

Sherman student, *Viola Martinez, California Paiute: Living in Two Worlds* (2003). Bahr's current book is full of Native voices, including student testimonials previously published elsewhere and interviews with the school's "BIA Brats." These interviews help humanize Sherman's employees, who are often demonized, by highlighting their indigeneity and work in caring for the students. However, the book contains only one previously unpublished student account, although there are thousands of living graduates and hundreds of current students. Moreover, in its focus on the children of BIA employees and in understanding Indian students through the accounts of these nonstudents, the monograph seems incomplete and may leave the reader questioning the accounts' accuracy. Nevertheless, *The Students of Sherman Indian School* provides an introduction for those who are reading about off-reservation Indian boarding schools or Sherman Indian High School for the first time.

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**That Dream Shall Have a Name: Native Americans Rewriting America.** By David L. Moore. Lincoln: University of Nebraska Press, 2014. 488 pages. \$45.00 paper; \$45 electronic.

David L. Moore has written a big book: it explores five major Native authors (William Apress, Sarah Winnemucca, D'Arcy McNickle, Leslie Marmon Silko, and Sherman Alexie) to address five major themes (authenticity, identity, community, sovereignty, and humor and irony). With its many pleasures and uses, to read *That Dream Shall Have a Name* is like attending a five-session seminar. Each chapter opens up a new topic while weaving in past discussions and texts, and personalized rhetoric, such as "Let's turn to . . ." suggests a teacher dedicated to sharing a world about which he cares deeply. The preface opens with Moore finding patterns in the questions his students ask about Native American literature; this book is his response to those patterns. Moore then links both Native and non-Native students to community audiences, adding and addressing a scholarly audience as well, and finally combines the three audiences together when he asserts, "maintaining practical connections to classroom and community refines theoretical inquiry" (xi). Presumably, influence moves in the other directions as well.

As announced in the subtitle, the book's overall theme is the efforts of these five Native authors to rewrite United States history and ideals of freedom on a truer, inclusive basis that escapes "American self-contradictions" and the "founding binary of civilization and wilderness" (5). The author's goal is not to probe the theoretical complexities of the five concepts, but rather to grasp their importance as entry points into the intersections of the Native and non-Native worlds which the texts engage. Throughout the five main chapters, the focus is on thematically driven readings of primary texts. Fine seminar moments come when new connections are made, as when Moore juxtaposes John Winthrop's community-building with that of William Apress.

With the skill of a practiced teacher covering material with which he is thoroughly familiar, Moore writes, "To rehumanize the demonized Indian in the American psyche, [Apress] tried every rhetorical device he could muster to probe and reignite a sense of reciprocal humanity" (130). Moore is at his best with this type of analysis.

Chapter 1 opens with a generalized discussion on sovereignty. The context provided is useful for teachers or individuals wanting an overview and insight into the specific historical situations addressed. However, as Moore addresses Apress's texts, his language becomes clearer and the writing more engaged, offering astute close readings of Apress's rhetorical and interpretive strategies. The overall claim is that Apress envisions a sovereignty that is dialogical rather than adversarial and that the Massachusetts legislature's limited acknowledgment of Mashpee people's inherent sovereignty is a step toward an inclusive American redefinition. Shared humanity becomes a principle of sovereignty. Moore then links together the five authors' perspectives by explicating key texts related to the theme. He summarizes their take on sovereignty by stating, "If Apress claims it, if Winnemucca pleads for it, if Silko prophesies it, and if Alexie assumes it, McNickle weeps for it" (77). However, the analysis is not as rigorously comparative as the structure would suggest.

Among the most insightful readings are the analyses of McNickle's two novels, as critiques by Louis Owens and John Purdy are mediated and extended. In the chapter titled "Identity as Change," Moore offers convincing, hopeful readings of how characters' search for personal identity is eclipsed in the end by community identity. Although the analysis usefully connects McNickle's fiction to his nonfiction, one wishes this had been further developed. Here and elsewhere, various other Native writers are helpfully brought up. For example, the chapter on community concludes with a poem by Cheyenne River Sioux writer Sandy Frazier that Moore contrasts to Ezra Pound's "In a Station of the Metro." Rather than Pound's depersonalized distance, Frazier's "New York" escapes urban anonymity as the speaker "sees her own image rooted in family and community history" (113).

