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stream” artists (p. 2) ignores the fact that many, if not most, of the new IAIA instructors (Allan Houser, Charles Loloma, Otellie Loloma, Louis Ballard) were Native Americans who were both professional and traditional. Again, the reading of Native identities is collapsed.

It is unfortunate that the forty-year history of IAIA has not been adequately documented in a manner that conveys the life of the place. The only other full-length manuscript devoted to the Institute (Winona Garmhausen’s 1988 *History of Indian Arts Education in Santa Fe: The Institute of American Indian Arts with Historical Background 1890 to 1962*) suffers from the same shortcomings as Gritton’s effort, with too much attention paid to what non-Natives thought they were accomplishing and not enough attention to what the students and staff were actually doing and feeling. Other Indian boarding school histories that rely primarily on the testimonies of students, such as K. Tsianina Lomawaima’s *They Called It Prairie Light: The Story of the Chilocco Indian School* (1995), offer a better model for this type of assessment than the art history approach pursued in Gritton’s work. As important as the historical documentation of the Institute’s beginnings might be, this reader is not convinced of the author’s assertion that this publication is the “real narrative” to be “told and the school benefit from the telling” (p. 156).

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**Leslie Marmon Silko: A Collection of Critical Essays.** Edited by Louise K. Barnett and James L. Thorson. Albuquerque: University of New Mexico Press, 2001. 336 pages. \$24.95 paper.

This volume of twelve new analytical essays on Leslie Marmon Silko’s writings is a welcome addition to Silko scholarship. Robert F. Gish’s preface sets the tone for the entire collection via his “personal testimonial” (p. viii) to Silko’s storytelling genius and to the appeal that her stories have to her critics. Editors Louise K. Barnett and James L. Thorson introduce the volume with their stated purpose: to concentrate mainly on *Almanac of the Dead*. The collection does indeed with five essays on *Almanac* and two on both *Almanac* and *Ceremony*. Of the remaining essays, three focus primarily on *Storyteller*, one on *Storyteller* and *Ceremony*, and one on Silko’s nonfiction essay collection *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* (1996). Concluding Barnett and Thorson’s volume is a bibliographical essay and an extensive bibliography, both by Connie Capers Thorson.

The introductory essay is Robert M. Nelson’s “Laguna Woman,” a brief essay that discerns the pattern of movement in Silko’s life, a pattern echoed in the lives of her various literary storytellers, particularly those in *Almanac*. But the first major critical essay begins with David L. Moore’s most thought-provoking, “Silko’s Blood Sacrifice: The Circulating Witness in *Almanac of the Dead*.” Moore concentrates on two major elements that emerge in Silko’s *Almanac*. The first he identifies as the narrative witness itself and then strength-

ens his argument by showing Silko's use of witnesses to witchery's "blood-soaked racism" and other horrendous events that has been occurring. He also sees Silko's use of mythical stories about time, land, and dreams serving as a witnessing function and reinforcing her theme that the time has come for a revolution against whites. The second element is Silko's narrative technique of "circulation," which Moore calls "blood madness" (p. 172). He then demonstrates the significance of blood in Silko's use of prophecy, myths, and in the process of death/life for which blood is the circulating force of energy. Moore notes that blood then becomes both the "sign and a signifier" (p. 175) of the events that shaped history and that the reader becomes a witness to the gruesome events leading toward an apocalyptic event that Silko sees on the horizon.

Caren Irr, in her essay "The Timeliness of *Almanac of the Dead*, or a Postmodern Rewriting of Radical Fiction," analyzes *Almanac* and concludes that it is really a radical novel, arguing that Silko situates *Almanac* in the postmodern radical arena by interweaving and blurring the many concepts of time and the significance of each. In so doing, she states that Silko echoes critic Fredric Jameson who sees society's ability to act "neutralized" by spatial and social confusion. Then, by contrasting Native American beliefs about the temporal nature of time with white linear concepts, Irr demonstrates how *Almanac* is a book of "spiraling convergences" (p. 242), clearly a postmodern, radical way of constructing.

