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theory would have been constructive in other places in the book, specifically Julia M. Coates' essay, which traces racialization and belonging within the Cherokee Nation. Ultimately, however, this is an important book for understanding political geographies of power, race, and identity and how the nation-state has created and ensured the reproduction of indigenous identities towards dispossessing indigenous peoples of territory and culture. Furthermore, it is instructive to see how identity boundaries are maintained both by the nation-state and indigenous peoples themselves, because understanding how these dynamics work is necessary for disrupting them.

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Yuchi Folklore: Cultural Expression in a Southeastern Native American Community. By Jason Baird Jackson. Contributions by Mary S. Linn. Norman: University of Oklahoma Press, 2013. 304 pages. \$24.95 paper.

The bulk of *Yuchi Folklore: Cultural Expression in a Southeastern Native American Community* consists of nine revised articles previously published from 1998 to 2008, with two newly written chapters. Some potential readers might be discouraged that the majority of Jackson's book is available elsewhere. However, one of the book's significant strengths is that it gathers scholarship on Yuchi history and culture; the diverse subject matter of the chapters and variety of their previous publication ensures that only readers intimately familiar with Yuchi (or Euchee) scholarship will previously have seen much of this material. The first chapter provides an overview of Yuchi history, culture, and society, and chapter 2 describes the physical environment south and southwest of Tulsa, Oklahoma, where Yuchi culture is now centered. The next four chapters concern verbal arts, with chapters 3 and 4 coauthored by Mary S. Linn. Chapters 7 through 9 center on material culture; chapter 10 on cultural performances; and chapter 11 focuses on mythology. An afterword argues that this volume is more than a collection of loosely related research materials, but rather constitutes a tightly linked body of evidence supporting the related themes of Yuchi cultural distinctiveness and cultural persistence (206).

Author Jason Baird Jackson clearly has the experience and breadth of knowledge needed to pursue this argument. He has studied and worked among the Yuchi since 1993 and written about Yuchi culture in more than twenty-five articles, as well as a 2003 book titled *Yuchi Ceremonial Life: Performance, Meaning, and Tradition in a Contemporary Native American Community*. He is also the editor of the volume *Yuchi Indian Histories before the Removal Era*,

and is, perhaps, the scholar most familiar with contemporary Yuchi people and their culture, past and present.

That the Yuchi language is an isolate one is, of course, important in establishing Yuchi distinctiveness. However, rather than distinctiveness, the weight of evidence throughout the later chapters, particularly 7 through 11, portrays Yuchi culture as having a close relationship with Woodland cultures, especially Creek and Seminole, but also Choctaw, Cherokee, and Shawnee. While Jackson frequently acknowledges overlaps between Yuchi and Woodland cultures, his summing-up in the afterword gives these congruences little weight. He states that he has tried to survey the ways Yuchi culture is situated in the broader regional and social world (206), and he has done so; nonetheless, his claim of Yuchi cultural distinctiveness is undercut.

Alternatively, an abundance of material fully justifies Jackson's enthusiastic argument for Yuchi cultural persistence in the book. Emphasizing ongoing oral tradition, chapter 3 includes two trickster tales, "Rabbit and Alligator" and "Wolf and Fawn." Chapter 4 analyzes two Yuchi language dance calls, recorded in 1994 and 1995. An hour or so before a stomp dance begins, a Native speaker chosen by the chief issues a call to assemble. Four calls, fifteen minutes apart, are made, and then the dance begins. Jackson describes this ritual in detail, as well as the design of the stomp ground itself and the dance performance, and effectively illustrates not only Yuchi cultural persistence in a broad sense, but also the people's adaptability and openness to change with respect to rather minor details, such as the use of tin cans instead of tortoise shells for the leg rattles women wear while dancing. Chapter 8, which describes the traditional dress worn on ceremonial occasions, provides additional support for the themes of persistence and adaptability.

