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This work is made available under the terms of a Creative Commons Attribution-NonCommercial License, available at <https://creativecommons.org/licenses/by-nc/4.0/>

other terms. And what of a language so desperately in need of surety? The revolutionary vision of Montaigne's Indians suggests that this language betrays its radical doubt through the act of repressing it. The language of reaction is primed to become the language of revolution if it can find eloquent orators, who, exploding its univocality, release the power of equivocality, the power of voices in translation that possessing no proper places must share a common place equally (p. 159).

Here, Cheyfitz's own eloquence lays bare what is at the core of *The Poetics of Imperialism*: As long as Western culture and language are grounded in the terms of a competitive and isolating individualism, its clearest expression being capitalism, it will never be able to translate true democracy, so eloquently expressed in Native American kinship cultures. Whether it is with native cultures or the Third World, unless authentic equivocality is established, the West will continue to talk to itself about itself, all the while pretending to be engaged in a process of communication.

The Poetics of Imperialism could not be more timely. Although the author's rigorous academic approach may make his case inaccessible to some readers, the story of translation that he proposes resonates with clear and powerful intensity at a time when the United States, celebrating the quincentennial of Columbus's *discovery*, desperately struggles to interpret the shifting political landscape of the world, somehow wishing to believe that it is the administrator, or translator, if you will, of a "new world order." Without question, we are fortunate that Eric Cheyfitz offers us his bold and insightful voice in eloquent opposition to the numbing din of the West's univocality.

William H. McGarvey III

Portage Lake: Memories of an Ojibwe Childhood. By Maude Kegg. Edited and translated by John D. Nichols. Edmonton, Alberta: University of Alberta Press, 1991. 272 pages. \$29.95 cloth; \$19.95 paper.

"Long ago, when I was a little girl . . . (p. 3)." Thus begins this charming book that is invaluable to students of Ojibwe language and culture alike. Maude Kegg, a member of the Mille Lacs band, is a storyteller describing, in her native language, her childhood at Portage Lake, Minnesota. Mrs. Kegg was born in 1904 and raised by her maternal grandmother, Aakogwan, Margaret Pine. The

Pine family followed the traditional seasonal patterns, and the book's sections reflect these patterns.

John D. Nichols's editorial notes describe the thorough methodology used in recording and translating the stories. Maude Kegg was an active participant in the process; she speaks for herself in both Ojibwe and English. The Ojibwe transcription is given on the left page in standardized orthography, with the English translation given on the facing page. Each paragraph is numbered and aligned for ease in comparison. The glossary and the directions for its use allow even a non-Ojibwe reader access to the language. As neither a linguist nor a reader of Ojibwe, I was able to follow the translations.

The text preserves forty-one stories, sixteen of which have never been published before, along with twenty-five stories originally published in 1978. These stories, which record Maude Kegg's childhood memories from the early 1900s, the joys and fears of her girlhood and her youthful imagination, were told to Nichols over a fifteen-year period.

The stories are arranged in four sections, with each section reflecting the lifeway of a season. This arrangement gives the reader a sense of the traditional seasonal moves and subsistence patterns of the Ojibwe people. The stories themselves are full of vivid descriptions of life as seen and felt by a young, sometimes mischievous, girl.

Reading selections from the Spring section, we learn how Maude's grandmother made maple sugar taffy, and, in fact, we can almost taste it. We can imagine the "naughty" little girl sitting in the sugar trough and paddling it in a rain puddle.

In the Summer section, Maude and her grandmother ride in a birch bark canoe and make a tobacco offering to the bulrushes before gathering them. "The Little Snapping Turtles" describes how Maude scoops up just-hatched turtles in her skirt. Later, in "Mud Turtles," she tells her brother to turn the turtles over on their backs to prevent them from running away. (This method works only for a short period of time.)

The Fall section contains two versions of one story, "Something Chases Me," that allow the reader to see the manner in which additions and clarifications in the retelling affect the story. In addition, the story contains much cultural information regarding tobacco offerings, the use of cedar boughs for supernatural protection, and the spirit world. This section is filled with stories describing the traditional way in which wild rice is gathered and pro-

cessed and the rituals that accompany ricing.

The Winter section includes many references to the religious practices of the Ojibwe. In "Don't Make Snowmen," Maude is warned that snowmen have been known to turn into the Windigo, a cannibal spirit made of snow and ice, with an ice crystal for a heart. "Return Mourning" describes the practice of making a bundle of the deceased's belongings and distributing them during a give-away. My favorite story is "A Bear's Funeral," in which Maude tells of witnessing, in the early 1900s, an ancient circumpolar rite following the killing of a bear, and the ritual treatment given to its skull. Here the continuity of Ojibwe culture is apparent.

Maude says that "all sorts of things happened to me when I was a little girl. I couldn't tell all of it" (p. 67). What she does tell is "what they did long ago" (p. 175), and her telling preserves the language and the stories.

I highly recommend this book for supplemental reading in courses on both Ojibwe language and culture. It would also be useful in general courses on American Indian cultures and in introductory linguistics courses. For further reading, I recommend the following:

Broker, Ignatius. *Night Flying Woman*. St. Paul, Minnesota: Minnesota Historical Press, 1983.

Buffalohead, Roger and Priscilla. *Against the Tide of American History: The Story of the Mille Lacs Anishinabe*. Cass Lake, Minnesota: Minnesota Chippewa Tribe, 1985.

Garte, Edna. *Circle of Life: Cultural Continuity in Ojibwe Crafts*. Duluth, Minnesota: St. Louis County Historical Museum, Chisholm Museum, and Duluth Art Institute, 1984.

Nichols, John D. and Earl Nyholm, eds. *Ojibwewi-ikidowinan: An Ojibwe Word Resource Book*. Occasional Publications in Minnesota Anthropology 3. St. Paul, Minnesota: Minnesota Archaeological Society, 1979.

Also, various publications containing material furnished by Maude Kegg are listed in the introduction of the book reviewed (pp. xiii-xiv).

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