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**Title**

Injun Joe's Ghost: The Indian Mixed-Blood in American Writing. By Harry J. Brown.

**Permalink**

<https://escholarship.org/uc/item/6kk5d6rd>

**Journal**

American Indian Culture and Research Journal , 29(2)

**ISSN**

0161-6463

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**Publication Date**

2005-03-01

**DOI**

10.17953

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**Injun Joe's Ghost: The Indian Mixed-Blood in American Writing.** By Harry J. Brown. Columbia and London: University of Missouri Press, 2004. 271 pages. \$47.50 cloth.

Scholarship that foregrounds narratives of mixed-blood identity has been developing quietly for the better part of a decade, but the field has occupied the margins of Native literature studies. Some scholars who identify themselves as mixed-blood, like Louis Owens and Janice Acoose, have published valuable critical works combining narratives of lived experience with textual analysis. Harry J. Brown's book, a welcome addition to the critical conversation, signals a shift in how the academy might view narratives of Indian-white mixed blood and in turn be influenced by them. Brown delineates a perspective on the field that, because of his critical repositioning of mixed blood and his attention to texts from the eighteenth century to the present, will prove useful to a wide range of scholars and teachers of North American literatures.

Brown's argument begins by showing that the way much of postcolonial criticism posits a dialectic of colonizer and colonized, the dominant and the suppressed, leaves out the possibility of a middle term that fits neither category and is more than an alternation between two oppositional categories. Brown conjures Louis Riel as an avatar for his critical work in the field who sought to reify the existence of a mixed-blood population and named the Métis: "Like Riel's staking out a mixed-blood nation independent of both the reservation and the white government, I seek in this book to redefine Indian-white hybridity . . . as a synthesis of racial, cultural, and discursive conditions that traditional racist thought and current literary criticism both perceive as mutually exclusive" (11). The purpose of the volume is to trace the zigzagging path of American writers' understanding and presentation of racial mixing between Euro-American and Native American people and to theorize these presentations on the basis of their relationship to theories of racial origin and to social tensions present at the time of their publication. Brown shows how the discourse on Native hybridity changed from a biological to a cultural model and similarly how biculturality—sometimes seen as a matter of binary alternation—has come to be expressed as synthesis and simultaneity.

Brown's method engages primarily fiction but also includes works such as Thomas Jefferson's *Notes on the State of Virginia*, James E. Seaver's *Narrative of the Life of Mrs. Mary Jemison*, and William Apess's *Son of the Forest*. Although Brown suggests his thesis might have been easier to control and defend had he limited his discussion to the national mythmaking project of historical fictions, these diverse inclusions help to show the degree of variation and tension in American writers' responses to particular moments in United States political history. His opening comparison outlines two extremes: the evil haunting half-breed Injun Joe of *Tom Sawyer*, an exemplar of one sort of understanding of racial mixture based on theories of polygenesis and degeneracy in mixing, and Susanna Rowson's *Reuben and Rachel*, an early historical romance in which the pedigree of heroic characters includes "an Incan princess, William Penn, Francis Drake, and Christopher Columbus himself" (16) that illustrates an approach based on the acceptance of human

monogenesis and the likelihood that Americans are fundamentally mixed-blooded. According to Brown, these extremes outline the ground over which Euro-Americans have repeatedly reworked their understanding of the meaning of Indian-white mixed blood.

Brown's book is organized chronologically, each of the three chapters dealing with a cluster of works written around the time of three pivotal pieces of federal legislation dealing with Native people: the Indian Removal Act of 1830, the General Allotment Act of 1887, and the Indian Reorganization Act of 1934. To Brown's credit, each chapter's discussion reveals complexities in authors' responses to their own times, even while he attempts to systematize his study. Chapter 1 deals with the historical romances of Cooper, Sedgwick, and Child; his work on Sedgwick's *Hope Leslie* foregrounds the tension between Sedgwick's apparent sympathy with the Native characters in her historical revision of such events as the Pequot Massacre and her evident negative sense of the marriage between Faith Leslie and Oneco. Brown shows how one might regard Sedgwick's novel as a gesture of acceptance truncated by the pressure of current events. The ideology of Indian savagism and basic biological difference underpinned the legislation for Indian removal, and Brown shows how each of these authors struggled with or succumbed to prevalent social attitudes. His inclusion of *The Life of Mrs. Mary Jemison* and Apress's *Son of the Forest* and *Indian Nullification* further enlivens the chapter by showing how people who were of mixed descent or who engaged in intermarriage narrated their experience and in their act of writing and telling made the space of mixed-blood existence visible.

