

With its focus on Native literary and “extraliterary” texts, this book will be of considerable value to readers of the *American Indian Culture and Research Journal*. Particularly wary of the problem of “tribelessness” in too many hegemonic treatments of indigeneity, Fitzgerald approaches Native culture in a way that attends closely to specific tribal contexts (being), and always ensures her narrative is grounded in specific landscapes. Additionally, the author’s clear writing style and ability to synthesize complex historical processes and current events to advance her larger argument make the book highly teachable. This book will be an important contribution to syllabi in Native studies, gender studies, American studies, environmental studies, and cultural geography classrooms. Undergraduates will appreciate its clarity and the urgency of its case studies; graduate students will glean much from its transdisciplinarity and the way it brings together ecocriticism, environmental justice, and Native studies.

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New Voices for Old Words: Algonquian Oral Literatures. Edited by David J. Costa. Lincoln: University of Nebraska Press, 2015. 558 pages. \$90.00 cloth; \$90.00 electronic.

As its title suggests, *New Voices for Old Words* is not so much a gathering of translations as it is a set of culturally grounded redactions of Algonquian language stories collected by ethnographers at the turn of the century. Its editor, David J. Costa, has employed the word “voices” to characterize the collection’s eight linguistic case studies as undertakings of re-embodiment. Because many Native communities have lost their last fluent speakers, it is imperative, Costa believes, that linguists make these materials “usable for their communities” (2). With the threat of language death looming over many Algonquian dialects, texts like the ones in this volume may have to stand in for elders now passed on. It is time, Costa argues, that we explore innovative methodologies to breathe new life into them.

Among the many possible methods of recuperation available to contemporary linguists, Costa and his coauthors embrace philology, the comparative study of texts situated in their historical and cultural contexts. Much of this choice has to do with the fact that the manuscripts explored in *New Voices* are “pre-modern,” in that they were gathered before linguists had developed effective ways to incorporate critical phonemic information into their transcriptions. Phonemic information is critical to language revitalization because, as Edward Sapir noted long ago, it contains the psychological reality of any given language. Thus, the first set of revisions the authors make are at the level of phonemic accuracy. In many cases, this requires re-eliciting words and sentences from present-day elders familiar with the language. When that is not possible (as in the case of languages with no surviving speakers), the authors employ comparative strategies, drawing on parallel phonemic practices in related dialects that still maintain speaking communities, or grouping a set of transcriptions

together to form a sort of “genetic text” containing their best estimation of its original phonemic properties. Once restored, the texts’ phonemic texture must be grounded in the social realities that generated the texts. We must know who recited or inscribed them. Who transcribed them and when? Why?

Each contributor’s goal, which Costa calls their primary “responsibility,” is to fashion their research for the immediate needs of tribal linguists by making new texts that voice the phonemic and historical contexts of their originals (2). Each case study thus offers a detailed working through of how this might be achieved in very specific contexts. Terry Brockie and Andrew Cowell’s study of a Gros Ventre (White Clay) text collected by A. L. Kroeber in 1901 offers a vigorous example of the philological approach in action. In reworking Kroeber’s transcription, they foreground orthographic and phonemic oddities peculiar to Kroeber (he appears not to have heard glottal stops very well) and compare them with the more phonemically sound material collected in 1900 by Rev. John Sifton, a Jesuit. They also expose to view their own relationships to the Gros Ventre language—Brockie speaks it, and Cowell is proficient in its cognate dialect, Arapaho. By putting all of their linguistic cards on the table, the authors underscore the social aspects of language recovery, and by so doing, demonstrate how a contemporary revoicing of the text is possible if the Gros Ventre language is treated as a living process.

