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## ANNOTATED BIBLIOGRAPHY

# Laguna Woman: An Annotated Leslie Silko Bibliography

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[W]ith a good story there is no end to the possibilities.

—Leslie Marmon Silko<sup>1</sup>

### I. THE AUTHOR AND HER WORKS

The publication of *Ceremony* [5] in 1977, nine years after N. Scott Momaday's *House Made of Dawn* won the Pulitzer Prize, marked the appearance of the first novel by an American Indian<sup>2</sup> woman, Leslie Marmon Silko, at a time when American Indian literature (if not its literary criticism) had entered what Kenneth Lincoln [*Native 137*] called a renaissance. Within two years of *Ceremony's* publication, *American Indian Quarterly* devoted an entire sympo-

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sium issue to it, edited by Kathleen M. Sands [178, 179], immediately laying a foundation of critical analysis of substantial breadth. Almost universally hailed by the popular and scholarly press as an important work transcending ethnic boundaries, *Ceremony* placed Silko in a triumvirate of native American writers who have dominated criticism of American Indian literature ever since, the other two triumvirs being, of course, Momaday and James Welch. Criticism of Silko's work, including that of scholars overseas, has been noted by *American Literary Scholarship* every year since 1980, typically beside citations regarding Momaday and Welch, to the point that Jerome Klinkowitz has lamented, "Once again, coverage of contemporary Native American fiction is restricted to the predictable figures."<sup>3</sup> This is a sentiment Klinkowitz expressed repeatedly in *ALS* throughout the 1980s—a happy situation for Silko, no doubt; and critical attention to her work has seen no abatement. Further indication that Silko's arrival was well-timed came in 1985 when the journal of multiethnic studies, *MELUS*, presented its first-ever issue devoted entirely to one ethnic group, native Americans (*MELUS* 12.1). Then in 1994, the journal *ARIEL* followed suit by publishing its issue, "Critical Visions: Contemporary North American Native Writing" (*ARIEL* 25.1). Discussions of Silko's work appeared in both of these journal editions (67 and 128 in *ARIEL*; 111 in *MELUS*).

Born on 5 March 1948 in Laguna Pueblo, New Mexico, Leslie Marmon Silko is a mixed-blood Indian of Laguna, white, and Mexican extraction. Her great-grandfather, Robert Gunn Marmon, was a white surveyor who came to Laguna in 1871, following his brother Walter, who arrived in 1868 (197: 106; 78: 196). Both men served as pueblo governor during the 1870s and played important roles in the evolution of Laguna culture. Under their influence, the dominance of the Catholic church was weakened and some of the pueblo's largest kivas destroyed. This syncretism had been and remains a hallmark of Laguna culture and is an important thematic element in Silko's writings (78: 196-97).

Silko attended the Bureau of Indian Affairs grade school at Laguna, where children were punished for speaking their native tongue (7), then a Catholic high school in Albuquerque. Her firsthand experience of racism during these early school years informs much of her later writing, particularly her essays (2, 3, 7, 22). She earned a B.A. in English, summa cum laude, in 1969 from the University of New Mexico. Her first published story, "The Man to Send Rain Clouds" (1969), emerged from a college work-

shop (182: 15). After a brief stint at law school, Silko turned to writing and teaching, taking a position at Navajo Community College in Tsaile, Arizona. Silko next taught at the University of New Mexico and then at the University of Arizona in Tucson, where she currently resides.

The period extending from her college years into the early 1980s saw a stream of poetry and short fiction appearing in literary journals and, later, in collected editions [4, 12, 20]. Scholarly analysis of Silko's poetry, however, is sparse by comparison with that of her fiction. Two writers who have provided valuable, if brief, studies of her poetry are Charles R. Larson [133: 158-61] and Kenneth M. Roemer [163].

In 1974, Silko's story, "The Man to Send Rain Clouds," lent its name to a collection of contemporary American Indian fiction [15] that also included "Yellow Woman," among her most frequently anthologized short works. "Yellow Woman" became the basis of Melody Graulich's [105] useful approach to the study of American Indian fiction, "Yellow Woman": Leslie Marmon Silko, and was also collected by Martha Foley in the volume *200 Years of Great American Short Stories*, which celebrated the U.S. bicentennial (69: 153). Silko's short story, "Lullaby," appeared in Martha Foley's *Best Short Stories of 1975* (which was dedicated to Silko) and is also widely anthologized.

Silko spent two years on a Rosewater Foundation-on-Ketchikan Creek fellowship in Ketchikan, Alaska, where she composed *Ceremony*. This novel, a *New York Times* "New & Noteworthy" selection,<sup>4</sup> continues to be the work most frequently addressed by Silko scholars. None of the three editions of *Ceremony* includes any introductory, critical, or bibliographic addenda.

*Storyteller* [18], appearing in 1981, is a multi-genre work incorporating historic family photographs, short fiction, poetry, and a mix of narratives that includes personal, mythical and tribal stories (71; 208). *Storyteller* is of particular interest in light of recent autobiographical studies. As a work that incorporates communal fictions (oral narrative) which accrue to yield an effective portrait of a life, *Storyteller* recalls the assertion of Paul John Eakin that "fictions and the fiction-making process are a central constituent to the truth of any life as it is lived and of any art devoted to the presentation of that life."<sup>5</sup> *Storyteller*, by involving the community in the telling of a narrative, is a multivoiced analog to the native oral tradition (129). As Leslie Silko has said, "[A] great deal of the story is believed to be inside the listener, and the storyteller's role

is to draw the story out of the listeners. This kind of shared experience grows out of a strong community base. The storytelling goes on and continues from generation to generation" (14: 822). *Storyteller* reproduces some previously published poetry and fiction, some of the latter being variants of their originals. Elaine Jahner [120] has written of *Storyteller*, "Revelation here is never exhaustive or even exact. . . . Every item takes on added significance from what surrounds it" (506). The work's polyvocality led Arnold Krupat [130] to assess the work in the light of Bakhtinian dialogism, asserting that autobiography is the West's "most deeply dialogic genre," a conversation between *historia* and *poesis*. Linda J. Krumholz [128] reminds us that "*Storyteller* has been described as a uniquely Native American form of autobiography and as a simulation of the oral tradition in written form" (89). Balancing that opinion, N. Scott Momaday [43] wrote in a review of *Storyteller*:

We must take such words as 'storyteller' very seriously. And we must make distinctions. A camera is not a storyteller. Neither is a novelist or a poet, necessarily. In view of the title of this book, let us make a distinction here. Leslie Silko is a writer, one of high and recorded accomplishment. If she is not yet a storyteller, she promises to become one. (17)

Making note of the educational function of oral tradition, Elaine Jahner [120] states, "the autobiographical sections of *Storyteller* let us glimpse the workings of such learning as almost no other work of literature does" (507). Jahner feels that, "perhaps because of general inattentiveness to the psycho-linguistic ramifications of living oral traditions," *Storyteller* deserves more than the minimal attention it has received from critics (507). A useful and unique approach to assessing *Storyteller* as a fictional-autobiographical hybrid is "Laughing, Crying, Surviving: The Pragmatic Politics of Leslie Marmon Silko's *Storyteller*" by Jennifer Browdy de Hernandez [71].

At a writing conference in 1978 Silko met Pulitzer Prize-winning poet James Wright, and they became close friends. Their relationship, however, was cut short by Wright's death, at age 52, in 1980. In 1986, a selection of their written correspondence was published, *The Delicacy and Strength of Lace* [6]. Edited for the general reader, the collection offers little of scholarly interest, as it addresses few literary concerns, and then only superficially [39].

In 1981, Leslie Silko was awarded a five-year MacArthur Foundation grant that enabled her to write *Almanac of the Dead* [1], published in 1991 to largely negative reviews. An expansive work of nearly 800 pages, *Almanac* expresses a kinetic anger that only simmers beneath the surface of her earlier works, even the comparatively optimistic *Ceremony*. This shift in outlook away from *Ceremony's* positivism is apparently what reviewer J. E. Deflyer [38] alluded to when he wrote, "The possibility of renewal through spiritual reconnection to the opposite sex, communal society, or the earth is largely absent". With the exception of Sven Birkert's review in *The New Republic* [35], most of the reviews in the popular press, however, focus on the book's vengefulness and subversiveness, to the exclusion of addressing any literary themes whatsoever or the sources of Silko's disaffection [45, 41]. As yet there is a dearth of scholarly analysis of *Almanac*. Editor and critic Laura Coltelli [80] quotes Larry McMurtry in defining the work: "A brilliant, haunting and tragic novel of ruin and resistance in the Americas," and she herself calls it "ambitious and complex . . . a grim and utterly bleak view of the contemporary world, in which Silko sees [sic] to find no hope to relieve evil and corruption surrounding our age" (234).

In some sense revisiting the mixed-media approach she used in *Storyteller*, Silko brought together autobiographical vignettes and original artwork having water (and its scarcity in the southwest) as her focus in the book *Sacred Water* [17]. This limited-edition work, individually assembled, bound, and numbered by hand, was produced under Silko's own imprint, Flood Plain Press (78). To my knowledge, *Sacred Water* has received no critical attention and is in limited circulation.

In March 1996, a collection of essays by Silko appeared, entitled *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* [22]. Fourteen of the twenty-two essays had been previously published, while the newer writings give insights into the author's current thinking regarding racism, governmental authority, native American aesthetics, and her own recent work.

Silko received a National Endowment for the Humanities grant in 1974 to produce a series of videotaped recordings of Laguna oral narratives, with the help of Dennis W. Carr, with texts written and narrated by Silko (78: 197; 182: 39). Only one such video seems to have been available, *Running on the Edge of the Rainbow: Laguna Stories and Poems* [33]. Silko's occasional essays and book reviews, because they embody so many of her views about her culture and

her art, are included in this checklist [2, 3, 7, 8, 10, 11, 13, 14, 16, 19, 22].

As of this writing, one book by Silko remains to appear in fulfillment of an existing two-book contract with Simon & Schuster.

The most useful biography of Leslie Silko to date was written by Per Seyersted [182] and published in 1980. A laudatory work of 50 pages and minimal critical depth, it includes historical background to Laguna Pueblo and synoptic discussions of major works, and incorporates biographical and aesthetic information, some of it garnered from personal interviews with the author.

An important discussion of scholarship on Silko and bibliography is contained in A. LaVonne Brown Ruoff's *American Indian Literatures: An Introduction, Bibliographic Review, and Selected Bibliography* [169]. Ruoff's brief "American Indian Literatures: A Guide to Anthologies, Texts, and Research" [168], in Paula Gunn Allen's *Studies in American Indian Literature* [58], together with Allen's exhaustive bibliography in that same volume, is another valuable resource. Seyersted [182] includes a varied and reliable, but now outdated, bibliography in his biography. Other useful checklists include those accompanying reference articles by Jahner [120] and Clements [78] and in *Native North American Literature* edited by Janet Witalec [134].

Seyersted remarks that the University of Arizona, Tucson, maintains a Silko collection at the university library and that Silko has agreed to deposit her materials there (182: 48-49).

## II. A SURVEY OF SILKO CRITICISM

In her preface to the *Ceremony* symposium issue of *American Indian Quarterly* in 1979, editor Kathleen M. Sands [178] notes that, while the six articles presented in the symposium cannot be the last word on *Ceremony*, they do represent concerns important to the work and "indirectly pose a question about the nature of American Indian literature. Land and nature, myth and ritual, cyclic patterns and continuum, ceremony and the sacredness of storytelling are all basic elements that distinguish the Indian mode of literature from any other" (4). These topics, broadly speaking, are still the most frequently mined by scholars.

Taking an original view of American Indian authors' approach to nature is Lee Schweningen [181] in his 1992 article, "Writing Nature: Silko and Native Americans as Nature Writers." While

nature writing has existed as a Western genre since the time of Linnaeus, Schweninger finds that America's natives have been "writing nature" all along, beyond the terms of genre, and that their writing complements the Western tradition despite dramatic contrasts between the two cultures' philosophies and handling of the material. (See also 74, 144.)

Due largely to the long shadow cast by *Ceremony*, a good number of critics have concentrated on that novel's theme of healing—literal and metaphorical healing—while most others have at least crossed paths with it [111, 137, 140, 150, 175, 194, 197]. Analyzing various facets of traditional Laguna notions of healing are Susan Blumenthal [70] and David E. Hailey [108], who discuss spirit-guides; Marion Copeland [82], who traces parallels between Black Elk's experience and Tayo's; Valerie Harvey [110], who explicates the ritual of Navajo sandpainting; and Edith E. Swan [190], who analyzes the mythic symbolism of Tayo's healing ritual. Elizabeth Evasdaughter's assertion [91] is that humor is strong medicine for uniting Anglo and Indian cultures. Paula Gunn Allen [51] and Kristin Herzog [111] take close looks at the feminine perspectives of healing in the Indian world. Lastly, Bonnie Winsbro [207] takes a look at Tayo's healing from the perspective of individuation and spiritual integration, against the backdrop of native mythic symbolism. Her discussion of conflicting beliefs bears close parallels to Bakhtinian notions of internal and external discourses.

While nearly every study at least alludes to myth on some level, studies that treat myth as their primary subject abound [53, 62, 67, 70, 73, 74, 81, 83, 85, 86, 89, 104, 105, 111, 113, 123, 127, 133, 137, 147, 153, 156, 161, 193, 194, 198]. In his book, *Four American Indian Literary Masters*, Alan R. Velie [197] asserts that "*Ceremony* belongs to another tradition and form older than the novel—the gail romance" (107). This correlation escaped neither Lorelei Cederstrom [76], as noted in her article "Myth and *Ceremony* in Contemporary North American Native Fiction," nor Shamoon Zamir [209], in "Literature in a 'National Sacrifice Area': Leslie Silko's *Ceremony*." Zamir bases his argument in concepts of political economy and draws sharp parallels between *Ceremony* and Eliot's *The Waste Land*, illustrating how Silko's narrative aligns with Western high modernism's appropriation of the mythology of sacrificial rejuvenation and counters its own resistance to that very concept. In all her works listed here, Edith Swan addresses the function of Laguna myth in *Ceremony*; but in at least two



articles [190, 192] she treats myth in detailed expositions that draw as much upon ethnography as literary criticism. (See also 189, 191.) Claire R. Farrer [94, 95] challenges Swan's terminology and reading of Sir James Frazer's definitions of "sympathetic magic."

Swan's attention to geography (actual and symbolic) in Silko's work is part of an ongoing discourse about the function and prominence of landscape in American Indian fiction. Silko herself [13] has written about landscape from the Laguna perspective. Regarding Silko's writing, some of the most influential discourse about landscape originates with critic and educator Paula Gunn Allen. Her article, "The Psychological Landscape of *Ceremony*" [54], which appeared in *American Indian Quarterly's* symposium issue, became the basis for "The Feminine Landscape of Leslie Marmon Silko's *Ceremony*" [51]. These studies make important connections between matriarchal patterns in Laguna culture and the theme of healing/reintegration in Silko's writing, and these concepts have proven useful to the wider understanding of American Indians and their literature. Allen was also instrumental in the creation of Patricia Clark Smith's [186] oft-quoted study, "Earthly Relations, Carnal Knowledge: Southwestern American Indian Women Writers and Landscape," which clarifies the sexual nature of metaphors relative to landscape in the writings of American Indian woman, in contrast to the maternal metaphors used by male Indian authors. Robert M. Nelson's *Place and Vision* [150] is another important study of this sort and devotes its first chapter to *Ceremony*. (See also 102, 144.)

Leslie Silko once said, "The white men who came to the Laguna Pueblo Reservation and married Laguna women were the beginning of the half-breed Laguna people like my family, the Marmon family. I suppose at the core of my writing is the attempt to identify what it is to be a half-breed or mixed blooded person; what it is to grow up neither white nor fully traditional Indian" (qtd. in 153: 167). Such words may give a sense of the multiplicity of approaches made possible by a writer born of two cultures, who was raised in an oral tradition yet chooses to express her art in a linear, written form. What Linda Krumholz [128] has written about *Storyteller* applies largely to all of Silko's work: "*Silko's* book functions in the 'contact zone'" (89). Not only has the contact of cultures that Silko represents invited criticism along colonial and postcolonial lines, but also criticism focused through the lenses of Bakhtinian dialogism, biculturalism, comparative mythology, ethnology, tribal syncretism, psychoanalysis, and an-

thropology. These topics form a constellation of topics. Representative perhaps of the tightly integrated nature of Indian narrative and community, the subjects that have most interested critics of Silko's work are so interwoven, and bear upon each other so closely, that few can be considered as discreet entities, and many studies may be viewed from differing perspectives. One of the most concise yet comprehensive introductions to these overlapping complexities is Louis Owens' *Other Destinies: Understanding the American Indian Novel* [153]. Owens' introduction provides a firm base in notions of identity, hybridized dialogue, as well as historical contexts, while his sixth chapter, "The Very Essence of Our Lives": Leslie Silko's Webs of Identity," applies such notions to a detailed explication of *Ceremony*. A. LaVonne Brown Ruoff's "Ritual and Renewal: Keres Traditions in the Short Fiction of Leslie Silko" [170] is an important short study of tribal syncretism that helps put Laguna Pueblo culture and Silko's writing in keener focus.

Ever since Frank MacShane's glowing review of *Ceremony* in the *New York Times Book Review* [42], Silko's blending of oral and written traditions has captured critics' attention. Although he touches upon the importance of ritual, landscape, and the unity of time to the novel,<sup>6</sup> MacShane saw *Ceremony* more in terms of an American experience than an *American Indian* experience. He defines the theme of the novel as "that the war has made all people one," adding, "*Ceremony* seems mainly intended for white people whose task is even harder than Tayo's," a statement he supports by quoting Silko: "It was the white people who were suffering as thieves do. . . . Only a few people knew that the lie was destroying the white people faster than it was destroying the Indian people" (15). This raises questions about authorial intention and whether Indians and non-Indians can truly understand the implications of the other culture's art forms.

