教育部人文社會學科學術強化創新計畫

【北美原住民文學經典研讀活動】

□期中報告

■年度成果總報告

補助單位：教育部

計畫類別：□經典研讀課程

■經典研讀活動

執行單位：臺灣師範大學英語系

計畫主持人：梁一萍 教授

執行期程：96.08.01-97.07.31

日期：中華民國九十七年八月二十一日

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撰寫內容

一、 計畫名稱：北美原住民文學經典研讀活動

二、 計畫目標：

本年度研讀有三個重點，分別爲甲、原住民屬性與認同政治，預計研讀四次；乙、原住民比較研究，預計兩次；丙、原住民文學，預計四次。其中原住民屬性與認同政治，加拿大、澳洲、紐西蘭等地的原住民比較研究，與原住民文學中的動物、混血認同、自傳文類與民族誌等議題，是成員接續前三年研究，深感興趣且持續用功的方向，學術研究需有其延續性與關連性，本年度研讀活動，期能將北美原住民文學作一連貫性思考。

三、 導讀：共十一場導讀，各場次所導讀之書目與主題如下。

場次	研讀日期	主讀人	研讀內容（書目章節或篇次）	討論議題
1	96/9/22	梁一萍	Ghost Dances: The Gothic Aesthetics in Gerald Vizenor’ s *Chancers*	誌異文學與原住民文學
2	96/12/26	Birgit Däwes (德國)	Native American Landscapes on Canvas and Stage	北美原住民藝術與形象
3	96/12/26	張月珍	Clifford, James. “Fort Ross Mediation.” *Routes: Travel and Translation in the Late Twentieth Century.* London: Harvard UP, 1997. 299-347.	原住民屬性：旅行與部落
4	97/01/26	尤吟文	Playing Indian: Manifest Manners, Simulation and Pastiche	原住民屬性：政治與文化
5	97/02/09	胡迪 (Prof. Timothy R. Fox; 美國)	Susan Castillo’ s Colonial Encounters: A Brief Introduction	原住民歷史與表演政治
6	97/03/15	乜寇・索克魯曼 (布農)	《東谷沙飛傳奇》	布農神話與幻奇文類

7	97/04/12	阮秀莉	"Naming the Spirits" in Peter Nabokov's Where the Lightning Strikes	原住民文學與神話傳奇
8	97/04/26	古綺玲	Womack, Craig. Red on Red: Native American Literary Separatism. Minneapolis: U of Minnesota P, 1999.	原住民文學與族裔屬性
9	97/05/14	Prof. Birgit Hans (德國)	D' Arcy McNickle: A Struggle for an American Indian Identity	達西・邁克尼可與原住民認同
10	97/06/21	海柏 (Prof. Patricia Haseltine; 美國)	Reading of Anita Endrezze and the Problem of Genre (Endrezze, Anita. Throwing Fire at the Sun, Water at the Moon. Tucson: U of Arizona P, 2000.)	原住民文學與自傳文類
11	97/06/21	陳吉斯	「跨國原住民關鍵字研讀會」構想	跨國原住民

四、 研讀成果：請參閱附錄或 PowerPoint 附檔，內含十一場研讀成果報告(檔案名分別爲 NAL 01、NAL 02、NAL 03、NAL 04、NAL 05、NAL 06、NAL 07、NAL 08、NAL 09、NAL 10、NAL 11)。

五、 議題探討結論 ： 請參閱附錄或 PowerPoint 附檔，內含十一場研讀成果報告(檔案名分別爲 NAL 01、NAL 02、NAL 03、NAL 04、NAL 05、NAL 06、NAL 07、NAL 08、NAL 09、NAL 10、NAL 11)。

六、 目標達成情況與自評

本研讀會的初衷爲廣納全國北中南對北美原住民文學有興趣的師生們，期許在學術上精益求精，並且能向下拓展穩固文學根基。經過這九月、十一月、十二月、一月、二月、三月、四月、五月、六月，總共十一場研讀會，我們發現本年的研讀狀況與期待效益比去年有明顯進步 ：在研讀狀況的部份，經過電子信件的互相聯繫，不論是師長或是學生，皆可收到研讀會會員所發送的即時訊息，非常方便用於傳播學術演講訊息和會前行程規劃，

在研讀會進行中，講者們(梁一萍、Birgit Dawes、張月珍、尤吟文、胡迪老師)都用 Power Point 報告，不但使聽者對內容一目了然，更方便資料上傳整理。會後，研讀會成員們意猶未盡地使用電子信件繼續未盡的討論，提出對研讀過程中所來不及提出的困惑和分享。

本讀書會也有國際學者參與，例如德國籍 Dr. Birgit Dawes 乃北美原住民戲

劇專家，成書五百餘頁，利用來台演講之際，參與本讀書會導讀討論，大家獲益良多。德國 Dr. Birgit Hans 和美國籍 Prof. Joni Adamson ，利用來台演講之際，參與讀書會導讀討論，交換研究心得，促進國際交流。

因爲研讀會的帶動，成員組成論文小組 (panels)，參與國際學術會議，並向國科會申請團體出國會議補助，97 年度計有三次，說明如下。首先，中山大學黃心雅老師、中興大學阮秀莉老師等研讀會成員共九人(黃心雅、阮秀莉、海柏、張月珍、尤吟文、陳吉斯、古綺玲、胡迪、梁一萍)，今年組成跨國與跨校論文小組，參加美國研究學會年度大會(American Studies Association; October 16-October 18, Albuquerque, New Mexico)，討論議題集中於北美原住民文學，且其中梁一萍、陳吉斯等應邀爲主席。其次，阮秀莉、張月珍、黃心雅、尤吟文與梁一萍等人參與韓國英語文學會(English Language and Literature Association of Korea; Nov. 20-21; Onyang, Korea)，發表論文。另外，阮秀莉、海柏、張月珍、洪敏秀、古綺玲與梁一萍等人參與國際文化研究學會(Crossroads International Association of Cultural Studies; July 3-7; Kingston, Jamaica)，發表論文。由於研讀會的定期研讀聚會，研讀會成員多人(阮秀莉、黃心雅、陳吉斯、李健美、羅宜柔、洪敏秀 、海柏等) 提出跨校國科會多年期整合型計畫。

本研讀會在期間獲益良多，藉由宣傳的效果，本研讀會在師長間口耳相傳，許多師長們攜帶學生前來，會中大家熱烈提出討亂，列舉其他文學作爲比較，大大拓展研究範圍，爲本研讀會注入新動力，助益良多。

七、 執行過程遭遇之困難

在過去這一年的執行過程中，本讀書會有所改進的是宣傳策略，現採每月製作文宣，並傳送至各大專院校相關系所與學會機構，以便廣爲宣傳，讓更多對本讀書會有興趣者可交流。

以往本讀書會採用雅虎網站提供的連鎖信功能，使有登錄的會員皆可收到最新消息通知，甚爲方便，但此連鎖信件的劣勢在於，沒有登錄該連鎖信群者，就無法收到連鎖信件，對於有興趣的新讀者，尤其是只看到本讀書會活動海報和網址的讀者們，需要先從海報上抄下連鎖信群網址、尋找到該連鎖信群網站、最後再登錄爲連鎖信群會員，才可正式接受本讀書會的連鎖信。繁雜的過程往往使有興趣但對本讀書會不熟悉的讀者卻步，況且，本連鎖信群網站是建於英文雅虎網站，對不熟悉英文介面的網站操作者來說，若無深厚的吸引力，很容易就會放棄按英文網站說明來加入成會員。

本讀書會本著學術資源之交流開放原則，決定於九十七年一月起，新增月報文宣，並寄送至各大專院校相關系所與學會機構，透過各組織的善意轉寄，期能號召更多文學人加入，達到本讀書會向下扎根和學術交流之本意。

八、 經費運用情形 ：

96學年度
北美原住民經典研讀活動之一
Ghost Dances: The Gothic Aesthetics in Gerald Vizenor's *Chancers*

Presenter: Iping Liang
National Taiwan Normal University
Saturday, September 22nd, 2007

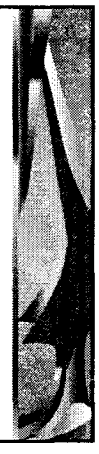
議題探討結論與回應:

- Can the quartering in Native American Gothic be considered as a kind of parody or playfulness in postmodernism?
- Since there are two simulations of the solar dancers and the round dancers, can we read them by using Derrida's idea –the polygon and agon?
- Does the return of the dead in Chapter 3 act like the important funerals in Native American works, such as *Winter in the Black* or *Indian Killer*?

Footnotes:
1. Gerald Vizenor's *Chancers*
2. Iping Liang

- [1] This is a paper proposed for the 2006 convention of the Swiss Association for North American Studies. It was presented at the "Work-in-Progress" session, held on November 11, 2006. I thank Professor Deborah Madsen, the President of the SANAS, for her extraordinary generosity, and Professor Gerald Vizenor for his general encouragement.
- [2] The author is Professor of American Studies at the Department of English, National Taiwan Normal University, Taipei, Taiwan. She holds a Ph.D. in American Studies from the University of Massachusetts, Amherst, and is specialized in women's literatures and multiethnic literatures of the United States. She is the author of *Ghost Dances: Towards a Native American Gothic* (Taipei: Bookman, 2006) and of articles on Louis Owens, Gerald Vizenor, N. Scott Momaday, Rudolph Anaya, Sandra Cisneros, Toni Morrison, Gish Jen, and Theresa Hak Kyung Cha. She is currently working on a research project that examines the production of Native American texts from the perspective of the Marxist literary theory.

- Gerald Vizenor has been recognized, in the midst of more than 30 volumes— including novels, poetry, essays, journalism, autobiography, and literary theory—as one of the most prolific and profound Native American writers and critics of our times. His works, in the words of Kimberly Blaeser, are devoted to "upsetting the status quo, to deconstructing the term 'Indian,' to re-defining the mixed-blood, and to liberating the contemporary Native people he identifies as postindian" (257).

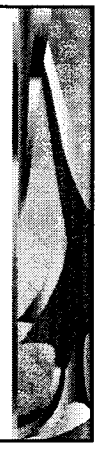


- A. Robert Lee claims in *Postindian Conversations* that Vizenor is a "storyteller, [a] maker of 'wordarrows,' . . . [and] a major player in the century's efflorescence of Native literary word" (17). At the heart of Vizenor's fictional world are his concerns with the mixedblood and the trickster, who, as Louis Owens points out, "[refuse] to perish in the dark cave of the American psyche" (*Other* 225). Instead, they "soar to freedom in avian dreams" (*Other* 225).

