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Seneca people survived their forced relocation better than most, partly because of the Seneca's strength, partly because of the support provided by unaffected Seneca communities and other Iroquois nations, and partly because of the material assistance offered to the removed. As Bilharz states at the end, the Seneca "made the best of a bad situation," in large measure because throughout the crisis and beyond they viewed "themselves as actors rather than victims" (pp. 156, 152).

Bilharz knows her subject well. While living on or near the reservation, she interviewed elected officials and relocatees, and was granted access to Seneca Nation documents and other data, including personal letters and the newsletter *Oh-He-Yoh-Noh*. She worked as an insider to the extent that an outsider is able. Bilharz obviously integrated the results of this field research into her narrative, yet I was somewhat disappointed, given this extensive research, that there were not more Seneca voices in the book.

The Kinzua era in Seneca history is an important story, and *The Allegany Senecas and Kinzua Dam* holds something for scholars interested in Seneca and Iroquois history, issues of forced relocation in general and the Scudder-Colson model in particular, post-war federal Indian policy, and issues of gender in Native American politics.

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American Indian Literature and the Southwest: Contexts and Dispositions. By Eric Gary Anderson. Austin: University of Texas Press, 1999. 225 pages. \$35.00 cloth; \$17.05 paper.

Eric Gary Anderson covers a broad spectrum of literature with a geographical emphasis in his critical work *American Indian Literature and the Southwest*. An assistant professor of English and instructor of American and Native American literatures at Oklahoma State University, Anderson is ambitious in his critical reading of both popular and high cultural arts. Unfortunately the American Indian literatures under discussion are subordinate to Anderson's critical apparatus and his discussion of works by non-Indian writers. Of the approximately two hundred pages in the book, the majority do not directly address writings by American Indians. The preponderance of the argument and illustrations encompass works about, sometimes tenuously, rather than by American Indians.

Anderson argues intensely to establish his theoretical premises. He contends that the American Southwest is preeminent in artistic influence and therefore transcends regional literature and art. The establishment of cultural context affects both serious and popular representations. Indeed, he ranges from an illuminating discussion of Leslie Marmon Silko's *Almanac of the Dead* to the cartoon representations of Crazy Kat.

The geographic definition of the Southwest seems fluid for Anderson. He avers: "The Southwest and its peoples, like other American regions and theirs,

can and should be read relationally” (pp. 8–9). Within this definition and the familiar Four Corners locales, Anderson also includes the desert of Frank Norris’ *McTeague*, the Great Basin of Sarah Winnemucca (Pyramid Lake Paiute), and Mary Austin. Hispanics, however, are not included in this discussion of relations among peoples. Oddly, Anderson does not consider N. Scott Momaday (Kiowa) to be a Southwest writer, yet he utilizes Momaday as an example for the least convincing aspect of his argument.

In the second chapter, Anderson posits that the Southwest is an area of migrations and intersections. The Native writers he chooses to support this premise are Silko (Laguna Pueblo), Momaday, and Wendy Rose (Hopi-Miwok). Using migration creation stories and Rose’s personal geographic displacement, Anderson declares:

American Indian literature has, for a long time, had a great deal to do with travel and migration. The ideologies (and, with Silko particularly, the political resistances) of Indian migration stories should be compared to the ideologies actively at work in Euro-American migrations as well as in Euro-American historiographical and critical responses to Indian migration, including my own. (p. 29)

While intellectually suggestive, the proposition flies in the face of numerous other critics and writers who have identified the ontological nature of place in American Indian literatures. The paradox remains that many tribal cultures may have migratory origins leading to an axiomatic definition of place and community. Silko may have traveled widely and may feel displaced from Laguna Pueblo, but she is Laguna. Geographic location is inextricable from identity, even in naming. By emphasizing migratory patterns of contemporary Indians, writers in particular, tribal land rights and claims, and tribal histories are diminished.

The strength of the book rests in its broad scope of discussion of authors and artists. In discussing American Indian authors, Anderson examines some exceptional texts, including Geronimo’s autobiography and an Apache narrative by Jason Betzinez. The Geronimo examples are used to articulate some of the difficult issues presented in Silko’s *Almanac of the Dead*. Anderson also provides an interesting counterbalance between Mary Austin and Sarah Winnemucca. However, the discussion of Winnemucca seems standard, and most readers can anticipate a thorough analysis of Austin in Melody Graulich and Elizabeth Klimasmith’s forthcoming collection, *Exploring Lost Borders: Critical Essays on Mary Austin*.

When expounding works by non-Indian authors, Anderson attempts to make connections with his title and premise. Some of these chapters work better than others and some have topics that would clearly benefit consideration of tribal issues. Anderson incorporates such diverse sources as catalog quotations from artist Georgia O’Keeffe, to Western historian Patricia Nelson Limerick, to canonized writers of the Western experience such as Willa Cather and Frank Norris. The discussion of Tom Outland from Cather’s *The Professor’s House* provides an assessment of Cather’s view of history and the role of

American Indians as a vanishing race. While Anderson's book could not be comprehensive, it would have been intriguing to see his argument extended to *Death Comes for the Archbishop* or *Song of the Lark*. The interpretation of Norris' *McTeague* has only minimal connections to American Indians, but does contribute to an engaging commentary on *McTeague* and the desert wilderness.

Two of the chapters illustrate both the author's thesis about the paradigmatic Southwest, and his inability to fuse American Indian literatures into the remainder of the books he discusses. In "Unsettling Frontiers: Billy the Kid and the Lawless Southwest," Anderson establishes a case for conflicts between institutional authority and resistance. The placement makes logical sense, following a discussion of Silko's resistance literature. The legendary development of Billy the Kid in the American imagination is carefully documented. Missing, however, is any discussion of Momaday's depiction of Billy the Kid in *Ancient Child*. Since Momaday's rendition of the Kiowa origin story is used to support the image of migration, the omission of his Billy the Kid characterization is baffling.

Likewise, Anderson gives a well-articulated demonstration of the idea of the Southwest in the writings of Theodore Roosevelt. The example centers on Roosevelt's response to the Grand Canyon and its subsequent designation as a national park. While the case is valid, if this volume were focused on American Indians and American Indian issues, a more apt situation might have been Roosevelt's designation of the Sacred Blue Lake of the Taos Pueblo as part of the Kit Carson National Forest in 1906. In recognition of tribal rights and sovereignty, the federal government returned the land to the Taos Pueblo in 1970.

A final and significant example of the Southwest's influence and significance is George Herriman's cartoon strip, "Krazy Kat." Anderson devotes two chapters to Herriman, and his critique is well-illustrated with examples of the strip. However, an attempt is made to show that Herriman's work is based on Navajo aesthetics. To support this idea, Anderson relies heavily on Gary Witherspoon's *Language and Art in the Navajo Universe*. Yet the Navajo concept of beauty and balance, *hozho*, is never directly addressed, although it is fundamental to the Witherspoon text. And while Navajo-Laguna Pueblo writer A. A. Carr is mentioned in the conclusion, well-known Navajo poets Luci Tapahonso and Laura Tohe, and popular Navajo artist R. C. Gorman are ignored. The Navajo (Dine) Nation is the largest tribal entity in the Southwest, yet the primary discussion focuses on Herriman and his representation.

Anderson is correct in identifying the ubiquitousness of American Indians in the Southwest. However, much like racial, economic, and tribal issues are often eclipsed by concerns of the mainstream, so this volume also loses Native focus. While the discussions of Silko, Geronimo, Betzinez, Carr, and Winnemucca are useful, they are overshadowed by interpretations of mainstream works and authors without sufficient attention to tribal imperatives of place, race, and identity.

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