Subsequent chapters expand this philological method to include explorations of ethnopoetics, textual criticism, rhetorical structure, and archaic usage. Andrew Cowell’s discussion of an Arapaho text is exemplary in its attention to ethnopoetic issues like using page layout to expose deep linguistic and narrative “structure” (the term linguist Dell Hymes used to describe culturally distinct repetitions and variations in verbal organization). Cowell’s choices here are based in his sense of their effect on reservation audiences today. In the absence of any living speakers. David J. Costa’s account of a set of Miami-Illinois texts telling the story of Wihisakacaakwa, a culture hero, demands that he rely exclusively on internal textual evidence. By comparing two versions of the same story, Costa is able to work with the strengths of each: one version is better at translation, the other, more accurate phonetically. By further comparing his hybrid redaction with other historical records of the dialect, he is able to reconstruct the story so that it remains useful today.

Ives Goddard’s contribution stresses the importance of textual criticism in re-transcription. Goddard usefully demonstrates how the treatment of a Munsee creation story taken down by different transcribers should be treated like any other text for which an editor wishes to produce an “authorized” edition that best reflects the author’s intentions. Goddard also insists that the ethnographer submit not only previous linguistic analyses to this process, but also his or her own field notes and the notes of others. In this case, the philological method includes tolerating variation—underscoring features of the text that are genuinely unexpected within established ethnography in order to recover something like an edition of the spoken-language original. Rounding out the collection, Amy Dahlstrom and Lucy Thomason’s separate explorations of Meskwaki language writing take on a situation nearly unique among Algonquian pre-phonemic texts: how to edit the some 40,000 pages of manuscripts

inscribed by Native consultants in the Great Lakes Syllabary—what the Meskwaki call the *pa pe pi po*—at the turn of the century. Using a text written by Alfred Kiyana, one of the most prolific of the early Meskwaki writers, Dahlstrom advocates segmenting the extent script, which does not indicate word breaks, into stylistic sections that expose rhetorical structures formerly obscured by the syllabary's denseness. In this way, Kiyana's unbroken pages of syllables become rhythmic performances of cultural importance. For her part, Thomason examines Bill Leaf's syllabary writings to demonstrate how putative "errors" in the author's grammar, diction, and syntax actually reflect a rhetorically informed deployment of archaism and formal idioms no longer used in present-day Meskwaki communities. Again, the philological method opens a text to modern usage and recovers long-forgotten linguistic and rhetorical practices.

Overall, *New Voices for Old Words* is remarkably accessible. With the exception of complex linguistic discussions of obviation and the devoicing of vowels, much of the book achieves its authors' goal of offering useful strategies for language revitalization in Native communities. Although it is focused on Algonquin dialects, the principles employed in the several case studies are applicable to any indigenous language with some kind of paper trail. Even non-linguists can benefit from the conclusions the authors submit, perhaps gaining some insight into the social practices that inform "Native American literature" and broader questions surrounding tradition and innovation in Native American studies as a whole.

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The Queerness of Native American Literature. By Lisa Tatonetti. Minneapolis: University of Minnesota Press, 2014. 296 pages. \$75.00 cloth; \$25.00 paper.

In the conclusion to *The Queerness of Native American Literature*, Lisa Tatonetti claims "Native American literature was always already queer" (174). Much of this ambitious and superiorly researched book builds toward this claim. Tatonetti introduces this specific study as partaking in three practices: "undertaking recovery, forwarding textual analysis, [and] defining Indigenous methodology" (ix). As a precursor to these three practices, she first notes that the publication of early queer indigenous texts takes place at nearly the same time as the rise of Native literature as a scholarly field. In this way, Tatonetti argues that thinking about the relationship between indigenous texts and sexuality, a consideration that has been precluded until relatively recently, must become a part of scholarship precisely because of the attendant rise of Native literary studies and publication of queer indigenous texts. It is upon this imperative that the rest of her argument builds.

Tatonetti first offers "A Genealogy of Queer Native Literatures," wherein she catalogues queer indigenous literatures by genre or mode of publication—anthologies, drama, fiction, poetry, and criticism—in order to show a "genealogy of expansion and explosion" predicated on a web of relationships (27). Beginning with a genealogy allows