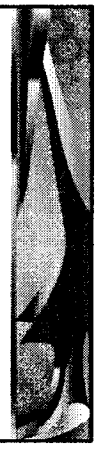
- Vizenor's works have been studied from a wide spectrum of perspectives—such as the postmodern, the postcolonial, the oral tradition, and perhaps surprisingly, the gothic. It's the gothic aspect of Vizenor's works that I will focus on in this paper. My reading concerns the novel *Chancers* (hereafter *C*), in which "[Vizenor] targets the display of human remains . . . and strikes a blow for repatriation" (Blaeser 266).

- While Alan Velie has argued for an "Indian gothic" in his reading of *Darkness in Saint Louis Bearbeart*,[1] I contend that *Chancers* is, likewise, an "Indian gothic"[2] centering on the resurrection of "chancers."[3]
  [1] This novel has been renamed as *Bearheart: The Heirship Chronicles,* which was reissued in 1990.
- [2] The term is Velie's, although Vizenor would prefer "Native American gothic."
- [3] The "chancer" is not the same as the ghost. For explanation of the term, please see latter paragraphs.

- While it is postmodern in its trickster discourse and language games, it evokes a sense of horror as that in canonical texts like *Frankenstein*. By drawing on the works of Velie, Robert Miles, Avril Horner and Sue Zlosnik, I contend that *Chancers* could be read from the perspective of a Native gothic comedy. Moreover, I maintain that it demonstrates the gothic aesthetic of Native writing, as Vizenor perceives it to be "a literary ghost dance, a literature of liberation that enlivens tribal survivance" ("Native" 227).



- The essay is divided into four segments. The first part, "The Gothic Indian" analyzes the colonial gothicization of American Indians by synthesizing the works of D. H. Lawrence, Philip Deloria, and Renée Bergland. The second part, "'The Indian Gothic,'" paints a picture of the Indian gothic by reviewing Velie's reading of Vizenor. The third part, "The Solar Dancers," examines the gothic aesthetic in *Chancers* with a focus on the effect of horror. The final segment, "The Ghost Dancers," turns to the comic aspect of the gothic aesthetic.

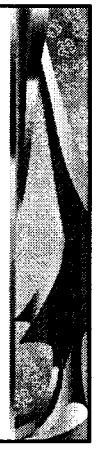


- By examining the gothic aesthetic in Vizenor's work, I argue that, in contrast to the prevailing conception of the gothic as a sub-genre of haunted castles and supernatural beings, it is at the heart of a radical Native consciousness that bears witness to the colonial genocide of the "Vanished Indians." In the name of the pan-tribal religious resistance movement, the Ghost Dance connotes the return of teeming chancers dancing as a ceremonial celebration of Native survivance.

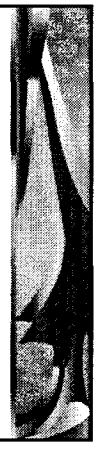
- This "critical metaphor," as Vizenor discerns, is taken as an aesthetic toward a Native American gothic, which, by way of Fred Botting, could be conceptualized as the "counter narrative displaying the underside of Enlightenment and humanist values" (2).

The Gothic Indian

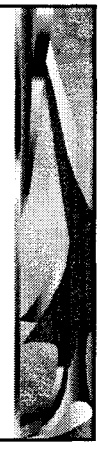
- The relationships between American gothicism and Native Americans have been long and complex. The most crucial critique is made by D. H. Lawrence, the British writer who visited New Mexico in the twenties. In *Studies in Classic American Literature*, Lawrence observes the gothic atmosphere of American landscapes: "Doom! Doom! Doom! Something seems to whisper it in the dark trees of America. Doom!" (qtd. in Mogen et al. 15). Lawrence is most insightful when he makes the following statements:



- When you are actually in America, America hurts, because it has a powerful disintegrative effect on the white psyche. It is full of grinning, unappeased aboriginal demons, too, ghosts, and it persecutes the white man, like some Eumenides. One day the demons of America must be placated, the ghosts must be appeased; the Spirit of Place atoned for. Then the passionate love of American soil will appear. As yet, there is too much menace in the landscape. (51)

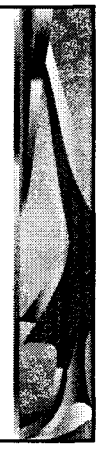


- What Lawrence observes during his trips to the American Southwest is central to the colonial gothicization of Native American Indians. While Lawrence makes direct references to the tribal peoples, it is important to note that their images are cast in the gothic shade of "aboriginal demons."



- Moreover, it's important to note that Lawrence acknowledges the presence of supernatural spirits: the "Spirit of Place," once being dishonored, is now waiting to be redeemed. Finally, the discord between humans and nature attests to the colonial discourse of the gothicization of Native Americans. Lawrence's comment is accordingly momentous in the historical review of American gothicism.

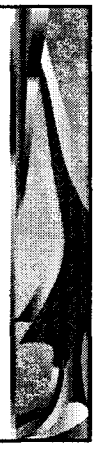
- The fact that the Indian was characterized as pagan, barbaric, and ghostly went hand in hand with the colonial making of the United States of America. It is related to the "vanishing Indian ideology," as Dakota Sioux historian Philip Deloria has perceived (*Indians* 212). As early as the times of Charles Brockden Brown, the Indians had to be slaughtered for the whites to thrive. In the Leatherstockings series, the Indians were cast in the image of extinction. George Catlin's studies of North American Indians in the 1830s were also configured in the monolithic image of the "Vanishing Race."



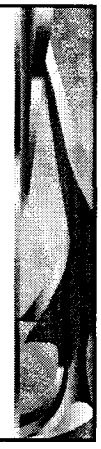
- At the time when Emerson gave the Harvard Divinity School lecture "American Scholar" in 1837, President Andrew Jackson had signed the Indian Removal Act seven years ago. As a result, it brought about the forced removal of thousands of tribal peoples from the Creek, Choctaw, Cherokee, Chickasaw, and Seminole homelands to the Indian Territory of the present state of Oklahoma. The dialectics between the passing of the Indian Removal Act and the calling forth for the American Scholar manifests the very colonial nature of "nature's nation."

- By the time military actions were re-enforced, General Philip H. Sheridan, who was in charge of the Marias River Massacre in 1870, claimed "'the only good Indian is a dead Indian'";[1] the image of the dead Indian calls to mind the (in)famous slogan of the Carlisle Indian School, established in 1879, "Kill the Indian and Save the Man."[2]
- [1] Please see James Welch and Paul Stekler (29).
- [2] For details, please see Ward Churchill, *Kill the Indian and Save the Man.*

- When the Wounded Knee Massacre broke out in 1890, the confrontation between Anglo Americans and Native Americans symbolically came to a close and the image of the "Vanished Indians" had been set in place.
- While the Indians seem to have vanished, it is important to note that their ghosts remain. And they return in visionary presence. Renée Bergland argues in *The National Uncanny: Indian Ghosts and American Subjects* that "for three hundred years, American literature has been haunted by ghostly Indians" (1). She contends:

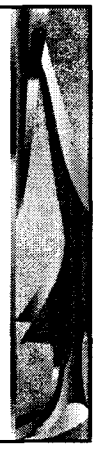


- When European Americans speak of Native Americans, they always use the language of ghostliness. They call Indians demons; apparitions, shapes, specters, phantoms, or ghosts. They insist that Indians are able to appear and disappear suddenly and mysteriously, and also that they are ultimately doomed to vanish. Most often, they describe Indians as absent or dead. (1)

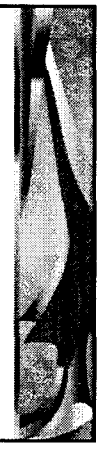


- In her study of the "spectralization of the Indian" (21), Bergland argues that American nationalistic subjects are established on the "Indian Burying Ground." Literally and metaphorically, it is on the "ground" where the Indians were buried, was Philip Freneau, as well as his fellow countrymen, able to evoke a nationalistic sentiment.[1]

  [1] This refers to the poem "The Indian's Burying Ground," written in 1798.



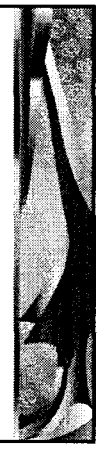
- By way of Balibar, Freud, and Kristeva, Bergland argues that the invention of the modern subjectivity is intertwined with the repression of the *abject* and the subjected (9-12). In the case of the United States, the national subject cannot be established without the repression of the Indians. That is to say, the ghostly Indians are the "negative others" that paradoxically help created the modern American national subject.[1]
- [1] Yet for the living Indians, the situation is not much different. For an insightful reading of the role of the Indians in the American psyche, please see Philip Deloria's *Playing Indian*.



"The Indian Gothic"

- If the colonial genocide of Native Americans paved the way for the national subject, as Bergland has presented, I contend that it sets the background of a gothic aesthetic in Native American literatures. As Chief Seattle has said, "When the last Red man shall have perished, and the memory of my tribe shall have become a myth among the white man, these shores will swarm with the individual dead of my tribe" (qtd. in Simonson 141).

- The "individual dead" do not vanish; instead, they return to visit the "beautiful land." And I argue that their return makes the foundation of the gothic aesthetic of Native American literatures. In this section, by drawing on the works of Velie, Robert Miles, Avril Horner and Sue Zlosnik, I want to lay out the essence of the gothic aesthetic before we turn to the text of *Chancers*.

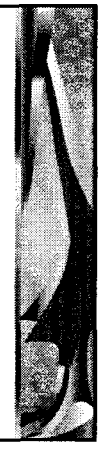


- Miles may be the first scholar who argues for a "more plastic notion" of the gothic. In *Gothic Writing, 1750-1820: A Genealogy*, he does not read the gothic as a "genre," but as an expression of aesthetic. By "gothic aesthetic," he means not the formulaic assemblage of fixed characters and plots, but the suggestive power of "a discourse, a site of power/ knowledge, revealing . . . 'the hazardous play of domination'" (*Gothic* 30).

