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and their spirituality saturated the intellectual construction of the Pipestone National Monument would have been welcome and useful.

Perhaps even more troubling is the fact that Southwick embarked on this ambitious intellectual exercise for a period of many years without making a sincere effort at examining Indian voices, interpretations, or reservation politics. Although there are a few pages devoted to the Yankton Dakota position on the new interpretive center and many references to Pipestone's demarcation as a sight of Native mysticism, Southwick really should have taken some time to interview Indians who work in the quarries every day, reservation political leaders, spiritual leaders, and scholars. I think Southwick would have found a plethora of opinion, substantive historical and anthropological data, and advice. That information could have given a much broader range of understanding to the importance of Pipestone as a place and her work about it. It also would have given voice to Native concerns and interpretations of their sacred place in a positive and constructive way, eliminating the perception of this book as an outsider's view of how white people have interpreted the place, thus making it a balanced analysis of the site's importance to all people.

With those concerns in mind, however, *Building on a Borrowed Past* is a welcome exploration of a very importance place and perception in the American psyche. There is much to learn from reading this book, and it is also a great inspiration for further research.

Anton Treuer

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The Cambridge Companion to Native American Literature. Edited by Joy Porter and Kenneth M. Roemer. New York: Cambridge University Press, 2005. 343 pages. \$65.00 cloth; \$24.99 paper.

As difficult as it may be to believe, it has been more than fifteen years since LaVonne Ruoff's benchmark reference work, *American Indian Literatures* (1990), and a decade since Andrew Wiget edited his *Handbook of Native American Literature* (1994, 1996). Much has happened in both Native literary output and criticism of that literature since then, and there is a need for an update. Porter and Roemer step in to fill the void with this useful handbook. The volume bears more than a superficial resemblance to Wiget's handbook. Roemer was a contributor to that volume, as were several of the contributors here (Ruoff, Bernd Peyer, James Ruppert, Laura Coltelli, and Robert Nelson). Both books contain thematic, chronological, and genre essays, as well as pieces on specific Native writers.

Yet there are also important differences. Wiget's volume contains brief essays on more than forty Native writers; Porter and Roemer limit such pieces to longer treatments of eight of the most familiar (and hence most commonly taught) authors—all of them writing since 1968. Also, where Wiget gives considerable coverage to indigenous oral traditions, the editors here focus more narrowly (and usefully) on written literary production in English. They "hope that the

combinations of descriptive and critical perspectives offered by Native American, non-Indian American, and European scholars in this volume will help beginning and advanced students of American Indian literature to appreciate the qualities and diversity of the literature" (20). The goal seems to be to give people both the general contextual information about Indians and the specific knowledge of their literature necessary to teach Native literature with some competence. Wisely, they do not limit their considerations to creative works. Rather, they refuse to fracture the literary production of the people; they include both fiction and nonfiction (Peyer writes on nonfiction prose, and Hertha Wong provides an essay on autobiography—or "life writing," as she calls it).

Roemer's introduction is a good survey of where we are and how we got there. It demonstrates the continuing difficulties in defining what precisely we mean by "Native American literature." He also provides a useful timeline that limns not only significant literary landmarks (publication of Mourning Dove's *Cogewea*) and events in Indian history (photo of Ira Hamilton Hayes helping raise the flag on Mount Suribachi) but also the wider context of American literature (Zora Neale Hurston's *Their Eyes Were Watching God*) and US history (the Haymarket Riot). The chronology could have benefited, however, from inclusion of relevant legal decisions—*Lone Wolf v. Hitchcock*, *Morton v. Mancari*, or *Brown v. Board of Education*.