The gap in understanding between Indian novelists and non-Indian readers is partly a matter of differing aesthetics, and is touched upon by many critics beyond those who treat it directly [30, 42, 65, 102, 153]. Indian aesthetics, as Paula Gunn Allen has pointed out, are fundamentally different than Western aesthetics:

[S]ingularity of consciousness is a central characteristic of modern Western fiction. . . . But in the Indian way, singularity is antithetical to community. . . . Ultimately, Indian aesthetics are spiritual at base; that is, harmony, relationship, balance,

and dignity are its informing principles because they are the principles that inform our spiritual lives. (Allen, *Spider Woman's Granddaughters* 9).<sup>7</sup>

Silko's interviews and essays are informative about her understanding of Indian aesthetics [10, 13, 16, 19, 22-34], as when she states in "Language and Literature from a Pueblo Indian Perspective" [14], "the structure of Pueblo expression resembles something like a spider's web" (820). In Laguna society, circular structure shapes oral narratives, communal identity, and even their sense of time, and many critics have done deep analyses of circular and/or weblike structure in Silko's writing [62, 72, 83, 84, 85, 86, 104, 128, 153, 173, 192, 202]. Larson [133] has gone so far as to call *Ceremony* "a wild phantasmagoria in which structure and meaning are almost impossible to separate" (161). A particularly influential study has been Bernard A. Hirsch's "The Telling Which Continues": Oral Tradition and the Written Word in Leslie Marmon Silko's *Storyteller*" [113], which demonstrates how Silko's incorporation of oral tradition helps her transcend basic limitations to the written word. Diane Cousineau [83], in "Leslie Silko's *Ceremony*: the Spiderweb as Text," offers succinct, insightful observations regarding the metaphoric relation between the spider web and Silko's text, its postmodernist and poststructuralist implications, and some contrasts between Christian myth and Pueblo Indian myth. In "Healing the Witchery", B. A. St. Andrews [175] applies concepts of circularity to native modes of healing (to which language is central), contrasting them with Western modes based on Cartesian dualities, compartmentalization, and binary oppositions.

At the heart of nearly every study of American Indian literature lies the issue of "Indianness." Given the prevailing number of mixed-blood Indians in America and the fact that all of the currently important Indian writers are "breeds" (161), addressing what qualifies as a work of American Indian literature, or even who qualifies as an American Indian, has become, in book-length studies, as common as addressing editorial apparatus. Early on in Silko criticism, Hayden Carruth [36], reviewing *Ceremony* for *Harper's*, cited the familiarity of the archetypal themes in the novel, adding:

But here we have a new version, contemporary yet as deeply rooted as the rest, for running throughout it, interwoven

with the narrative, are native American songs, legends, parables, a religious-cultural mythology in the fullest sense, i.e., relevant, charged with meaning, ancient and anonymous. (81)

Indeed, Carruth had hinted at the prime criterion for Indianness upon which later critics [65, 128, 133, 137, 205] would settle: tribalism, evident both in the elements of an author's narrative and in the author's tribal affiliations. Thus, it seems not enough for writers to instill their work with tradition, as Kenneth Rosen [165] wrote, "like a drum beating in the background" (x); rather, as Charles Larson [133] wrote, "a prime distinction for determining 'Indianness' appears to be identification with and acceptance by one's fellow tribesmen" (6). Indianness, because of Silko's own border status, is central to Silko criticism. By contrast, Galen Buller [75], in "New Interpretations of Native American Literature: A Survival Technique," suggests five unique thematic elements of American Indian literature that are most useful in defining Indianness and in developing a methodological approach to the criticism of this literature, citing the work of Silko and other writers in her discussion. While Buller simply calls for a critical method appropriate to American Indian literature, Jennifer Browdy de Hernandez [71] attempts one in "Laughing, Crying, Surviving: The Pragmatic Politics of Leslie Marmon Silko's *Storyteller*," which reflects the paratactical structure of the work in question.

Contemporary Indian literature exhibits a trend toward recovering the identity of "Indianness" [133: 11; 150: 7; 153: 5]. But as Owens remarks, "In spite of its wide acceptance, even appropriation, by Native Americans, it should be borne in mind that the word *Indian* came into being on this continent simply as an utterance designed to impose a distinct 'otherness'" (7).<sup>8</sup> Silko herself, in her interview with Dexter Fisher (27: 21), spoke about the danger of demeaning literatures by labeling them. This "otherness" is key to a ubiquitous theme in Silko's work, and to most contemporary Indian fiction, what Robert M. Nelson [150] calls the "illness of alienation" (5). Paula Gunn Allen [57], herself of Laguna-Lakota-Lebanese extraction, is clear on this matter: "Alienation, as a theme, is more than a literary device. . . . it is a primary experience of all bicultural American Indians in the United States—and, to one extent or another, this includes virtually every American Indian here" (4). Nelson writes, "To the extent that we can

speak of a postmodern disease as having become a central concern of the American literary tradition, and to the extent that a self-conscious state of alienation is the signature of the postmodern protagonist, these three novels (*Ceremony*, *House Made of Dawn*, *The Death of Jim Loney*) fit neatly into the flow of the American literary mainstream" (150:5-6). To that end, Reed Way Dasenbrock [87] addresses the potential of labels such as "American Indian literature" to polarize people, and argues that Indian literature acts as a bicultural bridge. Judith A. Antell [60] demonstrates how Silko avoids "assimilationist solutions" to alienation in *Ceremony*. Nicholas O. Warner [201], in "Images of Drinking in 'Woman Singing,' *Ceremony*, and *House Made of Dawn*," cites the role of alcohol as a source of Indian alienation. In "Myth and Ceremony in Contemporary North American Native Fiction," Lorelei Cederstrom [76] suggests the use of sacred materials in Indian literature as an antidote to alienation and contrasts the "exploitative, inorganic use of myth and ceremony" on the part of certain authors with the "organic use which demonstrates the relevance of the old ways to modern life" (285). (See also 2, 5, 18, 20, 31, 37, 40, 46, 55, 57, 60, 154, 177.)

Focal to the American Indian Renaissance in terms of critical reception, as well as to Indian writers' recapturing their tribal identity, was the wresting of Indian literature from the anthropologists (despite the insistence of *Library Journal* upon placing Janet Wiehe's review of *Storyteller* [47] in the magazine's Anthropology section as late as 1981). Various critics have alluded to the anthropological assumption that Indian myths, narratives, chants and poems had to be preserved before becoming extinct [66: 1; 69: 158-59; 153: 4; 128: 91-93; 165: x; 56: 383; 203: 21-190]. Conversely, Larson [133] finds that evidence does not fully support fears of losing tribal language. Patricia Riley [161] found ways in which Silko both subverts this notion of the vanishing Indian and synthesizes a new mythic reality for Indians as well. How tribal people survive as a community, and the supporting role of interconnected stories, are Linda L. Danielson's subjects in "*Storyteller: Grandmother Spider's Web*" [85].

Issues of alienation and cultural extinction naturally invite criticism informed by colonial and postcolonial theory [63, 125]. Allen Wald's article, "The Culture of 'Internal Colonialism': A Marxist Perspective" [200], evidently the earliest treatment of Silko's work in this light (1981), suggests that *Ceremony* effectively brings together "cultural affirmation" and "revolutionary con-

cepts." In "Myth, History, and Identity in Silko and Young Bear: Postcolonial Praxis," David L. Moore [148] addresses the "quandaries" of subjectivity and agency from a postcolonial perspective, placing these authors' construction of identity, or "mythic positionalities," apart from the dominating subject and the dominated object. Linda Krumholz's provocative study, "'To understand this world differently': Reading and Subversion in Leslie Marmon Silko's *Storyteller*" (128), poses the difficult question, since study of Indian literature remains in the domain of the colonizer, "[I]s it possible for white or non-Indian literary critics . . . to resist a reading practice that appropriates and diffuses Native American literature and its potentially subversive differences?" Krumholz places anthropological approaches to the literatures of subalterns squarely at the center of colonialist practice, noting that "objectification through distancing in time is not just a part of anthropology; it is part of Western epistemology" (109).

The hybrid narratives of the Indian author working in a Euramerican form are natural subjects for the application of Bakhtinian theory, which Owens [153] acknowledges as being increasingly regarded as "a topical ointment applicable to virtually any critical abrasion" (256 n8). Arnold Krupat's 1989 book *The Voice in the Margin: Native American Literature and the Canon* [130] addresses the heteroglossia of *Storyteller* in chapter four. *Ceremony's* protagonist, Tayo, and even Silko herself are seen as personifications of multivocality, and critics frequently discuss the synthesis made possible by the contact of conflicting discourses; some critics address the political ramifications of those conflicts [51, 71, 114, 129, 144, 171, 207].

Other voices heard "from the margin" in Silko's work are not always literal voices, as Kate Adams [49], Linda Krumholz [128], and Jennifer Shaddock [183] observe. For these critics, the resistant, feminized discourse internalized by Silko's characters (including Tayo), and the lost voices rediscovered in the process, bear important feminist messages of empowerment and nonparticipation in oppression. "Kochinnenako in Academe: Three Approaches to Interpreting a Keres Indian Tale" [53] is Paula Gunn Allen's analysis of the incongruity of Western patriarchy and tribal philosophies. These and other feminist interpretations of Silko's work [88, 101, 105] are complemented by Silko's own discussion of the issue [24]; by her stories of female resistance, such as "Storyteller," "Lullaby" and her various Yellow Woman tales; and perhaps even by other stories of resistance, such as

"Tony's Story" [all 18].

Ecofeminist criticism has only recently come to bear upon Silko's fiction, most notably Lisa Orr's "Theorizing the Earth" [152] which calls for less white-middle-class exclusivity than prevailing ecofeminism currently exhibits. Gender studies of Silko's use of traditional Laguna gender symbolism and behavior include Edith Swan's mythological and ethnological works [189, 191]. The cultural mechanisms by which Tayo's manhood is realized—what Paula Gunn Allen called his "initiation into motherhood"—are explored by William Oandasan [151]. (See also 51.)

In her essay discussing *Ceremony's* protagonist, Tayo, "Thinking Woman and Feeling Man," Kristin Herzog [111] crystallizes an issue relevant not only to Silko's writing and to Native American Indian literature, but also to many literatures outside the Western canon:

Non-Indian readers are likely to find the role of Ts'eh in Tayo's recovery ambiguous. A superficial reader might simply consider the relationship between her and Tayo a sexual-romantic interlude to be expected in any contemporary novel. Moreover, feminist readers might see in Ts'eh the stereotype of a woman who offers her body to the hero. The basic problem involved here is the bicultural perspective. Images, concepts, and patterns of belief are difficult to merge in a novel on American Indian life to be read by a predominantly white, Western audience. (31)

The fundamental lapse in understanding Silko's culturally specific subtexts has been insightfully explored by a number of scholars, notably Elaine Jahner and James Ruppert. Jahner's essay, "An Act of Attention: Event Structure in *Ceremony*" [119], was a pivotal work on the unique focus texts such as Silko's require of the Western reader in order to extract meaning from the fusion of mythic and contemporary events. Similarly, Ruppert's "The Reader's Lessons in *Ceremony*" [173] describes the devices Silko uses, many of them typical of the oral tradition, to reeducate her readers, as for example, her use of non-linear time. Robert Nelson's *Place and Vision* [150] addresses this issue, what I refer to as "cross-cultural gap," using theorist E. D. Hirsch's controversial term "cultural illiteracy" (2-3).

Cross-cultural gap is responsible for such misapprehensions and misinterpretations as that alleged by Paula Gunn Allan to

have occurred on the part of Charles R. Larson in *American Indian Fiction* [133]. In his discussion of *Ceremony*, Larson address the novel's opening poem, which deals with Ts'its'tsi'nako, or Thought-Woman, who "is sitting in her room/ and whatever she thinks about/ appears" (*Ceremony*, qtd. in Larson 159). The poem closes this way:

She is sitting in her room  
thinking of a story now

I'm telling you the story  
she is thinking.

(*Ceremony*, qtd. in 133: 159)

Larson writes:

Silko, in a kind of traditional epic invocation, creates a persona of herself (Ts'its'tsi'nato [sic], Thought-Woman), the singer of the song, storyteller. . . . Silko has thus projected two voices of herself in the novel: we know she is the author of the wider narrative called *Ceremony*, yet she has secreted a second persona of herself into the poems. (159)

Paula Gunn Allen [52] explains, in her Introduction to *Studies in American Indian Literature*, that it is a serious error to assert that Ts'its'tsi'nako is a persona of Silko, that the "poem" is not a poem in the European sense but actually a story from the Laguna oral tradition. "As a result," writes Allen,

the layout of the poem is the only choice Silko made and the only aspect on which she had any effect. . . . While such a distortion represents an honest attempt to deal with the novel respectfully, it results in a misperception of what the author is up to, creates a misunderstanding of the story itself, and dislocates the writer and the book." (xi)

Amplifying Allen's response, Linda L. Danielson [85] writes, in "*Storyteller: Grandmother Spider's Web*," "Silko's self-effacement in her writing suggests the traditional [Laguna] artist's lack of self-focus and declares her grounding in the values of Pueblo culture, at the same time that it expresses her faith in the creativity of the community" (330). Because of such cross-cultural distortions, careful, culturally literate readings are called for when approaching Robert Thomas Kelley's dissertation [125], "Virtual Realism: Virtual Reality, Magical Realism, and the Twentieth-



Century Technologies of Representation," which regards Silko's work as magical realism; and Bettina Havens Letcher's dissertation [135], "In the Belly of This Story: The Role of Fantasy in Four American Women's Novels in the 1980s," which examines the role of fantasy in *Ceremony*.

As Elaine Jahner [120] notes in her entry on Silko in Wiget's *Dictionary of Native American Literature*, "Unrefined critical assumptions have been most unquestioningly blatant in the criticism of oral narrative" (500). She goes on to mention that such assumptions led Silko to pen her angered essay, "An Old-Time Indian Attack" [16], in which Silko criticizes non-Indian writers who appropriate narrative elements that are actually foreign to them. Bicultural perspectives are well represented in this checklist [53, 56, 65, 69, 75, 76, 87, 113, 128, 142, 146, 147, 161, 173, 176, 184, 185, 186], and six works [58, 103, 104, 105, 160, 187] directly address pedagogy.

"Native American Novels: Homing In" [65] is William Bevis's contribution to bridging the cross-cultural gap by outlining the unique nature of the quest theme in American Indian fiction. Contrasting with "leaving" plots that pervade American fiction—such as *Moby-Dick*, *Huckleberry Finn*, and *The Great Gatsby*—Bevis asserts, "In Native American novels, coming home, staying put, contracting, even what we call 'regressing' to a place, it is a primary mode of knowledge and a primary good" (16). The source of this difference is tribalism, which Bevis is sure to point out "is not necessarily so distant as many whites think" even from such American Indian authors as Momaday, Welch, McNickle and Silko, who are at least occasional university professors (25). Since the appearance of Bevis's article in 1987, the term "homing plot" has won currency among critics, and it applies well to *Ceremony*. (See also 142.)

Kate Shanley Vangen [196], in "The Devil's Domain: Leslie Silko's *Storyteller*," keenly observes that readers' inability to appreciate the cultural value of even the most commonplace expressions in the literature of the "Other" reinforces the (im)balance of power between the representative cultures, which in turn reinforces the original gap in understanding. (Vangen proceeds to demonstrate how *Storyteller* restores the voice of the colonized native.)

A final note about cross-cultural gap that bears attention: In her 1992 article, "The Mixed Blood Writer as Interpreter and Mythmaker," Patricia Riley (161) remarks that Silko divulges

details of Indian myth and ritual. Riley acknowledges the hunger for such information in the wider literary marketplace, and judges Silko as functioning as an interpreter of mythology more than an informer. Two years earlier, however, in a moving and deeply conflicted testimony entitled "Special Problems in Teaching Leslie Marmon Silko's *Ceremony*" [56], Paula Gunn Allen stated, "to use the oral tradition directly is to run afoul of native ethics" (379), later adding,

I believe I could no more do (or sanction) the kind of ceremonial investigation of *Ceremony* done by some researchers than I could slit my mother's throat. Even seeing some of it published makes my skin crawl. I have yet to read one of those articles all the way through, my physical reaction is so pronounced. (383)

As a university instructor and a mixed-breed Indian, Allen's dilemma is apparent and difficult to resolve. She further relates the repercussions of a visit to Laguna Pueblo by anthropologist Elsie Clews Parsons to events in *Ceremony* that figure closely (and, for the non-Indian reader, somewhat dismayingly) in supporting her fears. In any case, the pressure being exerted by non-Indian America upon American Indians to divulge their sacred materials is as pronounced in the university classroom as it is in the literary marketplace (both manifestations of Western epistemology), and Allen's essay seems to demand attention by scholars, teachers, and students alike.

A number of correlative studies have been produced over the years that explore parallels between the writings of Leslie Silko and various kindred spirits. One consistent pairing has been Silko and Toni Morrison, tied together by such themes as ritual, oral tradition, feminism, religion and marginality [88, 89, 118, 127]. And, of course, there is that other perennial grouping of triumvirs, Silko, Momaday, and Welch [60, 75, 159, 163, 187, 198, 201], whose works are hailed across genres yet still invite the skeleton keys of criticism.<sup>9</sup>

It seems fitting that electronic versions of works by and about Leslie Silko are now appearing on the Internet, considering its weblike structure. Literary websites such as the *Hungry Mind Review* and *Alternative-X* are well-suited to presenting brief essays [7, 11] and interviews [29]; however, serious online discussions of Silko's work are still uncommon. Notable is Janet Carey Eldred's

essay, "Law, Pluralism, and American Literature" [90], published by the American Bar Association, wherein she demonstrates how Silko "unravels formal definitions of law" by legitimizing a native perception of "factual" event. A colorful profile of Silko's father, photographer Lee Marmon, is linked to an entertaining and educational server named Hanksville [98], which presents literate excursions through Indian cultures of the southwestern United States. Hanksville is an excellent clearing house for Native American electronic text resources on the Internet. Silko's name appears in various other online contexts such as public readings and literary contests. The Native American Rights Fund (<http://www.narf.org>) lists Silko as a member of their National Support Committee and links a biographical profile of the author (not included in this checklist) and of other members to their home page. A cursory search of the Internet for the keyword "Silko" generates hundreds more "hits" appearing mostly in college-level reading lists, course descriptions, mailing list archives, library holdings, and student essays.

The following checklist comprises all the substantive works in English by and about Leslie Silko. Only selected magazine reviews are included, intended as a representative cross-section of Silko's initial reception. Since most studies of American Indian literature inevitably include Silko, at least in passing, I have restricted myself to listing only works contributing to Silko scholarship unless a particular study bears overriding significance as an aid to the study of American Indian literatures. The checklist is organized in four sections: Works by Leslie Marmon Silko; Interviews; Selected Reviews; and Criticism.

## NOTES

1. From an interview with Leslie Silko by Dexter Fisher, "Stories and Their Tellers—A Conversation with Leslie Marmon Silko" (27: 23). In subsequent citations, as in this endnote, boldface numbers represent checklist items and in the essay only will replace authors' names in parenthetical citations and in "see also" cross-references. Plain-face numerals in parentheses are page numbers.