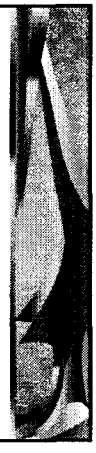
- That is to say, the gothic provides a "discursive site," as well as a narrative base, to counter domination. Most importantly, the gothic aesthetic captures the change of feelings between the medieval and the modern. Miles argues that the gothic "[registered] an anxious wish to recoup the last moment in Western history when the supernatural was knowable" (31).

- The sentiment of the supernatural, or in Miles' words, the "universal spectralization" (118), is therefore a key to the gothic aesthetic. In addition, Miles makes avail of Michel Bakhtin's work on the carnivalesque and argues that the gothic aesthetic is also "a carnivalesque mode for the representation of a fragmented subject" (6).

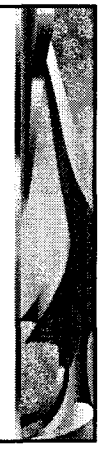
- Adopting Miles' use of Bakhtin, I argue that the gothic aesthetic is dialogic, carnivalesque, and disruptive of the dominant mode of Enlightenment representations. It is also spectralized and supernatural in its representations of the non- human, such as ghosts and "chancers."



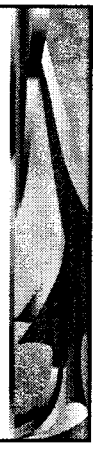
- While Miles provides a rationale for the gothic aesthetic, Velie is the first scholar who proposes a gothic reading of Vizenor. In his "Gerald Vizenor's Indian Gothic," Velie notes that many Native American Renaissance writers are professors of English and "have a thorough grounding in American literature. It is not surprising that these writers have been reexamining traditional American genres, myths, and themes from . . . the Indian point of view" (3).



- Velie goes on to note that
  - Vizenor takes the tradition of what has been called 'frontier gothic' and stands it on its head. If the frontier gothic is a romantic novel of terror set in the western wilderness with Indians playing the role of satanic villains, *Darkness in Saint Louis Bearheart* is the obverse: it is a novel of horror written from an Indian point of view about a group of Indian forced from the security of their woodland reservation and driven into the civilized West where cowboys, fascist, and other enemies attempt to exterminate them. (3)



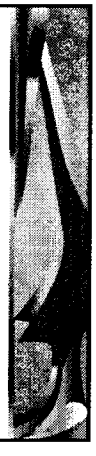
- Instead of the castle, the Indian gothic makes use of the forest. As Leslie Fiedler points out, "the forest replaces the European castle as the place of evil, and the Indian replaces the monk as the devil figure" (qtd. in Velie 9). Velie, however, contends that the horror of *Bearheart* is darker and bloodier than some canonical gothic texts, such as "Rip van Winkle," "Young Goodman Brown," or *Moby-Dick*. Many of the characters in *Bearheart* are strangled, immolated, or torn "limb from limb by lepers and cripples" (Velie 9).



- It is also melodramatic with the Manichaean polarization of the good guys vs. the bad guys. Understandably, the novel is set on the "legacy of anti-Indian bigotry" (Velie 9) with the Indians being evil and satanic.[1]

[1] Velie also discusses Lawrence and says "the unappeased aboriginal demons, of course, are the spirits of the slaughtered Indians, and the disintegrative influence on the white psyche is a combination of guilt and the uneasiness of being in the wilderness" (9).

- One thing that draws our attention is that Velie does pay attention to the comic in Vizenor's Indian gothic. He claims that "at the heart of [*Bearheart*] is an ever-present and peculiarly Indian sense of humor" ("Beyond" 137). As the roles of the trickster and the clown are important, they provide the much needed laughter to the gothic. Again, Velie points out that "to Vizenor, humor is the supreme virtue, the thing that keeps man from taking himself too seriously, and allows him to retain his perspective and honesty" ("Gerald" 8).



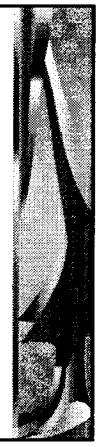
- Velie's observation of the gothic humor finds its support in the work of Avril Horner and Sue Zlosnik. In *Gothic and the Comic Turn,* Horner and Zlosnik state that the comic dimension of the gothic has been, to a large degree, overlooked by the critics. They argue that the comic is not detrimental to the gothic; rather, it is "intrinsic to a mode of writing that has been hybrid since its very inception" (4).

- They cite the correspondence of Horace Walpole and point out that Walpole wanted the reader of *The Castle of Otranto* to be amused and to laugh (6). They argue that Walpole's followers kept the "elements of humor, fakery, and melodrama" in the formation of the genre. Most importantly, they contend that both horror and laughter should be configured in a spectrum that operates as a critique to modernity, "[foregrounding] a self- reflexivity and dialectical impulse intrinsic to the modern subject" (4).

- That is to say, the comic turn in the gothic should be seen, as Horner and Zlosnik maintain, as "a mixed response to the loss of transcendence that characterizes the modern condition" (3).
- By integrating the views of Miles, Velie, Horner and Zlosnik, I argue that the Indian gothic could be conceptualized as a mode of writing that does not conform itself to a set *modus operadi.* Rather, it is a "discursive site" that reveals the gaps and inherent contradictions of the modern subject.

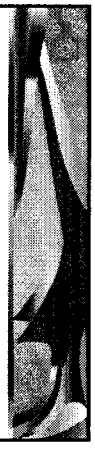
- While it registers the change of feelings between the medieval and the modern, it employs the effects of both horror and laughter to represent the fractured subject. While the gothic is a revolt against modernity, the Indian gothic is an insurrection against the white domination. In a style reminiscent to that of the "nonrealistic writers like Jorge Borges, Alain Robbe-Grillet, and Italo Calvino" (Velie, "Beyond" 134), Vizenor makes use of the Anishinabe folklore and trickster figures to represent the nonhuman world of spirits and forces.

- In a world that is regulated by the instrument of reason, he imagines an alternative, where the Native chancers are present and dancing to "enliven the tribal survivance." It is simultaneously horrid and ludic, signifying a "deconstructionist turn inherent within modernity" (Horner and Zlosnik 3). In the following, I will turn to the Native gothic comedy in *Chancers*.



The Solar Dancers

- Published in 2000, *Chancers* is the eighth novel of Vizenor's. The plot centers on the controversy with the Native American Graves Protection and Repatriation Act (the NAGPRA).[1] As Blaeser notes, "by inventing a tale wherein native skulls are replaced with those of academics, [Vizenor] challenges [the display of human remains]" (266).
[1] In its official website, it is introduced as "a Federal law passed in 1990. NAGPRA provides a process for museums and Federal agencies to return certain Native American cultural items—human remains, funerary objects, sacred objects, or objects of cultural patrimony—to lineal descendants, and culturally affiliated Indian tribes and Native Hawaiian organizations." For details, please consult the website.

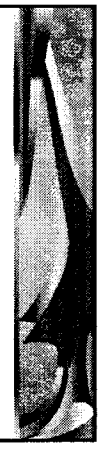


- While the novel concerns "the skeletal remains of natives," it also pays attention to "the preserved brain of Ishi," "the very first native to work for the University of California" (*C* 7). The novel is set in the campus at Berkeley and the narrator is a Native instructor in Native American Studies by the name of Cedarbird. It is from the perspective of Cedarbird that the reader becomes informed of a series of murders on campus.[1]
[1] While the novel is narrated from the perspective of Cedarbird, it is highly metafictional. Cedarbird actually addresses the reader to lay bare the fact that he knows that he is being "read" (*C* 9). The novel in this way could be processed in a verbal form, thus observing the tribal oral tradition.

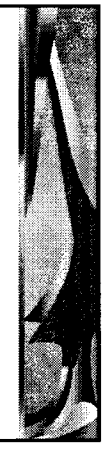
- The novel begins with a killing scene by some supernatural beings. Pontius Booker, the provost of the University, while crossing a bridge, is touched on the shoulder by a solar dancer. He then runs into Cedarbird, who notices that there is a "blue character on the shoulder of his sports coat" (*C* 5). The "blue character," "[creating] a numinous, winter haze in the foyer" (*C* 5), becomes an instant signifier. The provost thinks of it as "some obscure monogram" (*C* 5); a medievalist regards it as some "audacious graffito" (*C* 5).

- A cultural anthropologist deems it to be "the figure of a shaman" (*C* 5), and the director of art practices "announces that the image [is] faux primitive, the actual creation of a modern artist" (*C* 5). And then the director of postethnic studies declares that it is Chinese calligraphy, literally the character of death (*C* 5-6).

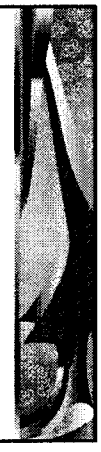
- While the intended effect of humor is unmistakable, the shimmering blue character, a sign unknown to the world, becomes the key to the gothic aesthetic of the novel. Apparently, the blue character is strange and mysterious. It contains some otherworldly elements—obscure, unintelligible, primitive, shamanistic, and ominous. Very soon, the provost disappears, and Cedarbird knows that the blue character is "the touch of a *wiindigoo*, a cannibal monster" (*C* 6).



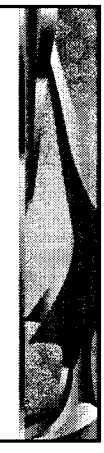
- He senses that "the blue winter haze . . . might be the very breath of the *wiindigoo* teasers" (*C* 6). That is to say, the provost is touched by a "flesh eater" (*C* 6); as a result he vanishes mysteriously two weeks later. The *wiindigoo* monster, appearing at the beginning of the novel, turns out to be the Frankensteinian monster of the gothic tradition. While it is nonhuman, grotesque, and devilish, it is deeply related to the "ethical question about the use of scientific knowledge to manipulate the human body" (Horner and Zlosnik 124). Like the monster in Mary Shelley's *Frankenstein*, which is begotten out of the failure of Dr. Frankenstein's experiment, the *wiindigoo* monster appears in response to the display of Native remains.



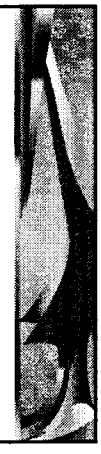
- If the desire to create life out of parts of mortal bodies is a doomed disaster,[1] the display of Native remains is, of no lesser measure, a catastrophe in the name of science (anthropology to be specific). The figuring of the *wiindigoo* monster, therefore, testifies to a deeply gothic concern with the boundary between science and humanity.
- [1] For detailed discussions of Shelley's critique of the Enlightenment faith in science, which turns to be a disaster as she fictionalizes in the novel, please see, among others, Botting (100-05); Kilgour (39-41), and Clemit (139-73).



