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Our Stories Remember: American Indian History, Culture, and Values through Storytelling. By Joseph Bruchac. Golden, CO: Fulcrum, 2003. 192 pages. \$16.95 paper.

In *Our Stories Remember: American Indian History, Culture, and Values through Storytelling* Joseph Bruchac takes the reader through a history of Native American cultural revitalization that defines his generation of writers and scholars. At the same time Leslie Marmon Silko reminded us that “without the stories we are nothing,” Bruchac was engaged in recovering the vast oral tradition of the eastern nations from his vantage point as an Abenaki storyteller in order to bring the stories in print format to a new generation of American Indians who were hard at work redefining Native nations in the latter half of the twentieth century. This book is a retelling in many ways of a long journey through Native America, filled with the making of friendships, conversations, and the sharing of cultural knowledge among people from the many indigenous nations of the continent. Bruchac claims that there is more intertribalism today than at any time in history, which reflects the large-scale process of decolonization that began with the modern sovereignty movement and spawned a vernacular cross-cultural exploration that breathed new life into the vast web of ancestral stories and provided the common ground for personal narratives that expressed Native American experience of colonization and survival. Bruchac captures the spirit of these explorations to produce a book that will be useful as an introduction to the oral tradition, as well as for specialists in the field who can learn much about the way that stories are remembered and take on a life of their own from generation to generation. Moreover, this is a book that is an excellent introduction for high school students, who often come to the university with little or no knowledge of Native America.

Bruchac is an expert synthesizer of the discussions that have taken place in Native American communities for decades. The people mentioned in the body of the text are a cross section of a contemporary who’s who of Native American thinkers and cultural practitioners who appear as participants in a widespread dialogue about place-based cultural traditions and indigenous knowledges. For example, Tom Porter, a Mohawk Faithkeeper, explains the evocativeness of the Mohawk language to an audience that has gathered at the opening of Melanie Printup’s multimedia art show in Sarasota Springs. As a native speaker of the Mohawk language, Porter is able to convey the aesthetics of Mohawk, as well as to generalize about how other Native languages evoke the natural world, in their descriptions of the people around them. In contrast to these contemporary voices, the epigraphs at the beginning of each chapter provide the historical and mythic voices to create a whole that is reminiscent of Momaday’s tripartite narrative in *Way to Rainy Mountain*. However, unlike Momaday, Bruchac makes no overt move to disrupt the “official” non-Native historical narrative, nor does he blur the line between mythic and historic since the voices he chooses to open each chapter are Native voices that “simply” tell their own truths. Whether they are historical figures like Fidelia Fielding (Mohegan) or the voices of the ancestors speaking through song, Bruchac’s use of this device gives the reader a sense of the interplay

between specific tribes and a discussion that takes place within a mutually shared perception of the material and the invisible worlds that have shaped Native American understandings of existence.

Throughout the book Bruchac emphasizes the diversity and human connection that define Native America today. The sheer diversity of Native America remains one of the most difficult concepts to convey, but through the intertribal cultural sharing that takes place, diversity begins to stand out in sharp relief. The stories are tied to place and speak to the particular understandings of creation, historical events, and the personal experiences that grow out of these particularities. Bruchac points out that the stories are used as teaching tools to convey community values to the listeners, to warn of the consequences of behavior that is outside the bounds of right living; they also show the myriad ways of seeing that make this continent one of the most culturally rich reservoirs in the world. Through the stories, people explore who they are and what they have learned to be true of their place within the universe.

Creation is for many tribes a continuous unfolding process that Bruchac demonstrates in the structure of his book; he doesn't begin with creation but with connection. With the grace of a good storyteller Bruchac lets the reader in on his own thought process. He uses the familiar refrain of the Western propensity to narrate beginning with life and ending with death when he tells us that he was going to end the book with a chapter on death but changed his mind. This choice feels much more faithful to the spirit of the stories that Bruchac recounts. Although Coyote appears in this chapter as the instigator when he rigs the game that will initiate death, he is finally the contrite victim of his own shenanigans when his wife dies. However, in the following chapter, on reservations, Coyote makes an appearance without ever being named, as Bruchac recounts the history of the coming of the reservation system. The reader is made aware of the way Coyote can turn up when least expected and radically alter reality. The next several chapters link Coyote with the history of European contact, and not until the chapter on Corn do we breathe freely, knowing that "Corn, the sustainer of Life," is still giving life to the people.

The return to life that corn signals leads to a chapter on generations that contains stories that are among the most moving in Bruchac's compilation. The Mohawk story "Half a Blanket" is a powerful tale of a father's failure to understand that what he is teaching his son will come back to him. The father sends his son to take the old man to the forest to die with only a deerskin blanket to protect him from the elements. By relinquishing his responsibility to care for his elderly father he sets the stage for his son to abandon him in his old age. The story turns on the mutual teaching that is taking place, and as the son hands half a blanket to his father after he has left his grandfather in the forest, we witness the son's love and wisdom in this simple act. The stages of life articulated in "The Lesson of the Sun Dance Poles" is retold by Bruchac in this same chapter. The descriptions of each stage of life contain the wisdom of the Native American sages, who use the Sun Dance poles as symbols to convey the way to maintain right relations with oneself, family, and community. Bruchac details only that he heard the story from Oren Lyons at a storytelling festival at

the Onondaga Nation School, but he carefully leaves out details that pertain to each particular telling. Because of the protocol set forward when the story was conveyed from the Plains, Bruchac's rendition is an essence of the story that can travel and speak to multiple audiences, while each prior telling serves a specific set of needs tied to both the space and time in which it is told.

Bruchac is a seasoned storyteller who shares a lifetime of study and wisdom in this book. It belongs in the Native American canon to open a window on the teaching and learning that continue to take place in communities through the oral tradition. The traditional stories and contemporary stories that Bruchac shares, accompanied by his straightforward narrative, are a careful reflection on the power that the oral tradition retains across the continent as stories are revisited and retold for future generations.

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Real Indians: Identity and the Survival of Native America. By Eva Marie Garroutte. Berkeley: University of California Press, 2003. 223 pages. \$50.00 cloth; 19.95 paper.

Eva Marie Garroutte's *Real Indians* examines contemporary constructions of identity with a focus on legal, biological, cultural, and personal definitions that are used in assessing the "authenticity" of those Americans who claim membership to indigenous communities in North America. Her work stands out for two reasons: first, its ability to identify and dissect the intricacies of mixed-race identity and the problems associated with this phenomenon in American Indian communities; and second, its presentation of a new framework—radical indigenism—that provides a possible space for understanding the context and terrain of contestation over who should define and determine what it means to be American Indian in the new millennium.

Garroutte begins with the important story of Chief Buffalo Child Long Lance, "the chief who never was," in introducing her project centered around the concept of radical indigenism, which she defines as "differences in assumptions about knowledge that are at the root of the dominant culture's misunderstanding and subordination of indigenous knowledge. It argues for the reassertion and rebuilding of traditional knowledge from its roots, its fundamental principles" (101). Long Lance, a famous Hollywood actor of the 1920s who claimed to be a full-blood Indian from the Blackfoot Nation, a chief, and the son of a chief, was exposed as an "impostor" years after he enjoyed much success "playing Indian" for white audiences. Garroutte's use of Long Lance's story is important because of his African ancestry and because of the issues his identity raises about hybridity and mutually exclusive ethnic categorizations of mixed-bloods.

Many contemporary texts that deal with American Indian racial mixture rarely touch on black-Indian relations; usually white-Indian or Mexican-Indian relations are the central themes of mixed-race discourse in American Indian and mixed-race studies. Perhaps even more important than introducing the