The second chapter deals with the notion that the political move toward allotment of Indian lands was based partly in the racist tradition that regarded "amalgamation" as a way to "elevate" Indians to the level of Euro-Americans and of course partook of the debate about the possibility and value of Indian assimilation. Brown focuses the chapter around several dime novels in which mixed-blood characters figure prominently as degenerate criminals, the stereotype of assimilation that betrays underlying racist anxiety. As correctives to these narratives, Brown presents John Rollin Ridge's *Joaquin Murieta* and Helen Hunt Jackson's *Ramona*, novels in which the central mixed-blood characters' "villany" is revised as "democratic heroism" (149).

Brown gets it exactly right in his chapter on *Cogewea*, *Sundown*, and twentieth-century magazine fiction. The introduction of the blood quantum as an essential part of the 1934 Indian Reorganization Act is, as he says, "the source of the mixed-blood identity crisis prevalent in twentieth-century Native fiction" and likewise a continuing influence on "scholarly perceptions of the Indian" (155). He delineates the kinds of primitivist writers and seekers of authenticity whose works were popular in the period, but then he focuses on the creation of "hybrid subjectivity" in Mourning Dove's novel *Cogewea, the Half-Blood*. Brown cuts through the confusion about *Cogewea* as a text compromised by editorial intrusions, and concentrates on Mourning Dove's achievement of "emphasizing mythical resonances in contemporary life as a defining characteristic of hybrid consciousness" (197). In the epilogue, he shows how Louise Erdrich's *Antelope Wife* recapitulates and develops this invention of hybrid subjectivity.

*Injun Joe's Ghost* provides a systematic look at the trope of mixed blood in specific political and historical contexts and in relation to the development, and even the waning, of American nationalism. In a final estimation of the power of contemporary Native writers, Brown suggests that the development of hybrid subjectivity in Native American writing will have a revolutionary effect: "a new understanding of race and the literary canon that recognizes the unsupportability of classification and division of writers, readers, and literatures as ethnically distinct" (245).

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**Kahnawa'ke: Factionalism, Traditionalism, and Nationalism in a Mohawk Community.** By Gerald F. Reid. Lincoln: University of Nebraska Press, 2004. 256 pages. \$49.95 cloth.

This is a history of the origins of modern Kahnawa'ke activism from 1870 to 1940. Kahnawa'ke (On-the-rapids) is a Mohawk community of some 7,200 residents located on the St. Lawrence River opposite Montreal. Previous published studies described Kahnawa'ke as a community that had been passive during the first seven decades of Canada's early formation and its planned gradual assimilation and integration of the Indian peoples. Reid's thesis departs from conventional Iroquois studies scholarship (Fenton, Tooker, Berkhofer, Shimony). Instead of viewing factions and factionalism as signs of dysfunction and the roots of debilitating weakness, competition between groups is seen as dynamic and a necessary way in which such communities respond to changes, pressures, and processes that threaten, or are perceived as threatening, the society's survival or well-being. Reid argues that the resulting complex dynamics in Kahnawaga energized a community characterized by cultural revitalization (herein designated "traditionalism") and a determination to achieve a political autonomy that was (and continues to be) nationalist in character.

The first chapter, "At the Rapids," tackles early history of a migration in the seventeenth century to the St. Lawrence Valley. The description of how the community was transformed from its Confederacy roots to a modern distinct community is consistent with the author's view that the evolution was complex and guided by pragmatic interactions with the environment. A quote is illustrative: "Kahnawakehro'non successfully integrated Rotinonhsionni and European cultural patterns and interacted with Euro-Canadian society in ways that avoided assimilation and created a unique culture. The community had a definite Catholic character, but traditional spiritual practices persisted and some Kahnawakehro'non were indifferent to Christian belief and practices" (14).

The approach is successful—and could have been successfully extended to the rest of the Confederacy—and is a reasonable rendering of a history of a group reacting to coercion and changing environments. *Kahnawa'ke* focuses