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Author

Hearn, Melissa

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had stolen their trade goods. That account was translated and published by Sherburne F. Cook in 1962. The 1823 expulsion of the Mojave neighbors the Halchidoma in concert with the Quechan is similarly absent from this account. In fact the Jedediah Smith visit to the territory touched off the Mojave and Quechan attack on the Halchidoma. Documented accounts of these event are readily available in published studies. Mojave participation in the great Colorado River Uprising of 1781 is mentioned only in passing remarks about the Quechan. The author identifies Pedro Fages as a missionary when he was, in fact, a royal army lieutenant of Catalonia Volunteers. Mojave participation in the widespread stock raids of the 1830-1840's is similarly ignored. Oddly omitted from the bibliography is Kenneth Stewart's important summary of Mojave culture and history from the *Handbook of North American Indians. Vol 10, Southwest*.

This reviewer's greatest disappointment lies in the failure of the author-editors to document the legal methods the United States government used to dispossess the Mojave and all California Indians of their lands. The failure of treaty making of 1851-2 among California Indians was followed by the creation of a land Commission by act of Congress in 1851. Its purpose was to validate land claims in the state. While the Commission was specifically ordered to notify Indian tribes of the necessity of making formal claims to their land, they in fact never communicated this vital information to any Indians. Consequently, California Indians were neatly dispossessed of all their lands. This book cites only vague references to injustice. Every historical work about California Indians that hopes to be fair and relevant to contemporary Native Peoples needs to explain just exactly how Mojave lands (and that of all American Indians) became legally "owned" by non-Indians. This author does not believe this places too heavy of a burden on authors or editors to insist upon such a minimal explanation of how we got to be where we are today.

Edward D. Castillo
Sonoma State University

Eye Killers. By A. A. Carr. Norman, Oklahoma: University of Oklahoma Press, 1995. 344 pages. \$19.95 cloth; \$12.95 paper.

Eye Killers, an uneven first novel by A. A. Carr, is the thirteenth volume in American Indian Literature and Critical Series from the

University of Oklahoma Press. Thus far this series has supported emerging, professional American Indian novelists of exceptional intelligence and wit, such as Gordon Henry, author of *The Light People*, or Louis Owens, who has become an established critic and novelist. However, the thirteenth in the series, which proves to be a melodramatic vampire novel, is perhaps an unlucky match for the publishers and the novelist.

Nevertheless, there are passages in *Eye Killers*, which develop character perception quite effectively, and which reveal the author's talent and humor. For instance, in a brief, droll moment, Carr describes a medieval vampire's judgment of the music in a contemporary night club as "mere noise, lush and overblown as a spoiled carcass" (p. 97). On the other hand, the high school teacher-turned-vampire killer finds that the vampire's musty cave smells like "the stacks in a library" (p. 298). In such clever lines, characters betray both their attraction to and repulsion of their chosen means of existence.

Yet other passages are meticulously over-written and filled with purple description, stilted dialogue, unnecessary adverbs, and melodramatic pronouncements. Such unintentionally comic passages as "The bed was a fountain of white silk, gushing against the walls" (p. 77), appear principally in the vampire chapters as if such prose carries an evocation of romanticism or medievalism.

Moreover, the female characters in the novel are either undifferentiated or stereotyped. For instance, there is very little difference in the language or reflections among Melissa, the teenage victim, Elizabeth, the perpetual teenage vampire, and Diana, the high school teacher, who is "pummeled by sadistic hormones" (p. 241). The wise grandmother character lacks distinction or a clear relationship to the characters that would motivate her to become involved in their struggles; she is nurturing and all-knowing because she is the grandmother. Additionally, the bisexual, female vampire is extremely violent because she was tortured in a former lifetime. And although being violated perhaps explains her anger towards males, the representation of her sexuality implies an equation between being a lesbian and a vicious predator.

Furthermore, the loose interconnected histories of the characters do not create meaningful connections to the story or flow into the present but instead spin out erratically without illuminating the theme or characters. For instance, flashbacks of the vampires' pasts at the end of the novel are anticlimactic, irrelevant, and

perhaps even unintentionally comic. I found the “good” vampire, who is dreaming of her lost love while fleeing the “evil” vampire during a high speed, motorcycle chase, hilarious.

