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mentary on the increasing empirical sophistication and frequency of the research, they quite correctly caution that these trends do "not necessarily suggest a commensurate increase in the knowledge base." Inclusion of comments assessing psychosocial research methodologies and results, the role of American Indian research committees in various aspects of each research study, the distinction between race and ethnicity as independent variables, how culture was or was not treated as a dependent variable, the effects of varied levels of assimilation upon subjects, the appropriateness of research strategies to American Indian worldviews, or the provision of direct services in conjunction with research activities would have been helpful to researchers concerned about designing studies more responsive to American Indian self-determination.

This book would be most helpful for people in remote areas who do not have access to *Dissertation Abstracts International* and computer searches or who lack experience in initiating a hierarchy of locator terms for a computer search. Individuals associated with universities or research centers who have less difficulty in obtaining dissertation information or requesting a computer search may prefer the ease of a single collection of 345 dissertations on a special segment of the population. Any researcher interested in American Indians would find this book convenient as a reference tool, and *Psychosocial Research on American Indian and Alaska Native Youth* represents a needed contribution to the field.

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Love Medicine. By Louise Erdrich. New York: Holt, Rinehart and Winston, 1984. xi and 276 pp. \$13.95 Cloth. \$6.95 Paper.

So many reviews of this book have already appeared that I assume a considerable familiarity with the ambience surrounding it, even if review-readers have not yet read it. Thus, I do not propose to add to the initial response to *Love Medicine* so much as to consider it in the context of this preceding response and the

larger tradition of serial novels to which it belongs. Indeed, there has already been published an excellent issue of *Studies in American Indian Literatures* (Winter 1985)—devoted exclusively to Louise Erdrich and featuring very favorable responses to *Love Medicine* and, less extensively, her prior volume of poetry *Jacklight* (also Holt, Rinehart and Winston, 1984).

The awards *Love Medicine* has gathered leave no doubt of its wide and positive critical acclaim, notwithstanding carping comments from reviews in the *New York Times* and *Newsweek*, the latter sounding like the sour grapes of a trooper who belatedly missed the call to glory but wanted to register his recognition of the crow's triumph. In any case, we know that *Love Medicine* won the prestigious National Book Circle Critics Award for 1984, the similarly distinguished Sue Kaufman Prize for First Fiction of the American Academy and Institute of Arts and Letters, and the Virginia McCormick Scully Literary Award for "an author of Chicano or Western Indian blood history who writes the best published work during that year reflecting the life, history, culture or heritage of the Chicano or Western Indian in America" (*Coda*, Sept./Oct. 1985, p. 23).

Furthermore, the novel has been translated into eleven languages, was chosen as a selection for the paperback book club in the U.S., and was a Book-of-the-Month-Club selection in Finland where it has sold as many hardcover copies, 50,000, as in the U.S. In characteristic generosity Erdrich said, "That says something about the literacy rate in Finland . . ." (*Minneapolis Star and Tribune*, January 19, 1986, pp. 1F and 10F), but one could more pessimistically observe that the U.S. has a far vaster population and a far vaster appetite for formulaic and superficial Louis L'Amour novels than serious quality fiction.

Not that *Love Medicine* is a difficult book ("seriousness" in some circles meaning virtual inaccessibility). Each chapter is a self-contained story, and in that sense it is part of an old tradition of story-telling both among native peoples and among sophisticated writers. Like coyote stories that form an instructive and entertaining cycle, or like books such as Sherwood Anderson's *Winesburg, Ohio*, James Joyce's *Dubliners*, Ernest Hemingway's *In Our Time*, Ivan Turgenev's *Sportsman's Sketches*, or William Faulkner's *Go Down, Moses*, *Love Medicine* is a novel in the form of a cycle of more or less independent stories that together illustrate the adage that the whole may be greater than the sum of all its parts.

