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Author

Scarberry-García, Susan

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and Tewa stories which serve to introduce the general reader to a range of Hopi oral literature, including modern stories. "The Coyote and the Black Snake" is a delightful example of modern story telling with a moral that combines traditional materials into an anglicized sexual pun. Satewa's narrative style is often halting and awkward, and an occasional sentence fragment appears. In the Malotki volume these flaws of free speaking were "ironed out" by Lomatuway'ma.

Like Malotki, Sevillano has extensive experience among the Hopi, in this case the First Mesa Hopi. The result of his effort to collect and preserve Hopi oral literature is a book which is clearly on a lower level than Malotki's *Gullible Coyote*, both on scholarly and aesthetic grounds. However, Sevillano's book is a respectful, well-informed and representative introduction to modern Hopi First Mesa oral literature, much of which exists in English. Both books will be read by anyone interested in the full range of Hopi tales.

Louis A. Hieb
The University of Arizona

The Halfbreed Chronicles and Other Poems. By Wendy Rose. Los Angeles: West End Press, 1985. 71 pp. \$4.95 Paper.

More poignant than her earlier work, Hopi-Miwok poet Wendy Rose's latest book, *The Halfbreed Chronicles and Other Poems*, contemplates the personal sufferings of women around the world. Written from the bi-cultural perspectives of knowing life in urban Northern California and on the Hopi mesas, Rose moves in ever-enlarging circles of concern, from considerations of self, to the Hopis, to other tribes, and to national and international affairs. Although her work is person-oriented, as evidence by her pen and ink illustrations of women emerging from landforms, Rose is quick to acknowledge that humans are just one people among many. "Drum Song" speaks to women after it has spoken to Turtle, Woodpecker, and Snowhare, animal people who know that her circle of concern extends to the natural world. And because of this native view of the sacred interrelationships of animals, plants and humans on the planet, Rose decries the nuclear menace that threatens to smash the web of relationships

forever. This ultimate global concern contrasts with her care, on an intimate level, that an injured Hiroshima victim's miso soup "not be too hot" like the waves of radiation that encircled her city (p. 64). *The Halfbreed Chronicles and Other Poems*, more than any previous Wendy Rose collection of poems, deepens to include a long look at both sides of self and both hemispheres of world cultures.

This volume falls chronologically after Rose's *What Happened When the Hopi Hit New York* (1982) and *Lost Copper* (1980). *Lost Copper* is parallel to the extended *Shadow Country* work of Paula Gunn Allen, and *What Happened When the Hopi Hit New York* reminds the reader of the travel poetry of Joy Harjo and Simon Ortiz. *The Halfbreed Chronicles* is travel literature also to the extent that it unfolds in California, Arizona, New Mexico, South Dakota, Washington, and Alaska, as well as several foreign countries. But its power lies in its continual reference back home to Hopi as a point of orientation for personal strength. Undergirding the whole poetic endeavor is the understanding from her father's people at Hotevilla that "giving back" is a fundamental cultural value that renews spirit and flesh (p. 19). Even though she spends most of her time away from Hopi and experiences a sense of separation from the pueblo ("Halfbreed Cry"), she carries the thinking of the place with her. This knowledge of what is valued and how things are done at Hopi roots her in a strong cultural perspective that allows her to weather even the craziest urban experiences. And this rural/urban journeying thematically links this new book to her earlier work.