2. In keeping with the usage of Leslie Silko, critics Paula Gunn Allen, Charles R. Larson, Kenneth Lincoln, Robert M. Nelson, and Louis Owens, as well as the many people I've read and heard speak who maintain tribal affiliations and who commonly refer to themselves as "Indian," I prefer (but don't restrict myself to) the term "Indian" or "American Indian" to "native American."

3. *American Literary Scholarship 1987* (Durham: Duke U, 1989) 309. Klinkowitz is being kind by comparison to his *ALS 1983* entry where he wrote, "Too many critics in this field favor caution over imagination by restricting their efforts to two fine but already adequately studied writers, N. Scott Momaday and Leslie Silko" (299). But in *ALS 1985*, Klinkowitz raises a more serious issue: Again noting critics' obsession with Momaday, Welch and Silko, he wrote, "despite their master status one fears that the field may be suffering from the style of tokenism that for years retarded the study of Black Literature: that of one such author at a time, and with his or her writing being studied as an anthropological [sic] curiosity" (326).

4. Selected upon the publication of each paperback edition. *New York Times Book Review*, 23 April 1978: 43, and 13 April 1986: 38.

5. *Fictions in Autobiography: Studies in the Art of Self-Invention* (Princeton: Princeton UP, 1985): 5.

6. On the dust jacket of the first edition of *Ceremony*, N. Scott Momaday was quoted as stating, "*Ceremony* is an extraordinary novel, if indeed 'novel' is the right word. It is more precisely a telling, the celebration of a tradition and form that are older and more nearly universal than the novel as such" (Qtd. in 197: 107). This stands in contrast to his earlier quoted statement from his 1981 review of *Storyteller* [43].

7. *Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women*, ed. and intro. by Paula Gunn Allen (Boston: Beacon, 1989). Although this volume collects one of Silko's most frequently collected stories, "Yellow Woman," Allen's fine Introduction treats Silko only passim.

8. Kenneth Lincoln further explores the use of the word "Indian" in his "(Pre)amble" to *Indi'n Humor: Bicultural Play in Native America* [136], noting that it is pronounced "Indi'n" by native Americans across the continent and viewing it as a statement of identity and separatism. Such dialectal twists and ritual transformations, he states, are fundamental to "Indi'n humor" (New York: Oxford UP, 1993) 9-13.

9. Robert M. Nelson [150] writes: "[M]uch of the interpretative criticism available . . . is designed to provide the non-Indian reader entry to these texts by foregrounding and dealing with relatively unfamiliar, tribally-centered, mythic and social and oral-traditional motifs informing these works" (2).

*Laguna Woman:*  
*An Annotated Leslie Silko Bibliography*

**Key to Abbreviations**

- AD Almanac of the Dead  
ALS American Literary Scholarship  
C Ceremony  
DAI Dissertation Abstracts International  
LS Leslie Marmon Silko  
ST Storyteller  
Unavailable for review

**WORKS BY LESLIE MARMON SILKO**

1. Silko, Leslie Marmon. *Almanac of the Dead: A Novel*. New York: Simon and Schuster, 1991. New York: Penguin, 1992  
A large work embracing 500 years of Indian oppression by conquering invaders in North America.

2. —. "America's Iron Curtain: The Border Patrol State." Nation 17 Oct. 1994: 412-16.

Condemns policies of the Immigration and Naturalization Service (INS) and the U.S. Border Patrol regarding the U.S.-Mexico border. Accuses INS and Border Patrol of infringing upon the right of American citizens, especially American Indians, to travel freely within the southwestern U.S.

3. —. "Bingo Big." Rev. of *Reservation Blues*, by Sherman Alexie. Nation 12 June 1995: 156-60.

In reviewing a story about the ambivalences of chasing the "American Dream" and the price of success (particularly for American Indians), asserts that unemployment, poverty and hopelessness, considered typical of the works of American Indian writers, are now common denominators of American society overall.

4. —. *Carriers of the Dream Wheel: Contemporary Native American Poetry*. Ed. Duane Niatum. New York: Harper, 1975.

Collects for the first time LS's poems "Indian Song: Survival" (229-31) and "Prayer to the Pacific" (226-27). Also reprints "Toe'osh: A Laguna Coyote Story" (223-25) and "Poem for Ben Barney" (228), both previously published in *Laguna Woman* [12]. The first substantial collection of its kind. Collects poetry by 16 Indian authors, including Jim Barnes, Joseph Bruchac, Gladys Cardiff, Liz Sohappay Bahe, Roberta Hill, N. Scott Momaday, Duane Niatum, Simon J. Ortiz, Anita Endrezze Probst, et al. Prefatory note by Momaday.

5. —. *Ceremony*. New York: Viking, 1977. New York: Signet, 1978. New York: Penguin, 1986.

LS's most acclaimed work, a novel devoid of chapter divisions, interspersed with poetry.

6. —. *The Delicacy and Strength of Lace: Letters Between Leslie Marmon Silko and James Wright*. Ed. and Introduction by Anne Wright. St. Paul, MN: Graywolf, 1986.

Letters selected from the 18-month correspondence between LS and the Pulitzer Prize-winning poet (who died 1980). Includes poetry by LS (*Publishers Weekly* 14 March 1986: 105).

7. —. "Fences Against Freedom." *Hungry Mind Review: An Independent Book Review* (Fall 1994): 33 par. Online. Internet. 23 July 1996.

Decries as racist the policies and practices of the U.S. government, particularly the Immigration and Naturalization Services (INS or Border Patrol), citing personal experiences. Briefly discusses native and non-native attitudes toward strangers, limitations placed upon travel in southwestern United States, and genocidal "civil war" in Central America. Available at <http://www.bookwire.com/hmr/Review/silko.html>.

8. —. "The Fourth World." *Artforum* 27.10 (1989): 125-26.

By way of recounting the appearance of a 30-foot stone snake at the Jackpile uranium mine near Paguate village on the Laguna Pueblo reservation and other, tragic events, reaffirms the existence of a spirit world (the Fourth World) that asserts itself upon the world we inhabit (the Fifth World). Cites divergent understandings of the sacred by Indians and Euramerican Christians. First page of article printed upside-down.

9. —. "A Geronimo Story." *The Laguna Regulars and Geronimo*. Audiotape. *Akwesasne Notes*, Mohawk Nation, Rooseveltown, NY. 1977.

"A reading by LS of 'A Geronimo Story,' with brief introduction" (Seyersted, *Leslie* 182: 48).

10. —. "Here's an Odd Artifact for the Fairy-Tale Shelf." Rev. of *The Beet Queen*, by Louise Erdrich. *Studies in American Indian Literatures* 10.4 (1986): 178-84.

A mixed review praising Erdrich for her poetic writing while accusing her of evading issues of racism and sexism. Describes Erdrich's prose as "an outgrowth of academic, post-modern," self-referential writing, which LS feels is emblematic of isolation and alienation, being "light-years away from shared or communal experience that underlies oral narrative and modern fiction." (See also 154.)

11. —. "In the Combat Zone." *Hungry Mind Review: An Independent Book Review* (Fall 1995): 25 par. Online. Internet. 23 July 1996.

Editorializes the need for, and the right to, armed self-defense on behalf of women to protect themselves from violent strangers. Available at <http://www.bookwire.com/hmr/Review/silko2.html>.

12. —. *Laguna Woman: Poems by Leslie Silko*. Greenfield Center, NY: Greenfield Review Press, 1974.

LS's first full-length publication.

13. —. "Landscape, History, and the Pueblo Imagination." *Antaeus* 51 (1986): 83-94.

Discusses the Pueblo Indian understanding of landscape as a complex and fragile union of interrelationships that shape "communal memory" (oral tradition), history, myth, and tribal identity, thus fostering cultural survival. Explores Indian notions of "communal" truth, the greater importance of place over time in tribal stories, narratives of emergence, and the Indian perception of the land as a living entity.

14. —. "Language and Literature from a Pueblo Indian Perspective." *English Literature: Opening Up the Canon*. Ed. Leslie A. Fiedler and Houston A. Baker, Jr. Baltimore: Johns Hopkins UP,

1981. 54-72. Rpt. in *The Story and Its Writer*. Compact 4th ed. Ed. Ann Charters. Boston: Bedford Books, 1995. 820-25.

"This 'essay' is an edited transcript of an oral presentation [delivered at the 43rd annual CCC Conference, 1992]. The 'author' deliberately did not read from a prepared paper so that the audience could experience firsthand one dimension of the oral tradition—non-linear structure. Her remarks were intended to be heard, not read" (Charters 820n).

15. —. *The Man to Send Rain Clouds: Contemporary Stories by American Indians*. Ed. Rosen 165.

Among the earliest collections of its kind and the first to collect these seven short works by LS: "The Man to Send Rain Clouds" (3-8); "Yellow Woman" (33-45); "Tony's Story" (69-78); "Uncle Tony's Goat" (93-100); "A Geronimo Story" (128-44); "Bravura" (149-54); and excerpt from "Humaweepe, the Warrior Priest" (161-68).

16. —. "An Old-Time Indian Attack Conducted in Two Parts." *Yardbird Reader* 5 (1976): 77-84. (Rpt. in *Shantih* 4 [1979]. Rpt. in Hobson 115.)

Condemns the practice of non-Indians writing "Indian" poetry, that is, poetry using Indian themes. Directly criticizes such authors as Gary Snyder (Pulitzer Prize-winning author of *Turtle Island*), William Eastlake, and Jerome Rothenberg.

17. —. *Sacred Water*. Tucson: Flood Plain Press, 1993.

Poetic, personal narrative vignettes related to water and its scarcity in the Southwest. Includes artwork and photography by LS, xerographically reproduced in a limited edition of 750, assembled and bound by hand, numbered, and signed by the author.

18. —. *Storyteller*. New York: Arcade, 1981.

A multi-genre integration of autobiographical commentary, photography, poetry and short fiction (including variant versions and works previously published), and multivoiced narratives, including family stories and traditional Pueblo stories. Innovatively simulates traditional oral telling. Includes the frequently anthologized short stories "Yellow Woman," "Storyteller," and "Lullaby."

19. —. "They Were the Land's." Rev. of *Creek Mary's Blood* by



Dee Brown. *New York Times Book Review* 25 May 1980: 10+.

In defining where the writing of a non-Indian author intersects and diverges from truly Indian worldviews, cites the importance of the concept of non-linear time to native American cultures and literatures. Asserts that Brown leads readers to believe his characters are authentic when, in fact, he is presenting "a non-Indian view of the world."

20. —. *The Third Woman: Minority Women Writers of the United States*. Ed. Dexter Fisher. Boston: Houghton, 1980.

Collects two of LS's short stories, "Gallup, New Mexico—Indian Capitol of the World" (49-53) and "Storyteller" (70-83), and two poems, "Where Mountain Lion Lay Down with Deer" (92-3) and "Toe'osh: A Laguna Coyote Story" (93-5), plus an interview (Fisher 27). The volume includes prose and poetry by 78 women writers grouped by minority affiliation: American Indian, African American, Chicana, and Asian American. Useful discussions of historical and cultural contexts introduce each section. A brief biographical sketch, however, is unnecessarily repeated, without alteration, before each major selection by each author.

21. —. *Voices of the Rainbow: Contemporary Poetry by Native Americans*. Ed. Rosen 166: 8-30.

The first major collection of modern American Indian poetry; includes 18 poems by LS.

22. —. *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today*. New York: Simon & Schuster, 1996.

Collection of 22 essays (14 previously published) addressing such issues as racism, native American aesthetics, civil rights, gender roles in traditional tribal society, government influence on tribal councils in the U.S., and the integration of pueblo myth and oral narrative. Essays are frequently reflections upon LS's own work and artistic development. Includes photographs.

23. Silko, Leslie, Helen M. Ingram, and Lawrence A. Scaff. "Replacing Confusion with Equity: Alternatives for Water Policy in the Colorado River Basin." *New Courses for the Colorado River: Major Issues for the Next Century*. Ed. Gary D. Weatherford and F. Lee Brown. Albuquerque: U of New Mexico P, 1984. 177-99.

"An article on the problem of equitable sharing of water resources and on the environmental and human costs arising from

an unfair distribution of these resources" (Shamoon Zamir, 209: 410, n6).

## INTERVIEWS

24. Barnes, Kim. "A Leslie Marmon Silko Interview." *Journal of Ethnic Studies* 13 (Winter 1986): 83-105.

LS describes conceptual bases of her writing as a nexus between the spoken and written word, as an act of originality and not one of "saving" or "preserving" stories for posterity. Places her work in cultural context of Laguna Pueblo, familial context of author's upbringing, and in ethnic and feminist contexts of author's experience.

25. Coltelli, Laura. "Leslie Marmon Silko." *Winged Words: American Indian Writers Speak*. Ed. Laura Coltelli. Lincoln: U of Nebraska P, 1990. 135-53.

Interview conducted 26 September, 1985, while *AD* was still in progress. Discusses LS's creative process in terms of recalling rather than recording, with special emphasis on *AD*; the suitability for LS of writing as a mode of subversion; plus issues of time, oral tradition, color symbolism, and women.

26. Evers, Larry and Denny Carr. "A Conversation with Leslie Marmon Silko." *Sun Tracks* 3 (1976): 28-33.

Oft-cited transcript of an interview conducted in late March 1976. LS primarily addresses the value and evolution of traditional stories, the aesthetic and social challenges of adapting traditional stories to fiction; the shaping of *C* (then in progress); and the role of the Marmon family in Laguna history.

27. Fisher, Dexter, ed. "Stories and Their Tellers—A Conversation with Leslie Marmon Silko." *The Third Woman: Minority Women Writers of the United States*. Boston: Houghton, 1980. 18-23.

Interview conducted by Dexter Fisher at Laguna Pueblo, NM, on 28 Jan. 1977. LS discusses issues of "native American perspective" and accessibility of native American texts, labeling minority literatures, the importance of relationships to her writing, and the omnipresence of stories. Noting that there is no end to the stories,

she doubts the existence of any new ones while insisting on the need for "a multiplicity of perspectives and tellers." Reiterates the importance of place in defining who she is what she does. Addresses the complex dualities of humor.

28. Fitzgerald, James, and John Hudak. "Interview: Leslie Silko, Storyteller." *Persona* (1980): 21-38.

Discusses *C. Persona* is the student literary magazine of the University of Arizona, Tucson (Nelson, *Place* 150: 148 n21).

29. Irmer, Thomas and Matthias Schmidt. "An Interview with Leslie Marmon Silko." *Alternative-X* (Oct.-Nov. 1995): 73 par. Online. Internet. 23 July 1996.

Interview conducted in Leipzig one year following the publication of *AD* in German translation. Published in two parts, linked electronically, in "The Write Stuff" section. Discusses *AD* and its reception, the relevance and enduring meaning of traditional stories, LS's career in context of the "American Indian Renaissance," Marxism and spirituality, the creation of LS's Stone Avenue mural in Tucson. Available at <http://www.altx.com/interviews>.

30. Jahner, Elaine. "The Novel and Oral Tradition: An Interview with Leslie Marmon Silko." *Book Forum* 5 (1981): 383-88.

Ruminations on oral tradition in American Indian literature and its relation to the novel and film, to Indians' use of English, and to landscape.

31. *Leslie Marmon Silko*. Dir. Matteo Bellinelli. Prod. Matteo Bellinelli and TSI Swisse Television, Lugano. Native American Novelists series 3. Videocassette. Princeton: Films for the Humanities & Sciences. 1995.

Using interviews and scripted narrative, presents biographical and socio-political contexts to LS's career, with emphasis on *C* and *AD*. Against backdrop of Arizona and New Mexico, presents LS's own views regarding her sense of community; the Indian concept of cyclical time; her recent disinclination to write poetry; her lasting dissatisfaction with the writing of Louise Erdrich; and the political agenda informing the creation of *AD*. Discusses a politically charged mural LS painted in Tucson, Arizona (at 930 N. Stone Ave.), 1986-87. Overall tone is one of protest and disaffection. 50 min.

32. Niemann, Linda. "Narratives of Survival: An Interview with Writer Leslie Marmon Silko." *Women's Review of Books* 9.10-11 (1992): 10.

AD "is a novel that treats American history in a nonconventional manner and seeks to enlighten readers as to the different points of view of that history. It gives history itself character, making it alive, while deviating from the usual techniques of characterization and goes against the traditional notion of absolute good and evil. The book also shows women as the embodiment of survival and having a growing anger within them fueled by historical circumstances" (Abstract, *Women's Review of Books*).

33. *Running on the Edge of the Rainbow: Laguna Stories and Poems*. Dir. Dennis W. Carr. Perf. Leslie Marmon Silko. Prod. Lawrence J. Evers. Videocassette. U of Arizona, Tucson, Div. of Media and Instructional Services, 1978.

"Silko reflects on the nature of Laguna storytelling, its functions, and the problems she has faced as an Indian poet. Though some of the contemporary stories appear to fall into the category of idle gossip ... Silko discusses how these stories are in fact current versions of traditional tales.... Silko reminds us that printed versions of oral narratives never do justice to them" (U of California-San Diego Media Center, Thurgood Marshall College Film and Video Library, online, available at <http://orpheus.ucsd.edu/av/FVL/catalog>). 28 min.

34. Seyersted, Per. "Two Interviews with Leslie Marmon Silko." *American Studies in Scandinavia* 13 (1981): 17-33.

Interviews conducted at Laguna Pueblo, 7 Jan. 1976, and at Oslo, Norway, 12 Feb. 1978, address LS's views on ethnocentrism, "Indian writing" by non-Indians, and ethnic pride; issues of gender, alienation, nativism and connection to land; literary influences; the roles of imagination and oral tradition in story generation; the function of stories in the community; the American Indian Movement; the U.S. bicentennial; LS's personal reaction to Norse mythology; and Tayo's healing process in C.

## SELECTED REVIEWS

35. Birkert, Sven. "Apocalypse Now." Rev. of *AD* by LS. *New Republic* 4 Nov. 1991: 39-41.

Describes *AD* as "an epic of collapse and retribution" lacking in structural balance, common sense, and authentic characters. Cites two narrative threads: the naturalistic and the mystic-prophetic. Acknowledges the seriousness of the subject and the passion of the author, but considers the work an ambitious failure. A lengthy, well-reasoned assessment.

36. Carruth, Hayden. "Harmonies in Time and Space." Rev. of *C* by LS. *Harper's* June 1977: 80-82.

Cites thematic connections of *C* to more ancient texts—Sumerian myth of Inanna, the Old Testament, *Parsifal*, *Orpheus and Eurydice*—emphasizing distinctive native American elements. Allows that some readers will be angered or disappointed, seeing the novel as too optimistic, too moderate, or failing to address historic issues of Indian-white relations. Concedes minor flaws, but praises the novel overall.

