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the Sun fits the purpose of the writer. Her politics are internalized into a daily code of careful observation and comment. Her consciousness does encompass the conflicts around her as a Native American, a woman, and a citizen of a bleak, concrete terrain. Yet she raises daughters and gardens and writes. She creates a full life in an asphalt desert, and concludes, "This is the forest turned to sand/ but it goes on." ("Desert"). She offers, like a cup of tea, an optimism that gives hope to Indian and non-Indian readers alike:

That is what I teach my daughter,
that we are women,
a hundred miles of green
wills itself out of our skin.
The red sky ends at our feet
and the earth begins at our heads.

Denise Low,
Haskell Indian Junior College

For Those Who Come After: A Study of Native American Autobiography. By Arnold Krupat. Berkeley and Los Angeles: University of California Press, 1985. xi-xv, 167 pp. \$14.95 Cloth.

For Those Who Come After: A Study of Native American Autobiography is Arnold Krupat's most recent contribution to the new and growing body of literary criticism regarding Native American writings. Krupat's work complements that of David Brumble, Gretchen Bataille and Kathleen Sands and others. An outgrowth of Krupat's articles, "The Indian Autobiography: Origins, Type and Function" (1982), and his Introduction to and Appendix in Paul Radin's *Crashing Thunder: The Autobiography of an American Indian* (1983), this book is in fact a duplication of the author's previously published works with three final chapters devoted to the broad analysis of specific Native American autobiographical texts.

Chapter One, "An Approach to Native American Texts," is Krupat's examination of "the concepts of (1) the mode of production of the text, (2) the author, (3) literature, and (4) canonicity to show how they can be organized into an approach to Native American texts." "Origins, Type, and Function," Krupat's second chapter, states his principle which constitutes the "Indian

autobiography as a genre as the principle of *original bicultural composite composition*." He suggests that these works reveal "an actual doubling of the sender and of the cultural code which complicates the signifier in precisely historical and demonstrable ways."

Chapters Three through Five are entitled "History, Science, and Geronimo's Story," "The Case of Crashing Thunder," and "Yellow Wolf and Black Elk: History and Transcendence." Krupat writes that he selected these texts for critical study because they particularly revealed "(1) their relation to their historical period, (2) their relation to the discursive categories of history, science and art (literature), and (3) their relation to the four modes of emplotment—romance, tragedy, comedy, irony—by which Western authors (or editors) must structure narrative."

Chapter Three is more an essay than an in-depth examination of the Geronimo "auto-"biography which was in fact interpreted/translated by Asa Daklugie, "written" by Stephen Melvil Barret, and edited by the War Department and President Theodore Roosevelt. Geronimo's story itself is not analyzed as a text; rather, the "bicultural composite composition" is analyzed as it fits into its historical situation. The author argues that the "Indianness" of the voice prevails in spite of the multi-cultural medium.

"The Case of Crashing Thunder" concerns Krupat's investigation into Paul Radin's "autobiographical" works regarding the Winnebago, *Crashing Thunder*. By comparing different versions of this work by the anthropologist Radin, Krupat shows that, ultimately, the autobiography is more Radin's than the Winnebago's; later workings of the original material reveal a change of oratorical style as well as a reduction or total lack of the text in Winnebago.

In Chapter Five, Krupat writes in more detail about his assessment of the various modes of emplotment which he discerns in the selected autobiographies; these familiar modes (romance, tragedy, comedy and irony) reveal themselves precisely because the non-Indian collaborator knows of them as being intrinsically tied to narrative style, regardless of the fact that they may be irrelevant to non-Euro-American traditions. But, because the original Indian texts are not made available in the autobiographies, the reader or critic is at a loss to determine other structurally-relevant conclusions. Krupat sees Black Hawk's autobiography as being of romantic form, as, he argues, is *Black Elk Speaks*, which

seems ultimately to convey collaborator John Neihardt's philosophy.

Krupat concludes by asserting that while bicultural collaborative autobiographical efforts as well as Indian-written autobiographies will continue to be created, both deserve sophisticated literary analysis and inclusion in the American literary canon. He asserts that Native Americans are increasingly writing their own stories and personally controlling the forms of these autobiographies.

For Those Who Come After: A Study of Native American Autobiography serves as a sophisticated reminder that the reader cannot freely accept a written text without considering the metatextual implications of the historical period. Experts on Native American literature and history will be most at ease with this book while other readers will find it difficult reading. Krupat's book will be most relevant when read with the autobiographical works as well as with other contemporary criticism on Native American writings.

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Artistry in Clay. By Don Dedera. Northland Press, 1985. 86 pp. \$9.95 Paper.

A publication as short as this that surveys three prehistoric eras of Southwest pottery: Mogollon, Hohokam and Anasazi as well as pottery from eighteen Arizona and New Mexico pueblos and from the Pima, Papago and Navajo, must obviously be brief in its commentaries. The past decade has seen a proliferation of such publications. Some have taunted pseudo scholarship, some promoted stereotypes and reiterated myths created by traders and collectors to enhance the commercial aspects of their inventories. Fortunately, for the reader of this book, we are spared the patter of such foolishness and can share with the author some warm anecdotes of moments spent with a few of the artists whose work is beautifully illustrated with the incomparable photography of Jarry Jacka and others.

Vignettes are fun, as are the personal insights, impressions and assessments that typify the sincere collector/student/writer. There is, of course, always the question which arises, "What is a good