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periodicals, and books. Given the importance of the subject, such bibliographical guidance is a valuable contribution to Indian studies. The contributors represent a healthy mixture of academicians, tribal activists, and journalists; they seem united in their concern to defend Native American rights. By and large, the writing is clear and understandable to people without technical training in economics or energy development or history.

Given the paucity of easily-obtainable published materials, given the extraordinary importance of the subject, this is certainly a valuable collection which should be studied by all concerned with the economic future of Indian peoples.

Gerard Reed

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North Dakota Quarterly (Special Indian Literary Issue, Volume 53, Number 2). Guest edited by Mary Jane Schneider. Grand Forks: University of North Dakota, Spring 1985. 308 pp.

Diversity is the greatest strength of a journal. Since it is published often, a journal may present a wide variety of ideas and perceptions, and this is the power one finds in the Spring 1985 issue of the *North Dakota Quarterly*. A special issue focusing on Indian literature, this volume contains works that—as the guest editor, Mary Jane Schneider, explains in her introduction—“are all related by a common theme, the renaissance of Indian presence and the multi-dimensionality of this new life” (1). One may initially challenge Schneider’s belief that this presence is “new,” and effectively argue that it is new only in the sense that within the last twenty years a growing number of Anglos are finally recognizing the cultural traditions that have endured centuries of exploitative and aggressive policies intended to destroy them. This initial challenge to Schneider’s credibility, however, is immediately lost in her insightful presentation of the works chosen for the volume. Fiction, photographs, poetry, criticism, drawings, and interviews are thoughtfully interspersed to demonstrate both “Indian presence” in contemporary literature and the “multi-dimensionality” that is the heart and the power of this presence. Much like Silko’s *Storyteller* and Momaday’s *The Way to Rainy Mountain*, this collage of insights is a mighty celebration of native ways.

It is not, however, without its weaknesses as well, weaknesses that are quickly criticised and easily forgotten. Although articles by Paula Gunn Allen, Joseph Bruchac, and Gretchen Bataille represent the exciting potential of criticism to illuminate contemporary writings by American Indians, other articles demonstrate the inefficacy of addressing the writings without at least a rudimentary awareness of the cultures from which they emerge. Allen's article presents three separate interpretations of a Kochinnenako story (the character from Keres oral literature sometimes referred to as Yellow Woman): a traditional Keres, a modern feminist, and what Allen calls "An Indian-Feminist." Her approach is appropriate for it begins with the culture in which the stories about Kochinnenako are told, and builds its criticism from there; since it addresses the cultural context of the stories, it provides readers with insights that they may not have otherwise. Unfortunately, not all the critical essays in the collection are as thoughtfully constructed.

In his article "Ethnopoetics: An 'Other' Tradition," Sherman Paul attempts a survey of Indian presence in writings by non-tribal authors. The inclusion of this article is understandable from one point of view: it considers the ways that native themes and consciousness have affected the works of these writers. Citing excerpts from the works of numerous writers—from Michael Castro to Robert Duncan, from Jermome Rothenberg to William Carlos Williams—Paul rambles through the forest of "ethnopoetics." Despite his desire to argue otherwise, Paul convincingly demonstrates the ways that contemporary literature by American Indians is "another" tradition, and should remain so. When he tries to calm the anxieties of Leslie Silko and Geary Hobson, who see the use of native themes and motifs as yet another form of exploitation, Paul voices the centuries-old, ethnocentric claim we have all heard before: ". . . like the similar protests of other minorities, the exclusive claim to ethnic, racial, sexual, or gender territory denies all common sense and the symposium of the whole that ethnopoetics ultimately serves" (41). In this context, one cannot help but wonder who coined the term ethnopoetics, what purpose the term serves, and for whom. Once the distinctions between "Indians" and "other minorities" or other cultures are obscured, cultural traditions may be used, without regret or acknowledgement, to forward "the symposium of the whole." Those who argue for unrestricted accessibility to

native cultural material fail to consider the destructive potential that the use of the material may carry with it. In this way, the inclusion of Paul's essay is equally understandable: it is indicative of a realm of criticism that must be confronted, sooner or later, by any serious student of Indian literatures. In the context in which one finds the article in this issue, its strength as a critical approach is immediately recognizable when compared to the work of Allen, Bruchac, and in particular the essay by Bataille, which surveys the similar attitudes of American filmmakers.