37. Rev. of *C* by LS. *Publishers Weekly* 27 Feb. 1978: 155.

A positive notice, citing "the disintegration of an American Indian family" as a primary theme.

38. Deflyer, J. E. Rev. of *AD* by LS. *Choice* 30.1 (1992): 119.

Cites dramatic contrast in thematic content and tone between *AD* and author's previous works, making *AD* a "controversial addition" in which LS "tackle[s] themes of epic proportion."

39. Rev. of *The Delicacy and Strength of Lace: Letters Between Leslie Marmon Silko and James Wright* by LS and James Wright. *Publishers Weekly* 14 Mar. 1986: 105.

Points out that neither LS nor Wright address any literary concerns, nor refer conclusively to any particular works, in these letters, rendering the book "a vapid reciprocity of discourse that delivers little insight into either writer's oeuvre."

40. Jefferson, Margo. Rev. of *C* by LS. *Newsweek* 4 July 1977: 73.

Delivers a positive review, citing American Indians' "patterns

of despair" which the novel captures, LS's precision of characterization, and cyclic structure.

41. Jones, Malcolm. Rev. of *AD* by LS. *Newsweek* 18 Nov. 1991: 84.

Extremely unsympathetic, asserts the novel's anger, vengefulness, and clichéd nature of its characters. Fails to address any literary issues. A genuine rant.

42. MacShane, Frank. "American Indians, Peruvian Jews." Rev. of *C* by LS. *New York Times Book Review* 12 June 1977: 15.

Posits war as central to main theme of *C* in that it united people everywhere in the experience of death. Secondarily considers the evolution and preservation of ritual and ceremony as thematically important. Cites the melding of the European novel and Indian storytelling as central to LS's achievement. Describes LS as "without question ... the most accomplished Indian writer of her generation" and the novel as "one of the most realized works of fiction devoted to Indian life that has been written in this country."

43. Momaday, N. Scott. "The Spirit of the Words." Rev. of *ST* by LS. *New York Times Book Review* 24 May, 1981: 8+.

Assessing the book overall as a fine work in which the traditional elements do not work as well as the contemporary. Distinguishes between the literal telling of stories and the type of "storytelling" the title of the book implies, which is something else: "The camera is not a storyteller."

44. Silber, Joan. Rev. of *ST* by LS. *Ms.*, July 1981: 89.

Describes the "picture" created by the varied elements of *ST* as "somewhat idealized," while alluding to the greater importance of events over character.

45. Skow, John. "People of the Monkey Wrench." Rev. of *AD* by LS. *Time* 9 Dec. 1991: 86.

Focuses upon asserted depictions in the novel of white society as a sickness, "murderous, corrupt, mad with greed and hideously perverted"; i. e., the novel's subversiveness. Provides no substantial literary assessment.

46. Rev. of *ST* by LS. *Publishers Weekly* 20 Mar. 1981: 56.

Succinctly identifies most of the major themes treated in *ST*, including legend, place, family, cultural dislocation and injustice, and the incorporation of oral tradition.

47. Wiehe, Janet. Rev. of *ST* by LS. *Library Journal* 1 May 1981: 987.

Most notable for the review's inclusion in the "Anthropology" section of the magazine's reviews. Emphasizes the historical and folkloric values of the work and secondarily its artfulness and compassion.

48. Rev. of *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* by LS. *Publishers Weekly* 22 Jan. 1996: 54.

Restrained in its praise, calls the collection "outspoken," beautifully written, and "evocative."

### CRITICISM

49. Adams, Kate. "Northamerican Silences: History, Identity, and Witness in the Poetry of Gloria Anzaldúa, Cherríe Moraga, and Leslie Marmon Silko." *Listening to Silences: New Essays in Feminist Criticism*. Ed. Elaine Hedges and Shelley Fisher Fishkin. New York: Oxford UP, 1994. 130-45.

Asserts that all three authors produce texts designed to subvert, or open, "the dominant" to diversity; also, that they bear witness to previously lost voices, to specific acts of oppression, and to feminist reconstruction of identity and history. Focuses on *ST*, observing that its mixed-genre presentation provides contexts (social, historical, mythological) that would be otherwise lost in conventional anthologies and editions. Thus asserts that the very packaging of their poetry exemplifies their radicalism and serves their revisionist agendas.

50. Aithal, S. Krishnamoorthy. "American Ethnic Fiction in the Universal Human Context." *American Studies International* 21.5 (1983): 61-66.

Separately considers three novels by "ethnic" writers (Bellow's

*The Adventures of Augie March*, Ellison's *Invisible Man*, LS's *C*) as ethnic voices seeking identity in basic human terms beyond ethnicity. Asserts that where authors aspire to embrace ethnic identity, they do so for psychological and spiritual reasons rather than for material gain. Regards LS's protagonist Tayo as one of the "odd men out, striving for the realization of Emerson's simple, genuine self against the whole world."

51. Allen, Paula Gunn. "The Feminine Landscape of Leslie Marmon Silko's *Ceremony*." Allen, *Studies* 58: 127-33. (Rpt. in Allen, *Sacred Hoop* 55: 118-26; and Fleck, *Critical* 96: 233-39.)

Interprets *C* thematically as a tale of two forces, "the feminine life force of the universe and the mechanistic death force of the witchery." Asserts that every symbol throughout the novel is in some way related to the character Ts'eh and to the universal feminine principle she represents. Demonstrates the theme of healing as a reunification of person and land, based in the Indian belief in the oneness of the feminine earth and its people.

52. —. Introduction. Allen, *Studies* 58: vii-xiv.

Takes issue with Larson's interpretation [133] of two voices of LS in *C*, attributing the distortion to his ignorance of Laguna lore. Emphasizes the critic's role as mediator between teller and listener (writer and reader) who helps them to share a common understanding despite divergent backgrounds.

53. —. "Kochinnenako in Academe: Three Approaches to Interpreting a Keres Indian Tale." Allen, *Sacred Hoop* 55: 222-244. (Rpt. in Graulich 105: 83-111.)

Illustrates possible divergent conclusions and misunderstandings resulting from three types of analysis of the same Keres story (Kochinnenako, or Yellow Woman); i.e., analyses based on a traditional Keres reading, a modern feminist interpretation, and a "feminist-tribal" interpretation (to which the author subscribes). Convincingly argues that western patriarchal analysis transforms tribal ideas and significances into something incongruent with tribal philosophies; thus, "what appears to be a misinterpretation caused by racial differences is a distortion based on sexual politics."

54. —. "The Psychological Landscape of *Ceremony*." *American Indian Quarterly* 5 (1979): 7-12.



According to García (102: 47 n17), the basis for Allen's "The Feminine Landscape of Leslie Marmon Silko's *Ceremony*" [51].

55. —. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon, 1986.

Collection of 17 oft-cited essays, some previously published. Addresses healing, ritual, and other primary themes specific to C and to Vizenor's *The Darkness in Saint Louis Bearheart* (95-98). Rpts. Allen's influential essays, "The Feminine Landscape of Leslie Marmon Silko's *Ceremony*" [51], "Kochinnenako in Academe" [53], and "A Stranger in My Own Life" [57]. Other essays, all useful to the study of American Indian literature, mention LS passim.

56. —. "Special Problems in Teaching Leslie Marmon Silko's *Ceremony*. *American Indian Quarterly* 14 (1990): 379-86.

Addresses, from a mixed-blood Laguna Pueblo perspective, caveats regarding classroom use of sacred materials; i.e., "any material that is drawn from ritual and myth." Explains that to illuminate cultural (ritual) contexts of native American works is pedagogically necessary yet ethically offensive. Presents a moving testimony of events at Laguna Pueblo relative to C and her ethical dilemma as a teacher of native American studies and an Indian.

57. —. "A Stranger in My Own Life: Alienation in American Indian Prose and Poetry." *MELUS* 7.2 (1980): 3-19. (Rpt. in Allen, *Sacred Hoop* 55: 127-46.)

Explains the ubiquity of alienation as a theme in Indian literature, noting the "attractive" absence of any sense of "otherness" in traditional American Indian literatures. Bases the source of alienation for Indians in the sense of lost potential for a better world while living in an undesirable world. Discusses works by various authors in detail, including C. Posits the mixed-breed Indian, neither all-white nor all-Indian, as an ideal metaphor for alienation: Tayo, for instance, representing alienation's destructive aspects and Betonie (a "breed" Navajo healer) the creative potential inherent in mixed blood. Asserts that LS's solution, the "acceptance of self through ceremonial rite," is likely unavailable for the average mixed-breed.

58. —, ed. *Studies in American Indian Literature: Critical Essays*

and Course Designs. New York: MLA, 1983.

An important work comprising critical and pedagogical approaches to traditional and modern American Indian literature. Topics treated are: oral literature; personal narrative, autobiography and intermediate literature; American Indian women's literature; modern and contemporary American Indian literature; the Indian in American literature; and resources (anthologies, texts, periodicals, special issues of periodicals, selected presses). LS treated at length in articles by Allen ["Feminine" 51] and Roemer [163]; otherwise mentions LS passim.

59. Anderson, Laurie. "Colorful Revenge in Silko's *Storyteller*." *Notes on Contemporary Literature* 15.4 (1985): 11-12.

Suggests, with little analysis, LS's use of colors (red, yellow) as symbolic of ugliness and "untrustworthiness of white man's world," as reminders of unredressed wrongs to be avenged, and as "signposts guiding women to avenge past wrongs."

60. Antell, Judith A. "Momaday, Welch, and Silko: Expressing the Feminine Principle Through Male Alienation." *American Indian Quarterly* 12 (1988): 213-20.

Discusses the interlocked themes of male alienation and the importance of women in tribal life in novels by three native American authors whose protagonists suffer alienation from the modern world and estranged relationships with Indian women. Argues that alienated male protagonists are more readily understandable and viewed as more tragic, especially by non-Indian readers, than female protagonists would be. Asserts that these authors conceived their novels "from the traditional tribal context which knows and supports the power of Indian women." Concludes that all three authors avoid "assimilationist solutions" to the alienation of their protagonists and, in the wider sense, of Indian culture as a whole.

61. Beidler, Peter G. "Animals and Theme in *Ceremony*." *American Indian Quarterly* 5 (1979): 13-18.

Asserts that attention to LS's use of animals is essential to understanding the theme of her protagonist's development and lessons of acceptance and resistance. Articulates the function of white society's lack of respect for animal life in Tayo's progressive change in attitudes toward animals, his people, himself, and the sacredness of life. Addresses the symbolism of the crossbreed

cattle Tayo comes to imitate.

62. Bell, Robert C. "Circular Design in *Ceremony*." *American Indian Quarterly* 5 (1979): 47-62.

The first important examination of the novel's symbolic circular pattern and tripartite structure, to which the hoop transformation rite at the center of the book and patterns of repetition and recapitulation of myth and ritual are pivotal. Demonstrates LS's faithful adherence to the Red Antway of the Navajo (one among various curing rituals known as "chantways"). Asserts the formative power of speech that is the basis of the ceremonial language embodied in the Red Antway chant and imitated by LS. Provides the text of the Coyote Transformation Prototype Ceremony from "The Myth of Red Antway, Male Evilway," recorded by Fr. Berard Haile (1933-34).

63. Benediktsson, Thomas E. "The Reawakening of the Gods: Realism and the Supernatural in Silko and Hulme." *Critique: Studies in Modern Fiction* 33 (1992): 121-31.

Views realism's claim over narrative as the esthetic equivalent of colonialism. Considers *C* and Keri Hulme's *The Bone People* as examples of postcolonial novels that attempt to undermine the Western hegemonic ideologies that support realism. Argues that subverting realism is a political issue; thus, by providing their characters with an escape from realistically fated narratives, LS and Hulme evade the arena of political action. By casting mixed-breed protagonists, the authors avoid placing the responsibility for evil or unethical values with either the oppressed or the oppressors. Concludes that the ideological project of the novels is to transform white culture. "In the process, realism as a mode of representation has been transformed."

64. Bennani, Ben and Katherine Warner Bennani. "No Ceremony for Men in the Sun: Sexuality, Personhood, and Nationhood in Ghassan Kanafani's *Men in the Sun*, and Leslie Marmon Silko's *Ceremony*." *Fleck, Critical* 96: 246-55.

Draws thematic and spiritual parallels between *C* and *Men in the Sun* by Palestinian author Ghassan Kanafani, most notably the equating of the denial of nationhood with the denial of personhood, both presented by use of sexual metaphor. Other parallels include: settings reflective of characters' sense of loss resulting from the dissonance between old and new visions of themselves; this

sense of loss being embedded in characters' lack of loving relationships; a shared belief in the femaleness of nature and place; the metaphorical linking of the sexual, spiritual and political to reveal something about the essential relationship between self and place.

65. Bevis, William. "Native American Novels: Homing In." *Recovering the Word: Essays on Native American Literature*. Ed. Brian Swann and Arnold Krupat. Los Angeles: U of California P, 1987. Rpt. in Fleck, *Critical* 96: 15-45.

Considering that the novel is not a traditional native American art, asserts that the culturally conditioned concepts and handling of plot and nature in novels by native Americans are what make their novels "native American." Focal to such novels are "homing" plots and "humanized" nature, which are suffused with a tribalism outside the understanding of most non-Indian readers. "Homing" plots defined as "incentric," centripetal, converging, contracting. Considers cultural connotations of such terms. Components of tribalism asserted as: assumption that the individual is a political, social being who is completed by a group that is meaningfully organized; respect for the past; keen sense of place. Argues that "nature," as understood by American Indians, is closer in meaning to non-Indians' understanding of "urban." Asserts theme of a Western "self" seeking return to a tribal context is central to contemporary native American fiction, and interprets such themes as eloquent arguments against assimilation. Primarily focuses on works by McNickle and Welch, mentioning LS *passim*.

66. Bird, Gloria. "Towards a Decolonization of Mind and Text 1: Leslie Marmon Silko's *Ceremony*." *Wicazo Sa Review* 9.2 (1993): 1-8.

Incorporating personal narrative, examines C as a model for decolonization, which is made explicit in LS's treatment of "the sociological aftermath of colonization" and her protagonist's move beyond the resulting "psychic ills." Addresses strategies of "critical fiction" used in C such as "decentering" narrative, the conflict of value systems, and language itself. Draws upon influential works of African-American critics and writers bell hooks, Abdul Jan Mohamed, Toni Morrison, et al.

67. Blaeser, Kimberly M. "Pagans Rewriting the Bible: Heterodoxy and the Representation of Spirituality in Native Ameri-

can Literature." *ARIEL* 25.1 (1994): 12-31.

Explores the inherently religious nature of American Indian literature and examines the spiritual vision embedded in Indian literary texts, citing at length LS's "The Man to Send Rain Clouds" and *C*, as well as several other Indian authors, including Momaday, Morning Dove, Erdrich, Owen, Hogan, and Glancy. Illustrates the sometimes humorous treatments of the conflict between Christianity and tribal religious practice, which often depict orthodox Christianity unfavorably. Suggests that, in *C*, LS expands the generally understood meanings of ceremony to embrace greater spans of time, wider spiritual responsibility beyond the self, and a "response-ability" for ecological and spiritual balance that resides with the reader. Details various ways in which the "puzzle of the text" engages the reader.

68. Blichsilver, Edith. "Leslie Marmon Silko." *American Women Writers: A Critical Reference Guide from Colonial Times to the Present*. Vol. 4. Ed. Lina Mainiero. New York: Ungar, 1982. 81-82.

Cites LS as the first native American woman to publish a full-length novel (*C*, 1977). Provides biographical information and synopses of major works. Observes that in LS's work there are neither heroes nor villains, and that both Indians and whites influence Indian rituals.

69. —. "Traditionalism vs. Modernity: Leslie Silko on American Indian Women." *Southwest Review* 64 (1979): 149-60.

Identifies LS's female characters, and LS herself, as important symbolic links between traditional Indian and modern Anglo-American lifeways. Illustrates other such links in the dual interpretations (traditional and modern) which LS's work supports; the pragmatic cultural blending on the part of American Indians, and the interplay of assimilation and acceptance in LS's work. Discusses the stories "Lullaby," "Yellow Woman," and "The Man to Send Rain Clouds," plus excerpts of poems from *Laguna Woman*.

70. Blumenthal, Susan. "Spotted Cattle and Deer: Spirit Guides and Symbols of Endurance and Healing in *Ceremony*." *American Indian Quarterly* 14 (1990): 367-78.

Defends the presence of animal spirit guides in *C*, which lead Tayo on his journey of healing. Interprets the spotted cattle as emblematic of the mixed-breed Indian and hybridized Indian culture. In that cattle are not "indigenous" to traditional Pueblo

mythology, argues their importance as a symbol of Indian syncretism. Insists that the cattle's spiritual essence in *C* is that of the deer/antelope of Indian myth, and finds symbolic connections between Tayo, cattle, and deer.

71. Browdy de Hernandez, Jennifer. "Laughing, Crying, Surviving: The Pragmatic Politics of Leslie Marmon Silko's *Storyteller*." *AB: Autobiography Studies* 9 (1994): 18-42.

Taking cues from the paratactical structure of *ST*, provides a dialogic criticism that attempts to appraise the work on its own cultural grounds, "suspending the Western thesis-oriented approach." Treats the work as a whole and by section, addressing issues of fiction relative to autobiography; cultural hybridization; and subversion vs. politics of opposition. Resists imposing alien theoretical or critical constructs upon the work. A useful approach.

72. Brown, Alanna Kathleen. "Pulling Silko's Threads Through Time: An Exploration of Storytelling." *American Indian Quarterly* 19 (1995): 171-79.

A tribute to LS, and a good basic introduction to several characteristics of oral tradition and their ramifications, and the tradition's importance to community. Traces the influence of LS's writings on Brown's evolution as a scholar of native American literature. Discusses LS's derailment of "us/them" and "victim/victimizer" binaries, and the reader's part in the written story. Asserts that the purpose of LS's lack of character development is to explain a world, not an ego. Works discussed include *C* [5], *ST* [18], "Yellow Woman," "The Man to Send Rain Clouds" (both appearing in *ST*), and "Language and Literature from a Pueblo Indian Perspective" [14].

73. Brown, Patricia Claire. "The Spiderweb: A Time Structure in Leslie Silko's *Ceremony*." *DAI* 47 (1986): 1726A. East Texas State U.