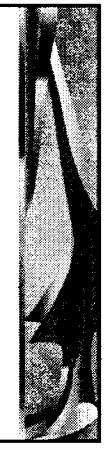
- In the context of an "Indian gothic," the figure of the monster is informed by Vizenor's tribal heritage. Like the Evil Gambler in *Bearheart*, the *wiindigoo* monster derives from the Anishnaabe trickster tradition. As Velie notes in his "Beyond the Chippewa Style," Vizenor likes to fuse his tribal mythology with modern condition and creates alternative trickster figures. Cedarbird indicates that "the *wiindigoo* are winter monster and cannibals in *anishinaabe* stories, but the new *wiindigoo* haunted the campus as native students and solar dancers" (*C* 9).[1]
[1] Later in the novel, Vizenor cites George Nelson, who states in *The Orders of the Dreams* that "the [*wiindigoo*] was a winter creature who devoured certain natives and haunted many others in their dreams" (C 27).



- Based in San Francisco, they are "a ruck of urban warriors moved by the *wiindigoo* cannibal" (*C* 25). In other words, the *wiindigoo* solar dancers are urban trickster figures who roam the city; the novel is a hybrid urban gothic mixed with the Anishnaabe trickster tradition.

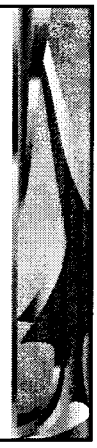


- Moreover, the *wiindigoo* monster appears in both human and nonhuman forms. While it touches the provost in the shoulder, it is invisible, leaving a "shimmering blue character."[1] While it comes to visit Cedarbird, it is transformed in the human form of three native students.
[1] Later the reader is informed that it is Cloud Burst, who "marked the shoulder of the provost" (*C* 29).

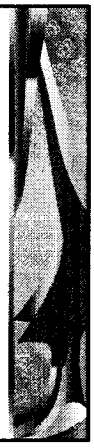


- Then the reader is informed that there are eight *wiindigoo* solar dancers who haunt the campus as native students. Although they appear in human forms, they are not human. The case of Token White is a good example. Although she is a member of the solar dancers, she is German and Norwegian by birth; and she's a blonde, "always dressed in black [as] a tribute to Johnny Cash" (*C* 28).

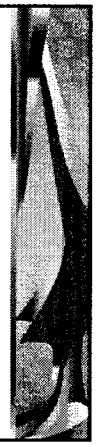
- A "fierce native by adoption" (*C* 33), Token White studies Yahi archery with Ishi. She claims kinship with Ishi, whom she regards as her brother. While the real Ishi died in 1916, the authenticity of the identity of Token White is therefore questionable.[1] In other words, the *wiindigoo* solar dancers are not to be seen as "real," but more in imagic and visionary terms.[2]
- [1] For Token White, please see the section under the same name (*C* 33-38).
- [2] Vizenor's reference to Samuel Beckett is therefore instrumental to our understanding of his interest in the imagic and the visionary (*C* 15). .



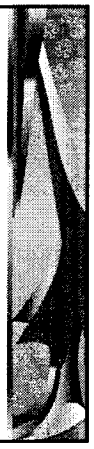
- The scheme of the solar dancers is to kill the academics in exchange of the Native skulls and bones on display in the Phoebe Apperson Hearst Museum of Anthropology at Berkeley. The victims are all related to the "abuse and misuse of the thousands of native bones and chancers" stored in the Museum (*C* 14). Here Vizenor's concerns with the unburied tribal remains are self-evident.



- He quotes N. Scott Momaday, who says "the violation of burial sites and the confiscation of human remains have been shameful and unprofessional" (*C* 15). While Momaday's target is the skeleton of Kennewick Man, Vizenor is concerned with the bones and chancers at the museum of anthropology.[1]
- [1] Another important episode in relation to human remains and proper burial is the "discovery" of the bones of Pocahontas by Conk Browne. Please see "Acoustic Shaman" (*C* 96-105). Anna Lee Walters treats the similar topic in *Ghost Singer.*



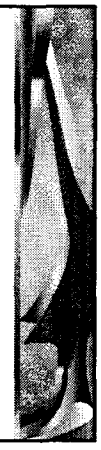
- The novel thus unfolds to be a horror story of massive murders, and the *wiindigoo* solar dancers become the present-day series killers. After the provost, they go after Dr. Paul Snow, the osteologist of the Museum, and his sex partner, Ruby Blue Welcome, a "Creek and Seminole crossblood" and "a senior lecturer on native religion" (*C* 16). While Blue Welcome is the target of Vizenor's satire on native feminism (*C* 20-25), the osteologist is that on native bone abuser.



- To Dr. Snow, "nothing was more erotic than the thought of unrestrained sex with a primitive native woman in a circle of crania" (*C* 56). He has sex with Blue Welcome in the museum, surrounded by a plethora of native crania and bones. It is also inside the museum where they are both sacrificed—in the midst of shouts, shivers, and orgasms.

- Afterwards, "Bad Mouth and her brother dissected the bodies in a morbid frenzy. The heads were stored in a bucket, and the bloody body parts were bounded in plastic" to be feasted by mountain lions (*C* 68).

- The heads are then taken to the Azhetaa Center, where the skulls of the provost, Dr. Snow, and Blue Welcome are placed on the cistern of the Mikawi Generator, "an electrical machine, [which] created the lightning and was somehow connected to the resurrection of native chancers" (*C* 74).[1] [1] It is important to point out that in the *anishinaabe* language, the word *azhetaa* "means to return or 'go backwards'" (C 72), and that the word Mikawi means "'to regain consciousness'" (C 74). It is clear that Vizenor here plays with the notion of the return.



- The skulls are then devoured by the *miskwaa moose,* "those nasty red worms . . . [and] mutant flesh eaters" (*C* 74). A horrible scene of cannibalism unfolds:

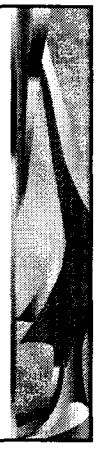
- Snow Boy landed on the back of his head, his wild hair spread out over the mass of worms. Token White said the worms ate his chin, cheeks, and nose from the inside. His face caved in and his eyes seemed to come alive as the red worms slithered out of his orbital bones. Token White was caught once more in the last wormy gaze of the bone man. (C 75)

- We now come to a point of completion. From the "shimmering blue character"—mysterious and supernatural—to the "wormy gaze"—brutal and mutant, the killing scene is as bloody as that in *Bearheart.* While the killing plot is a vengeance against the colonial genocide of Native Americans, it is, in Miles' words, the "discursive site," as well as the narrative base, to "counter domination."

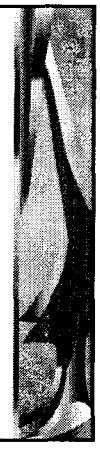
- As Cedarbird points out, "the stories of the *wiindigoo* are the consequence of five centuries of abuse and cultural dominance" (*C* 27). Like the monster in *Frankenstein,* the *wiindigoo* solar dancers configure Vizenor's gothic aesthetic of horror— of "uncommon horror" (*C* 26).
- So far our discussion has focused on the effect of horror and how it contributes to our reading of the gothic aesthetic in the novel. In the next section, I will turn to the effect of laughter.

The Ghost Dancers

- As Miles has argued for "a carnivalesque mode for the representation of a fragmented subject" in the gothic, I will start with the name of the Ghost Dance to illuminate the carnivalesque, the dialogic, and the comic in the novel. While the centrality of the Ghost Dance is without doubt, Vizenor turns our attention to the "round dance." Historically the Ghost Dance was derived from a combination of the round dance and the cry dance by the Paiute visionary Wovoka in 1869 (Smoak 114-15).

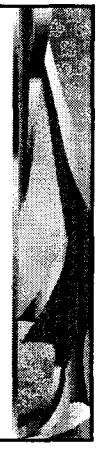


- The Ghost Dance then became the symbol of a pan-tribal religious resistant movement to counter domination.[1] In *Postindian Conversations*, Vizenor says that "Wovoka envisioned a mighty dance of souls, of ghosts in a native resurrection" (166). In *Chancers*, he envisions, however, a *naughty* dance of native chancers in resurrection.
- [1] For the formation of the Ghost Dance as a pan-tribal identity in the nineteenth century, please see Gregory Smoak, *Ghosts Dances and Identity: Prophetic Religion and American Indian ethnogenesis in the Nineteenth Century.*



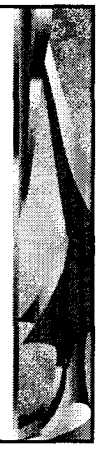
- I argue that the round dance is, on the one hand, a metonymy of the Ghost Dance, the important spiritual movement of tribal survivance, and on the other, a metaphor of the "holosexual motion" (*C* 105). While the former is solemn and visionary, the latter is comic and regenerative. It centers on the character of Peter Roses, "an Osage and Portuguese crossblood" (*C* 31) and the director of native studies on campus.

- Professor Roses is also known as Round Dance. It is his nickname to describe "his lecture moves in the center of the classroom" (*C* 31). He is "a great lecturer, and very active with blondes" (*C* 7); he is able to "tease a woman into sex and then boast of her conquest" (*C* 31). These blonde students, who have sex with Round Dance, become the notorious round dancers.[1]
- [1] Here the use of sex is radically different from that in the museum. While the former is pleasure, the latter is pathology. If round dancers are participants of liberal sex, solar dancers are terminators of bone sex.



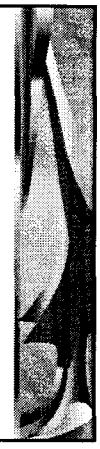
- In contrast with the *wiindigoo* solar dancers, the round dancers appear to be the good girls in the gothic novel. For the solar dancers, "play is a form of extreme punishment to those poseurs, and laughter is an absolute curse" (*C* 31); for the round dancers, play and laughter are erotic and "pleasure of nature" (*C* 32).

- At the center of the round dance is Round Dance, who always starts his lecture with a "turn in a circle" (*C* 80): "by turns he teased the characters of native literature and touched by eye and gesture every student in the circle" (*C* 80). He is in this sense a "literary round dancer" and "[his] circuit is natural reason and the center is a hurricane, a trace of [his] presence" (*C* 81). In other words, while the round dance is erotic and naughty, Professor Round Dance is mischievous and mighty.