Fortunately, Paul's article is the exception. It does, however, have an echo later in the issue. In "The Redemptive Return: Momaday's *House Made of Dawn*," S. K. Aithal retraces territory covered much more effectively elsewhere—in Larry Ever's "Words and Place: A Reading of *House Made of Dawn*," or Linda Hogan's "Who Puts Together." Despite Aithal's insightful emphasis on the book's affirmation of traditional native perceptions and ways of action, he focuses too consistently on the conflict between red and white cultures, to the exclusion of the ethnographic material that Momaday employs to mold his affirmation into a native narrative. When Aithal discusses Able's murder of the albino, Juan Reyes, he takes the man's color as representative of the white race in general, and therefore limits himself to a superficial reading of the event. He does not acknowledge the fact that Reyes is Pueblo, nor that he is a witch; when the event is considered with this information in mind, its relationship to Able's story becomes clearer. In short, although Aithal's conclusions are sound, he fails to bring the most significant evidence to bear in their support, and therefore does not address the central concern of the novel: the conflict between ways of responding to evil, either individually or communally.

The momentary lapses in the choice of contributions, however, are acceptable, given the many successes in the issue—its moments of inspiration that are promised from the very outset. The drawing of Gai-talee's shield from Momaday's *The Book of Shields* is on the cover, and after Schneider's brief introduction comes "Saint Columban of White Earth: Mythic Tropisms," Gerald Vizenor's powerful and witty story about the triumph of a landscape and its ancient forces over the imagined dominance of Euramerican ways. It is an apt starting point, followed by a poem by Ray Young Bear, then a critical survey of the oral bases of much of the contemporary writing by tribal people, and then

another poem. The cycle is set, and it is an intriguing one at that. The readers must continually shift from poetry, to criticism, to short fiction and so on; in other words, they must move from an analysis of ways of expression, to different forms and examples of expression—from art to interpretations of art. And the experience does not lead to disorientation, but an expanded awareness. This issue argues that American Indian literatures are diverse and complex; it demonstrates with numerous examples in various forms from several cultures; and it provides a number of critical approaches to interpreting their complexity.

If the overall process of the issue is not grounds enough for its reading, the individual contributions by tribal artists are. They are numerous and diverse and by examining a few of them, one gets a sense for the power to be found in the others. For instance, there is the poem "Dangerous Waters" in which Michael Dorris tells of his grandmother's escape when the Washita River flooded the valley in which she lived. But as his poem demonstrates, family stories often carry with them sets of associations and beliefs that make them more than simply history, and the stories provide those who know them with the ways to act even when threatened. The image of her escape comes to Dorris in a dream, and the flood that threatens his grandmother is not an isolated event; the valley has flooded before, when she was sixteen. In short, there are always dangerous waters and the stories that tell of how people survived them in the past can enlighten the means of survival for those in the present. Such is the underlying message of the oral literatures of this continent, both past and present, as Dorris' poem verifies:

I heard the story so often
I remembered it, not as a story.
She carries me, twice from Washita,
Three times from dangerous water. (173)

The story tells of two escapes, but when remembered and related to the present, it has the power to direct a third.

Dorris' poem is followed by "Going Home," a short story by Anna Lee Walters. It, too, addresses the ways that the individual may become more through tradition. Like so much of the contemporary fiction by American Indians, Walters' story moves from what appears to be dissolution and irretrievable loss, to a reaffirmation of tribal ways in present times. As one of the two

main characters, Sun, sings at the story's end, Walters describes both the intimate relationship between Sun and his world, but also the ways that this relationship is achieved and appropriately acknowledged simultaneously: "Flocks of birds fluttered to perch on the barbed wire fence that ran along both sides of the highway. The chirping birds and Sun's voice floated over a bed of soft purple flowers opening to the day. Sun's song filled the void between him and the world around him" (179). And his song makes him more than an isolated, hurting individual.

These are only two examples of the diversity of the collection. There is also a series of poems by Joseph Bruchac that is prefaced by a brief biography of Ely Parker, the nineteenth-century Seneca who became Ulysses S. Grant's military secretary during the Civil War, and later the first Native American to become Commissioner of Indian Affairs. The poems retell his story and Bruchac incorporates into them excerpts from Parkers' own writings. The poems are a provocative blend of the past and present, history and the imagination. In short, they strongly suggest the stuff of which oral stories are made. The collection also includes a section of seventeen poems from students at the Institute of American Indian Arts (Santa Fe), introduced by Ray Young Bear. These poems emerge from diverse backgrounds and employ various approaches to expression; as Young Bear implies, many of these young poets may very well continue to share their insights with us for years to come. And there is a great deal more. There are photographs by Joe Feddersen and Richard Hill, drawings by Richard Bartow, interviews with the poet Joy Harjo and the poet/novelist Louise Erdrich, a section containing reviews of twenty recent books and, capping the collection, brief biographies of most of the contributors. On the strengths of its individual parts alone, this special issue of *North Dakota Quarterly* is noteworthy; with Schneider's thoughtful presentation, the collection becomes a fine introduction into the current state of artistic expression by Native Americans.

John Purdy

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Phil Sheridan and His Army. By Paul Andrew Hutton. Lincoln: University of Nebraska Press, 1985. 479 pp. \$29.95 Cloth. \$14.95 Paper.