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in the treatment of alcoholism. The background information provided by Kelso and Attneave helps put the issues addressed in this book into proper perspective. The user's guide is concise but it gives excellent directions on how to utilize the bibliography. There is also a glossary which explains many specialized terms in greater detail than most texts.

Material included in the bibliography are drawn from articles published in journals, unpublished manuscripts and dissertations, articles from edited books, and government documents. Although annotations are not provided, each item is indexed by author and topical categories. The subject index is comprehensive, although some categories are too encompassing. The topic "Psychological Testing" has 256 accession numbers and might well have been broken down into relevant sub-topics: objective assessment and projective testing—as examples.

There are comparable American Indian bibliographies available for sociology (Thornton and Grasmick 1980) and social science research (Thornton and Grasmick 1979), but Kelso and Attneave's compilation is especially distinguished in its comprehensive treatment of the subject.

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The South Corner of Time. Ed., Larry Evers et al. Tucson: University of Arizona Press, 1980. 240 pp. cloth. \$35.00 paper. \$14.95

Saints or masochists? Conscientious editors of anthologies of American Indian literatures could be called either or both, especially if we consider the number of difficult questions such editors must ponder. Should they create the illusion of comprehensiveness by attempting to represent all significant geographical areas, tribal and urban heritages and literary genres? This is a noble endeavor, but one that too frequently ends with an offering of truncated tidbits. Should editors include scholarly apparatus that might appeal to academics but intrude upon the privacy of creative readers or even frighten nonscholars? What type of balance between familiar and unfamiliar selections should they strike? Bilingual or monolingual translations? Organization? Intended audience? And targeting an "audience" leads

to all sorts of nasty economic, political and ideological questions about the production and distribution of anthologies.

Faced with these and many other complex questions, Larry Evers and his consulting editors made some excellent decisions. They arranged their materials around tribal/geographical centers—a logical and familiar approach found in standard anthologies, such as Margot Astrov's *American Indian Prose and Poetry*, as well as recent collections such as Geary Hobson's *The Remembered Earth*. But unlike the editors of most standard and recent anthologies, the editors of *The South Corner of Time* limited their tribal/geographical spectrum to the literatures of four tribes: the Hopi, Navajo, Papago and Yaqui, thus eliminating possibilities for including the richness and diversity of other tribal literatures. This rather modest scope did, however, give the editors freedoms seldom enjoyed by the editors of more comprehensive anthologies. In each of the four sections they could reserve space for attractive maps and photographs, brief introductions about tribal languages, headnotes and annotated lists of resources. The limited focus also allowed the editors to expand upon the types of genres usually included in anthologies of Indian literatures. Hence we discover traditional songs and tales rubbing margins with histories, autobiographies, scholarly essays, poems and fiction. The editors, furthermore, had the liberty to arrange their diversified selections within each section so that we progress from basic tribal texts, origin, narratives, for example, to more specific and personal material. This progression often adds vitality and relevance to the early selections and resonance to the latter.

Because of its limited focus and its expanded conception of Indian literature, *The South Corner of Time* offers us many of the advantages of intense collections, Ruth Underhill's *Singing for Power* and Jarold Ramsey's *Coyote Was Going There*, for instances, as well as the advantages of diversified collections like Shirley Hill Witt and Stan Steiner's *The Way* and Frederick W. Turner's *Portable North American Indian Reader*. This should mean that Indians and non-Indians, teachers and students and specialists and generalists should find something of value in this sound and imaginative anthology. I especially valued the editors' attempts to provide various types of context for their selections and to arrange the materials so that separate texts would speak to each other in the informative and fascinating ways in *The South Corner of Time*.

In the ideal anthology of American Indian literatures the various contexts of each contribution would be defined by the inclusion of both scholarly and informal introductions, footnotes and afterwords, as well as maps, photographs and bilingual texts. This masterpiece would be shipped along with records and videotapes and hand delivered by an assembled troupe of artists—the creators and custodians of the literature—who could give each reader the types of clues about performance, personality and audience that can't be captured in print or on tape. Even in the heydays of big academic grants such an anthology would be a utopian dream; and if the dream were ever realized, it would take both editor and reader a lifetime to experience. Evers didn't have huge grants or a lifetime to spend on this project. He was producing a special issue of *Sun Tracks* (an engaging series devoted to Indian literatures) that was funded by the University of Arizona and grants from the Coordinating Council of Literary Magazines and the National Endowment for the Arts. The time and funding constraints help to explain why some of the contributions, especially several of the short prose and poetry pieces lack background material. Whatever the causes for the varying amounts of context provided, this unevenness should not detract from Evers's contextual achievements.

