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neatly into one genre or another, but seem to be a combination of one or more genres. Each genre is discussed in the introduction to each story.

Tape recordings of all of the Lushootseed texts in the volume are available through the Language Learning Center at the University of Washington. It would be beneficial if the tapes were sold with the book, and I highly recommend to anyone who buys the book to buy the tapes also. They include only the Lushootseed, not the English translations, but by hearing the vocal inflections as you follow along, it is, of course, much easier to understand where there is humor, urgency, or other emotions. And because these are traditionally oral stories, it seems only right to hear them spoken aloud.

In sum, *Lushootseed Texts* is an extremely important addition to the body of work on Lushootseed and Native American literature in general. The style of translation and bilingual presentation will no doubt prove invaluable in the continued study and appreciation of the Lushootseed language, literature, and culture.

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Men Down West. By Kenneth Lincoln. Santa Barbara: Capra Press, 1997. 250 pages. \$15.95 paper.

American character forged itself on the belief that the West represented new opportunity and, for some, the possibility for renewal. In America, so the myth goes, a man could go at it alone. With hard work and the favor of God, he could create a self-sufficient new life for himself and for his family. As the frontier took shape, this spirit of the West became a national myth. In his fourth book, Native American scholar Kenneth Lincoln effectively examines this Western mythos by questioning its blatantly patriarchal individualism from an autobiographical perspective. More specifically, he explores the American cult of masculinity by taking measure of his own life. According to Lincoln, the American male raised to believe in the frontier myth has become misdirected. As Lincoln strongly argues, the only way for American men to save themselves is to learn from women and Native Americans the art of communicating, mothering, and the benefits of tribal cooperation.

In critiquing the American frontier spirit, Lincoln uses the

very Western form of the autobiography. In the tradition of the confession, he scrutinizes himself while weaving a tale of his "education" from boyhood to manhood on the Great Plains of Alliance, Nebraska. His story moves back and fourth between childhood remembrances of his "education" to an ongoing examination of the Western mythos in contemporary America. He shows his life to be the product of a society which values the individualism of "toughing it out on the frontier" (p. 32). For Lincoln, his alcoholic, incommunicative, blue-collar father, who sacked beans for a living, typifies this hard-working, independent-minded Western man, heir to a long tradition of similar living and legendary men whom Lincoln condemns. Such men and their Western mythos, Lincoln argues, are responsible for the very ills which divide American society: "In fact and fantasy, George Custer to the Marlboro Man, our godly gun-slugging has pitted light-skinned peoples against dark, imperialist West against colonial East, citizen against savage, industrial competition against tribal cooperation. The world can no longer afford this story" (p. 24). As Lincoln makes clear, our myth has moved us to crisis, a tenable suggestion in this post-modern world of increasing violence and social dislocation.

In search of "alternatives, new men" (p. 33), Lincoln turns to what he has learned from women and Native Americans. He questions those of his hometown, like his father, who believed the local Lakota Sioux were "uneducable, unemployable, unfit" (p. 46). In the Sioux, though afflicted by alcoholism, poverty, malnutrition, and lack of education, Lincoln finds a reverence for living and for cooperation. Mark, his adopted Lakota Sioux brother, educates him in these ways. Throughout the book, Lincoln recalls similar men who acted as mentors in his life. These men, unlike his father, believed in communicating through talk and in the trusting support of other men. Lincoln reveres someone like his father-in-law who was a "brotherly father, an older counselor" (p. 173). In some ways, Lincoln also calls for a feminizing of the hard-edged Western man, as he describes in the story of rearing his daughter alone: "As a single parent, given a second chance, I learned to mother as well as to father. It was a lesson in patience, nerves, and improvisation. Above all, mothering had to do with giving over getting, as I came to understand, what some call *heart*" (p. 191). Though these lessons are hard learned for Lincoln, they are indeed important to revising conceptions of "men down West."