Identifies and studies view of time in *C*. Examines world views of time and origin myths bearing on the works of LS, employing close analysis of symbolic time structure as well as other elements of *C*. Finds that the American Indian does not drop one view of life in favor of another, in the linear, historical fashion, but interweaves all views. Distinguishes "horizontal," or historical, time from "vertical," or spiritual-metaphysical time, from "circular,"

or mythical, time; thus weaves the dissertation's dominant image of time, the spiderweb.

74. Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge: Harvard UP, 1995.

"Buell explores how Feminism, Deconstruction, and (to a lesser extent) New Historicism have influenced ecological thinking in general and eco-criticism in particular. What emerges is ... a study of how the canonization of Thoreau as environmental saint ... figures in the larger context of environmental writing.... Silko's *Ceremony* is treated, seriatim and at length, as a major text." Devises broad categories of environmental writing which include "'Environmental Apocalypticism' ... forebodings of a Day of Doom that pervade writings as different as Leslie Silko's *Ceremony*, Rachel Carson's *Silent Spring*, and Perry Miller's 'The End of the World'" (John McWilliams, *Nineteenth Century Literature* [electronic version] 50.4 [1996], available at <http://sunsite.berkeley.edu:8080/scan/ncl/504/reviews/mcwilliams.rev504.html>).

75. Buller, Galen. "New Interpretations of Native American Literature: A Survival Technique." *Indian Culture and Research Journal* 4.1-2 (1980): 165-77.

Citing the work of N. Scott Momaday, LS, and several other American Indian authors, discusses five distinctive elements in American Indian literature: reverence for words, dependence on a sense of place, sense of ritual, affirmation of the need for community, and a significantly different world view. Suggests important pedagogical ramifications and the lack of a critical method that addresses American Indian written literature as distinct from American literature.

76. Cederstrom, Lorelei. "Myth and Ceremony in Contemporary North American Native Fiction." *Canadian Journal of Native Studies* 2 (1982): 285-301.

Demonstrates how the organic, relevant use of sacred materials and traditional elements in the work of certain Indian authors (specifically LS, Momaday, Welch) functions as an antidote to the alienation and despair that pervades contemporary American Indian fiction. Accuses other authors of exploiting such materials and elements for the sake of effect or through a misguided sense

of cultural preservation.

77. Chapman, Mary. "'The Belly of this Story': Storytelling and Symbolic Birth in Native American Fiction." *Studies in American Indian Literature* 7.2 (1995): 3-16.

Argues that the link between language and male creative power is pervasive in native American "stories." Explores and attempts to explain such links in Erdrich's *Tracks* and LS's short story, "Storyteller," and the trope of storytelling as a kind of reproduction, spiritually, culturally and personally. Interprets the symbolically sexual relationship of the protagonist and the old man in "Storyteller" as a mythic sexuality to be read as an act of cultural rebirth and resistance. Takes issue with critic Paula Gunn Allen's readings, which restrict creative power to females.

78. Clements, William M. "Leslie Marmon Silko." *American Novelists Since World War II*. 3rd series. Detroit: Gale, 1994. *Dictionary of Literary Biography* 143. 196-205.

Places LS among "the preeminent figures in the Native American Renaissance" and regards her as that movement's most prominent writer of short fiction. Emphasizes her importance outside the realm of "ethnic" literatures.

79. Cochran, Stuart. "The Ethnic Implications of Stories, Spirits, and the Land in Native American Pueblo and Aztlán Writing." *MELUS* 20.2 (1995): 69-91.

Discusses essentialist and constructionist views of ethnicity theory relative to the writings of LS, Rudolfo Anaya, Simon Ortiz, and Jimmy Santiago Baca, which "suggest that cultural identity arises on a field that is *both* essential and constructed." Asserts that, for these authors, land is both a physical and figurative reality, a place and a living presence; also, primordial experiences of homeland (an essential element) and kinship experiences of storytelling (a constructed element) are aspects of ethnic identity. Addresses the penchant of Western critics to discount or misconstrue the implications of spirituality for Indian identity.

80. Coltelli, Laura. "Leslie Marmon Silko." *Native American Women: A Biographical Dictionary*. Ed. Gretchen M. Bataille. Biographical Dictionaries of Minority Women series. New York: Garland, 1993. 233-34.

Brief biographical entry, includes succinct exposition of C and



ST and assessment of AD. Observes that the story "The Man to Send Rain Clouds" was based on a real incident.

81. —. "Re-Enacting Myths and Stories: Tradition and Renewal in s." *Native American Literatures: Forum*. Pisa, Italy: SEU, 1989. 173-83.

82. Copeland, Marion W. "Black Elk Speaks and Leslie Silko's *Ceremony*: Two Visions of Horses." *Critique: Studies in Modern Fiction* 24 (1983): 158-72.

Close, expository comparison of the paralytic ailment and visionary healing process of C's protagonist, Tayo, and of Black Elk, who share the same dream of horses. Argues that, while their visions and tasks are one, their journeys of epic and mythic salvation differ in that Black Elk felt responsible for the fate of his own people, while Tayo becomes responsible for the fate of all living things.

83. Cousineau, Diane. "Leslie Silko's *Ceremony*: The Spiderweb As Text." *Revue Française d'Études Américaines* 15.43 (1990): 19-31.

Incisively explores the multilayered, metaphoric relation between the spider web and LS's text; e.g., the tension between temporal and spatial form (synchronic and diachronic); non-hierarchical treatment of myth and fiction; and non-linear structure. Emphasizes LS's mastery of the techniques of modernism (psychological penetration, non-linear narrative, multivocality), and the text's postmodern self-consciousness. Suggests an affinity between the Pueblo Indian's experience of language and post-structuralist notions of signification and deferral of meaning. Examines how C illustrates contrasts between Christian and Pueblo Indian myths, such as linearity vs. circularity; transgression vs. transition; and individual responsibility vs. communal responsibility.

84. Crow, Stephen Monroe. "The Works of Leslie Marmon Silko and Teaching Contemporary Native American Literature." *DAI* 47 (1987): 3757A. U of Michigan.

"Contains a review of secondary sources, a brief biographical sketch, and three chapters of interpretation of structure and content" of *Laguna Woman*, *C*, and *ST*. Addresses the experience of Indian Vietnam veterans upon returning home, particularly their

mistreatment. Discusses a survey course in contemporary native American literature taught at U of Michigan between 1979 and 1981. Asserts the consistency in Indian literature of the theme of concern for survival of all people, Indian and non-Indian, and of all life. Views the belief in the interconnectedness of life as part of the core theme (love, respect, and gratitude for all people and things) pervading native American literature, "an intensely compassionate and humane literature."

85. Danielson, Linda L. "Storyteller: Grandmother Spider's Web." *Journal of the Southwest* 30 (1988): 325-55.

Argues for *ST* as a coherent work that describes, in its structure and content, how tribal people sustain their cosmic relationships and survive as a people. Clarifies the work's spider web-like structure wherein thematic clusters constitute the radiating strands emanating from the central figure of Grandmother Spider, providing the primary organizational pattern. Thematic strands discussed are the literal and literary embodiments of Grandmother Spider; stories of Kochininako, or Yellow Woman; stories of Coyote and his embodiments; the use of power to create harmony or conflict in the universe; and the role of family and ceremonial interchange within the community of animals and humans. Lateral threads connecting the thematic strands consist of LS's attention to storytellers and the art of storytelling.

86. —. "The Storytellers in *Storyteller*." *Studies in American Indian Literature* 1.2 (1989): 21-31.

Reiterates the web-like structure of *ST*, explicating the major thematic clusters that make up the radiating threads of work regarded as a "survival strategy." Always mindful of the bond between memory and imagination in tribal storytelling, explores the roles of women protagonists throughout the work as emblematic of Thought Woman and/or Coyote, the former functioning "to preserve and to speak the world into being," the latter to "renew and refresh its possibilities." Illustrates how storytellers within the work, such as the narrator of "Yellow Woman" and LS herself, thus inhabit and renew tribal myth.

87. Dasenbrock, Reed Way. "Forms of Biculturalism in Southwestern Literature: The Work of Rudolfo Anaya and Leslie Marmon Silko." *Genre* 31 (1988): 307-19.

Questions the wisdom of categorizing LS's work as "Native

American literature" versus "American literature." Suggests categories are never neutral or simply utilitarian. Posits "Southwestern literature" as a useful term. Points out important, if small, role of Mexicans and Mexican culture in *C*. Calls upon non-Indian readers to temper their apprehension of texts that do not adhere to traditional European-American narrative forms, to recognize the "otherness" of Indian texts, and to view Indian texts as bicultural bridges between modern American literature and traditional Indian-Chicano literatures.

88. Dummit, Virginia Rowland. "Restorying the People: The Fluid Net of Language." *DAI* 54 (1993): 706A. U of Iowa.

Studies similarities between oral narratives and the works of Eudora Welty, Toni Morrison, and LS. Drawing upon French feminist theory, "orality/literacy" theory, and psychoanalytic theory, constructs a model by which to read these works.

89. Ekra, Soumaley Marie-Olga. "Native American Religion in the Work of Leslie Marmon Silko." *DAI* 50 (1989): 946-47A. Indiana U.

Examines the inseparable weave of myth, world view, cultural identity, contemporary tales, familial ties, and the role of storytelling as constituting a world that is essentially religious. Discusses narrative as the vehicle by which traditional beliefs are perpetuated. Focuses primarily on *C* and *ST*, with comparisons to works by Saul Bellow and Toni Morrison.

90. Eldred, Janet Carey. "Law, Pluralism, and American Literature." *Focus on Law Studies* 11.2 (1996): 13 par. Online. Internet. 22 July 1996.

Asserts that LS undermines the legal ideal of determinable fact and challenges "a jurisprudential history that privileges a written, literate legal code as a rational, 'civilized' form of justice that far surpasses oral systems." Discusses LS's "Tony's Story" as an example of how the law translates a narrative from a specific cultural language into legal language, calling into question the suppression of minority voices and the validity of "right" explanations. (*Focus on Law Studies* is a newsletter of the American Bar Association's Division of Public Education.) Available at <http://www.abanet.org/publiced/focus/sp96lit.html>.

91. Evasdaughter, Elizabeth N. "Leslie Marmon Silko's *Cer-*

*emony: Healing Ethnic Hatred by Mixed Breed Laughter.*" *MELUS* 15.1 (1988): 83-95.

Argues the value of humor as a civilizing force that promotes understanding and unity between Indian and white cultures by dissolving illusions, by highlighting incidents of cruelty, and by lampooning stereotypes and those Indians resistant to change, leading readers to question assumptions. Deals with specific examples in *C* of symbolic humor, clowning (based in American Indian tradition), ironic humor, and black humor.

92. Evers, Lawrence J. "The Killing of a New Mexican State Trooper: Ways of Telling a Historical Event." *Wicazo Sa Review* 1 (1985): 17-25. Rpt. in Wiget, *Critical* 203: 246-61.

Explores the role of imagination in the creation of fiction, specifically fiction inspired by actual events, by investigating the 1952 killing of a police officer and how it was fictionalized by LS in "Tony's Story" and by Simon Ortiz in "The Killing of a State Cop" (both stories appear in Rosen, "Man" 165). Details from case records are compared to analogues and discrepancies in the fictions. In its witch motif, LS's telling gives voice to the account of the federal psychiatrist.

93. —. "A Response: Going Along with the Story." *American Indian Quarterly* 5 (1979): 71-75.

"[E]mphasizes Silko's role as a storyteller and cautions against reducing our examination of what is American Indian in texts to mere ethnographic analysis" (Ruoff, "Guide" 168: 308). Asserts the greater importance in American Indian literature of the process of constructing identity by telling "the stories of belonging."

94. Farrer, Claire R. "Reprise of Swan's Song and Farrer's Chorus." *American Indian Quarterly* 14 (1990): 167-71.

A point-by-point rebuttal of Swan's "Answer to Farrer" [188], emphasizing the need for consistency in defining and using terms. (See next item.)

95. —. "The Sun's in its Heaven, All's Not Right with the World: Rejoinder to Swan." *American Indian Quarterly* 14 (1990): 155-59.

Asserts that two articles by critic Edith Swan, "Laguna Symbolic Geography and Silko's *Ceremony*" [192] and "Healing Via the Sunwise Cycle in Silko's *Ceremony*" [190], contain serious

errors regarding astronomy, as well as a misreading of Sir James Frazer's explication of "sympathetic magic," that cast Swan's argument in doubt. (See also Swan's "Answer to Farrer" [188] and Farrer's "Reprise" [94].)

96. Fleck, Richard F., ed. Introduction. *Critical Perspectives on Native American Fiction*. Washington, D.C.: Three Continents Press, 1993. i-vii.

Views LS's "layering of [narrative] time" as a stream of consciousness technique in the tradition of Proust, Joyce and Faulkner. Remainder of volume includes general background essays and comparatist, cultural, textual and feminist analyses of works by major American Indian authors: McNickle, Momaday, Vizenor, Welch, LS, and Erdrich. One-third of essays are original contributions to this volume. Bold-face type used for book titles throughout text aids usability.

97. —. "Sacred Land in the Writings of Momaday, Welch, and Silko." *Entering the '90s: The North American Experience: (Proceedings from the Native American Studies Conference at Lake Superior University, October 27-28, 1989)*. Ed. Thomas E. Schirer. Saulte Ste. Marie, MI: Lake Superior State UP, 1991. 125-33.

Succinctly reiterates the importance of nature and landscape to contemporary American Indian literature, focusing primarily on Momaday's *The Way to Rainy Mountain*; Welch's *Winter in the Blood*; and LS's "Landscape, History, and the Pueblo Imagination" and C.

98. Fletcher, Harrison. "Through These Blue Eyes." *Albuquerque Tribune* 23 Nov. 1994: n.p. Rpt. as "Lee Marmon" in *Voyage to Another Universe*. By Karen M. Strom. *Hanksville* (1994): 46 par. Online. Internet. 16 June 1996.

Brief profile of LS's father and his photography, useful for familial context. Mentions LS passim. Available at <http://hanksville.phast.umass.edu/artists/Marmon.html>.

99. Flores, Toni. "Claiming and Making: Ethnicity, Gender, and the Common Sense in Leslie Marmon Silko's *Ceremony* and Zora Neale Hurston's *Their Eyes Were Watching God*." *Frontiers* 10.3 (1989): 52-58.

Asserts that LS claims the authority of a different vision of ethnicity and gender, based on the Native American experience

and the collective experience of women, and by doing so, redefines power as autonomy. Regards the union of the novel form and Native American content as a new, hybrid alliance.

100. Freese, Peter. "Marmon Silko's Ceremony: Universality Versus Ethnocentrism." *Amerikastudien* 37 (1992): 613-45.

Uses *C* as a concrete example of the challenges posed for German EFL methodology by the dismantling of the Eurocentric literary canon, the discrediting of the concept of literary universality, and the limitations of "inter-cultural understanding." Investigates the ramifications of readers assimilating themselves into the "horizon of the text" rather than receiving the "other's" texts into readers' cultural horizons.

101. Galloway, Margaret E. "American Indian Women in Literature: Stereotypical Characterizations of Insufficient Self-Determination." Paper presented at the 10th Annual American Indian Conference. Mankato, MN: 7 May 1987. 15 pp.

"[A]nalyzes the portrayal of Indian women in literature by examining three works written by non-Indian authors and three works by Indian authors. The three non-Indian works are: *Pocahontas, or the Nonparell of Virginia* (1933) by David Garnett; *Nancy Ward, Cherokee* (1975) by Harold Felton; and *Sacajawea* (1978) by Anna Lee Waldo. ... The three novels selected by American Indian authors were: *Ceremony* (1977) by Leslie Marmon Silko; *The Woman Who Owned the Shadows* (1983) by Paula Gunn Allen; and *Love Medicine* (1984) by Louise Erdrich. ... It is stated that the image of Native American women has been dictated by the Western European male to suit his cultural understanding and desire for dominance. Until the Native American women overturn the shallow stereotypes that have served as their image, their voice will be lost in the continuing history of a people" (ERIC Abstract).

102. García, Reyes. "Senses of Place in *Ceremony*." *MELUS* 10.4 (1983): 37-48.

Citing the importance of place to the survival of indigenous peoples, argues that landscape in *C* creates a sense of place which integrates the Indian culture's defining elements, particularly phenomenological geography, communicative literature, and political philosophy. Asserts that *C* presents a fundamental geographical conception of politics emerging from the divergent ways in which land is understood by Indians and whites. Sug-

gests that the encircling form of the novel is "accentuated by its reflexive formality that binds language to landscape." By reconfiguring the tension between "pragmatic and mythopoetic space," structure makes the novel, in a genuine sense, a prayer.

103. Gere, Anne Ruggles, and Morris Young. "Cultural Institutions: Reading(s) (of) Zora Neale Hurston, Leslie Marmon Silko, and Maxine Hong Kingston." *Critical Theory and the Teaching of Literature: Politics, Curriculum, and Pedagogy*. Ed. James F. Slevin and Art Young. Urbana, IL: NCTE, 1996. n.p.

"The 21 essays in this book interrogate one another as they explore the relationships among politics, curriculum, and pedagogy in contemporary classrooms and cultures. Critical theory, the book suggests, is generated in and through classroom practice, rather than imported from without" (ERIC Abstract).

104. Gilderhaus, Nancy. "The Art of Storytelling in Leslie Silko's *Ceremony*." *English Journal* 83.2 (1994): 70-72.

Focuses on a lesson plan designed to introduce high school students to Laguna myth, ritual and ceremony using *C*. Asserts that difficulty in grasping *C* lies not in novel's structure or readability but in students' lack of understanding of Indian way of life. Lesson plan employs comparison by students of creation myths of Cheyenne and Book of Genesis. Uses circular maps to express cyclical time of *C*.

105. Graulich, Melody, ed. Introduction. "*Yellow Woman*": *Leslie Marmon Silko*. Women Writers Texts and Contexts series. New Brunswick, NJ: Rutgers UP, 1993. 3-27.

Summarizes editorial, literary, and critical approaches to LS's work by way of the short story "Yellow Woman," focusing on topics: "Storytelling," "Growing Up Laguna," "Cultural Context," "Yellow Woman" (the myth complex), and "The Critical Response." Includes brief biographical chronology. Collection as a whole brings together contextual studies going beyond the works of LS, including writings on the Kochininako (Yellow Woman) myth complex and feminist approaches to Native American literature.

106. Green, Rayna. *Native American Women: A Contextual Bibliography*. Bloomington: Indiana UP, 1983.

An annotated checklist of 672 writings by and about North

American Indian women, including Alaskan and Canadian, dating from 1620 to 1980. Cites only one item relative to LS (Jahner, "The Novel" 30). Indexed separately by decade and by subject.

