restoration narrative is not intended only for the conquerors; as she points out most clearly in her analyses of *Fools Crow*, *Things Fall Apart*, and Louise Erdrich's fiction, the encounter with individual and cultural shadows that exist because of and apart from colonization are necessary aspects of cultural recovery and "nation building" for the oppressed as well (54). West emphasizes the importance of moving through guilt and grief to action, toward embodied reconnection to the natural world through environmental restoration, social activism, and ritual practice. Particularly important are her reclamation of ideas dismissed by the academic mainstream—Jung's theories of archetype and individuation

and the need for a contemporary renewal of myth and ritual as means of rebuilding connections to other-than-human worlds; as sources of energies that transcend the rational and reconnect with the numinous; as containers for shadow urges toward selfish individualism; and as vehicles for the expression of grief, which “makes hope possible” (156).

Out of the Shadow will prove most useful to ecocritics, ecopsychologists (especially those interested in bibliotherapy), and American Indian literary scholars, though West’s careful organization and crystal clear prose, exemplified by excellent summary introductions to the theories and concepts that inform her study, would make this book accessible and fascinating to students and general readers. Scholars in the field of American Indian literary studies will find here provocative new contexts for considering familiar novels and their intertextual interconnections. West’s treatment of Native American fiction is knowledgeable and respectful; her focus on the ways tribal storytelling restores the wisdom of ecological practice deliberately defies the stereotype of the “noble savage” who performs “quick fix” magic through ritual (91). Similar to Joni Adamson’s *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place* (2001), a major accomplishment of this work is to bring these novels into conversation with discourse fields outside American Indian literary studies, providing a holistic ground for change.

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Patterns of Exchange: Navajo Weavers and Traders. By Teresa J. Wilkins. Norman: University of Oklahoma Press, 2008. 248 pages. \$34.95 cloth.

Teresa Wilkins’s book on the complex relationship between Navajo weavers and the traders to whom they sold rugs combines several areas of research. She utilizes the seminal work on Southwest weaving by Kate Peck Kent (*Navajo Weaving: Three Centuries of Change*) and her mentor at the University of Colorado, Joe Ben Wheat (“Three Centuries of Navajo Weaving,” *Arizona Highway* and “Early Navajo Weaving,” *Plateau*). She draws on their studies, which delineate the three major stylistic periods—classic (1650–1865), transitional (1865–85), and rug (1895–present)—and her training under Wheat provides her with a solid knowledge of weaving in general and Navajo weaving specifically. Central to this book is Wilkins’s extension of Kent’s discussion of the traders’ role in developing and marketing the Navajo rug. Readers learn the extent of the traders’ role in rebuilding the Navajo economy after they returned from internment at Bosque Redondo. Coming back to their homeland traumatized by memories of internment, devastation, and deaths of loved ones, the Navajo encountered even more hardships: drought, loss of livestock, and a shattered economy.

The extent to which early traders like J. Lorenzo Hubbell and C. N. Cotton at Hubbell’s Trading Post and John B. Moore at Crystal Trading Post helped rebuild their economy has been a topic of great interest to scholars (see Kent;