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**Author**

Womack, Craig S.

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by linguists to transcribe these complex languages. The rewritten terms would have added immeasurably to the volume.

The usefulness of the book would have been improved further if the editors had cited *Tales of the Okanogans*, edited by Donald Hines from the manuscript stories kept at Pullman, Washington. That way it would have been possible to compare versions of these stories, if one is not merely a copy of the other. Mourning Dove often used carbon paper when she typed. This would be especially significant in the case of the story Hines calls "How Coyote Broke the Salmon Dan" and these editors call "Coyote Brings the Salmon." It is a vital story in the lives of people along the Columbia River and deserves a much more careful treatment than that accorded by these editors. Many Colville elders know and use this story in a variety of contexts, but that dimension is missing from the published literature.

Similarly, any storytelling session has an inherent logic in the arrangement of the stories. Most sessions begin with the Creation and proceed forward. Neither editor seemed to sense that, so the presentations here are haphazard.

Much more could have been done with Mourning Dove's stories, especially to reflect Colville pride in one of their own and in their own traditions. Still, it is nice to have another source that the Colville themselves will have a chance to comment on in the future.

Jay Miller  
Newberry Library

**Night Perimeter: New and Selected Poems 1958–1990.** By Carroll Arnett. Greenfield Center, NY: The Greenfield Review Press, 1991. 161 pages. \$9.95 paper.

Carroll Arnett ends his collection with a beautiful poem entitled "Grandma Rena" that reminds us of the constant call to acknowledge ancestral voices and return to other realities beyond the physical world:

I  
hear her trilling  
to call us home  
from the dark  
place where she  
leads us out to  
children singing (p. 161).

The poem frames the book nicely, since the journey it recalls represents both an ending and a beginning, a venturing forth and a homecoming, an encounter with the past and its effect on the present. Arnett's best poetry captures moments such as this one of intense awareness of one's own relation to the physical and spiritual worlds.

The early poems, in the first four sections of the book, are written in the first person and are abstract and introspective. Those that work well convey a simplicity of style that matches their themes. To use Arnett's words from a poem in the "Like a Wall" section, these songs are "to be/taken only/for the pleasure/of the taking/of it" (p. 27). Others in the collection lack heightened language or depth. Arnett's later poems, from 1972 on, many of which show an increasing interest in his Cherokee ancestry, are more developed and achieve a fuller form of expression than the earlier work.

A very strong piece in the collection is "Removal," a poetic historical summary of the events leading to the Cherokee's forced exodus from the Southeast. The poem, with its storytelling voice, captures the evil at the heart of the federal government's policy. It shows that the catalyst for removal, the incipient force that began the tragic events, was the abuse of language. The poem begins with a letter from Wilson Lumpkin, the governor of Georgia, to Andrew Jackson. Words set the action of removal into motion; as words spin out of control, the dark events become firmly rooted in reality. Lumpkin closes his letter with "your most humble/and obedient et/cetera, et cetera" (p. 77). The next line of the poem reads, "It then began."

Arnett effectively uses staggered lines, which give a visual representation of two opposing nations. The columns especially reinforce the opposition between the different ways of looking at language. The political harangues of the Washington establishment pushing for removal conflict with John Ross's attempt to establish language through which the bureaucrats can understand the true plight of the Cherokee. Ross struggles to extricate, from the morass of rhetoric he hears in Washington, some real assurance of his people's safety that he can bring back to the nation.

While the poem deals with the abuse of words, it also shows how words can help the people survive—through storytelling. The poem ends powerfully, pointing out the continuing effect that removal had on the Cherokee after they arrived in the West and throughout their brief seventy-year reprieve in Oklahoma before

they were again dispossessed of their land: "In/1907 it ended/at Tahlequah and/it goes on ending" (p. 85). The pain of the long march carries forward into the present through living memory. Stories do not necessarily have endings; contrary to anthropological views of "the vanishing race," many individuals continue to relive and survive removal each time they tell the story. As Arnett suggests in "Tlanuwa," in the "South Line" section, unspoken stories also rise up from the spirit of the people:

all  
 this time his eyes told  
 another story, one  
 older than our people or  
 the Natchez, older  
 than the Long Lady,  
 a quiet story that goes  
 on forever and ever (p. 101).

Something survives strongly in the blood of native people; a legacy remains in spite of the theft of their culture.

In addition to dealing with the subjects of language and storytelling, Arnett's poetry contains recurring war themes, beginning with the poem "Warrior Song" in the bilingual Cherokee-English section. "Warrior Song" is the celebration of a connected warrior who is in right relationship with earth and relatives. The poem begins with an establishment of identity, the warrior declaring his name and clan affiliation. Ironically, at least in light of contemporary culture, the song of war contains a prayer for peace and harmony in the universe. The warrior offers appropriate ceremonial gifts to the Creator and remembers his spiritual relatives who came before him; even though he is not biologically related to these forerunners, his connection to them is powerful. The poem contains a repetition of elements that create proper relationships, including fire: In the Green Corn Dance—the high point of the Southeastern tribes' ceremonial year—the fire is rekindled and the year starts anew with forgiveness and restoration. The poem ends with an expression of thankfulness and suggests the proper context for a warrior who respects all living things.