Like Irr, Daria Donnelley sees *Almanac* as radical fiction, but in her essay "Old and New Notebooks: *Almanac of the Dead* as Revolutionary Entertainment," she argues that two major "shifts" are the significant elements for understanding the novel. One shift is in the people's concept of history that indicates "the struggle for domination between competing stories" (p. 245). Such a shift in concept results in one's own belief about which story becomes the "predominant understanding" (p. 215), while the second shift is in Silko's more prophetic approach to storytelling. Taken as a whole, Donnelley sees *Almanac* as a prophetic novel that predicts the decline and fall of white-dominated America.

A truly diverse approach is taken by Janet St. Clair in "Cannibal Queers: The Problematics of Metaphor in *Almanac of the Dead*." St. Clair argues that Silko portrays white homosexuals as bestial and barbarous men engaged in grisly deeds but argues that their behavior is actually meant to be emblematic of the white male's egocentric and misogynistic savagery. St. Clair finds Silko's portrayal to be problematic because of the possibility that a reader may misunderstand Silko's purpose. Thus, she reminds readers more than once that Silko's portrayal is meant to be emblematic of the white male's barbarism, which "Silko sees as endemic" (p. 207) in today's society and which is contributing to the current oppressive state of Native Indians.

Janet M. Powers takes a very different approach in her essay, "Mapping the Prophetic Landscape in *Almanac of the Dead*." Powers sees *Almanac* as a prophetic book and argues that it can be "mapped" into five linear levels. She does so, identifying the significance of each level and comparing it to Dante's *Commedia*. She also points out that church officials are as corrupt in *Almanac* as they are in Dante. By "mapping" the narrative world in this manner, Powers

states that it reveals the “truth” about events which have happened and are still happening, albeit as Silko presents it to be.

In a three-part scholarly essay, “Silko’s Reappropriation of Secrecy,” Paul Beckman Taylor analyzes both *Ceremony* and *Almanac* and finds that “secrecy” is significant in both. Taylor argues that Silko relies on the use of reappropriation of a story, object, or myth by a Native American to reestablish a connection between the two by first exploring the polemics of secrecy in Indian culture and their influence on *Almanac*. Taylor clearly shows how and why appropriation and reappropriation are crucial elements in *Almanac* and *Ceremony* in that ideology of secrecy enables the Native American to reclaim what has been lost.

Like Taylor, Ami M. Regier, who also analyzes both *Almanac* and *Ceremony* in her essay “Material Meeting Points of Self and Other: Fetish Discourses and Leslie Marmon Silko’s Evolving Conception of Cross-Cultural Narrative,” demonstrates not only the significance of fetishes, but also how they have evolved into influential stories that engender revolutionary actions. First, she historicizes them, which serves to illustrate the interaction that occurs across cultures; then she demonstrates how Silko elevates the use and the level of influence of the fetishes, many of which can trigger potential revolutions. Regier concludes that it is in this context that Silko’s *Almanac* presents the fetish as revolutionary.

Most of the remaining essays focus mainly on *Storyteller*. They are valuable to the Silko scholar due to their quality and complex diversity. Authors Linda Krumholz, Elizabeth McHenry, Helen Jaskowski, Elizabeth Hoffman Nelson and Malcolm A. Nelson, and Daniel White provide an array of very intriguing analyses of Silko’s novels, particularly *Storyteller* and *Ceremony*. Respectively, their subject matter includes ritual and dialogics, the creation and function of *Storyteller*, the value that language plays in the storytellers’ lives, the shifting patterns in the various styles and voices in *Storyteller* and *Ceremony*, and, for the essay on Silko’s nonfiction, the antidote to the desecration of the Indian’s culture by white society.

This collection of critical essays clearly evinces an admirable investigation of Silko’s writings, especially *Almanac of the Dead* and *Storyteller*. The volume provides a literary feast for Silko scholars and may also set a high standard for subsequent collections themselves. Without doubt, the essays are of impressive quality and ambitiously fulfill, in several different ways, the editors’ desiderata.

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**Momaday, Vizenor, Armstrong: Conversations on American Indian Writing.** By Hartwig Isernhagen. Norman: University of Oklahoma, 1999. 200 pages. \$34.95 cloth; \$14.95 paper.

Texts published in the American Indian Literature and Critical Studies Series, general editors Gerald Vizenor (Anishinaabe) and Louis Owens (Choctaw/Cherokee), offer young writers opportunities to contribute impor-