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them, and finally bundling them for the future generations to contemplate further in their own age—a practice as old as the confederacy. Consensus was never a fast-moving decision-making process; rather it was about allowing all voices to be heard and valued, and about the group arriving at a point in which everyone might not agree on the personal level, but saw the value in it on the collective level thus ensuring continuity. Hauptman's work recognizes these struggles and is worth the read, if only to examine what others in the past have faced and how they dealt with and bundled it for the future generations. The question now becomes, what will we do in this generation as we prepare to bundle our decisions for those future generations yet unborn?

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Speak Like Singing: Classics of Native American Literature. Kenneth Lincoln. Albuquerque: University of New Mexico Press, 2007. 383 pages. \$26.95 cloth; \$21.95 paper.

Kenneth Lincoln's latest entry into this field is a tightly constructed, densely packed treasure chest, full of carefully polished insights about prose and poetry by three generations (by his reckoning) of Native American writers. As in his earlier works, Lincoln is drawn to moments of cross-cultural fusion, but *Speak Like Singing* focuses specifically on fusions of literary form. The title refers to Black Elk's description of the voice of a holy person in his Ghost Dance vision who "spoke like singing," and it is precisely this quality, the ways that Native American writers blend "song and speech, poetry and prose, orality and literacy," that occupies Lincoln's field of vision (xi, 12).

The book is essentially divided in two parts. The first chapter sets up a theoretical framework that counters isolationist and essentialist impulses with intercultural dialogue, followed by several chapters that map the work of poetry and prose in more general terms and explore how that intersects with the terrain of traditional and contemporary Native American story and song. Of particular interest is the chapter that explores connections between ancient petroglyphs and contemporary poetry. The subsequent seven chapters are devoted to studies of early works of poetry and prose by each of the writers that form the volume's core. As in *Singing with the Heart of a Bear*, a critical analysis that reviewer James Ruppert says, "borders on the artistic," this volume sidesteps footnotes and other scholarly apparatus in an effort to reach a wider audience rather than a specifically academic one (*Modern Language Review*, 2002, 413–14). That is confirmed by his choice of epigraph for the extensive bibliography, a caution from Clyde Kluckhohn that the work is "intended for the layman, not for the carping professional" (327). His method is accretive. Interwoven among generous passages of quoted material from the primary texts are flashes of insight and snippets of analysis that dance alongside the poetry and prose of his subjects. His aim is not to rehearse others' ideas about the literature but rather to engage the texts head on.

As the title suggests, the artists at the center of this study are well-known. Some of the promised classics are predictable choices—N. Scott Momaday's *Way to Rainy Mountain* and Leslie Marmon Silko's *Ceremony*, for example—but overall this work takes a delightfully fresh look at some familiar faces. The lyric qualities of Silko's prose in *Ceremony* resonate with new energy when paired with an examination of the centrality of story to the poetry of Luci Tapahonso. In other chapters, he opts for well-known writers but threads his way in and out of canonical texts as well as less-studied works. Yet another chapter juxtaposes the work of Linda Hogan and Sherman Alexie, whose widely divergent views and poetic styles nevertheless oddly complement one another. A surprising and most welcome addition to the slate is Navajo writer Sherman Bitsui, whose poetry collection *Shapeshift* (2005) is the focus of the final chapter. His inclusion in this volume is more predictive than descriptive, but future readers will undoubtedly confirm its validity. Lincoln's analysis of Bitsui and of Alexie, a writer highly critical of conventional notions of the "traditional" in contemporary literature, underscores yet another sort of fusion that the work highlights, the intersection of tradition and innovation. Although Lincoln's Alexie may not be traditional, he may very well be engaged in making tradition. Lincoln asserts, "Tribal traditions triangulate into the twentieth and next century" (285). For him, tradition moves from the past into the present and future.