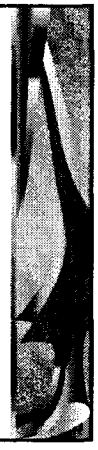


- According to Horner and Zlosnik, the notion of incongruity or contradiction is the characteristic of the comic turn in the gothic (13, 50, 133). Round Dance is, accordingly, one of the many instances of incongruity in the novel. Besides, in contrast with the heroic tradition of Indian naming, the names of solar dancers are hysterical:

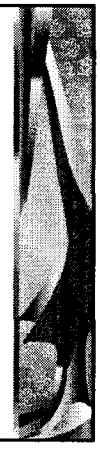
- Touch Tone, Fast Food, Bad Mouth, Knee High, Injun Time, Fine Print, Token White, and their leader Cloud Burst. Of course, for those who are familiar with Vizenor's works, the name of Token White is an immediately recognizable Vizenorian trick. While it is the reversal of "white token," it is parodic of the dominant ideology of the proper name.



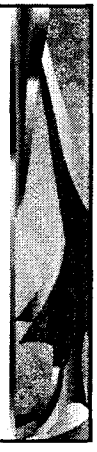
- While Token White is white by birth, she is native by choice. Yet she is also a friend of Ishi and a solar dancer by ceremonial conversion. What is amusing is that she becomes a round dancer as well: she is one of the blondes being "caught on the round dance tapes" (*C* 110), the tapes that record the "sexual activities" of Round Dance during his "orifice hours" (*C* 109). It is self-evident that Vizenor wants to "loosen the seams" of the shrouds of identity.[1]
[1] This is taken from the title of Lee's edition of critical essays, *Loosening the Seams: Interpretations of Gerald Vizenor.*.



- In *Chancers*, it is Cozzie White Mouth, the chicken plucker, who illustrates the key Viznorian concept of "loosening the seams." Like Token White, White Mouth is white by birth, Indian by association,[1] and he is famous for two things: he farts all the time and smells stinky; besides, he plucks chickens twice a day at his Paraday Chicken Pluck Center.
[1] There are many characters who "play Indian": Token White, Cozzie White Mouth, as well as Cloud Burst, the leader of solar dancers. Even the solar dancers are "fake Indians" for they are all mixedbloods.



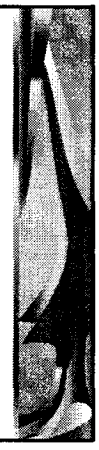
- He is also the poseur, who gives the provost the idea of an "academic reservation in People's Park on a remote section of university land" (*C* 7); and the federal government the proposal that "a museum be established to display the skeletal remains of natives and the preserved brain of Ishi" (*C* 7).



- When solar dancers want to sacrifice him, Round Dance, however, disagrees, and the reason is because White Mouth is a clown and "native studies needs a recognized fool to survive" (*C* 127); and because, Round Dance continues, "tricksters and clowns loosen the sleeves of our visions" (*C* 128).

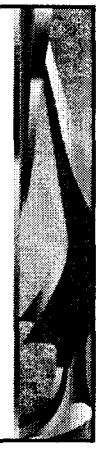
- Yet what is satiric is even with the help of White Mouth, native studies is still to be closed. The final comic scene comes in the last chapter of the novel, "Holy Decadence," itself being a conception of incongruity. It is about the "terminal native studies commencement" and I argue that the visionary native commencement offers the most carnivalesque, transgressive, and creative "beginning" for native stories. While the scene serves the narrative function of the *finis*, it opens a path to the transmotion of more native stories.

- The commencement is held in the forest, in the midst of stolen blankets, cigar fire, and resurrected chancers who are present at the ceremony— Ishi, Alfred Kroeber, Edward Sapir, Phoebe Apperson, Snow Boy, Louis Riel, Pontius Booker, Ruby Blue Welcome, Pocahontas, and others. Tulip Browne, the great tribal "private investigator," gives the commencement lecture; she and Ishi are also presented with honorary degrees by Round Dance, who states, "The University of California is honored to bestow upon you many chancers, in a tricky native spirit, stolen blankets, and presentiments, the degree, doctor of humane letters, *honoris causa*" (C 146). Ishi becomes "Doctor Ishi."

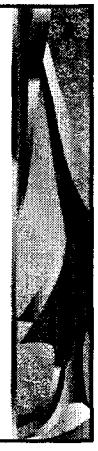


- The ceremony becomes a war zone between solar dancers and round dancers. Cloud Burst beats the *wiindigoo* drum wildly and solar dancers "[circle] in a trance at the back of the arena" (C 157). Fast Food sets fire to the woods and the stage is a blaze. Finally, Token White raises her bow and releases the arrows: Fast Food, Touch Tone, and Bad Mouth are shot down one by one.

- Cloud Burst's mininvan crashes with a fire truck and he vanishes in the explosions. Students and faculty claim that the burst is "the sound of the *wiindigoo* demons at the last commencement" (*C* 159).

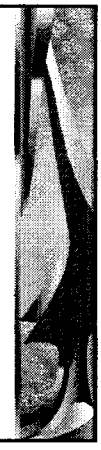


- While the *wiindigoo* monster vanishes, the natural transcendence is restored and this is represented by Token White's archery. Token White is able to conquer resentment and fight back the control of terminal creeds. She becomes "the natural tension of the string, the bow, and the rush of the arrow, a precise moment of meditation, . . . and absolute peace" (*C* 49). At the commencement, "a final native atonement" is achieved (*C* 50).

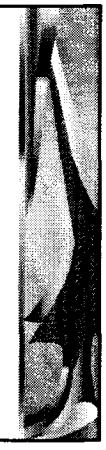


- It is also at the commencement, where "Round Dance was touched by a great loneliness for his parents and grandparents. My father and grandmother were there. They raised their hands and teased me" (*C* 153).

- According to Vizenor, "chancers are those spirits who move among us, the natives of a visionary survivance, . . . but 'chancers' is also specific, as the word is used in a native context of stolen remains in museums. That context of native souls imprisoned, the emprisoners, in museums, creates a visionary sense of the word, a spiritual, active presence in the narrative.
- The chancers are liberated natives who have a sense of presence in literature. Chancers have always arisen in stories of native continental liberty."[1]
- [1] I am grateful for Professor Vizenor's permission to make avail of the email, forwarded to me on March 7 2007.



- Vizenor states, "The Ghost Dance is natural reason and transmotion; that is, the resurrection dance is a visionary motion of sovereignty. Many native stories and novels are visionary, a literary dance of ghosts" (*Postindian* 166). I conclude by saying that it is also a literary dance of chancers, being horrid and ludic at the same time, as this paper has tried to demonstrate.



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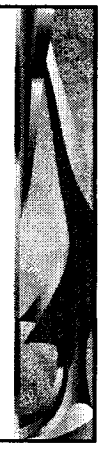

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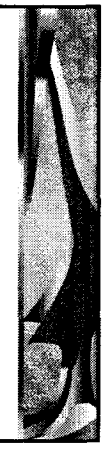

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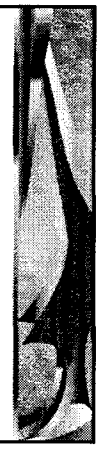

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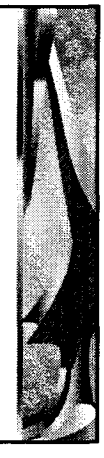

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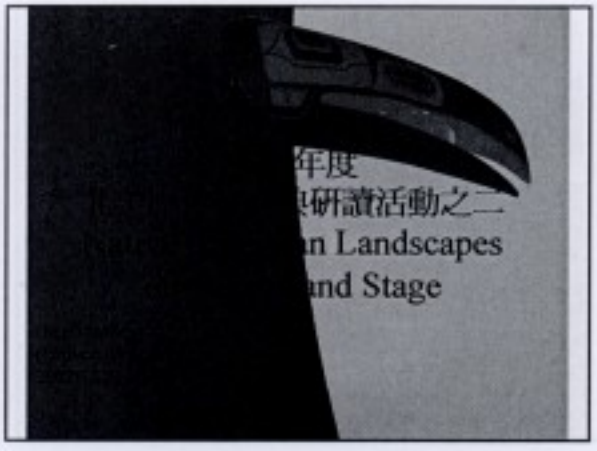
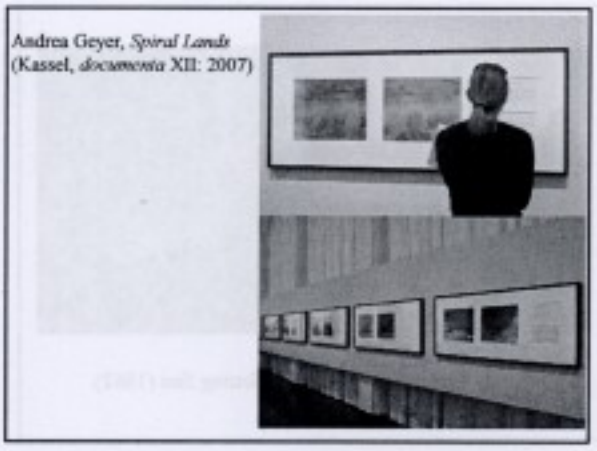
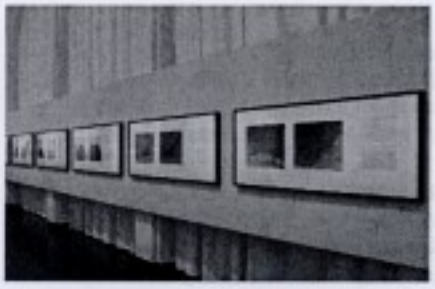
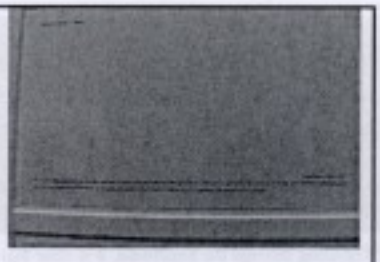
回應與討論：

- Can the quartering in Native American Gothic be considered as a kind of parody or playfulness in postmodernism?
- Since there are two simulations of the solar dancers and the round dancers, can we read them by using Derrida's idea –the polygon and agon?
- Does the return of the dead in Chapter 3 act like the important funerals in Native American works, such as *Winter in the Black* or *Indian Killer*?




