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most interest to Georgians, anyone interested in Southeastern Indians or Southeastern archaeology will find it a helpful addition to their libraries. High school teachers will find it useful as a guide to incorporating native histories into their curriculum, and teachers of undergraduate courses in archaeology or Southeastern Indians will find it an enjoyable and sound addition to their required reading lists. Native American historians will find White's book an invaluable synthesis of the archaeological record, which they can use in their own efforts to interpret archaeological data. I also imagine that many a young Georgian will be intrigued enough to want to become an archaeologist who will go on to fill out a later chapter to the book.

This work does not provide cutting-edge historical, anthropological, and archaeological analysis—nor is it intended to. Instead, it offers a solid and comprehensive synthesis of archaeological and historical data about Georgia Indians, written for the general public. As we know, the conclusions of scholarship often have some difficulty finding their way to the public. Books such as White's can serve as a model for doing so. I hope that every state will find their own Max E. White to do a similar job in describing their archaeology and the story of the native people who lived, and continue to live, within their borders.

Robbie Ethridge

University of Mississippi

Aurelia: A Crow Creek Trilogy. By Elizabeth Cook-Lynn. Boulder: University Press of Colorado, 1999. 462 pages. \$16.95 paper.

Elizabeth Cook-Lynn's trilogy, *Aurelia*, beautifully tells the story and life of the Crow Creek Sioux tribe through the life experiences of a Sioux woman. The novel interweaves Aurelia's own story and hopes with that of her tribe's and those around her. The reader witnesses along with Aurelia the difficulty of being an Indian person in America and the resilience of the Dakota people.

Aurelia is a trilogy, merging the stories of a people with the common thread that is the character of Aurelia. The trilogy is a compilation of the novels, *From the River's Edge* which was published in 1990, and parts of *Circle of Dancers* and *In the Presence of River Gods*, which appeared in *The New Native American Novel and Indian Artist*.

Cook-Lynn, well known as a writer of fiction, poetry, and nonfiction, is also a critic. The same clean, concise writing style that makes her a skilled essayist and critic is evident throughout the book. And her poetic background shows through the description of the landscape in which her novel takes place. Like many Indian writers such as N. Scott Momaday and Louise Erdrich, the description and connection to the land is a large part of the text.

Cook-Lynn begins the story with John Tatekeya, an elderly man from her community whose cattle are stolen by a white neighbor. The first novella deals with the trial he undergoes and the outright lack of justice and unfair policy affecting American Indians.

Aurelia is raised by her grandmother in the tradition of their tribe, and is given to her grandmother to be her companion and caretaker. However she's an unlikely choice for this role, and is somewhat wild in her youth. She begins an affair with the much older John Tatekeya, which forms the basis of Aurelia's beliefs and strength; long after the end of the affairs he carries with her the love she had for Tatekeya and what he taught her about life. The two share a bond that sustains them both through the difficult period of Tatekeya's trial.

During Aurelia's affair, she also begins her role as tribal historian and storyteller. She witnesses the trial in which the man she loves is shamed and witnesses the injustice that finally breaks his spirit and ends their ten-year love affair.

The interweaving of Indian policy and history is in line with much of Cook-Lynn's arguments in her most recent book, *Anti-Indianism in Modern America*. Cook-Lynn reiterates how important it is to understand Indian policy. Thus, in *Aurelia*, she writes not only the stories and the lives of a people, but also tells the story about the policies that affect the daily lives of all American Indians. Cook-Lynn paints a vivid picture in which the injustices endured by Indian peoples are realistically portrayed.

Through the end of Aurelia's ten-year relationship with Tatekeya and the beginning of a new one with Jason Big Pipe, a man ten years her junior, Aurelia is shaped by the events that happen in her community. She continues to witness the changing of her tribe. Vietnam, the siege at Wounded Knee, and the American Indian Movement affect Aurelia's life and those of the people around her.

In the second novella, *Circle of Dancers*, Aurelia grows into her position as tribal historian and storyteller. In some Indian tribes, a child who has a gift for remembering is chosen to hold the stories of their people and to pass on the oral history of the tribe. Aurelia is this person. She reflects on the role of stories in a community and that of the storyteller: "But that was because I didn't understand then that all of the stories must be kept by someone. Even those that we want to keep hidden. It took me years to understand that when the storyteller becomes part of the story, it somehow makes sacred the whole, and it is a good thing" (156).

Thus Aurelia, after reflecting as an older woman on her youth, doesn't realize that while she was witnessing the events of her tribe her own story was just as vital. Even though she was a witness to many of these events, her life was also affected, "Maybe some would say that my life was a mere love story. Yet love is never separate from war and death and grief, just as life is never separate from history. And nothing is ever isolated from the obedience to the memory of all the people" (157).

In this section, Aurelia also grows to complete womanhood, bearing two children for Jason Big Pipe, a Vietnam veteran ten years younger than she. She accepts the role of mother and then wife somewhat reluctantly. She is awakened to the issues affecting Indians during this time when Jason's relative is arrested for murder and rape. The two accompany Jason's traditional, spiritual uncle to the trial. The elder uncle tells them stories, and it's during this time that Aurelia submits to her feelings for Jason; upon their return they live together with his family as husband and wife.

Again, Cook-Lynn creates a tapestry of stories and events, all leading back to Aurelia, the keeper of the stories. As storyteller, her role is to witness and to remember, however painful and burdensome this role might be, throughout the tragedies, the ups and downs of life with Jason Big Pipe, and the events that surround and make up the fabric of their lives.

Aurelia plays the traditional role of the Dakota woman. She is companion to her husband, bears his children, and is left home to care for his family when he leaves to join the AIM movement. This marks a shift in their already changing relationship and Aurelia leaves him upon his return.

In the Presence of River Gods is the final story in Cook-Lynn's trilogy. She explains this section as being, and indeed all the stories in the trilogy as being, a witnessing of events. This last section focuses on two events: the Supreme Court case to determine whether the Black Hills were taken illegally from the Sioux and the murder and rape of a young Sioux woman by two white men. Aurelia witnesses these two events that will shape her community forever. Justice comes full circle in this last story. The murdered woman's killers are caught many years later, and Aurelia as an old woman witnesses the trial and final justice.

Aurelia is a novel of incredible strength and perseverance not only of the main character but also of her tribe and family. It is a testament to the strength of Indian women and their conflicted role in Dakota society. The work both portrays the harsh realities of reservation life and demonstrates how the stabilizing force of family and love can sustain a woman and a community through their darkest hours.

Cheryl Bennett

Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts. By Chadwick Allen. Durham and London: Duke University Press, 2002. 308 pages. \$59.95 cloth; \$19.95 paper.

This book exemplifies some of the better scholarship in contemporary American studies in its analysis of discursive practices across a wide range of texts. Allen maps out a tripartite paradigm of indigeneity through a comparative analysis of key American Indian and Maori texts. His analysis focuses primarily on treaties, policy declarations, and fiction, with occasional glances at famous photographs, museum arrangements, and architecture. One useful aspect of the book is the appendix, a year-by-year "integrated time line" of American Indian and Maori texts from World War II through 1980.

The blood/land/memory complex of "primary and interrelated tropes or emblematic figures" (p. 15) that Allen constructs as representative of an emerging Fourth World indigenous consciousness is not startlingly innovative—it merely articulates in terms of narrative theory what many people might understand intuitively or from reading N. Scott Momaday, whom Allen acknowledges as one of his key influences. The value of the book lies in its methodical discussion of both well known and obscure American Indian texts