Lincoln's approach to this material is unapologetically literary. Although these are classics of Native American literature, he approaches them primarily as *poiesis*, in the classic sense of a thing made. He takes the language apart and examines it bit by bit, carefully attending to what each line, word, sound, and beat contributes to the whole. It is a real pleasure to listen to someone with such a thorough appreciation of Native writers as craftsmen. Lincoln has a deep, abiding respect for their ability to shape their words into worlds, to bring sound and sense alive in patterns both old and new. Despite such an emphasis on textual features, however, he deftly sidesteps the New Critical trap, never allowing himself to be bound by the limits of the poem. Lincoln reads context as closely as text. His analysis of poetic creativity is framed by an extensive knowledge of Native American history as well as specific tribal traditions and histories. He notes how the political fallout from the Dawes Allotment Act of 1887 shapes the landscapes of James Welch's *Riding the Earthboy 40* (1971) and *Winter in the Blood* (1974), positions Tapahonso's verse squarely within the specific landscape of the Southwest, or explains how contemporary filmic techniques reframe and refract the Yeibicheii dancers in Bitsui's poetry. His critical apparatus situates these writers not simply as poets, nor even as Native American poets, but as Dakota, Navajo, Kiowa, Spokane.

If Lincoln intends to reach a not-necessarily-academic audience, he nevertheless assumes his readers will be well versed in the specialized language of poetic analysis. Those who are not will most likely find themselves tripping over trochees, dactyls, and spondees, particularly in the early chapters. Similarly, although his prose style often approaches, and at times even rivals, that of the poetry he reflects on, the unconventional diction and inventive syntactic arrangements at times obscure as much as they illuminate. Those

without a working familiarity with Native American contemporary and traditional literatures may find the accretive structure of his argument, coupled with the broad range of material being navigated, to be daunting.

The strength of the critical apparatus that shapes this volume is in some ways at odds with the theoretical position set out in the opening chapter, "Native Dialectics." In introducing his own methods, Lincoln takes the opportunity to revisit his criticisms of Craig Womack's *Red on Red: Native American Literary Separatism* (1999) and, more broadly, the approach taken by critics in the school of American Indian literary nationalism, who seek to position tribal literatures in terms of the political and cultural work that they perform for their specific tribal nations (bands, tribes, groups). Lincoln reads this quite narrowly, focusing on several early examples and extrapolating from that small sample. In so doing, his argument reduces "nationalism" to "separatism" and, by extension, essentialism. I am entirely sympathetic with Lincoln's argument that isolationist and exclusionist practices are not only impractical, but also harmful to both self and other. Despite the separatism alluded to in the (editorially suggested) subtitle of *Red on Red*, my understanding of American Indian literary nationalism is that it offers a viable and necessary approach, not the definitive approach. Likewise, it appears to me that Lincoln's attention to historical and cultural specificity as well as his emphasis on the poet as someone who shapes rather than simply reflects his or her given traditions, provides a—not *the*—most useful way to approach these classics of Native American literature.

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The Third Space of Sovereignty: The Postcolonial Politics of U.S.-Indigenous Relations. By Kevin Bruyneel. Minneapolis: University of Minnesota Press, 2007. 313 pages. \$67.50 cloth; \$22.50 paper.

In addition to historical efforts at fending off colonial expansionism, American Indians have fought against racism, segregation, assimilation, and an oppressive reservation system run by an authoritarian Indian Bureau. Bruyneel states in his introduction that "the claim of *The Third Space of Sovereignty* is that the imposition of American colonial rule and the indigenous struggle against it constitute a conflict over boundaries, a conflict that has defined U.S.-indigenous relations since the time of the American Civil War" (xvii). These are not only physical boundaries demarcating territories but also political boundaries, as indigenous nations have wrestled with the implications of Chief Justice John Marshall defining them as "domestic dependent nations" in *Cherokee Nation v. Georgia* (1831), and temporal boundaries, as indigenous peoples have been hampered with assumptions that they are only a part of the past and that who they "really are" is limited to romanticized historical images.

When indigenous people challenge the limits of these boundaries, either individually by defying stereotypes or collectively as organizations and activists