Andrea Geyer, *Spiral Lands*
(Kassel, *documenta* XII: 2007)


"Images of the American West have been part of my consciousness for a long time. From picture books to postcards, to advertising, they have made me familiar with forms and shapes and spaces of this land as photographs, color or black and white. The image of this land, a visual knowledge is held by many people." (Andrea Geyer, *Spiral Lands*)

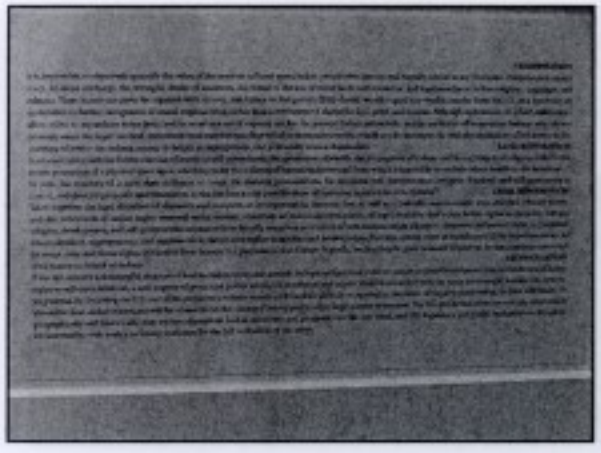

"Welcome to Turtle Island.
Stand here at the edge.
Almost all thinking attributes to the land the virtues of We the People.
But the properties of these thoughts, like the properties of this gaze and these photographs, are not the properties of this land. Look again. An underestimated potential lies in this vagueness. An uncertainty of image."

Albert Bierstadt, *Toward the Setting Sun* (1862)

Ansel Adams, *Banner Peak* (1923)

- Jeannette Armstrong:
  "[I]t is land that holds all knowledge of life and death and is a constant teacher. It is said in Okanagan that the land constantly speaks" (176).

- Mikhail Bakhtin (→ "chronotope"):
  "Time, as it were, thickens," Bakthin writes, it "takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (84)



"Traveling through the Southwest, it is clear that anything people share with me is a gift, a moment of trust and respect, that I sometimes understand and sometimes not." [. . .]

"I am told that the past is never separated from the present. What happened at any time is itself always nearby in the here and now: A person, a breath, a story, a path, a rock, a structure, a slope, a breeze, a sound."
(Andrea Geyer)

Native American concepts of space and time

- Leslie Marmon Silko: "the original view of Creation—that we are all part of a whole" (50)
- Paula Gunn Allen: "We are the land. To the best of my understanding, that is the fundamental idea that permeates American Indian life; the land (Mother) and the people (mothers) are the same" ("Feminine" 233)

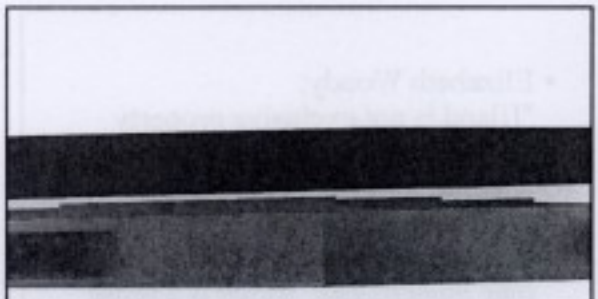
- Elizabeth Woody: "[l]and is not exclusive property but is the embodiment of our ancestors. The concept that all beings have a purpose has allusions to spiritual stories and to the term *time immemorial,* which is a sense of time difficult to comprehend" (165)

- Taiaiake Alfred: "a balanced perspective on using land in ways that respect the spiritual and cultural connections indigenous peoples have with their territories" (470)
- Michel Foucault ("heterotopia"): "capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (25).

Michael Kabotie (Hopi), *Kachinas Emerging* (1986)

- Katja Sarkowsky ("alterNative space"): "an understanding of space as dynamic, as produced by and producing multiple kinds of action, as affecting and affected by human practices and relations; an understanding that allows the reader to analyze textual space as a complex and shifting construct that cannot be reduced to binary social and cultural power relations" (17).

Dan Namingha (Hopi / Tewa), *Desert Dream* (2007)



Dan Namingha, "Southwest Light" (1999)

Dan Namingha, "Antelope Mesa" (1994)

- James Lavadour:
"The images that I see in the paint are memories of my living life [. . .]. A painting is a footprint of a great informative event. It is concrete evidence of unseen processes, that stuff that exists beyond our limited perceptions of time and space. A painting seems to connect into the circuitry of the world both geologically and perceptually" ("Artist's Statement")

James Lavadour, *Blanket* (2005)

- Paula Blue Spruce:
"This concept of Oneness, of the Whole runs through every Native American religion – although there is no word for religion in any Indian language, since it is life, itself" (57)

Jeffrey Gibson (Choctaw / Cherokee), *Natura Non Facit Saltum* (2005)

"The aesthetic of these paintings and sculptures came from turn-of-the-century Iroquois whimsies, contemporary and historic powwow regalia, cultural adornment of non-Western cultures, techno rave and club culture, and earlier utopian models."

2. Tomson Highway, *Rose* (1999)

Tomson Highway

- FP January 31, 1999 (University of Toronto)

Setting:
Wasaychigan Hill Reserve, Manitoulin Island, Ontario

Rose

- Big Joey
- Chief Big Rose
- Emily Dictionary

- "At extreme stage right is Emily's living room, represented simply by a tired old couch. At extreme stage left is Big Joey's basement, represented by an old motorcycle. [. . .]. In between these two 'power-spots' is the Community Hall [. . .]." (10)

- Hornung / Kunow:
"sites for the enunciation of [. . .] global identities" (197)
- [illegible] 360: "The World as a Whole" (*Rose* 141)
- [illegible]
- Rosetta

- "High above that is a second level which [. . .] will serve as the domain of 'the gods' or, in this case, 'goddesses.' That is to say, it is the realm of the 'tricksters,' the home of 'the Roses,' denizens of the world of the spirit" (*Rose* 10).

Series of land claim acknowledgements:

- Bob Rae (township of Manitowaning)
- Brian Mulroney (Manitoulin Island)
- Queen Elizabeth (Canada)
- Pope John Paul (North America)
- Jesus Christ "a'comin home to give the world back to the Indians" (119)
- Nanabush "giving the entire *universe* back to the Indians" (146)

"And in that darkness and silence, a heartbeat thumps. And the Earth breathes..." (*Rose* 151)

"Gradually, the 'motorcycles' sprout wings [. . .] and the trip of Roses begins to rise in a mist. On the backdrop away upstage are projected images of first the night lights of Wasy [i.e., Wasaychigan Hill] as seen from the air, then Manitoulin Island, then Sudbury, then Toronto, then New York, then the globe of the world as it floats in space, then the stars, and, finally, an empty night sky punctuated only by two pink moons shaped like hearts." (*Rose* 151)

- Wasaychigan (Ojibway): "window"

- Mark Shackleton:
"[Highway's] writing points two ways: on the one hand, it reminds indigenous audiences of their own cultural roots, and on the other it explains Native life to the mainstream" (218)

- new sights/sites of connection
- Michel Foucault:
heterotopias are "countersites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted." (24)

3. James Luna, *Emendatio*

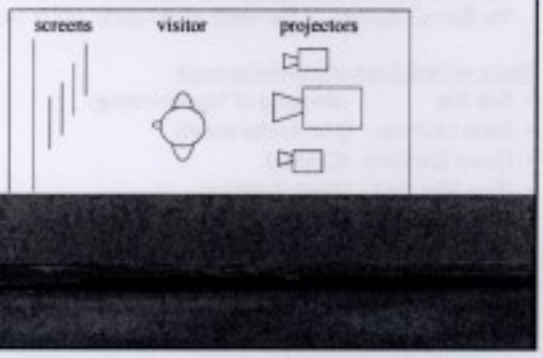
Palazzo Querini Stampalia,
Venice Biennale (2005)

Three Sections:

- Opening Ceremony
- Chapel for Pablo Tac
- Apparitions:
  Past and Present

Opening Ceremony

"Apparitions: Past and Present"
(as seen from above)



- Gerald Vizenor:
  "occidental surveillance" (154)
- Emendation:
  "the correction (usually by conjecture or interference) of the text of an author where it is presumed to have been corrupted in transmission; a textual alteration for this purpose" (*OED*)

from James Luna, *Emendatio: A Performance Rehearsal at the NMAI* (dir. Daniel Davis, 2005)

from James Luna, *Emendatio: A Performance Rehearsal at the NMAI* (dir. Daniel Davis, 2005)

James Earle Fraser, *The End of the Trail* (1894)

San Francisco Panama-Pacific Exposition, 1915

- Christy Stanlake:
  "securing one's Native identity depends not upon a rupture with place but upon a very real need to reclaim one's home and the network of meaningful information rooted in it" (824)

- Kimberly Blaeser:
  "a tribal-centered criticism [. . .] seeks a critical voice and method which moves from the culturally-centered text outward toward the frontier of 'border' studies, rather than an external critical voice and method which seeks to penetrate, appropriate, colonize or conquer the cultural center, and thereby, change the stories or remake the literary meaning." (53)
- Katja Sarkowsky:
  "The role of space in Native texts [. . .] goes beyond issues of resistance, as important as those may be: it is central for the negotiation of contemporary transcultural processes" (21)

- Homi Bhabha:
  "we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (1)
- Karen Halttunen:
  "*groundwork*, an active engagement in the making and remaking of place" (12)

N. Scott Momaday in Würzburg, Germany:

- "Nothing was left to chance. I was greatly impressed. Here was the organized mind, here was discipline inspirational in itself. Afterward, on the autobahn, the professor drove with great efficiency, at speeds that seemed to measure risk in millimeters. And we missed the Bamberg exit." (139)
- "I entered into the Bavarian landscape where its texture was whole and perceptible, unimpaired by ordinary and overworn routes of access. I happened into the deeper world. When such happenings occur, they ought to be thought of as blessings; they are the real enrichments of the journey." (139)

討論與回應:

- It is brilliant to combine the research on artistic paintings and literary texts. The way professor Dăwes introduces her topic is interdisciplinary and inspiring.
- Dăwes introduces the German fantasies of Indian legends. Since childhood, the German children play the Indian heroes when celebrating, and the fashion makes Dăwes's topic—the representations of the Indian figures in German—interesting and significant.
- Professor 陳吉斯 finds that the images and the composition of the painting ***Natura Non Facit Saltum*** are kind of similar to his own painting, wondering whether the Indian art is an universial and worldwide.