Along with significant strengths, *That Dream* has certain limitations. Its cultural and thematic perspective gives little weight to economic or political issues. Also, the emphasis on dialogism, or a pluralism that acknowledges difference, leaves little room for rigorously analyzing the controversies inherent in the five themes. For example, cosmopolitan and nationalist criticisms are handily reconciled with the term "postindian" (304). Terms like "animism" or "sacrificial sovereignty" are given more resonance than definition. This leads to writing that is less than clear, such as this explanation of the protagonist's war experience in Silko's *Ceremony*: "suffering is the ultimately untranslatable experience that only authenticity can try to convey, or, to put it another way, authenticity becomes authenticity by trying to translate suffering" (255).

The book's title, *That Dream Shall Have a Name*, is taken from the conclusion to Simon J. Ortiz's book *from Sand Creek*. A touchstone for the dream or ideal is the "Fool Soldiers," the title of Moore's introduction, which begins with the provocative subheading "A True Story" about them. Although the telling suggests considerable moral complexity that results in sharp conflicts, its conclusion is that "the earth itself exemplifies a way to behave" and the Fool Soldiers, rather than the other Indians who

made quite different choices, followed the earth's example. From this apparently self-evident truth emerges Moore's vaguely defined metanarrative *ground theory*—a means for “listening in specific ways to voices of the earth that cross Americans’ ideological borders” (5). Rather than reckoning with the political or economic conflicts inherent in the five themes, *This Dream* offers a hopeful meditation on how each can be a basis for reconciliation: a newly and more deeply democratic America that breaks down its imaginary boundaries. It is not that the book does not acknowledge the conflicts, but it sets them aside to create a dialogic, pluralistic outlook that gives little considerations to the limits or pitfalls of this position.

If *That Dream Shall Have a Name: Native Americans Rewriting America* has shortcomings, it also has much to offer. Whether a professor about to teach the works of these authors, a student needing an overview of the field, or a community member interested in a particular theme, all would do well to read Moore's engagingly written analysis of these five key Native authors, whose writing challenges United States self-conceptions and self-deceptions from the 1830s to the present.

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**That Guy Wolf Dancing.** By Elizabeth Cook-Lynn. East Lansing: Michigan State University Press, 2014. 134 pages. \$18.95 paper; \$15.95 electronic.

For a novella that is primarily about confronting acts of violence and trauma in both the past and the present, *That Guy Wolf Dancing* tells a surprisingly quiet, understated story. The narrator is Philip Big Pipe, a young Dakotah man who has recently moved from the Crow Creek Indian Reservation to a small border town, where he works as a nurse's aide. As the story begins, Philip is struggling to cope with the aftermath of a family member's traumatic death, and his hesitancy to directly confront that death is one of the primary reasons why the tone of the story feels so strangely muted. Because Philip spends most of his time in his head and often fails to establish connections with other people, readers share his sense of isolation and removal from the world.

It is not surprising that Philip feels isolated at the hospital where he works, but his isolation from his family and community on the reservation is more complicated. He comes from a traditional Dakotah family that has struggled to adapt to the upheaval of the last century. Cook-Lynn refers directly to familiar issues such as land loss and the encroachment of the Bureau of Indian Affairs, but she also acknowledges a more fundamental problem, perhaps philosophical, which Philip sees most clearly embodied in his mother. He explains that “there was no place for people like her anymore, women who just wanted to have a family and make dried deer-meat delicacies and have lots of dogs and horses and feed everybody” (37). In this observation, Philip sums up an entire way of life that is no longer feasible, despite the fact that his mother is only middle-aged. Philip is left to observe his friends' and relatives' failure to adapt to other kinds of lives: his best friend, who was once in the military, now refuses to look