107. Gross, Konrad. "Survival or Orality in a Literate Culture: Leslie Silko's Novel *Ceremony*." *Modes of Narrative: Approaches to American, Canadian and British Fiction*. Ed. Reingard M. Nischik and Barbara Korte. Würzburg, W. Ger.: Königshausen & Neumann, 1990. 88-99.

108. Hailey, David E. Jr. "The Visual Elegance of Ts'its'tsi'nako and Other Invisible Characters in *Ceremony*." *Wicazo Sa Review* 6.2 (1990): 1-6.

According to Owens [153], Hailey argues "that the structural—textual—forms of the oral materials placed in the novel as poems/stories evoke the presence of spiritual helpers within the text. 'Silko fills *Ceremony* with a new dimension of conceptual life,' Hailey suggests. 'She adds more stories, being lived under the stories that are lived on the surface'" (Owens 171).

109. Hanson, Elizabeth I. *Forever There: Race and Gender in Contemporary Native American Fiction*. New York: Lang, 1989.

Chapter four, "Leslie Marmon Silko: Rituals of Fragility" (47-53), discusses LS's vision of ritual that evolves adaptively according to the demands of a "fragile" human existence, that has aesthetic as well as spiritual significance, and that extends beyond her Laguna Pueblo heritage to embrace that of white society. Elsewhere discusses LS passim, as when distinguishing her conceptions of Indians and women from those of authors Louise Erdrich and Michael Dorris.

110. Harvey, Valerie. "Navajo Sandpainting in *Ceremony*." *Fleck, Critical* 96: 256-59.

Explains the nature and process of sandpainting. Discusses LS's use of it in C both as a healing ceremony and to show its significance as "a definition which gives meaning to the Navajo universe."

111. Herzog, Kristin. "Thinking Woman and Feeling Man: Gender in Leslie Marmon Silko's *Ceremony*." *MELUS* 12 (1985): 25-36.

Recapitulating the oft-cited notion that Tayo's healing is the



result of his "feminization," views the mythological foundation for his character as the "thinking," storytelling female, Ts'eh or Thought-Woman, who possess a rationality typically ascribed to males. Argues that C reflects traditional Laguna understanding, that each gender is made whole by sharing qualities ascribed to the opposite. Observes that self-understanding and gender identification are culturally defined.

112. Hiatt, Shannon T. "The Oral Tradition as a Nativization Technique in Three Novels." *Journal of Indian Writing in English* 14 (1986): 10-21.

113. Hirsch, Bernard A. "'The Telling Which Continues': Oral Tradition and the Written Word in Leslie Marmon Silko's *Storyteller*." *American Indian Quarterly* 12 (1988): 1-26.

Observing the interplay among the narratives, fiction, poetry and photographs of *ST*, views the work as the product of, and a contribution to, the ongoing oral tradition. Describes how LS's work transcends the written word's two-fold limitations: (1) its static quality, which prevents "the living story to change and grow" and (2) its tendency to rob stories of much meaning by removing them from their immediate contexts. Analyzes *ST*'s circular structure, its consistent use of speech patterns common to oral tradition, its central thematic myths, and its conscious attempts to overlap with oral tradition in its use of photographs and its recounting of tribal responses to LS's narratives. Observes a three-part narrative structure in *ST*, focusing sequentially upon survival, the Yellow Woman myth complex, and native views of the land.

114. Hobbs, Michael. "Living In-Between: Tayo as Radical Reader in Leslie Marmon Silko's *Ceremony*." *Western American Literature* 28 (1994): 301-12.

Interprets Tayo's experience as emblematic of what Bakhtin described as the struggle between one's own "internally persuasive discourse" and external "authoritarian enforced discourse." Thus, Tayo, being an "in-between" mixed-blood unwilling to privilege his own internal discourse over that of the "white outside world," is ultimately empowered to create and follow his own internal discourse, in a sense to recreate his own story, or ceremony, by which to change his life. Contrasts Tayo as a "radical [resistant] reader" with Rocky who, despite his apparent

revolt against tribal ways, is seen as an orthodox reader who accepts the hegemonic authoritarian discourse of white society.

115. Hobson, Geary. "The Rise of the White Shaman as a New Version of Cultural Imperialism." *The Remembered Earth: An Anthology of Contemporary Native American Literature*. Ed. Geary Hobson. Albuquerque: U of New Mexico P, 1980. 100-08.

116. Hoilman, Dennis. "The Ethnic Imagination: A Case History." *Canadian Journal of Native Studies* 5 (1985): 167-75.

117. —. "'A World Made of Stories': An Interpretation of Leslie Silko's *Ceremony*." *South Dakota Review* 17.4 (1969): 54-66.

118. Holland, Sharon Patricia. "Qualifying Margins: The Discourse of Death in Native and African American Women's Fiction." *DAI* 53 (1993): 4320-21A. U of Michigan.

Explores the theoretical discourse surrounding the margin/center debate, the primary goal being to examine those "marginal experiences where power and danger are unleashed, as manifested in interactions between the living and the dead" in LS's *AD* and works by Morrison, Hurston, and Linda Hogan. Strives to enable discourse to go beyond only those with the power and ability to speak.

119. Jahner, Elaine. "An Act of Attention: Event Structure in *Ceremony*." *American Indian Quarterly* 5 (1979): 37-46. (Rpt. in Wiget, *Critical* 203: 238-46.)

Giving a wide interpretation of "event," which includes the notion of an act of lasting recognition and participation, describes two major, interrelated types of narrative that give shape to the events in *C*: the contemporary mode (prose sections) and the mythic (poetry sections). Through the novel's series of events, both reader and protagonist learn the relation between mythic and immediate action is one in which meaning is made. Thus, "event" is a "primary experience of sources of knowledge shaped not by logical concepts but by the action of the story"; also, what we come to know is less important than the way we come to know it, a pattern of convergence and emergence. This type of event structure is important in shaping the modern American Indian novel.

120. —. "Leslie Marmon Silko." *Wiget, Dictionary* 204: 499-511.

Critically surveys LS's career and major writings, emphasizing the opinion that academic appreciation of the many dimensions of LS's art falls short due to an underdeveloped understanding of the challenges posed by cross-cultural analysis. Cites two pervasive themes in LS's work: an emphasis on detail, and an emphasis on feeling (described as "disciplined desire"). Focuses on "Lullaby," "Yellow Woman," *ST*, and *C*. Argues that *ST* deserves far more critical attention. Includes bibliography.

121. Jaskoski, Helen. "Teaching with Storyteller at the Center." *Studies in American Indian Literatures* 5.1 (1993): 51-61.

122. Jaskoski, Helen and G. Lynn Nelson. "Thinking Woman's Children and the Bomb." *Explorations in Ethnic Studies* 13.2 (1990): 1-24.

123. Jones, Patricia. "The Web of Meaning: Naming the Absent Mother in *Storyteller*." *Graulich* 105: 213-32.

Analyzes the significance of the absence of the author's mother from the fragmentary, autobiographical text of *ST*, to which stories about fictional, mythological and surrogate mothers is focal. Views the six variant tellings of the Yellow Woman story as the author's attempts to grapple with the sexuality and seduction of her own mother and, in the wider sense, of all mothers, herself, and her community. Posits the work's subject as "the identity of woman as mother and wife and the tensions between those roles and her sexuality, creativity and productivity."

124. Katz, Jane B. "Leslie Silko, Laguna Poet and Novelist." *This Song Remembers: Self-Portraits of Native Americans*. Ed. Jane B. Katz. Boston: Houghton, 1980. 186-94.

125. Kelley, Robert Thomas. "Virtual Realism: Virtual Reality, Magical Realism, and the Twentieth-Century Technologies of Representation." *DAI* 53 (1993): 3209A. Indiana U.

Focuses on the affinities between virtual reality and magical realism as representational practices which undermine an audience's sense of "reality." Examines in depth the magical realism of Toni Morrison, LS, and Salman Rushdie, showing how each of them juxtaposes history, indigenous storytelling, science, and magic to envision alternative realities. Asserts that magical

realism challenges the reader by mixing the realistic and the fantastic, and that it has been adapted by "members of disempowered or postcolonial cultures forced to challenge the order inherent in Western 'realism.'"

126. King, Katherine Callen. "New Epic for an Old World: Leslie Marmon Silko's *Almanac of the Dead*." *Native American Literatures*. Ed. Laura Coltelli. Pisa: SEU, 1994.

127. Krumholz, Linda J[ Joan]. "Ritual, Reader, and Narrative in the Works of Leslie Marmon Silko and Toni Morrison." *DAI* 52 (1991): 1743A. U of Wisconsin, Madison.

Analyzes ritual forms used by LS and Morrison in their fiction. Applies anthropological theories of ritual in connection with "recent theories of narrativity and reader reception developed by feminist and poststructuralist critics." Argues that *ST* draws a connection between narrative and ritual through simulation of oral tradition of the Laguna Pueblo, transforming the collection into an initiation ritual for the reader. Using *C* as a model, examines the processes by which a novel gains ritual efficacy.

128. —. "'To understand this world differently': Reading and Subversion in Leslie Marmon Silko's *Storyteller*." *ARIEL* 25.1 (1994): 89-113.

Viewing *ST* as an "autoethnographic text" functioning in what Mary Louise Pratt named the "contact zone" between cultures, focuses on the challenges to the reader in understanding native American literature in general. Reads *ST* as a ritual of initiation into Laguna Pueblo worldview and as a transformative literature of resistance that appropriates textual structures of the colonizer. Asserts that LS undermines the dominant representations of the Indian in various ways, which include breaking down the oral/written distinction used to support a past/present (them/us) dichotomy that relegates native Americans to the past. Connects *ST* to ritual in which structure enables transformation. Citing that objectification of a subject through distancing in time is inherent to Western epistemology, questions whether it is possible to resist objectifying, and thus diffusing, Indian literature.

129. Krupat, Arnold. "The Dialogic of Silko's *Storyteller*." *Vizenor* 199: 55-68. (Rpt. in Graulich 105: 185-200.)

Initially distinguishes between "Indian autobiography" as a

composite genre mediated by non-Indians and "autobiography by Indians" as the bicultural product of individual Indians using non-Indian forms. Analyzes the openly fictive autobiography *ST* in the light of Bakhtin's theories of heteroglossia as a "strongly polyphonic text" unified by the normative voice of the Laguna people and culture. Illustrates the "translation" of oral tradition into written tradition that is integral to LS's writing, and identifies various voices that make up her autobiographical voice.

130. —. "Monologue and Dialogue in Native American Autobiography." *The Voice in the Margin: Native American Literature and the Canon*. Berkeley: U of California P, 1989. 132-201.

Applies Bakhtinian notions of polyvocality to LS's work, with emphasis upon *ST*. Points out shortcomings on the part of non-Indian poets of the 1960s who wrote "Indian poems." Clarifies a frequently cited, controversial misquotation on LS's part regarding the poet Louis Simpson, and states further that to urge non-Indians to restrict themselves to their own traditions (as LS had) is an error to avoid.

131. Langen, T[oby] C. S. "'Estoy-eh-muut' and the Morphologists." *Studies in American Indian Literatures* 1.1 (1989): 1-12.

132. —. "Storyteller as Hopi Basket." *Studies in American Indian Literatures* 5.1 (1993): 7-24.

133. Larson, Charles R. *American Indian Fiction*. Albuquerque: U of New Mexico P, 1978.

Summarily addresses *C*, and works of LS's contemporaries, in chapter 6. Observes that LS never presents simple conflicts of Indian vs. White or good vs. evil, but rather suggests that origin of evil also resides with Indians. Enumerates mythic overtones embodied in *C*. Treats poetry in *C* as element of novel's structure and as separate entity paralleling the story. Mostly refers to LS *passim*. Offers useful historical perspective of American Indian fiction, treating particular works at length.

134. "Leslie Marmon Silko." *Native North American Literature*. Ed. Janet Witalec. Detroit: Gale, 1994. 575-86.

Useful, concise overview of criticism (excerpted) of LS's work, plus capsule biography. "Sources for Further Study" includes several reviews from periodicals not listed here, as well as other

Gale Research reference publications containing information on LS's life and career.

135. Letcher, Bettina Havens. "In the Belly of This Story: The Role of Fantasy in Four American Women's Novels in the 1980s." *DAI* 52 (1992): 3602A. U of Rhode Island.

Examines the role of fantasy in four contemporary novels by women writers, including LS's *C*. Defines the fantastic as a "violation of what is normally thought of as possibility." Interprets fantasy as having a dual role in these works: (1) it "subversively deconstructs public worlds and selves" which survive in a new guise; and (2) it "becomes the agent for a developing 'self.'"

136. Lincoln, Kenneth. *Indi'n Humor: Bicultural Play in Native America*. New York: Oxford UP, 1993.

Briefly discusses *AD*, *C*, and *The Delicacy and Strength of Lace*. Mostly cites LS *passim*. Explores humor sensitively and with insight, emphasizing its function as coping mechanism and social glue.

137. —. *Native American Renaissance*. Berkeley: U of California P, 1983.

Devotes last chapter to extremely detailed explications of the short story "Storyteller" and *C*, elucidating how mythology informs the narratives (222-50). Discusses novel's color symbolism, symbols of cultural fusion, healing as a function of memory in terms of "right naming," Tayo and Rocky as embodiments of traditional twin myths, significance of balance in Pueblo society, and the acceptance by Laguna society of Tayo as a "storied warrior."

138. Lorenz, Paul H. "The Other Story of Leslie Marmon Silko's 'Storyteller.'" *South Central Review* 8.4 (1991): 59-75.

139. Lucero, Ambrose. "For the People: Leslie Silko's *Storyteller*." *Minority Voices* 5.1-2 (1981): 1-10.

140. Manley, Kathleen. "Leslie Marmon Silko's Use of Color in *Ceremony*." *Southern Folklore* 46 (1989): 133-46.

Examines the colors mentioned or implied in *C* and the traditional (folkloric) meanings and associations they each possess for American Indians as well as for Anglos and Hispanics. Demon-

strates how the predominance of earth colors, their cross-cultural significance, and the density of colors support the theme of a healing ceremony. Asserts that color is important to the novel's structure, especially in terms of the progression of ceremonial events. Notes instances when use of color follows no established convention, and when the same color is used to convey opposite meanings.

141. Maranto, Gina. "Profile: 'Storyteller.'" *Amicus Journal* 14.4 (1993): 16+.

142. McAllister, Mick. "Homeward Bound: Wilderness and Frontier in American Indian Literature." *The Frontier Experience and the American Dream: Essays on American Literature*. Ed. David Mogen, Mark Busby, Paul Bryant. College Station, TX: Texas A & M UP, 1989. 149-58.

Examines the meaning of the frontier in male Anglo-American consciousness as a way toward understanding the frontier in Indian literature. Provides largely historical survey of Indians' and Anglos' contrasting attitudes toward frontier, focusing primarily on the tension between seeing wilderness as banishment/escape or as home. Asserts that C hinges on protagonist's regaining and understanding his place in the land. Sees "witchery" as "the ultimate denial of the home place, the absolute denial of community values, the utter rejection of meaning."

143. McBride, Mary. "Shelter of Refuge: The Art of Mimesis in Leslie Marmon Silko's 'Lullaby.'" *Wicazo Sa Review* 3.2 (1987): 15-17.

144. McDowell, Michael J. "Finding Tongues in Trees: Dialogical and Ecological Landscapes in Henry David Thoreau, Robinson Jeffers, and Leslie Marmon Silko." *DAI* 54 (1993): 179A. U of Oregon.

Using the work of Bakhtin as a theoretical base, argues that LS "corrects and extends the tradition of American nature writing"; that she provides a "more balanced, more life-affirming, and less self-righteous view of humans in the landscape than we find in conventionally heroic narratives." Regards landscape as not only an integral character in LS's works, but also an author of the text.

145. McHenry, Elizabeth Ann. "Setting Terms of Inclusion:

Storytelling as a Narrative Technique and Theme in the Fiction of Zora Neale Hurston, Eudora Welty, Leslie Marmon Silko and Maxine Hong Kingston." *DAI* 54 (1993): 1805A. Stanford U.

Demonstrates how four women writers reveal regional and cultural values through experimental techniques and sophisticated linguistic structures. Asserts that by "drawing power and authorization in part from the very structure of their stories, these authors suggest ways in which storytelling is uniquely able to record and report socio-historical circumstances." Focuses on ST in chapter 3.

146. Meese, Elizabeth A. "Crossing Cultures: Narratives of Exclusion and Leslie Silko's *Ceremony*." *(Ex)tensions: Re-Figuring Feminist Criticism*. Urbana: U of Illinois P, 1990. 29-49.

Viewing literary canon (specifically "American Literature") as a politics of exclusion which reenacts patterns of colonialism and imperialism, attempts to define a "non-canonical theory of value" by discarding traditional, "intrinsic" values (such as "universality" and "timelessness"); instead posits as a basis for literary value a text's "use value," which is timely and contingent upon the reader's and the text's situatedness and identities. Thus attempts to sidestep "either/or" alternatives of working within the concept of the canon or establishing a "counter-canon." Uses C as an example of a work, the usefulness (value) of which lies largely in its "existing in the between," as emblemized by its half-breed protagonist, Tayo, and in its function as a lesson in crossing cultures, which comprise "another set of (canonical) boundaries."

147. Mitchell, Carol. "Ceremony as Ritual." *American Indian Quarterly* 5 (1979): 27-35.

Examines the relationship of traditional belief and value systems to contemporary Laguna Indians as presented in C, emphasizing the centrality of curing to the novel. Draws three parallels between the causes and cures of sickness in the Pueblo world in traditional stories and in the contemporary context. These parallels form a motivic pattern in the novel: (a) understanding (or misunderstanding) tradition and heritage; (b) use (or loss) of ritual; and (c) destruction (or proliferation) of witches and witchery. Articulates the work's sequence of ritual acts (stories). Cites as an important ritual element of the novel the distortion of time, which results from Tayo's disorienting illness, the novel's narrative structure, and the apparent incarnation of mythic beings in



the real world (e.g., Ko'chinako in the person of Ts'eh). Views C as part of an evolving tradition of ritual in which the novelist joins the ranks of traditional healers.

148. Moore, David L. "Myth, History, and Identity in Silko and Young Bear: Postcolonial Praxis." *New Voices in Native American Literary Criticism*. Ed. Arnold Krupat. Studies in Native American Literatures 1. Washington, D.C.: Smithsonian Institution P, 1993. 370-95.

