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stuck in the basements of anthropological holdings sorting through a mess of poorly documented artifacts.

In addition to a lack of training programs available to Native scholars, the dangers of working with contaminated objects are becoming painfully evident. Chemical treatments of historic artifacts have created a workplace hazard for museum professional trainees. While I previously placed students in collections management posts typical of internship duties, I now advise students to go straight for the graduate degree so they can work on an administrative level, hiring out for the collections work. It is this level of practical application that will really be the deciding factor for Native American participation in museums—not solely the ideological constructs examined in this volume.

Nancy Marie Mithlo

Institute of American Indian Arts

Contemporary American Indian Writing: Unsettling Literature. By Dee Horne. New York: Peter Lang, 1999. 218 pages. \$24.95 paper.

Dee Horne, a professor of First Nations literature at the University of Northern British Columbia, has produced a thoroughly researched, in-depth discussion of six established, indigenous Canadian writers that includes welcome explanatory notes, a comprehensive bibliography and an index. Her subtitle, *Unsettling Literature*, derives from her identification of non-Native culture in North America as “settler culture,” a term she uses throughout along with “settler(s),” to distinguish the descendants of colonial powers and the worldview of those who would dominate, assimilate, and otherwise perpetuate cultural genocide, consciously or unconsciously, on Native populations. Horne successfully argues that her selected works by Thomas King (Cherokee), Ruby Slipperjack (Ojibwa), Beatrice Culleton (Métis), Jeannette Armstrong (Okanagan), Lee Maracle (Métis/Salish), and Tomson Highway (Cree) are “unsettling” in that these works go beyond resistance to settler culture. Their writings posit alternative positions, outside either “mimicry” (assimilation) or resistance, which are adaptable, flexible, traditional, and indigenous.

The audiences for Horne’s book are varied but clearly scholastic. Her preface and introductory chapter place her work theoretically in a postcolonial discourse and place the author, as a non-Native reader, within her capacity to address various audiences within her own limitations. These discussions would be most helpful, I believe, for advanced undergraduate and graduate students, either Native or non-Native, who would benefit from her model of openness in acknowledging the influences of her culture and the effects of her authorship. Students and possibly instructors could also benefit from the scope of her theoretical overview and the discussion of how it applies and does not apply to her subject. Based on these introductory essays, and the more accessible chapters that follow, I would certainly recommend the book as a text in a graduate course.

However, I am forced to try to imagine exactly in which undergraduate course the book would be useful in the United States, where, as a rule, indigenous writers from Canada make up a small portion of the curriculum in contemporary American Indian writing. Tom King, who is originally from the United States, and Beth Brant (Mohawk), who resides in Detroit, certainly make it into US curriculum, but the criticism and the curriculum seem to divide, somewhat artificially, at the Canadian/United States border. Of course, there are notable exceptions, and more anthologies published in the United States are including such writers as Jeannette Armstrong and Maria Campbell (Métis) among others. At the University of Nebraska, a course in First Nations writers is currently being taught, and at Northern Michigan University (near Canada) such a course has been taught since 1998. In Canada, at literature conferences, one is likely to hear presentations on major US authors, such as Leslie Silko or Louise Erdrich, but one will also see the works of such writers as Armand Ruffo, Basil Johnston, Daniel David Moses, Richard Wagamese, Drew Hayden Talyor, and others taken seriously in critical discussions, which is rarely true in the United States.

Interestingly, almost all of Horne's theoretical examples in her introduction are from US authors, but the focus of her analysis is Canadian. In the United States, we do not often find critical sources or booksellers to be that inclusive. Janet Witalec's *Native North American Literary Companion* (Detroit: Visible Ink, 1995) and Duane Champagne's *Native America: Portrait of the Peoples* (Detroit: Visible Ink, 1994) are exceptions. From experience, I can testify that the trade agreements have not provided easier to access small presses in Canada, several of which, such as Theytus Books, are devoted to indigenous literature. From online booksellers I consistently get the message that a book by an indigenous Canadian writer is not available from their "sources." Therefore, I find it highly appropriate that an international publisher, such as Peter Lang, is offering this selection as part of its American Indian studies series. Horne's book can be of great value to instructors of Native American literature in the United States who wish to include and/or discover more Canadian writers and broaden the definition of North America from a US point of view. As Dee Horne writes,

The United States' and Canada's cultural landscapes are not homogeneous. Their borders are impossible to define with any degree of precision and there are significant regional variations. The entire panorama is in a state of dynamic change. (p. 312)

Yet, although indigenous peoples in Canada and the United States have experienced colonialism in some distinct and some analogous ways, there are tribes, such as the Blackfeet or the Ojibwa, for whom there are no authentic borders, and indigenous experience long predates such a division. Students and instructors of indigenous literatures in the United States need to be able to explain the distinctions and the traditions of peoples in both countries, and Horne's bibliography is a good place to start for those who want to do some homework on indigenous Canadian history and experience.

How can US teachers and critics afford to draw the line between these countries without becoming absurdly nationalistic and legitimating ignorance? How can courses in indigenous literatures in the United States and Canada more realistically reflect the historical and artistic experiences portrayed in the indigenous literatures of North America? In times when ethnic studies' budgets are being scrutinized and cut back at some major US institutions of higher learning, is it not the time to point out that far from being further marginalized, indigenous studies need to be expanded in all fields, across borders, and in all directions? These are the larger questions that Dee Horne's book raises for this reviewer.

Apart from the pedagogical questions that this volume raises, Horne's significant individual discussions of the writers deserves recognition. She does not include examples from poetry or autobiography but chooses to focus on novels, short stories, and dramas, genres that most readily illustrate her points about language and narrative. All of the sections argue and analyze the work(s) from particular theoretical positions discussed in her introduction and are the most interesting part of the book. The chapters on Tom King, "To Know the Difference," and Jeannette Armstrong, "Re-place that Monument," are the longest discussions of particular works. Horne analyzes King's *Green Grass, Running Water* in terms of his own critical perspectives and the complex countrapuntal discourses of the novel. Horne focuses on history as story and how the writer reclaims the authority to re-tell that story in Armstrong's *Slash*. Horne further acknowledges the difficulties of reading these works for those readers outside of indigenous cultures. As she clarifies rather well in her chapter on Ruby Slipperjack's *Silent Words*, the silences of indigenous writing often can be filled in by the insider more easily than the outsider. I submit that for many US readers the difficulties for the reader are compounded by unfamiliarity with indigenous Canadian cultures, history, issues, and literatures. Inclusion in any American literature course of either King's and Armstrong's novels, mentioned here, would necessitate contextual groundwork that would differentiate and connect indigenous experience and literary histories in North America.

Although located within the idiom of colonial theory, each chapter responds to the literary work by focusing on essential characteristics of the narrative itself and its particular themes and language. For instance, there is a short but brilliant chapter on Lee Maracle's *Raven's Song* that is advanced through a quite balanced and interesting consideration of shame and its social role in literature and culture. Also worth mentioning is the thorough overview of the concept of the trickster and related critical theory in chapter seven "Tricking In/Subordination," a chapter that focuses on Tomson Highway's drama and a short story by Tom King. Again the overview and the bibliography are a helpful introduction to readers unfamiliar with indigenous narrative structures or the criticism. Overall this is a very worthwhile book for the classroom that could be used in a variety of ways and certainly an important addition to North American college and university libraries. In the United States, it should encourage more interest and study of indigenous Canadian writers.

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