Rose structures *The Halfbreed Chronicles and Other Poems* in four parts, reflecting the integral wholeness of the multiple directions of the project. "PART ONE: SIPAPU" draws on her origins as a descendant of those who emerged from the underworlds in mythic time, through the sipapu opening, onto the earth-surface. PART ONE also considers the oral traditions of Cowlitz and Inuit people. "PART TWO: HALIKSAII!" (Listen!) extends her interest in collective tribal experience from Hopi to Lakota history. "PART THREE: IF I AM TOO BROWN OR TOO WHITE FOR YOU" concerns the poet's sense of her own personal identity and maturation. And "PART FOUR: THE HALFBREED CHRONICLES" moves away from self and tribe to enter the personal realities of individuals who have known considerable suffering. The work as a whole is united by the over-arching concerns of the creation of new life

("Sipapu," "Corn-Grinding Song") and the destruction of the life pulse ("Coalinga," "Nuke Devils: The Indian Women Listen," "Wounded Knee: 1890-1973," "Robert," "The Day They Cleaned Up the Border," and "Kitty"). The emergence-regeneration theme of Part One, a common theme in Pueblo literature, is transformed in Part Four to an emergence-disappearance theme. Rose reveals a bleak vision of the destruction of life forms through the negative energies of colonialists/imperialists, atomic physicists, sadists, and holocaust perpetrators.

In "Part Four: The Halfbreed Chronicles" Rose positions herself as a watchdog monitoring human rights violations worldwide. Her stance is gentle and compassionate towards victims but bitter and angry towards those who are inhumane. In particular, Rose is incensed by those who have desecrated others' bodies. The quality of life in the body is precious and numerous poems in this section speak of indignities to flesh and spirit. "Truganinny" tells of the unspeakable atrocities committed on the last of the native Tasmanians. These people who were stuffed and put on display, like the Mexican Indian woman and her son in "Julia," remind one of Simon Ortiz's poem ("No More Sacrifices") about Esther, an Anasazi woman who was displayed for years in a glass case at the Mesa Verde museum. "The Day They Cleaned Up the Border," a narrative poem from a village woman's perspective, tells about soldiers murdering babies, an event that could take place in Viet Nam or El Salvador. The imagery of the poem, comparing a baby's head to "that little melon rind/ or round gourd, brown and white," reminds one of the delicate life-giving plants of Hopi and underscores the tragic loss of life (p. 62). Several of the last poems in this personal series of imaginative biographies concern senseless death in concentration camps or from atomic weaponry. "Kitty" evokes the horrors of Auschwitz, where one survivor shockingly "got quite accustomed to bodies/ just heaped up" (p. 67). "Yuriko" speaks forthrightly from the perspective of a deformed woman who was in utero when the bomb was dropped on Hiroshima. Remembering her mother, Yuriko says: "Radiation/ came like a man/ and licked her thighs" (p. 64). And "Robert" addresses one of the people held accountable for much of the destruction of World War II. The poet says to Oppenheimer, developer of the atomic bomb, "the lines of your arteries/ begin to glow" from contami-

nation (p. 63). All of the poems raise the question of the quality of the survivors' lives.

The old stories from Hopi help to brace Rose up against a threatened world. In a way the answers to the issue of survival raised in the last part of the book can be found in the earlier parts of the work. "What My Father Said" in Part One begins:

when lightning danced
west of the mesa
was this: that for us
among the asphalt
and black shadowed structures
of the city
there is some question
about living our lives
and not melting back
to remembered stone, to adobe, to grass,
innocent and loud, sweetly singing
in the summer rain
and rolling clouds (p. 19).

Yet Rose's father's advice for maintaining a life tied to the land includes "giving back" or reciprocating kindnesses, remembering ancestors, spirits, family, place and identity, and remaining vigilant not to become greedy or soft, ". . . never be full/ Don't let it get easy" (p. 19). And this care for land and people is expressed through singing and praying, acts which honor the sacred space where they take place. By voicing the songs and prayers, the potency of the land as sustainer is renewed. And this act of prayer is open even to those who live deep in cities. "To the Hopi in Richmond" expresses the spiritual life of her people in the Bay Area. Even while living in leaky boxcars, the people are "united by the window steam/ of lamb stew cooking" (p. 10). The moisture prayed for at arid Hopi envelops them here as they prepare a stew for strength.