Applying Foucaultian concepts of "visibility" and "alterity," illuminates the authors' construction of identity (one which stands outside the antinomies of a dominant culture) by their excluding the oppositional presence of the dominant culture from the subject position. Interprets the authors' relational concept of identity as one suspended between subject and object, projected upon a Lacanian "screen." Two "quandaries" shape the discussion: "subjectivity and agency (who am I, and what can I do about it?)." Delineates three principles upon which the "cultural battle" for identity stands: "relationality without a center" ("a sense of interactive responsibility"), "agency without mastery" ("action within that pattern of relationality"), and "positionality without language" (the locus of the two, evident in "dynamic silence").

149. Nelson, Robert M. "He Said/She Said: Writing Oral Tradition in John Gunn's 'Ko-pot Ka'nat' and Leslie Silko's *Storyteller*." *Studies in American Indian Literatures* 5.1 (1993): 31-50.

150. —. *Place and Vision: The Function of Landscape in Native American Fiction*. American Indian Studies 1. New York: Lang, 1993.

Proposes the usefulness of viewing landscape as a generative source of cultural vision and tradition, rather than the object of significance, or "vitality," imposed upon it. Argues for landscape as character. In a chapter devoted to C, offers exhaustive interpretations of specific places depicted in C as part of Tayo's healing journey. Incorporates an adapted version of a previously published article, "Place and Vision: The Function of Landscape in *Ceremony*" (*Journal of the Southwest* 30 [1988]: 281-316).

151. Oandasan, William. "A Familiar Love Component of Love in *Ceremony*." Fleck, *Critical* 96: 240-45.

Extending the notion that the protagonist's recovery is achieved

by way of what Paula Gunn Allen calls "an initiation into motherhood," asserts that protagonist's reintegration fulfills his manhood and that his responses are characteristic of, though not limited to, the traditional role of a responsible man of the [tribal] community. Discusses the nature of the protagonist's illness.

152. Orr, Lisa. "Theorizing the Earth: Feminist Approaches to Nature and Leslie Marmon Silko's *Ceremony*." *American Indian Culture and Research Journal* 18.2 (1994): 145-58.

"Native American writer Leslie Marmon Silko's novel *C* presents a feminist approach to nature that many ecofeminists could learn from. While ecofeminists have claimed the domain of environmental awareness to be one of upper-middle class white females, Silko's view of nature-awareness is more inclusive. Silko's version does not exclude men or make women innately environmental. Instead, her version of staying in touch with nature involves feminine impulses that can be found in everyone. Silko's nature deity is a teaching, human-like figure, compared to the ecofeminists' Earth Goddess, who is unapproachable and represents a binary opposition that is exclusive of many people and beliefs" (Abstract, *American Indian Culture and Research Journal*).

153. Owens, Louis. "'The Very Essence of Our Lives': Leslie Silko's Webs of Identity." *Other Destinies: Understanding the American Indian Novel*. Norman, OK: U of Oklahoma P, 1992. 167-91.

Provides a solid foundation in scholarly criticism relative to LS's work, plus explication of *C* in the contexts of Pueblo Indian culture and Bakhtinian theory. Outlines the various ways in which LS's work reflects the interwoven strands of Pueblo culture. Insightfully observes LS's "subordination as author to the story-making authority of Thought-Woman," causing her text to serve "as transmitter rather than originator of voices and meanings," to approach authorlessness. Addresses "witchery" ("the evil that strives to separate and thereby destroy"), demonstrates how it functions in the Pueblo community and in *C*. Remainder of volume selects for primary consideration the works of major authors "that serve to illustrate the beginnings and major evolutions in . . . the Native American Indian novel." Introduction provides literary, social, theoretical and mythological contexts for American Indian literature, pointing out LS's innovative use of the mixed-blood Indian as a metaphor for the syncretic qualities

of Indian cultures that will ensure the cultures' survival.

154. Perez-Castillo, Susan. "Postmodernism, Native American Literature and the Real: The Silko-Erdrich Controversy." *Massachusetts Review* 32 (1991): 285-94.

Examines, and attempts to resolve, issues raised by LS in her 1986 review of Erdrich's *The Beet Queen* [10], specifically: the novel's auto-referentiality, postmodern alienation, and solipsistic negation of extratextual reality. Ascribes LS's differences to misunderstandings related to her own limited concept of ethnicity and her essentialist, logocentric concept of textual representation. Urges that commonalities between the works of the two writers offer a better, more productive, line of inquiry.

155. Powers, Peter Kerry. "Principalities and Powers: Religion and Resistance in Contemporary Ethnic Women's Literature." *DAI* 53 (1992): 1519-20A. Duke U.

Examines LS's, Alice Walker's, and Maxine Hong Kingston's use of their respective religious traditions to promote social change and to reinvent the novel "as a religious and political act," thus challenging a largely despiritualized America. Attempts to tie the ceremonial character of LS's work to the political and social ills which C strives to overcome.

156. Purdy, John. "The Transformation: Tayo's Genealogy in *Ceremony*." *Studies in American Indian Literatures* 10.3 (1986): 121-33.

Examines Tayo's implied relationships and correlations to Laguna mythological heroes, such as the Katsina and Pais-chunni-moot (Sun Youth), and their assistance in his transformation.

157. Rabinowitz, Paula. "Naming, Magic and Documentary: The Subversion of the Narrative in *Song of Solomon*, *Ceremony*, and *China Men*." *Feminist Re-Visions: What Has Been and Might Be*. Ed. Vivian Patraka and Louise A. Tilly. Ann Arbor: U of Michigan, 1983.

158. Rainwater, Catherine. "The Semiotic of Dwelling in Leslie Marmon Silko's *Ceremony*." *American Journal of Semiotics* 9.2-3 (1992): 219-40.

"[A] reminder that reality is a product of semiosis and that American Indian epistemology is a communal function" (Jerome

Klinkowitz, ALS 1992, [Durham: Duke U, 1994]: 284).

159. Ramsey, Jarold. *Reading the Fire: Essays in the Traditional Indian Literatures of the Far West*. Lincoln: U of Nebraska P, 1983.

"[Praises] Welch's songlike repetition, Momaday's use of the trickster figure and his sense of exclusion, and Silko's ceremonial drawing upon tradition—a mythic pre-text that creates heroic roles" (Jerome Klinkowitz, *ALS 1983* [Durham: Duke UP, 1985]: 327).

160. Randic, Jasna. "The Role of Native American Traditions in the College Composition Classroom." Paper presented at the 43rd Annual Conference on College Composition and Communication. Cincinnati, OH: 19-21 March 1992. 14 pp.

Asserts that "by including more of the works written by Native Americans, college composition students benefit from a wealth of literary works, and perhaps they will be able to move beyond preconceptions about the difficulties of comprehending traditional Native American texts." Suggests using LS' speech, "Language and Literature from a Pueblo Indian Perspective" [14]. Asserts that LS "uses metaphor to draw attention to the linear and non-linear rhetoric of Native American literature" (ERIC Abstract).

161. Riley, Patricia. "The Mixed Blood Writer as Interpreter and Mythmaker." *Understanding Others: Cultural and Cross-Cultural Studies and the Teaching of Literature*. Ed. Joseph Trimmer and Tilly Warnock. Urbana, IL: NCTE, 1992. 230-42.

Noting that most American Indian writers are mixed-bloods, examines how LS, in exposing details of sacred Indian ritual to a non-Indian audience, reinvents ritual and myth, giving rise to something new, innovative, and valuable for mixed- and full-blood Indians: a new mixed-blood mythology. Demonstrates how, by ostensibly satisfying literary appetites of white America, LS subverts expectations by nearly eliminating the presence of white people in *C*, thus diffusing the notion of the vanishing Indian; and by presenting a uniquely Indian homeward quest, rather than the typical western quest directed outward.

162. Rock, Roger O. *The Native American in American Literature: A Selectively Annotated Bibliography*. Bibliographies and Indexes in

American Literature Series 3. Westport, CT: Greenwood, 1985.

A checklist of 1599 items, including other bibliographies, works about Indians in literature, and works by Indians. Cites C (Rock #1424) with brief annotation and ST (Rock #1425) without annotation, in the "Native American Literature" section. Also cites eight critical works about LS listed here: Blicksilver ["Traditionalism" 69]; Buller [75]; Evers ["Response" 93]; Jahner ["Act" 119]; Larson [133]; Ruoff ["Ritual" 170]; Sands ["Preface" 178]; and Sands and Ruoff ["Discussion" 179].

163. Roemer, Kenneth M. "Bear and Elk: The Nature(s) of Contemporary American Indian Poetry." *Journal of Ethnic Studies* 5.2 (1977): 69-79. Rpt. in Allen, *Studies* 58: 178-91.

Within discussion of Indian poets' treatment of nature, presents a comparative examination of N. Scott Momaday's "The Bear" and LS's "Snow Elk" (retitled "In Cold Storm Light"), designed to illustrate the unity and diversity of modern Indian literature.

164. Ronnow, Gretchen. "Tayo, Death, and Desire: A Lacanian Reading of *Ceremony*." *Vizenor* 199: 69-90.

Using Lacan's theoretical paradigm, asserts that Tayo's quest is one of desire for death, but not to seek to die; to die actually would be to fulfill the desire and thereby erase it. By sustaining the desire, Tayo deepens life, coming to understand himself as a constellation of fragmented, revitalizing stories, emerging "in an intersubjective discourse with and in the presence of the Other (the fullness of Language)." Tayo's situation is mostly that of the *corps morcelé*, "the fragmented mind and self." Asserts that Tayo's awareness of his unhealthy state indicates his essential, good health. Discusses LS's metaphor of cuts (wounds) as both blessing and bane.

165. Rosen, Kenneth. Introduction. *The Man to Send Rain Clouds: Contemporary Stories by American Indians*. Ed. Kenneth Rosen. New York: Viking, 1974. ix-xiv.

Assesses the work of LS as a literary (not merely oral) achievement of unqualified value. Spotlights the political element of the conflict between whites and Indians and the theme of death of the white invader, most evident in "Tony's Story." Includes stories by six other authors; illustrations by R. C. Gorman and Aaron Yava. (See also Silko, *Man* 15.)

166. —, ed. Introduction. *Voices of the Rainbow: Contemporary Poetry by Native Americans*. New York: Viking, 1975. xvii-xx.

Articulates the importance to Indian poetry of spirituality, sense of place, memory as sacred text, and the hope of transcendence. Among the earliest collections of poetry by modern American Indian writers, 21 in all, including LS (see also Silko, *Voices* 21). Most poems here published for the first time. Illustrations by R. C. Gorman and Aaron Yava.

167. Rubenstein, Roberta. "Boundaries of the Cosmos: Leslie Silko." *Boundaries of the Self*. Urbana: U of Illinois, 1987. 190-208.

Interprets *C* as a struggle between connection and separateness, a struggle to define the self, expressed in terms of boundaries of culture, gender, and psychology. Asserts that Tayo struggles against the same cultural patterns that infantilize women and ethnic minorities of both genders. Discusses "masculine" and "feminine" modes of relating to experience in psychologist David Bakan's terms of "agency" and "communion." Reasserts LS's emphasis upon communion among people and between individual and nature (cosmos). Notes the novel's various images of boundaries or their absence as significant symbolic reference points.

168. Ruoff, A. LaVonne [Brown]. "American Indian Literatures: A Guide to Anthologies, Texts, and Research." *Allen, Studies* 281-309.

Lists some important primary and critical materials useful to the study of American Indian literature and specific authors, including LS.

169. —. *American Indian Literatures: An Introduction, Bibliographic Review, and Selected Bibliography*. New York: MLA, 1990.

"The most comprehensive guide to the oral and written literature of native American peoples as well as to its scholarship. . . . The introduction, which covers more than half the book, is a scholarly essay that provides an overview of American Indian literature. . . . It also discusses the history of written Indian literature from 1772 to the present and major American Indian authors and their works. The bibliographic review contains evaluative and scholarly bibliographic essays. . . . The extended selected bibliography . . . includes all the works mentioned in the introduction and bibliographic review as well as American Indian authors

and additional references such as films, video tapes, journals, and small presses. . . . Although it is sometimes repetitive because of the subdivisions, *American Indian Literatures* is a valuable introduction and guide for teachers and students as well as researchers who are interested in literature, history, and folklore of American Indians" (Haining Fang, *Bulletin of Bibliography* 48.2 [1991]: 119-20).

170. —. "Ritual and Renewal: Keres Traditions in the Short Fiction of Leslie Silko." *MELUS* 5.4 (1978): 2-17. (Rpt. with revisions in *American Women Short Story Writers: A Collection of Essays*. Ed. Julie Brown. Wellesley Studies in Critical Theory, Literary History, and Culture 8. Reference Library of the Humanities 1737. New York: Garland, 1995. 167-89.)

By way of highlighting events in Laguna Pueblo history and explicating LS's story "Yellow Woman," asserts that the strength of tribal traditions lies most in its ability to adapt to new circumstances and to absorb new elements from neighboring, often hegemonic, cultures. Excerpt rpt. as "Ritual and Renewal: Keres Traditions in Leslie Silko's 'Yellow Woman,'" in Graulich 105: 69-81. A brief bibliography of collections of short stories by American Indian women is included in the revised version in Garland's *American Women Short Story Writers* (189).

171. Ruppert, James. "Dialogism and Mediation in Leslie Silko's *Ceremony*." *Explicator* 51 (1993): 129-34.

Drawing upon the work of Bakhtin, analyzes C in the context of native American and contemporary American spheres of discourse. Views the work as a mediational text that complements and redirects discourse in each of those two spheres. Illustrates how the novel's form reveals and mirrors LS's thematic goal—to merge "myth" and "reality"—and achieves the shift in textual effect (in Todorov's terms) from "speech-as-narrative" to "speech-as-action."

172. —. *Mediation in Contemporary Native American Fiction*. American Indian Literature and Critical Studies Series. Ed. Gerald Vizenor and Louis Owens. Norman, OK: U of Oklahoma P, 1995.

Analyzes C as a mediative text in chapter five, "No Boundaries, Only Transitions: *Ceremony*" (74-91). Mediation defined as "an artistic and conceptual standpoint, constantly flexible, which uses the epistemological frameworks of Native American and Western cultural traditions to illuminate and enrich each other" (3). Iden-

tifies some goals of mediation in *C* as: the transformation of sociological, psychological, communal, and mythic discourses; resolution of the question of identity; the merging of myth and reality; in sum, the interactive reeducation of native and non-native readers to better understand each other's cultural codes. Drawing upon Todorov, asserts that mediation is completed as the text's effect shifts from speech-as-narrative to speech-as-action (a performative mode of discourse). Analyzes the text's prose/poetry structure as a formal element of mediation. Elsewhere mentions *LS* passim.

173. —. "The Reader's Lessons in *Ceremony*." *Arizona Quarterly* 44 (1988): 78-85.

Analyzes the ways in which *C* challenges readers (Indian and non-Indian) to expand, revise, and "merge their cultural frameworks," and the ways it educates readers in new philosophical and cultural views, and narrative structures which fuse story and reality. Suggests this is done through the use of continuous text, multiple voices, and a narrative that resists the imposition of strict chronological order. Concludes the novel's form is an expression of its theme: the oneness of the mythical and real worlds.

174. —. "Story Telling: The Fiction of Leslie Silko." *Journal of Ethnic Studies* 9.1 (1987): 53-58.

175. St. Andrews, B. A. "Healing the Witchery: Medicine in Silko's *Ceremony*." *Arizona Quarterly* 44 (1988): 86-94.

Demonstrates that language is central to the process of healing among native Americans; that Indian notions of infection and cure (holistic, or "round") differ instructively from western notions (compartmentalized). Argues for the multidimensional quality of native American healing, which involves the one who is ill, the entire community (tribe), the land, and the mind-body-spirit connection. Details the boundaries between diagnosis based in Cartesian dualisms and diagnosis based in American Indian circularity and interconnectedness.

176. St. Clair, Janet. "Uneasy Ethnocentrism: Recent Works of Allen, Silko, and Hogan." *Studies in American Indian Literatures* 6.1 (1994): 82-98.

With particular attention paid to *AD*, Paula Gunn Allen's *The Woman Who Owned the Shadows*, and *Mean Spirit* by Linda Hogan,



addresses the ironic dilemma facing American Indian authors, whose cultural philosophy fosters unity and inclusion, yet whose existence has been threatened by an inimical, conquering culture. Asserts that the "radically separatist ethnocentrism" evident in *AD* is deceptive, as it is subverted by a hopeful inclusiveness and is an attempt to understand and transcend the effects of cultural decay. Discusses apparent reversals in LS's and Allen's treatments of sacred traditions. Argues that the three authors' recent works reveal a struggle toward "a transcendent feminist philosophical solution to the contemporary American crises of identity and injustice," noting that this transcendence is, as yet, incomplete. Views speculations on the role of indigenous traditions as models for "postmodern reconstruction" of contemporary culture. Views *AD* positively, as a work that transcends its tangled plotlines to reveal confluence and order, and that calls for the supplanting of male aggression and selfishness by nurturance, healing and collaboration.

177. Sanders, Scott. "Southwestern Gothic: Alienation, Integration, and Rebirth in the Works of Richard Shelton, Rudolfo Anaya, and Leslie Silko." *Weber Studies* 4.2 (1987): 36-53.

178. Sands, Kathleen M. "Preface: A Symposium Issue." *American Indian Quarterly* 5 (1979): 1-5.

Introducing six papers, a transcribed discussion (Sands and Ruoff, "Discussion" 179), and a response (Evers 93) derived from the 1978 Rocky Mountain MLA meeting, Sands notes the three major concerns which reasserted themselves repeatedly in the multitude of proposals submitted and which dictated the symposium's agenda: the natural world, the use of myth and ritual in *C*, and the novel's formal design. Provides brief historical background on Laguna Pueblo. The articles are: Allen, "Psychological" 54; Beidler 61; Bell 62; Mitchell 147; Jahner, "Act" 119; and Scarberry 180.

179. Sands, Kathleen M., and A. LaVonne Ruoff, eds. "A Discussion of *Ceremony*." *American Indian Quarterly* 5 (1979): 63-70.

An edited transcript of the discussion which followed oral summaries of the six papers delivered at the annual meeting of the Rocky Mountain MLA in Phoenix, AZ, on October 21, 1978 (see Sands, "Preface" 178). Discussion focuses primarily on the nature

of American Indian literature as such. Topics addressed include LS's fragmentation, or "interweaving," of thought and chronology; bridging cultural perspectives; oral tradition; the evolution of ritual among the Laguna Pueblo as a process of accretion, not loss; Indian sense of identity; and possible anti-white sentiment.

180. Scarberry, Susan J. "Memory as Medicine: The Power of Recollection in *Ceremony*." *American Indian Quarterly* 5 (1979): 19-26.

