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Halo of the Sun: Stories Told and Retold. By Noel Bennett.

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seems to reflect the larger realm of the music as a whole. This is another advantage that Vander created for herself by focusing on Emily Hill as an individual, and such are the hidden decisions that make for superior scholarship.

Chapter Four ("Textual Analysis") was the most informative of all for me, and here again one is struck by the author's resourcefulness. Vander provides an interlinear translation for several of the songs and conveys additional information on each text in quotes drawn from comments made by Emily Hill. There are many inspired moments here, and one, for example, relates to a song-text which mentions a butterfly fluttering amidst the boughs of a pine tree. Juxtaposing Emily's remarks with her own clarification, Vander writes as follows (page 45):

"They fly under those shady pine trees. . . . That's where those butterflies fly. That's what it means." Emily elaborated on the meaning of the verb *yarokand*. She held up one hand, motionless, with fingers spread apart and moved her other hand behind it. This was her demonstration of how one saw the butterflies (moving hand) flying under or through the shady pine boughs (motionless hand).

In a final chapter (Chapter Five) entitled "The Naraya Today" Vander examines the decline of the Naraya in modern times, and she finds a way to touch on many aspects of the process in a very short space. She manages to convey the living significance of this music for her friend Emily Hill, and here again at the end of the book the reader is impressed by an author who manages to seem both scholarly and down-to-earth at the same time.

*Richard Keeling*  
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**Halo of the Sun: Stories Told and Retold.** By Noel Bennett. Photographs by John Running. Flagstaff: Northland Press, 1987. 125 pages. \$14.95 Paper.

There is no question but that this is a handsome volume. On the cover, the bright colors of the sunrise announce a book with the look and heft of a coffee table book. The many photographs, both color, and black and white, and the slick paper proclaim the

book's artistic intent long before you read one word. I don't hold this against the book, and neither should you. While Bennett's experiences and the Navajo tales included are presented in this coffee table format, the insights rise above the lightweight implications of the form. As a matter of fact, the book might end up on the tables of people who need to read it.

Bennett's previous work on Navajo weaving and culture has always shown a serious artist/thinker willing to explore the mysteries and joys of cross-cultural interaction. As she mastered the art of weaving as practiced by the Navajos, she has always been willing to try to understand and value Navajo thinking about art and life. Her previous books chronicle not only the art of weaving, but also her personal journey into Navajo culture. What makes this journey valuable is her desire to explore her own cultural expectations as she struggles to understand Navajo values. In her writing, she presents herself as never being so pompous or authoritative that she is not willing to show the reader moments when she makes a bit of a fool of herself or when she really has not understood something. Consequently, she reveals herself as a genuine human being as she initiates a cultural investigation based on a vision of cultural knowledge as dialogue—an idea which only recently has caught on with the avant garde of anthropology.

In this new book, she again brings to the text an openness to experience cross-cultural dialogue which implies respect for Navajo values. The title mentions stories told and retold. The stories told are her own stories of getting to know weavers, their art, and Navajo culture. These stories are told and retold. The stories told are her own stories of getting to know weavers, their art, and Navajo culture. These stories are told with great immediacy and vividness, almost taking me back to the weavers I knew on the reservation.

The stories retold are Navajo mythic tales associated with weaving that Bennett heard and with the help of others are presented here. The tales complement the text and the photographs, but this is not the place to look for insight into the performance of Navajo tales nor the breadth of Navajo oral tradition. However, the tales reveal something of the deep religious and cultural significance that weaving has for the Navajo.

The photographs are excellent with some stunning color photography. Many shots are portraits of old people on the reservation. Some are landscapes, others are of weaving and rugs.

Unfortunately, they are also very frustrating. The photographs don't go well with the text. They are not portraits of the people mentioned in the text. As a matter of fact, there are no names listed for the people whose pictures are presented. This ambiguity makes the photographs less of true portraits and more of a representation of some symbolic value. The approach smacks of Noble Old Savages, important not for who they are, but for the way they express the exotic. The whole odious implication is something Northland Press should have known to guard against. Besides, I think I knew some of those old people and I want to know if my memory is correct.

There are many books that chronicle personal experiences with the Navajo. Most of them build on an implicit assumption that because the people are exotic or unique, any interaction with them is worthy of publication. The subject validates the writing. Here I think the writing is of a quality that warrants attention, and the subject benefits from the writing. This may be because Bennett seems to have told these stories over and over again through the years. They take on a narrative life of their own like the tales with which she pairs them. Her stories reveal a person with respect and intelligence who is trying to understand another culture. The people in these stories come alive with strength and perception, but what really makes these personal experiences engaging is the warmth and personality that comes through.

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**Harper's Anthology of 20th Century Native American Poetry.** Edited by Duane Niatum. New York City: Harper & Row, 1988. 396 pages. \$24.95 Cloth. \$15.95 Paper.

*Harper's Anthology of 20th Century Native American Poetry* has been received with confused, obligatory, polite and dismissive hosannahs by a dominant culture press whose collective ear seems to be exclusively tuned to the latest arch and stillborn "nouveau," the presumably ironic wits of svelte post-Cardin despondency, the exhausted cavaliers of urban befuddlement hoping to be taken for disciples of "The Cloud of Unknowing," the nail parings of the commonplace cunningly arranged in lines too brief