96學年度
北美原住民經典研讀活動之三
Fort Ross Meditation

from *Routes: Travel and Translation in the late twentieth century* by James Clifford (1997)

Yueh-chen Chang
2007/12/26

Routes

- "tracks the worldly, historical routes which both constrain and empower movements cross borders and between cultures."
- "concerned with diverse practices of crossing, tactics of translation, experiences of double or multiple attachment" (6).

- Consider diverse forms of travel, a figure for routes through a heterogeneous modernity(2).
- "begins with [the] assumption of movement, arguing that travels and contacts are crucial sites for an unfinished modernity" (2).

Routes

- aim to make some sense, or senses, of people going places . . . .
- attempt to trace old and new maps and histories of people in transit.
- sees human difference articulated in displacement, tangled cultural experiences, structures and possibilities of an increasingly connected but not homogeneous world (24)

- "destablize an anthropological practice which ignores or down-play fluidity"
- "recognize that people, things, ideas and disciplines are in transition—brought together, separated and transformed by forces systemically global, historically contingent and, sometimes, personally idiosyncratic" (Gewertz 367).

Review of Clifford's *Routes* (Richard Handler)

- "Clifford notes that traditional anthropology, with its fetish of the lone fieldworker who discovers cultures by dwelling in exotic locales, has constituted 'the native' as someone who stay home thus all too often erasing histories and cultures of travel, displacement, and exchange"

Traveling culture

- Arjun Appadurai: "challenges anthropological strategies for localizing non-Western people as 'natives'"
- "metonymic freezing": "a process of representational essentializing"

  "a process in which one part or aspect of peoples' lives come to epitomize them as a whole": e.g. India equals hierarchy (p.24)

Traveling cultures

- Clifford points out:

  "Anthropological culture is not what it used to be. And once the representational challenge is seen to be the portrayal and understanding of local/global historical encounters, co-productions, dominations, and resistances, one needs to focus on hybrid, cosmopolitan experiences as much as on rooted, native ones" (24).

Traveling culture

- Clifford indicates that his goal "is not to replace the cultural figure 'native' with the intercultural figure 'traveler.' Rather the task is to focus on concrete mediations of the two, in specific cases of historical tension and relationship."
- He says, "in varying degrees, both [natives' and 'travelers'] are constitutive of what will count as cultural experience." (24)
- Thus, he proposes to understand the specific dynamics of dwelling/traveling comparatively (24).

- Argue for a 'comparative cultural studies approach to specific histories, tactics, everyday practice of dwelling and traveling; traveling-in-dwelling, dwelling-in-traveling" (36).
- Less concerned with the real social issue of displacement than with the metaphor of fixity or dwelling vs. movement.

- Clifford stresses movement itself as the source of cultural production
- suggests that it is people and things on the move that in themselves are agents of cultural creation
- opposes the received view that culture is constituted in localized populations or communities
-

- "I do not accept that anyone is permanently fixed by his or her 'identity'; but neither can one shed specific structures of race and culture, class and caste, gender and sexuality, environment and history. I understand these, and other cross-cutting determinations, not as homelands, chosen or forced, but as sites of worldly travel: difficult encounters and occasions for dialogue. It follows that there is no cure for the troubles of cultural politics in some old or new vision of consensus or universal values. There is only more translation" (12-13).

- Trope of routes/roots urge theorists and ethnographers to pursue "traveling cultures", that is, culture imagined not as bounded, homogeneous, and local, but as processes of encounter and exchange between people who both travel and stay home."

Emphasis on cultural process to disturb the currency of nationalism

- In view of the virulent currency of nationalisms in the late 1990s, Clifford calls for an attention to the "cultural processes that complicate, cross, and cross-up national boundaries and communities" (10). He says, "I do not mean to suggest that such processes exist outside the dominant orders of nationality and (largely capitalist) transnationality... In most situations, what matters politically is who deploys nationality or transnationality, authenticity or hybridity, against whom, with what relative power and ability to sustain a hegemony" (10).

In this book, Clifford provides

- several accounts of his own excursions to museum collections
- several poetic reflections on the construction of identities and histories as open-ended ventures.
- In the final chapters of the book, Clifford provides two experiments in travel writing—a meditation and a log about his visits to Fort Ross, California, and Palenque, Mexico.

- "Is it possible to locate oneself historically, to tell a coherent global story, when historical reality is understood to be an unfinished series of encounters?"
- "What are the conditions for serious translation between different routes in an interconnected but not homogeneous modernity?" (13)

Fort Ross Meditation

Prologue

- "Thinking historically is a process of locating oneself in space and time" (11).
- "a location . . . is an itinerary rather than a bounded site—a series of encounters and translations" (11).

Fort Ross Meditation

- A travelogue
- Report his visit to a California site, Fort Ross, which has been recently reconstructed after its being abandoned by its builders in 1842.
- Fort Ross, "Ross" derived from "Russia", was a fur-trading outpost of the Russian Empire, the furthest outpost of the Russian Empire in America.
- In 1700s, Russian conquest of Siberia had been driven by what the Russians called 'soft gold'—the skins of beaver, silver fox, and especially sable, which brought high prices in Europe and China (p. 304).

Cultural history of Fort Ross

- Heavy dependence on native labor
- The major work of hunting and exploration was accomplished by indigenous and creole employees.
- Intermarriage, mixed-raced employees worked with indigenous conscripts under the direction of a small minority of ethnic Russian leaders and experts.

Fort Ross: a diversity of communities

Different communities located at Fort Ross:

- the Kayshaya Band of the Pomo Indians
- Russian Siberians
- Aleutian creoles
- Mormon missionaries

"Each of these communities experience Fort Ross as a different kind of destination or homeland, and constructed different histories of mercantile dreams, imperial devastation, labor exploitation, postcolonial decline, and international conflict" (Goble 3)

Fort Ross Meditation

- "can be read as a work of polymorphous cartography, a multiplied mapping of a particular place by means of narrative proliferation: the story of Russian discovery written over the story of Kayshaya subjugation, written over the story of Spanish decline, written over the story of U.S. expansion, written over the story of Kayshaya resistance, written over the story of contemporary reconstruction of the story of Russian discovery" (Goble 4)

Fort Ross Meditation

- transpacific contacts and a juxtaposition of different historical visions at Fort Ross.
- Meditating on the different historical perspectives (Native American, Spanish, Mexican, Russian, and Anglo Californian).

Purpose of writing

- "I want to understand my location among others in time and space. Where have we been and where are we going?" (301)
- "At Fort Ross, I hope to glimpse my own history in relation to the movement of others in a regional contact zone" (302).
- Shows that 'transnational travels and contacts—of people, things, and media—do not point in a single historical direction" (9).

Chapter divisions

- 8 sections:
  On history, Russian America, histories, commodities, animals, empires, walls, pasts, futures

Fort Ross Meditation

- Speculate about histories that may exist in relation to a specific ecology of place in which the human is but one variable among many, often the most destructive but not necessarily the most important
- Clifford suggests to write "a history that not only accounts for the sea otter's role in the local and international economies that came to a nexus at Fort Ross, but a history which actually belongs to the sea otter"

Kashaya oral histories

- "Kashaya oral histories offer more concrete and detailed accounts of the event than do the journals of the expedition leaders, which have little to say about the Fort Ross settlement. The Kashaya texts are thus 'good history,' providing factual information and glimpses of Indian reactions to the events of early contract." (314).

Kashaya oral histories

- Recording historical events
- Cautionary tales: didactic purposes
- Stories about Russians' harsh beating of men who abused their wives convey a clear warning

- "Hunting Sea Otter and Farming" told by Herman James, 1958 (stories heard from his grandmother)
- describe several dangerous hunting expeditions and rescues.
- Explains the basic economics of the sea-otter trade and the transition at Fort Ross from exclusive reliance on commercial hunting to agricultural production.
- Is faithful to a Kashaya way of seeing the undersea people.

Stories about Kashaya undersea people

- Move to Alaska and end at Metini rather than at Fort Ross
- "Herman James was under the impression that the undersea people came to Fort Ross first and then discovered Alaksa from there rather than the reverse, true sequence" Here the story diverges from the 'facts.'

Kashaya's migration:

- Why do they move to a intensely cold, dangerous floating mountains with constant threat of starvation?
- "It's hard not to see this Kashaya history in relation to ongoing struggles to stay, actively, to resist being subsumed by a mobile world, a world of abstract commodities and exchange values" (318).
- "How does this story continue to make sense of contact history in light of twentieth-century Kashaya histories of separatism and wary engagement with white society?"

- "Can we accept the historical reality of complex contact relations where events are construed by differently positioned subjects in overlapping but nonidentical ways?
- Is it possible that historical reality is not something independent of these differently centered perspectives, not their sum total, and not the result of a critical sifting of different viewpoints by independent experts 'at the end of the days'?

- Can we conceive of historical reality as an overlay of contextual stories whose ultimate meanings are open-ended because of the contact relations that produce them are discrepant, unfinished?"

Animal

- Speculate about histories that may exist in relation to a specific ecology of place in which the human is but one variable among many, often the most destructive but not necessarily the most important
- Clifford suggests to write "a history that not only accounts for the sea otter's role in the local and international economies that came to a nexus at Fort Ross, but a history which actually belongs to the sea otter"

Animal

- Questions Clifford asks:
  "What does the history of changing environments, including their own near extinction, commodification, and consumption since 1700, look like to sea otters? How might this history appear to them? The arrival of a new predator? Holocaust? The predator's removal? Survival?

Fort Ross Meditation

"Can we imagine a nonhuman historical consciousness? . . . Why this desire to find something like historical consciousness and agency in nonhumans? What temporalities define the consciousness of sea otters? Day and nights? Tides? Seasons and currents? The life cycles of kelp and other food? Reproduction? Birth and death? Perhaps even generations– a sense of living through offspring? None of these temporalities, the feelings, actions, and skills associated with them, come within distant translation—range of 'history in its human senses. . . "

Fort Ross Meditation

"Why indulge in such speculations? Perhaps to glimpse, from a translated place of animal difference, the enveloping waters in which I myself swim, the environment in which my 'life' unfolds, a habitat called history. Otters have been part of this history. We both, with our different consciousness, are affected by its change, constraints, possibilities. And we have a future, perhaps, together—sharing a 'nature' that is being ruined, transformed, and preserved largely by humans. " (325-326).