Reminding us that "medicine," in the traditional Indian sense, is "a powerful life force for good or ill," explicates the function of memory in Tayo's progression from fragmentation (psychologically, socially, spiritually) to wholeness. This progression moves from Tayo's torment resulting from disabling memories of evil and suffering to his enlarging vision of integration, balance, and a sense of time in which, because of memory, the present contains all, past and future, and nothing need ever be lost.

181. Schwenger, Lee. "Writing Nature: Silko and Native Americans as Nature Writers." *MELUS* 18.2 (1992): 47-60.

Claims American Indian literature as an unheralded contribution to "nature writing," a genre recognized by Euro-Americans while native Americans "'write nature' regardless of genre." Notes startling contrasts between the respective approaches of American Indian literature and its contemporary Euro-American counterpart to the "non-human world." Applies Thomas Lyon's taxonomy of nature writing to LS's writing in that LS embodies "nature history information," a "personal response to nature," and a "philosophical interpretation of nature."

182. Seyersted, Per. *Leslie Marmon Silko*. Boise State University Western Writers Series 45. Boise, ID: Boise State UP, 1980.

The best general introduction to LS. A 50-page biographical synopsis and contextual iteration of the creation of many of LS's important works, with remarks by LS regarding some of her better known writings. Includes synopses of major early works and historical background of the Pueblo Indians, but little discussion of other comparable authors.

183. Shaddock, Jennifer. "Mixed Blood Women: The Dynamic of Women's Relations in the Novels of Louise Erdrich and Leslie Silko." *Feminist Nightmares: Women at Odds: Feminism and the*

*Problem of Sisterhood*. Ed. Susan Ostrov Weisser and Jennifer Fleischner. New York: New York UP, 1994. 106-21.

Warns of the danger that feminists, in attempting to overcome patriarchal oppression, may internalize and thus promulgate the "woman as victim" trope. Asserts that Erdrich's *Tracks* and LS's *C* stress the importance of storytelling as formative in remythologizing empowerment and demonstrate that resistant feminist voices and stories minimize the rhetoric of victimization. Sees Tayo as sufficiently feminized to represent a recalcitrant feminine voice that refuses to engage with oppressors. Argues that both authors point to the need to acknowledge sources of empowerment while also focusing on sources of oppression.

184. Sheldon, Mary F. "Reaching for a Universal Audience: The Artistry of Leslie Marmon Silko and James Welch." *Entering the '90s: The North American Experience: (Proceedings from the Native American Studies Conference at Lake Superior University, October 27-28, 1989)*. Ed. Thomas E. Schirer. Saulte Ste. Marie, MI: Lake Superior State UP, 1991. 114-24.

Argues for a two-fold strategy used by LS in *C* and in several short stories that helps to universalize her work: First, LS establishes "her primary loyalty to ... traditional Native American values and ideals"; second, she creates an array of characters, Indian and non-Indian, who represent for readers of all backgrounds a spectrum of possible life choices ranging from full adherence to living harmoniously in the Indian way, to benign indifference, to destructive opposition.

185. Slowik, Mary. "Henry James, Meet Spider Woman: A Study of Narrative Form in Leslie Silko's *Ceremony*." *North Dakota Quarterly* 57 (1989): 104-20.

Examines the counterpoint between traditional "primitive" storytelling and modern realist modes in terms of "magical realism." Illustrates the structural separation of the two narrative modes in *C*, wherein the primitive mode interrupts the realist mode in the novel's first half and both modes overlap in the second. Asserts that neither mode predominates, allowing a simultaneous suspension and engagement of disbelief. Examines the novel's weaving of psychological narrative and action story.

186. Smith, Patricia Clark, with Paula Gunn Allen. "Earthly Relations, Carnal Knowledge: Southwestern American Indian

Women Writers and Landscape." *The Desert Is No Lady: Southwestern Landscapes in Women's Writing and Art*. Ed. Vera Norwood and Janice Monk. New Haven: Yale, 1987. 174-196.

Analyzes the sexual metaphors used to express the relationship between humans and the land by native American women writers, yet consistently avoided by native American male writers. Perceptively explicates the divergent characteristics in native and non-native stories of such sexual metaphors, native stories typically portraying abductions of human women by spirit-men, devoid of the issues of control, domination, or "Zeus-style rape." Assesses LS's variations on this metaphor in relation to those of two other native women writers, with particular emphasis on "Yellow Woman," *ST*, and *C*. Also addresses the Navajo *Beauty Way* chant and ceremony.

187. Sutherland, Janet Lynn. "Aufgehobene Welten: Orality and World View in the Fictional Works of N. Scott Momaday, Leslie Marmon Silko, and James Welch." *DAI* 45 (1984): 839A. U of Oregon.

Argues, by way of individual and comparative examinations of three authors, that such works are "translations, not of texts, but of text-generating systems (world views)." Finds that LS creates fictional worlds that are internally consistent with Laguna Pueblo tradition and that she integrates other cultural traditions coherently and artistically. Concludes that "examination of world view as a cultural and literary phenomenon" can lead to insights not likely to emerge from Eurocentric critical analysis.

188. Swan, Edith [E.]. "Answer to Farrer: All Is Right with the World as Laguna Notions Speak for Themselves." *American Indian Quarterly* 14 (1990): 161-66.

Defends statements made by Swan in two earlier articles (190, 192) against assertions by anthropologist Claire R. Farrer ("Sun's" 95) that they contain serious mistakes regarding astronomy and a misreading of Frazer's explication of "sympathetic magic." Asserts a disparity between western (scientific) cosmology and fundamental tenets of Laguna cosmology. (See also Farrer's "Reprise" 94.)

189. —. "Feminine Perspectives at Laguna Pueblo: Silko's Ceremony." *Tulsa Studies in Women's Literature* 11 (1992): 309-27.

Usefully applying an ethnological reading of *C*, explicates the

feminine perspectives of kinship, duty and values based in Keresan theory as they inform the novel and are reflected by the novel. Emphasizes that western presumptions must be set aside so as not to adversely bias tribal structures of meaning and to fairly grasp the social and symbolic significance of the feminine in native American writing. Explores the mythologic underpinnings of Thought-Woman and Tayo's rites of initiation into motherhood.

190. —. "Healing Via the Sunwise Cycle in Silko's *Ceremony*." *American Indian Quarterly* 12 (1988): 313-28.

A more narrowly focused companion piece to item 192 (previously published), situates Tayo in the symbolic geography of the sunwise cycle of healing as suggested by the novel's text. Traces the symbolic meanings of Tayo's physical movement through each sector of his people's sacred territory, connecting one cardinal direction to the next in the context of the Navajo Ghostway ritual. (See also Farrer "Reprise" 94 and "Sun's" 95; and Swan, "Answer" 188.)

191. —. "Laguna Prototypes of Manhood in *Ceremony*." *MELUS* 17.1 (1991-92): 39-61.

Considers various models of masculine relationships, as depicted by LS in *C*, in terms of how they fit into Laguna custom and practice. Framing and influencing Tayo's behavior, the models, or prototypes, discussed are: the "Social Model" established by the men of Tayo's immediate family; "Tayo as Culture Hero," i.e., his identification with a traditional figure in folklore (possibly derived from the Hopi); "Lessons for a Warrior," or one's introduction into manhood; and "Becoming a Hunter," or examining the fit between tradition and the literary model; Tayo and the Land (Yellow Woman)," describing the articulation between manhood and the feminine principle. Notes that "Tayo" bears folkloric meaning readily recognized by any Laguna person. Suggests that Tayo emerges androgynous, balanced by having joined prototypical models of manhood with maternal principles at the heart of the Laguna world view. Appends two stories from the Pueblo oral tradition, recorded in 1919 and 1921 by Franz Boas (*Keresan Texts*, Publications of the American Ethnological Society, Vol. 8, 1928).

192. —. "Laguna Symbolic Geography and Silko's *Ceremony*." *American Indian Quarterly* 12 (1988): 229-49.

Briefly maps the Laguna mythical geography, a system of

cardinally based clusters of symbols, and demonstrates its textual links to the characters of *C*. Demonstrates how this geography outlines an underlying structure critical for understanding Tayo's metaphysical search. Places characters in their symbolic contexts (clusters) based on textual information (symbolic colors, behaviors, mythological allusions, etc.), and includes four graphic tables summarizing these placements. (See also Farrer, "Reprise" 94 and "Sun's" 95; and Swan, "Answer" 188.)

193. Thompson, Joan. "Yellow Woman, Old and New: Oral Tradition and Leslie Marmon Silko's *Storyteller*." *Wicazo Sa Review* 5.2 (1989): 22-25.

Examines the six pieces in *ST* related to the Yellow Woman myth complex to illustrate how LS connects her writing to oral tradition by writing from memory and imagination and by incorporating variations "as signifiers of change." Stresses the importance to oral tradition of change and the participation of listeners. Asserts that LS unites writing and storytelling in her choice of material and her presentation.

194. Todd, Jude. "Knotted Bellies and Fragile Webs: Untangling and Re-Spinning in Tayo's Healing Journey." *American Indian Quarterly* 19 (1995): 155-70.

Examines the symbolic importance of the belly (stomach, abdomen) as a thematic motif in *C* and the motif's ethnological foundations. Discusses the belly as the site of creation (by way of stories) and, in Tayo's instance, as the nexus of destructive stories (witchery) as well as healing stories; thus Tayo's incessant vomiting, which distinguishes his malady from typical post-traumatic stress disorder. Examines Tayo's role as legendary hero (Sun Man, cloud priest) and as Woman-Man, whose healing power derives from androgyny. Also discusses the mythological basis for the characters Night Swan and Ts'eh.

195. Truesdale, C. W. "Tradition and Ceremony: Leslie Marmon Silko as an American Novelist." *North Dakota Quarterly* 59 (1991): 200-28.

A discursive, intertextual study of LS's balance of, and position within, tradition and modernism, as manifest in the process of Tayo's transformation. Articulates thematic similarities between *C* and *Huckleberry Finn*, *In Cold Blood*, *The Birdman of Alcatraz*, psychotherapy, and other texts. Notes that LS places Tayo in a

broader context than that of the American Indian, a context understood by many non-Indians. Touches upon important subjects dealt with in *C*: environment, the nature of identity, the "Woman Spirit," healing, and tradition.

196. Vangen, Kate Shanley. "The Devil's Domain: Leslie Silko's *Storyteller*." *Coyote Was Here: Essays on Contemporary Native American Literary and Political Mobilization*. Ed. Bo Schöler. Århus, Den.: Seklos, 1984. 116-23.

Asserts that once we decide to read literatures of other cultures for reasons other than their "exotic charm" or poetic delight (which within their own contexts may convey ideas so commonplace as to lack the force of meaning), we are obliged to recognize the political ramifications of our inability to understand such commonplaces; that is, that such limitations preserve the power relationships between the two cultures and makes it impossible for outsiders to recognize a culture's most commonplace situations or ideas. Argues that LS's "Storyteller" restores the voice of the colonized native which had been silenced by the colonialist culture's discursive system, in this case the discourses of church and state, which LS addresses implicitly in terms of language and sexuality as modes of control. Notes the story's central irony: that the protagonist's ability to tell her story simultaneously enables salvation and condemnation.

197. Velie, Alan R. *Four American Indian Literary Masters*. Norman: U of Oklahoma P, 1982.

Introductory overview to the works of Momaday, Welch, Vizenor, and LS. Posits *C* as an Indian analog to the Grail legend, wherein Tayo is the wounded Fisher King whose spiritual health is integral to the health of the land. In this regard, associates *C* with works by Eliot, Hemingway, Fitzgerald and Malamud. Introduction argues for the appropriateness of the term "Indian" and attempts to clear such misconceptions as American Indian literature being generically a literature of protest.

198. —. "Indians in Indian Fiction: The Shadow of the Trickster." *American Indian Quarterly* 8 (1984): 315-29.

"Studies mythic dimension of protagonists in novels by American Indian authors Scott Momaday and James Welch. Illustrates discrepancies between White readers' beliefs about Indians and Indian myths of the trickster and how mythologies affect interpre-

tation of the novels. Contrasts use of myth by Indian authors Leslie Silko and Gerald Vizenor" (ERIC Abstract).

199. Vizenor, Gerald, ed. *Narrative Chance: Postmodern Discourse on Native American Literature*. Albuquerque: U of New Mexico P, 1989.

Includes two essays on LS, by Krupat ["Dialogic" 129] and by Ronnow [164]. Other essays treat thematic topics—narrative discourse, tricksters, comic world views—and authors (Momaday, McNickle, Erdrich, and Vizenor), citing LS passim.

200. Wald, Allen. "The Culture of 'Internal Colonialism': A Marxist Perspective." *MELUS* 8.3 (1981): 18-27.

Suggests that a politico-cultural notion of "internal colonialism" remains the appropriate framework for analyzing the literature of ethnic minorities in North America. Such a notion applies concepts of postcolonial literary theory to minority communities within, and in contact with, the American hegemonic value system. Regards *C* as a superior example of imaginative literature that harmonizes "cultural affirmation and . . . revolutionary concepts." Views *C*'s limning of a hegemonic value system (American capitalist imperialism) as an echo of Marx's discussion of commodity fetishism in vol. 1 of *Capital*.

201. Warner, Nicholas O. "Images of Drinking in 'Woman Singing,' *Ceremony*, and *House Made of Dawn*." *MELUS* 11.4 (1984): 15-30.

In the context of contradictory issues surrounding the "drunken Indian," demonstrates how Ortiz, LS, and Momaday avoid easy moralizing about alcoholism among Indians and depict drinking as "a major source of Indian alienation and decay," as well as a mechanism for separating Indians from the rich traditions of their racial-spiritual heritage.

202. Wethington, C. Dirk. "Reading Through Green Colored Glasses." Thesis. University of North Carolina at Wilmington, 1992.

Offers an interpretive reading of *C* in Chapter Five, "(Re)Weaving the Web of *Ceremony*," as part of an argument for the global importance of ecofeminist reading practice.

203. Wiget, Andrew, ed. *Critical Essays on Native American*



*Literature*. Critical Essays on American Literature series. Boston: Hall, 1985.

A useful general resource with strong historical perspective. Reprints two essays discussing LS: Evers' "The Killing of a New Mexican State Trooper: Ways of Telling a Historical Event" [92], and Jahner's "An Act of Attention: Event Structure in *Ceremony*" [119]. Collects essays grouped into three thematic groups: "Historical and Methodological Perspectives," which reprints works by Schoolcraft, Boas, Lévi-Strauss, Krupat, et al.; "On Traditional Literatures" (folkloric approaches); and "On Literature in English," which surveys native American literature from 1774 to the present.

204. —, ed. *Dictionary of Native American Literature*. New York: Garland, 1994.

Except for one biographical essay (Jahner, "Leslie" 120), addresses LS passim in connection to her treatment of various thematic considerations, but the volume is useful for its bibliographic essays on such pervasive topics in American Indian literature as the Trickster, Autobiography, Coyote, and European response to American Indian literature.

205. —. *Native American Literature*. Twayne's United States Authors Series. Boston: Twayne, 1985.

A succinct, chronological genre survey, provides brief biographical sketch of LS, plus expositions of C and short fiction in *ST* (86-90) using frequent, if skeletal, textual citations. Explores the conflict in C in terms of binary oppositions (myth/antimyth, story/antistory, ritual/antiritual, etc.). Notes the factual basis for "Tony's Story" (further elucidated by Evers, "Killing" 92). Succinctly addresses poetry, noting predominant themes (nature, human sexuality, traditional Laguna myth), and representative metaphors (111-12). Includes selected annotated bibliography. Useful to students and teachers seeking introductions to particular authors or trends.

206. Wilson, Norma. "Outlook for Survival." *Denver Quarterly* 14.4 (1980): 22-30.

Discusses LS's attitudes (expressed in "Old-Time" 16) regarding the appropriation by non-Indian writers of "Indian" texts, and the importance of renewal and change to oral tradition. Cites "Yellow Woman" and C in detail and contextualizes the discus-

sion with personal narrative.

207. Winsbro, Bonnie. "Calling Tayo Back, Unraveling Coyote's Skin: Individuation in Leslie Marmon Silko's *Ceremony*." *Supernatural Forces: Belief, Difference, and Power in Contemporary Works by Ethnic Women*. Amherst: U of Massachusetts P, 1993. 82-108.

Traces Tayo's process toward individuation, and personal and spiritual integration. Discusses Tayo in terms of his confusion of beliefs, not lack of belief; of his hovering between opposing world views, the Laguna and the Euramerican. Delineates three stages of Tayo's process: early years (approximately to age 18), when his native beliefs are first subverted; the war years and shortly thereafter, when Tayo succumbs to white beliefs in an attempt to heal the loss left by his mother, leading to greater loss and witchery; and the "Unraveling [of] Coyote's Skin," when Tayo recognizes relationships and, by choice and will, assumes a sustaining identity and belief system.

208. Wong, Hertha Dawn. "Contemporary Innovations of Oral Traditions: N. Scott Momaday and Leslie Marmon Silko." *Sending My Heart Back Across the Years: Tradition and Innovation in Native American Autobiography*. New York: Oxford UP, 1992. 186-96.

Notes the special importance to America's contemporary native communities of self-construction by way of autobiography. Cites *ST* as one of the three most accomplished examples of Indian autobiography, what Wong terms a "redefined literary boundary culture" (155). Asserts that *ST* both demonstrates the plasticity of oral tradition and expands the Euro-American notion of personal identity. Addresses LS's self-erasure and her foregrounding of the land. Discusses "getaway" stories represented within *ST*. Provides a conclusion (196-99) synthesizing the contributions of Momaday and LS.

209. Zamir, Shamoan. "Literature in a 'National Sacrifice Area.'" *New Voices in Native American Literary Criticism*. Ed. Arnold Krupat. Studies in Native American Literatures 1. Washington, D.C.: Smithsonian Institution P, 1993. 396-415.

Describes and analyzes *C* as a hybrid literary form that juxtaposes and intercuts Pueblo oral tradition and Western literary forms and narratives, specifically the Grail narratives (see also Velie 197). Views *C* as a "contest of stories" representing an

economy of reciprocity (gift exchange) versus an economy of sacrifice and articulating a Pueblo world radically dislocated by a capitalist political economy of colonization. Demonstrates parallels between C and Eliot's *The Waste Land*. Indicates LS's departures from native sources. Asserts, "The politics of Silko's literary practice emerge ... as a paradoxical mixture of a newly emergent regionalist resistance and an internalization of global forms that simultaneously erase this resistance" (397).