Overall the rhythm of the book is developed through storytelling techniques from the relatively recent tradition of Native novelists. The protagonists, who are unaware of the kinds of mistakes they are making, wander in confusion, thinking they are focused and purposeful. Finally, however, in the center of the novel, these characters—one young, female, Caucasian; the other elderly, male, Navajo—go to Navajo and Keresan elders for wisdom, strength, and medicine. The last half of the book is devoted to their efforts to save the children of the present and the future and to slay the monsters. In the process of carrying out this quest the Native warrior is destroyed by his own mistake, saved by the Holy Ones, and sent on to the spirit world to create new medicines to counteract this non-human evil. On the surface, the balance in this structure parallels the pattern of such great novels as Leslie Silko’s *Ceremony* in which the modern narrative is also intricately connected to traditional Navaho and Keresan creation stories and culture heroes. Unlike *Ceremony*, however, *Eye Killers*’ characters turn into violent creatures instead of turning away from them.

In Carr’s novel, in order to kill the arch-vampire, the Navajo protagonist must become a vampire, which requires him to give away his name and obey the vampire traditions. This character’s assimilation becomes particularly unsettling, given the novel’s metaphoric pretensions. The vampires, all of European and Euro-American decent, have migrated West with the homesteaders. They feed on the blood and spirits of innocents, Native and non-Native, just as the colonial culture feeds on uranium from the earth, creating deadly monsters to destroy the universe. The implication is that the evil of European origin is so powerful that one may only become empowered through it. Instead of offering alternatives to colonialism, *Eye Killers* appears to rectify its authority.

One expects fiction, without the lofty claim of “literature”—as the title of the Oklahoma series promises—when one is in the market for genre fiction. Conversely, one does not expect pulp fiction—not even works by the successful University of Oklahoma alumni, Tony Hillerman—from a university press, no matter how pleasurable genre fiction may be. (An exception, of course, would be pulp fiction published as artifact, as in the case of John Ridge’s 1854 potboiler *The Life and Adventures of Joaquin*

Murieta, the Celebrated California Bandit.)

Notwithstanding, postmodern Native novelists such as James Welch in *Indian Lawyer* and Louis Owens in *The Sharpest Sight* have claimed genre fiction as literature by rewriting its form and substance. Welch destroys the violent ethos of the thriller by writing a thriller in which his Blackfeet protagonist rejects a corrupt world to become part of a Native community fighting that corruption. Likewise Louis Owens rewrites the murder mystery by creating a murder mystery in which the detectives' finding the murderer becomes less important than their finding the spirit of the murdered. Essentially these two Native writers demonstrate that the genres which they employ suit the hegemonic concerns, however corrupt, of the colonizers only if the writers assume that there are no other sources of shared values, which they refuse to do.

On the other hand, using vampires as signs of further evils in the world or as representations of particular oppressors is perfectly in keeping with centuries of vampire, narrative tradition. In addition, using vampires who have not forgotten human love to overcome a more degenerate monster, as *Eye Killers* does, is also in keeping with modern vampire fiction, exemplified in the works of Anne Rice. Instead of a genre deconstructed, as one might expect in a work by a Native writer, construction of a sequel appears imminent by the end of *Eye Killers*.

Melissa Hearn
Northern Michigan University

Inuit: Glimpses of an Arctic Past. By David Morrison and Georges-Hébert Germain. Hull, Quebec: Canadian Museum of Civilization, 1995. 159 pages. \$27.95 cloth.

Inuit: Glimpses of an Arctic Past is a stunning volume. To say that it is a coffee table book is telling only the half of it and to risk slighting it gravely through guilt by association. *Inuit* may not break new ground in the study of northern peoples, but it tells the story of the traditional lives of North America's Inuit, particularly those of Canada's Central Arctic, so well, it evokes it so gracefully through a fictional narrative interwoven through the book. It shows it so vividly through photos and first-class illustrations, that students, scholars, and the general public will all benefit by it.