Many of the other poems dealing with war themes concern the military and the experiences of Vietnam veterans. They demonstrate another aspect of survival—making sense of the war experience in a culture that creates warriors who return home fragmented and, unlike the celebrant in "Warrior Song," disassociated

from proper relationships with earth and kin. Others deal with the insane bureaucracy of the military. On the positive side is "Dog Soldier," which depicts a warrior who has made a powerful return from war by reconnecting with traditional ways of being. Another poem, entitled "Grunt," is narrated by John Fall, a complex figure who, in another poem, "Enrolled," speaks as trickster. Fall's story, replete with battle jargon from his Vietnam experience, shows the use of distancing language by both soldier and military to create a psychic numbing and to avoid confrontation with horrific realities. The poem ends with Fall speaking in his trickster voice: "Fuck it. Don't mean/nothin, s'all bullshit" (p. 145). This dismissal reminds the disconcerted reader that the truth of battle experience often abounds in the nonliteral. Sometimes the only way to convey the reality of combat is through metaphor. On a literal level, the line is a painful reminder that the war accomplished nothing, yet it exacted a tremendous cost in human lives.

Another war poem, "Billy Walkabout," depicts the disillusionment felt by a highly decorated Vietnam veteran. The speaker remembers that he performed brave acts in combat because he always found himself in situations where he had no other choice: "Bullshit/It was more that/I kept getting into/positions where/I couldn't run" (p. 154). The self-deprecation and ambiguity about the war experience remind the reader of the aforementioned poem, "Grunt." "Billy Walkabout" ends with an incomprehensible statement—"Yeah, I'd do it again"—that underscores the complex motives that send people into battle. Because the poem contains echoes of the slippery John Fall voice, evoked by the recurring word *bullshit*, one wonders how literally to take the speaker's statement about his willingness to return to war.

A moving poem that juxtaposes concern for both human and nonhuman survival is "Paraplegic Woodchuck." The man in the poem sees an injured woodchuck and tries to shout the animal "back/to the field and better cover" (p. 158). The sighting of the woodchuck, which is uncannily familiar to the speaker, transports him back to the battlefield, and he feels an intense intersection between two worlds—that of human experience and animal experience. The woodchuck, powerfully bringing the past into the present, reminds him of someone he knew in battle, and he juxtaposes images of the animal and the soldier:

Twenty years ago he walked point  
for the Hundred-First in

the Central Highlands till  
he stepped on one. Now he  
enjoys disability benefits.

Get some, get some (p. 158).

In "Bio-Poetic Statement: *Instruction to Warriors on Security*," Arnett summarizes the warrior's stance and demonstrates cogently how war images affect his own writing. The poem is an admonishment to the warrior, whose true objective should be not to kill but to immobilize the enemy. The ending lines reveal the poem's function as an extended metaphor for the way Arnett writes, not by blowing the reader away, killing him with overstatement, but by aiming low and stopping him with a visceral or leg wound:

If you hit him  
in the belly or  
in the legs,  
you will stop him,  
and we do want  
to do that (p.121).

In "No Animals Allowed," one of Arnett's especially simple but rich poems, the speaker tells of a warning sign at the entrance to a university student union. The speaker asks himself, "[W]hat am I doing here?" as he realizes the irony of the sign's proclamation and feels an acute displacement. Since he is an animal himself, both biologically and relationally, the sign forces him to realize the human arrogance of placing oneself above the seamless web of creation of which man is only a part.

The series of poems entitled "The Old Man Said" contains gems of wisdom that never become sententious, because the poet refuses to deal in clichés. Instead, he offers his advice in surprising language. The poems culminate in "The Old Man Said: Seven," which addresses an uncomfortable subject: what to do with humans whose behavior is so inappropriate that it warrants their exclusion from the human community. The speaker says that when extreme treatment—"throwing [someone] away"—is called for, it is never perpetrated on the old, the young, the sick, or the insane, nor on strangers who show goodwill to their guests. Forced separation and punishment are used only for those who betray the people,

those flagrant in trading  
themselves or their bodies,  
those taking profit upon  
their grandfathers, grandmothers (p. 143).

Because of the history of the Cherokee land cessions and those tribal leaders who, without the authority of the Cherokee Nation, sold out to the government at the people's expense, this is an especially poignant statement. As Arnett says in an earlier poem, "Blood Song," it is "a hard thing/to trust blood" (p. 113). The poet, fully aware of indigenous values that reflect a reluctance to waste any human potential, explains that to throw away something that truly needs disposal is not a waste:

It is done only with  
those who waste.

They are not wasted,  
they are thrown away (p. 143).

Language also should not be wasted. In our contemporary culture, which disregards the power of words to create reality, minimizes the connection between word and deed, and accepts, as a norm, constant chatter with little ensuing action, voices like Arnett's provide vital reminders of our responsibility to name the world truthfully. In another poem about academic jargon—a poem that hits close to home—he pleads, "[C]ome loud! come clear!/but at your very peril, SPEAK ENGLISH!" (p. 60).

*Craig S. Womack*

**Objects of Myth and Memory: American Indian Art at the Brooklyn Museum.** By Diana Fane et al. Brooklyn, NY: The Brooklyn Museum, 1991. 320 pages. \$60.00 cloth.

Strikingly beautiful, *Objects of Myth and Memory* is the newest Brooklyn Museum American Indian Art publication. A sumptuous visual treat has been produced by combining Justin Kerr's exquisite photography with Dana Levy's sensitivity to text. Not only remarkably beautiful, it is an insightful look at the customs and ethics of museum collecting at the turn-of-the-century. The well-written essays tell the tale of R. Stewart Culin in his role as