I have already mentioned the maps, introductions and tribal resource guides. Evers's general introduction and final, general bibliographic essay also deserve note. If read in conjunction with A. LaVonne Ruoff's "American Indian Oral Literatures" (*American Quarterly*, 33 [1981], 327-39), the bibliographies in the newsletter *Studies in American Indian Literatures*, and the bibliographies in Paula Gunn Allen's forthcoming *Studies in American Indian Literature*, these resource guides offer an excellent overview of the field.

Another type of contextual tool, the photography, deserves special note. In *The South Corner of Time* we can look at Owen Seumtewa's photos of clowns as we read about Hopi clowns. Dennis Carr's and Lee Marmon's pictures of Mt. Taylor frame a traditional Navajo mountain song. While reading stories told by Frank Lopez and Ted Rios, we can see G. L. Fontana's and Kathleen Sand's photos of them telling stories. When we finish an old Papago tale about a magical plant with "stickers," we're struck by a dramatic ground-level picture of a cactus captured by Jim Darnton. A final example: the photographs of Deer Dancers, Pascolas and flowers taken by Dennis Carr and Dorothy

Fannin teach us more about Yaquis than any of Carlos Castaneda's bestsellers.

But photographs just can't capture language. Linguistic and stylistic contexts call for different types of aids. One used in *The South Corner of Time* is the bilingual translation. At least one appears in each of the four sections, including a long and exciting Papago tale ("I'toi and Ho'ok'oks") told by Ventura José. Bilingual translations allow non-Indians to gain some sense of the original sounds of the words and offer Indians an important sign of recognition: a statement that Indian languages deserve to be seen and read. In several other selections the editors suggest the relationships between storytelling conventions, speaking styles, and the sounds of words. For instance, in the long (and sometimes tiresome) section of the Papago origin narrative told by Frank Lopez, we not only have a bilingual translation, we also find the sentences divided into clusters announced by the untranslatable word "Ñe." Another way of capturing performance and sound is demonstrated in Kathleen Sand's presentation of "The Egg," a comic Papago tale told by Ted Rios. Following the example of Dennis Tedlock, she offers the story in the form of a free verse, narrative poem. Hence we can sense how Rios grouped his words into phrases, punctuated by dramatic pauses and breaths.

The most obvious way Evers and his assistants indicate contexts is by providing significant background material about many of the selections. Sometimes this commentary takes the form of an entire essay, such as Gary Witherspoon's excellent discussion of the Navajo concepts of art and beauty or academic footnotes, as in Sandoval's version of the Navajo origin account. More frequently the background is presented in concise and informative headnotes that offer insights about environment, cultural and literary traditions, recording conditions, audience, and the position and personality of the storyteller. Occasionally, as in the brief headnote to the Papago story about First Born (I'toi), a beautiful literary excerpt is included to help us understand the selection.

Long ago, they say, when the earth was not yet finished, darkness lay upon the water, and they rubbed each other. The sound they made was like the sound at the edges of a pond. There, on the water, in the darkness, in the noise, and in a very strong wind, a child was born.

The editors also include selections that contain running commentaries, such as Ruth Underhill's views on Papago songs and oratory and Felipe Molina's personal responses to the Yaqui Deer Songs he translated. The most refreshing examples of running commentaries appear in the excerpts from autobiographies in which the authors offer illuminating and sometimes surprising introductions and asides, which remind us that tale telling is a living art. Albert Yava, for example, introduces us to his stories with a concise statement of the communal foundation of Hopi storytelling: "we don't have heroes . . . It's the village, the group, the clan that did this or that, not a man or a woman." As Tom Ration describes his clan heritage (a means of lending authority to his role as a storyteller), he surprises us with an illuminating contrast between old and new concepts of place in the Navajo culture:

Long ago it was traditional custom to return to one's birthplace now and then and roll in the earth there. Today, though, almost no one practices that because many babies are born in hospitals, making it impossible. Imagine a person rolling around in the obstetrical ward! They would think he was crazy.