Although each story is clearly and simply told, Erdrich's organization of them into a kind of mosaic is not obvious, and it is in the writing and reading of the book as a *novel*, not a collection of sotries, where both the art and insight of Erdrich are revealed. Like Joyce's powerful *Dubliners*, there is intricate design here; each part—chapter or story—can be read independently, but read together and in the sequence each author chose (like a collage artist arranging pieces), the emotional and intellectual effects are awesome.

This tradition of the serial narrative or novel has ancient literary roots in folktale cycles and highly crafted and self-conscious works such as Boccaccio's *Decameron* and Chaucer's *The Canterbury Tales*. In all instances, it seems to me, the artist encompasses a broad culture by the mosaic or collage method in a very economical form, each bit or piece suggesting far more than the usual focus on continuous characters in unified action can. Anderson's *Winesburg, Ohio* becomes the quintessential Midwestern small town, both trap and haven. Hemingway's *In Our Time* becomes the cultural statement of a post-war generation shocked into the recognition of failures in nationalism, religion, family, and secular morality.

Erdrich's serial novel similarly suggests much more than the narrative histories of two extended families on and about the Turtle Mountain Indian Reservation in North Dakota. (Incidentally, it is usually referred to as a Chippewa reservation, but it is also Métis and Cree in some measure and the native language Michif is a mixture of Cree and French with some Chippewa influence.) Although Erdrich limits her geography to the reservation and its surroundings, her time and characters are broad, the former ranging from 1934 to 1984, and the latter including three generations of the Lamartine and Kashpaw families. And Erdrich is subtle in her presentation and demands our attention, for she uses very little exposition and she constantly switches time, point of view, and setting. Although it is easy to follow each episode, it is not so easy to keep the times and relationships straight. (Indeed, one needs to work out a genealogy as readers have done for the complex families of some of Faulkner's novels.) Ten of the fourteen chapters are first-person narrations by seven different characters. Four chapters are told in the third-person but range from limited omniscience to the omniscient narrator.

The result of the technique is a remarkable breadth. This young

author is perceptive of the psychology of grandparents and grandchildren, of white and red, of rebels and conformists, of losers and winners, of the alienated and the acculturated. In spite of the deaths, imprisonments, absurdities, and rivalries within and among these families, what emerges, clear and powerful, is "A globe of frail seeds that's indestructible" (215). Unlike the characters of Anderson's *Winesburg, Ohio* who are isolated in bitterness and perversion, this community is united by varieties (sometimes strange varieties) of love. These characters live in awareness of their cultural differences, but their loves and even losses (Erdrich is no sentimentalist) evoke an enduring, admirable people. No doubt to be compared to James Welch, Leslie Silko, and Scott Momaday, Louise Erdrich has her own voice, and it may well be the clearest. In the title chapter, a young medicine man tries to save a marriage. His failure (the husband dies, choked to death on the ersatz medicine) yet enlarges the blessing of a distinguished, well crafted novel which may well provide the best picture of contemporary reservation life to date.

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Ethnolinguistic Profile of the Canadian Metis. By Patrick C. Douaud. Canadian Ethnology Paper No. 99. Ottawa: National Museums of Canada, 1985. 109 pp. Distributed gratis, Paper.

This slim volume is a revision of the author's 1982 Ph.D. dissertation. It is an ethnolinguistic study of the Mission Metis, a dispersed population of seventy-five people living near the town of Lac La Biche, Alberta.

Chapter One discusses the origins and history of the western Canadian Metis, and the Mission community itself. The Mission Metis are descended from five extended families, brought to Lac La Biche from Red River by Oblate missionaries beginning in 1853.

In Chapter Two, the focus is on multilingualism. Douaud finds that "control of French, Cree, and English is a function of age" (p. 28). Among those who are between fifty and eighty years of age, all of the men and most of the women are fully trilingual; their use of French distinguishes them from neighboring Cree and bilingual (English-Cree) Metis, and also from other francophones. The study examines "the influence of Cree on the