The observations Jackson makes throughout the book on those issues relevant to his work in folkloristics and cultural anthropology are a pleasant surprise. For example, following Dorothy Noyes, he argues that the distinction between these two fields is that folklorists focus on the study of genres and forms, whereas cultural anthropologists focus on the study of institutions (xix). Jackson also provides a cogent discussion of the usefulness of the "ethno-metaphysical" methodology championed by A. Irving Hollowell, as opposed to the "macrosociological" methodology of Erving Goffman and Michel Foucault (181–82). Also insightful are Jackson's views on the applicability of the "discourse-focused" approach to myth that is associated with Dell Hymes, Richard Bauman, and Joel Sherzer, which he contrasts with the varieties of structural analysis that are associated with the work of Claude Levi-Strauss as well as Vladimir Propp and Alan Dundes (185). Jackson's concern with these and many other theoretical issues will especially interest those readers who may not have a specific scholarly interest in Yuchi culture,

but do have a broader interest in anthropology, folklore, and the study of Native American cultures.

Jackson avoids the specialization that has come to dominate folkloric and anthropological studies, adopting instead what he calls a “Boasian” commitment to holistic ethnography (xvii), which includes studying a broad spectrum of cultural practices, artifacts, and texts comparatively, and “situating them within local and regional culture patterns” (186–87). In this respect, chapter 11, titled “Lizards and Doctors,” is especially Boasian. Its discussion, which centers on traditional Yuchi understandings of power, is based on quite diverse cultural phenomena: two dances performed as part of the annual green corn ceremony; the Yuchi (and Creek and Seminole) institution of the “doctor school”; a Yuchi myth about the defeat of a lizard monster; the Yuchi creation story; shape shifting; and two “prophesies” (one Creek and one Yuchi) predicting the end of the world. The southeastern Woodland tradition acquires power through patiently learning the knowledge of the elders in “doctor schools” and meticulously and respectfully performing the traditional rituals, which Jackson contrasts to the Plains tradition of acquiring power through miraculous knowledge gained individually by means of hallucinations and the vision quest. This contrast leads in turn to a consideration of “revitalization movements” such as the Creek revolt of 1813–14, Handsome Lake of the Seneca, and the Sioux ghost dance, and ultimately to what traditional Native peoples take to be the disastrous, even apocalyptic, consequences of loss of knowledge of the Native language and failure to maintain rituals and ceremonies.

As Jackson implies in his summary conclusion to this chapter, meandering and circuitous elements of his argument prove to be interesting and relevant tributaries. He hopes to interest and motivate other scholars to extend his studies by pursuing a variety of further research projects, including southeastern tribal cosmologies; historical uses of the term *prophet*; theoretical categories such as nativism, revitalization movements, revival, and fundamentalism; and the way in which the Yuchi and their Creek and Seminole neighbors gain knowledge and transform it into power (198, 204). “Lizards and Doctors” alone is worth the price of the book; moreover, Jackson is to be commended for donating proceeds from its sale to the Yuchi tribe.

Students and scholars will find the book worthwhile in a number of different respects. *Yuchi Folklore* provides careful documentation, effective organization, and wealth of useful bibliographic information, and those already interested in Yuchi culture, the Native presence in eastern Oklahoma, or Woodland cultures in general will want to have it on their shelf for frequent reference. But “a printed book without a blot” will not be found, to appropriate a phrase from Ben Jonson, and *Yuchi Folklore* is no exception. Given its overall excellence, two of its blots are merely causes of annoyance, but a

third is limiting. There is considerable repetition among the chapters, perhaps the result of originally being published separately. At times Jackson's prose becomes cumbersome and opaque. In a book organized around the themes of cultural distinctiveness and persistence, a more serious flaw is the book's almost total neglect of the younger generation. The lack of attention to young people and their commitment to the language, traditions, rituals, and beliefs from the past, their commitment to maintain their culture's distinctiveness and to make the sacrifices, as younger people tend to see it, to enable it to persist well into the twenty-first century, detracts from the book's ability to support its argument. This lack of attention to the younger generation suggests a need for serious and sustained research, not only with respect to the Yuchi and their neighbors, but with respect to Native American studies in general.

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