The law is a vital context that is marginalized in the volume. Both Roemer and Porter, in her essay "Historical and Cultural Context to Native American Literature," reference major policy eras but do not discuss key legal cases. Sometimes the discussion seems oddly disconnected. Native American readers, for example, will take issue with Porter's analysis that "overall, Termination was negative for Indian tribes," while "arguably, a more positive aspect of Termination was relocation." She notes that the urbanization that resulted "fostered greater cross-tribal cohesion and provided a basis for the activism that was to come" (57). That the law of unintended consequences operated to incubate activism does nothing to justify as a veritable "good" a program that caused massive dislocations or the racist intents behind that policy and its execution. The events of the movement years of the 1960s and 1970s, which helped make Indians visible to a larger US population and arguably fueled the so-called Native American Literary Renaissance as much as the publication of indisputably important texts by Scott Momaday and Vine Deloria Jr., are telescoped into a single paragraph.

Noteworthy thematic essays include David Murray's piece on translation and mediation and Annette Van Dyke's "Women Writers and Gender Issues." LaVonne Ruoff provides an extremely skillful summary of pre-1968 fiction. James Ruppert performs a similar function for works published since that watershed date. Ann Haugo's essay "American Indian Theatre" correctly notes the more vibrant aboriginal theatre scene in Canada and goes into the recent efforts at Native cinema. Some of the sketches of individual authors represent lifelong work by the particular contributor: Kathryn Shanley on James Welch, Kimberley Blaeser on Gerald Vizenor, Robert Nelson on Leslie Silko, and Laura Coltelli on Joy Harjo. Others represent more recent considerations: Chadwick Allen on Momaday or David Moore on Sherman Alexie.

There are curious omissions. Alan Velie, who was one of the first to teach Native literature in a university and whose work helped bring Indian authors to a wider audience, is mentioned only twice. Kenneth Lincoln merits only one reference. Arnold Krupat is noted hardly more. Whatever one thinks about the work of these non-Native scholars, they have been both prolific and important to the development of criticism of Native American literature to this point. Significant Native writers such as Thomas King, Tomson Highway, and Drew Hayden Taylor (among others) are barely referenced. Specifically in drama, performance artist and playwright Diane Way is never mentioned, and Cherokee theatre director Elizabeth Theobald appears only in a single footnote. Part of the problem is that the volume is very poorly indexed: some persons are discussed or quoted more often than listed; others do not appear in the index at all.

No volume of this length and scope is free of faults. This one, however, seems particularly error prone. The numerous mistakes range from trivial to significant. On page 1, Roemer declares, “Novels, poetry, essays, and autobiographies written by Native Americans have appeared since the early nineteenth century” (1). While I applaud the editor’s attempt to expand the reach of Native literature, the first novel by an Indian was John Rollin Ridge’s *Life and Adventures of Joaquín Murieta* in 1854 (unless one repeats the oft-cited error of considering Elias Boudinot and “Poor Sarah”). Ridge is referred to once as John *Rolling* Ridge (19). A typo puts William Apes’s autobiography *Son of the Forest* a century ahead of its time (15). My book *Other Words* is cited several times as *Other Worlds*. Major playwright Hanay Geiogamah—a male—is referred to as a woman (60). After a reference to Osage writer John Joseph Mathews, Cherokee author John Milton Oskison is called John Milton Mathews (7). Lynn Riggs’s eloquent 1930 volume of poetry, *The Iron Dish*, is categorized as a drama (324). Haugo says that Geiogamah brought Riggs’s play “Cherokee Night” into print for the first time since 1936, despite the fact I reprinted it in my *American Experience: The Native American Experience* the previous year. And both Haugo and Roemer make reference to Riggs’s lack of Native-themed plays, despite his Cherokee heritage, even though both Craig Womack and I have worked to refute such an analysis. None of these glitches is likely to trip up experts, but if part of the goal is to educate nonspecialists, then taken together they could be seriously misleading. One expects better of Cambridge University Press, but ultimately the responsibility rests with the editors in what stands to be a long-lasting intervention in the field.

Jace Weaver

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Chee Chee: A Study of Canadian Aboriginal Suicide. By Al Evans. Montreal: McGill-Queen’s University Press, 2004. 152 pages. \$32.95 cloth.

Chee Chee: A Study of Canadian Aboriginal Suicide provides a thorough study of suicide in Aboriginal culture, specifically of the First Nations people of