The opening poem in the book "Sipapu" contains most of the thematic elements present in the rest of the collection. Rose imagines persons (Anasazi ancestors) and animal people (mosquitos). Land and flesh are viewed as inseparable. ("name the land/ of our skin/ map on the backs/ of our hands," p. 8). And the utter precariousness of human existence is emphasized

as the Anasazi or those before them ascend from the under-worlds ("travel/ a life/ handle/ time/ like something/ fragile," p. 8). Rhythmically the poem moves back and forth, from side to side, line by line, to create the feeling and visual impression of people slowly climbing, with finger and toe hold, the rungs of a rock ladder wall. In this compressed retold Hopi emergence myth, the risk of death is inherent in migrations across the land. Rose is implicitly comparing the risk of death from natural causes, including rockfall, to the risk of unnatural death from nuclear destruction.

The melting imagery in the book subtly unites the collection by establishing a tension between the "melting back" of her Hopi father's vision and the negative "melt downs" from atomic/nuclear fission. "Melting back" indicates experiencing death with dignity; whereas, "melting down" refers to death from atrocities, especially nuclear war. The imagery of "crackling flesh" in "Yuriko" (p. 65), and the burning birches and "smoking/Polish sky" ("Kitty," pp. 67-8) all suggest the terrifying "end to feeling" that "Robert" prophesies for the future (p. 63). Yet amidst the warning of the earth self-destructing, because of her violated uranium beds, ("as you melt like grease,") there is a pervasive sense of cleansing:

I topple the machinery
that rolls in the buffalo mounds,
break from electric trees their tops,
fall completely and forever
into star sand.

"Nuke Devils: The Indian Women Listen" (p.15).

The annihilation back to primordial beginnings that is envisioned puts the thinker back into mythic time. The "cleaning/ healing/ rejoining" pattern ("Wounded Knee: 1890-1973") holds (p. 31).

It becomes then the poet's responsibility to regain the energy of mythic beginnings when creation was new and transform that energy into a story that will give strength. "This is the task —/ to find the stories now . . . and I promise/ to find them" (p. 25). The lost stories recovered by re-experiencing the natural world's "moisture" and "red clouds" are especially those close to the women; for, "we women/ rooting into earth,/ our feet becoming water/ and our hair pushing up/ like tumbleweeds" are the

ones the spirits "trusted . . . to remember it right" (pp. 26-7). This splendid brown and red book from West End Press is a steal at \$4.95. *The Halfbreed Chronicles* tells it right.

Susan Scarberry-García
The Colorado College

The Beet Queen. By Louise Erdrich. New York: Henry Holt and Company, 1986. 338 pp. \$16.95 Cloth.

This is Erdrich's second novel. Her first, *Love Medicine*, was published in 1984 and it was an instant success which gained a great deal of popularity and critical acclaim, including the National Book Critics Circle Award for fiction. Unfortunately, this success ultimately may weigh against *The Beet Queen* because Erdrich has chosen to move away from the tribal focus that was the center of her first novel—the "Chippewa" point of view that garnered the attention of so many critics. Besides, there is the tradition of condemning, through comparison, the second novels of those who produce greatness with their first.

Despite these obstacles, *The Beet Queen* is a fine book that exhibits the same power for storytelling and command of the language that figured so prominently in her earlier novel and her first book, a collection of poetry entitled *Jacklight* (1984). Like *Love Medicine*, *Beet Queen* is set in the northern plains where Erdrich was raised, and it is a demanding land she depicts, a land of conflicting extremes where the bitter cold of the winters is barely balanced by the hot, drought dust of the summers. And this land, with all its demands, is carefully, lovingly, poetically conveyed through Erdrich's narrative as it evolves into the common denominator for greatly dissimilar characters and their points of view. Like Faulkner's Yoknapatawpha County, her North Dakota gains added dimension and provides new insights into human nature with each new character she creates, with each novel she writes.

Where *Love Medicine* explores Erdrich's tribal heritage by expressing her perception of the contemporary Chippewa of this place, *Beet Queen* is inspired by her European heritage, for it traces forty years in the lives and travails of recent immigrants