Although Lincoln draws in the reader with his sincere, honest, and truthful voice, he suffers at times from a tendency to moralize. In the very spirit of the American Jeremiad, Lincoln rails off almost clichéd platitudes such as "Beating up women is no measure of a man" (p. 97). Though surely such advice goes without question, there is a tendency for Lincoln to over-write. He seems at times to be reaching for the sound byte—"The red-line through these lives, cowboys to Indians, is rugged individualism with a dash of spit" (p. 24)—as if desiring to craft his own blurb. At other moments, the book suffers from disjunctiveness. Though the quotes Lincoln picks for sectional dividers and chapter epigraphs from such diverse writers as James Welch, James Wright, and Yeats are engaging, the sections themselves seem at times a bit arbitrarily constructed and occasionally forced together. However, by the second half of the book, Lincoln finds more fluid transitions between subjects, as in the nicely crafted analysis of paradise lost in Los Angeles, reminiscent of Mike Davis' *City of Quartz*, told through recounting his in-laws' migration to California at the beginning of the century. Similarly, Lincoln also makes good use of his daughter's diary entries as a pleasant counter-voice to his narration of her rearing.

The conflicts generated in the text by the ongoing oppositions between masculinity and femininity, fathering and mothering, and individualism and community come to a boiling point with Lincoln's recollection of his nervous breakdown and hospitalization. Though indeed a personal crisis of significant proportions, Lincoln's life, as throughout the text, also serves as a metaphor for the country. The man who grew up out West where he acquired from his father a strong sense of the tradition of western individualism and patriarchal stoicism confronts a world turned upside down. Lincoln finds himself awash in the mixed-up, out-of-control City of Angels. National confusion manifested in and by Los Angeles mirrors itself in Lincoln's personal confusion. Here, on the nation's Pacific shores, the Western mythos fails. At mid-life, after a chain of failed relationships, after tirelessly dedicating himself to his tenured position at UCLA, after raising his daughter on his own, he breaks down. In many ways, his introspection and self-analysis, of which the book is surely a product, force him to reevaluate as well as reeducate himself about the myths he has espoused for so many years. In a moment which might more aptly be termed Lincoln's wandering in the desert before his breakdown, he has a revelation which seems most fully

realized in the introspective process of writing his autobiography. On a trip to the Dakota prairie with his students studying Native American culture, Lincoln finds an alternative to our Western ideology: "With a tribal sense of language and literature, I could reenter the academy and bring along my life, my daughter, my students as co-works. My colleagues could collaborate as human beings, moved by old truths—integrity, candor, compassion" (p. 213). Although such a revelation provides Lincoln with the values needed to reeducate himself, it is not until his breakdown that these ideas seem fully realized. In another, similar moment of personal enlightenment, Lincoln recalls, "I got on my knees and gave in to my own pain and prayed. I saw my battered sense of going it alone, and turned to others for help" (p. 237). Lincoln turns from the patriarchal Western myth he has outlined throughout the text toward a new way of living which espouses community and communication, mothering as well as fathering. Echoing the rhetorical strategies of early American autobiographical narratives in his text and paradoxically replicating the ideology of Edenic America as the land of new history, Lincoln frees himself from the bondage of his past so that all may hear his testament.

In the American tradition from Mary Rowlandson to Henry Adams, from Tobias Wolff to William Kittredge, self-scrutiny provides both personal and social revelation. In his analysis of men down West, Lincoln questions the very fiber of our American character. His life becomes emblematic of the lives of many American men who have grown up espousing the patriarchal ideology of American frontierism. However, Lincoln uncovers the limits of such values and proposes a new way of living. This engaging book itself testifies to his integrity, honesty, and candor, to Lincoln's ability to look at his own life with a critical eye in order to see in himself the crisis of a nation. He gives us a voice to latch on to, a story to tell as we ride out of town toward the sunset, together.

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Mohawk Reporter: The Six Nations Columns of George Beaver. Iroquois Reprints, articles originally published in the *Brantford Expositor*, 1987-1995. Edited by William Guy Spittal. Ohsweken, Ontario: Iroqrafts, 1997. 195 pages. \$12.95 paper.