From a scholarly standpoint, the editors' attempt to provide contextual frameworks for much of their diversified material is the most praiseworthy quality of *The South Corner of Time*. But from a creative standpoint, the most fascinating quality of this collection is the way the selections relate to each other. I can't claim that the book is a masterpiece of creative juxtaposition akin to Scott Momaday's *The Way to Rainy Mountain*. Unfortunately, some of the juxtapositions seem forced or too obvious, as illustrated by the placing of Irene Nakai's rather weak autobiographical polemic "Sunrise Flight into Acid Rain Cancelled" before Agnes Tso's delightful poems about male and female rain. Still, many of the editors' attempts at imaginative juxtapositions are successful; they help to transform an academic reading experience into a process of literary discovery.

Many of the juxtapositions were obviously designed to give us information: the texts build upon one another, so that we gradually become in tune with general and specific references. Thus, after reading selections from the Navajo origin story, we can better understand the significance of later references to white and yellow corn, male and female rain, and the mention of sacred mountains. After reading the Papago tale about Elder

Brother (First Born), we can better appreciate the narrative context of the Elder Brother songs. Forty pages after reading the old Yaqui tale "Surems and the Talking Tree," we can sense the legendary depths of Refugio Savala's "Singing Tree" story.

Other relationships between the texts are more subtle. There are hints of intertribal relationships that will be familiar to the expert but enlightening to the novice: the structural similarities, especially various uses of repetition; the parallels between Hopi clowns and Yaqui Pascolas; or narrative comparisons between specific types of episodes, such as the warning-ignored motif. Narrative and thematic correspondences also appear within each section. For instance, three interrelated Papago views of death are offered within four pages by a compelling prose poem, Ofeilia Zepeda's "Thoughts by My Mother's Grave," Tony Celentano's stark photograph of a rugged desert scene (the cacti recall grave markers), and Geri Felix's hopeful yet realistic poem about death, "From This World." Most important, the ways the texts speak to each other often remind us of the continuity and vitality of American Indian literatures. Wendy Rose's taut and paradoxical poems demonstrate that an urban Indian can simultaneously feel cut off from and a part of her Hopi heritage. After reading a series of traditional Hopi texts, this message becomes a necessary and important alternative viewpoint. Victor Masayeva's portfolio "Tsinnijinnie's Hardrock Romance (A Sing at Coal Mine Canyon)," which follows several selections on Hopi clowns, demonstrates that the Hopi clowning tradition can find creative expression in photographs of canyon rocks overlaid with clever line drawings. Finally, Irene Nakai's excellent prose poem "Story of a Cricket" (" . . . shiny cricket so suited to have sung the first note of creation . . .") reminds us that Navajo creation is still going on.

I did find some things to quibble about: some minor proof-reading errors (e.g., an inaccurate table of contents page reference for "Surems and the Talking Tree") and some not-so-minor production problems (e.g., sixteen pages were missing from my copy; several of the paragraphs and selections are out of order in Underhill's Papago section). There are also the few weak selections noted above, a few oversights (e.g., no mention of the obvious links between "The Yaqui Curandero" tale and a well-known Grimms Brothers' story about father death), and the omission of some of my favorites (e.g., excerpts from *Papago Woman*). But these problems should not deter us from enjoying

one of the best anthologies of Indian literatures. Evers and his assistants have given us a very attractive volume that strikes a nice balance between familiar and new selections, most of which are worthy of serious literary study. They also offer us sound contextual materials and a creative arrangement of texts—rare qualities in any anthology.

I sincerely hope that now that the University of Arizona has become a powerhouse of "big-name" Indian scholars and imaginative writers that we can expect future special issues of *Sun Tracks* which focus on other Southwestern tribes. (The most recent issue, *When It Rains: Papago and Pima Poetry*, continues this focus and interest in bilingual publication.) I also hope that other qualified saintly masochists in other parts of the Western Hemisphere will follow Evers's example. I can think of nothing more beneficial to the study and teaching of American Indian literatures than a series of anthologies similar to *The South Corner of Time* that would celebrate the literatures of American Indians from the Alaskan coastline to the shores of Cape Horn.

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