- "Historical visions with deep sources in the Americas were inconceivable—recognized, if at all, only as legend or myth. All this has changed. Indigenous stories of contact recenter familiar stories of discovery, conflict, acculturation, and resistance. The line between myth and history can no longer be drawn along a border between Western and non-Western epistemologies.

- "And in the wake of growing arguments over the cultural and political location of historical narratives, it becomes harder and harder to sustain a unified, inclusive historical consciousness capable of sorting and reconciling divergent experiences. Hegel's synthetic historical realism was turned on its head by Marx, but not decentered. That would be the philosophical project of Nietzshe, and the practical task, still unfinished, of decolonization" (319-20).

討論與回應:

- When talking about the migration and "the trail of tears", Professor 尤吟文 shows some pictures she has taken when traveling to the route, making the scenery in the text so vivid to us. She also shares a map of the routes and gives a brief review of the migration.
- Professor Yueh-chen thinks it is quite thought-provoking that the author wonders whether the creatures in the nature also comments on and feel pity to we human beings, and the breakthrough of the Indian meditation is that the thinker gives up the traditional logic that humans are subjects and the nature and creatures objects.

96學年度
北美原住民經典研讀活動之四

PLAYING *INDIAN*:
MANIFEST MANNERS, SIMULATION AND PASTICHE

Ying-wen Yu
National Taiwan Normal University
Saturday, January 26th, 2008

THE PROBLEM OF *INDIAN*

- *Indian* as a **colonial** term used to designate native peoples of different tribes
- *Indian* as **manifest manners** → "an occidental misnomer, an overseas enactment that has no referent to real native cultures or communities"—Gerald Vizenor

GERALD VIZENOR'S MANIFEST MANNERS

- "[*Indian*] has been the linear tongue of colonial discoveries, racial cruelties, invented names, the simulation of tribal cultures, manifest manners, and the unheard literature of dominance in tribal communities." –*Manifest Maners*
- " Manifest manners are the course of dominance, the racialist notions and misnomers sustained in archives and lexicons as 'authentic' representations of indian culture. Manifest manners court the destinies of monotheism, cultural determinism, objectivism, and the structural conceits of savagism and civilizsiton."

GERALD VIZENOR'S MANIFEST MANNERS

- Invented *Indian*→ "An Indian is an Indian because he speaks and thinks and believes he is an Indian, but an Indian is nothing more than an invention." –*Bearheart*

Vizenor's "This is not in Indian"

- Rene Magritte's " Ceci n'est pas une pipe"

BAUDRILLARD'S "SIMULACRA AND SIMULATION"

- Simulation is a product of contemporary consumer culture and imperialistic Western science and philosophy, especially ethnography.
- "It is no longer a question of imitation, nor of reduplication, nor even of parody. It is rather a question of substituting signs of the real for the real itself." – "Simulacra and Simulation"
- "everywhere we live in a universe strangely similar to the original– things are doubled by their own scenario. But this doubling does not signify,[…] they are already purged of their death, and better than when they were alive; more cheerful, more authentic[…]" – "Simulacra and Simulation"

BAUDRILLARD'S "SIMULACRA AND SIMULATION"

- "[…] the Indian thus returned to the ghetto, in the glass coffin of the virgin forest, again becomes the model of simulation of all the possible Indians *from before ethnology*….These Indians are entirely reinvented—Savages who are indebted to ethnology for still being savages: what a turn of event, what a triumph for this science that seemed dedicated to their destruction! Of course, these savages are posthumous: frozen, cryogenized, sterilized, protected *to death*, they have become referential simulacra, and science itself has become pure simulation." – "Simulacra and Simulation"

JAMESON'S PASTICHE

- "Culture has become a product in its own right; the market has become a substitute for itself and fully as much a commodity as any of the terms it includes within itself." – "Cultural Logic of Late Capitalism"
- "Pastiche is the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language.[…] Pastiche is thus blank parody, a statue with blind eyeballs." – "Cultural Logic of Late Capitalism"

JAMESON'S PASTICHE

- "Appropriately enough, the culture of the simulacrum comes to life in a society where exchange value has been generalized to the point at which the very memory of use is effaced, a society of which Guy Debord has observed, in an extraordinary phrase, that in it 'the image has become the final form of commodity reification."
- Pastiche is to satisfy the demand of the society: "the exposition will take up in turn following constitutive features of the postmodern: a new depthlessness, which finds its prolongation both in contemporary theory and in beyond historical time."

CONCLUSION

- Vizenor's manifest manners, Baudrilard's simulation and Jameson's pastiche→
- The three terms reveal that there is no such thing as *Indian* since it is just a pose without origin.
- *Indian* is not only a nonentity but also a problematic term especially in the postmodern capital society.

討論與回應:

- 美國作家Gerald Vizenor表示，當他知曉此份研究，也非常高興和驚訝，因為這是第一次有研究者將他，拿來和Fredric Jameson相比較.
- Manifest Manners所強調的是一種對印地安人的刻板印象，而此刻板印象卻逐漸變成真實印地安人的代表，殊不知此Manifest Manners 暗涵濃厚的意識形態在內.
- 由此討論，可以發現不論Vizenor的小說或是評論,都有濃濃的後現代思潮存在，試圖推翻大一統的論述和期待，以便開創新原住民文學活力.

96學年度
北美原住民經典研讀活動之五

SUSAN CASTILLO'S COLONIAL ENCOUNTERS: A Brief Introduction

Presenter: Timothy R. Fox
Chinese Culture University
February 9, 2008 (Taichung, Taiwan)

WHO IS SUSAN CASTILLO?

- "It is probably the case," writes Susan Castillo in the opening pages of her 2006 publication *Colonial Encounters in New World Writing, 1500-1786*, "that I find the theme of cultural interactions particularly appealing due to my own rather unconventional history." The unconventionality that Castillo speaks of begins at birth, for having been since infancy a child growing up in French-speaking Louisiana she became naturally attuned to "languages and the possibility they offer us of shifting between different ways of looking at the world" (2). A fascination with language played a part in Castillo's decision to study Spanish literature at university, which in turn enabled her at age 23 to live more comfortably in Portugal, where she found work as a university lecturer and freelance translator. She remained in Portugal long enough to achieve her doctorate (written in Portuguese) at the University of Porto on Leslie Marmon Silko, the first of many Native American artists about whom she would go on to write about.

- Writing about Native artists was problematic, however, as Castillo grew increasingly sensitive to criticisms by Native American writers who saw the presence of academic imperialism in the increasing trend of Anglo-American scholars writing about indigenous literature. "While I do not agree with this position," she notes, "I could nonetheless understand and, to a degree, sympathize with . . . their attitudes" (3). While she could have continued in her focus upon Native American and First Nation writing — justifying her participation through careful positioning of one's arguments, maintaining a heightened sensitivity to issue of power/disempowerment, and being overly thorough in research — she chose nevertheless to redirect her focus.

- Building upon her longstanding fascination with colonial texts, Castillo chose to change the direction of her scholarship to a study of works arising from the early Americas. Such a redirection "would not only enable me to continue to study the interaction between indigenous and European cultures, but would allow me to put my linguistic skills and my background in Spanish, French and Portuguese to good use" (3).
- In 1996, Castillo accepted a lectureship in American Literature in Scotland. The move to the United Kingdom was yet another experience of "negotiating between diverse cultures, languages, academic disciplines and historical traditions, of attempting to discern patterns in the similarities I often encountered while reveling in the creative ferment arising from the differences" (3).

- The idea for the work that would eventually become *Colonial Encounters in New World Writing* grew from the experience of co-editing the anthology *The Literatures of Colonial America*. As she undertook "the arduous process" of text selection, Castillo became "fascinated" by the recognition of the existence of polyphonic texts in which both European and indigenous writers of the early Americas represent their interactions" (2). Texts emerging from the three centuries following first contact "reverberate with a cacophony of European and native voices attempting to make sense of each other for a variety of pragmatic ends" (2). The only modern equivalent of this experience, she ponders, would be a confrontation with beings from another planet.
- While her original goal of her study was to be a reading of dramatic dialogues, she soon extended her examination to include travel narratives and lexicographic studies. These texts enabled indigenous people, European colonizers, and settlers to "understand what initially seemed unintelligible and inexpressible," but to also "construct a series of viable, and mutable, roles for themselves" (4).

WHAT IS HER PROJECT IN THIS BOOK?

- Castillo's study is of "the textual encounters between European and indigenous writers in the years following initial contact" between Spanish adventurers and native peoples of the Americas — North, South, and Caribbean (2). This contact between "such radically divergent cultures" leads to a "struggle for supremacy," a contest in which both sides attempt to make use of the literary — most notably, the theatrical, or the performative. Contact between European and indigenous, and later between European and Colonial, Colonial and indigenous, results in a "'jumbling up' of ideologies, political systems and cultural practices," interactions that prove transformative for everybody involved (2).

- Native peoples were not unfamiliar with the theatrical. Castillo notes that upon their arrival in the Americas, "European explorers and settlers encountered a dazzling array of performative practices" (6). She cites as an example the Aztec use of performance during human sacrificial ceremonies and political celebratory ceremonies. In both of these the Aztec paid special attention to the performance space, costume and repetitive motions. Similar performative traditions existed in the Inca Empire, these related to historical and military affairs and functioning to inculcate ethical values and ensure political cohesion. Meanwhile in North America ritual performances were also offered as ceremony.
- While European performance was "scribal" and indigenous performance practices were "embodied," both traditions shared the characteristics of "iterability"—"they could be repeated, or re-performed on more than one occasion" (10-11)

Earliest Euro-Writings from First Contact

- The writing produced from the "first wave of colonial contact" was largely autotropic, or first-person accounts of what was witnessed. These texts, Castillo alleges, were instrumental insofar as they helped shape European concepts of "America" and influenced national political, economic and social policies. Between 1493 and 1497 there were 18 texts published that addressed the discoveries of Christopher Columbus, and subsequent years saw "an extraordinary proliferation of publications dealing with the New World" (21). One such text was Hakluyt's *Principall Navigations, Voiages and Discoveries of the English Nation*, with graphics by Theodore de Bry providing European readers with "an archive of images of the New World which would shape their perceptions of America and its peoples for years to come" (21). Alongside these prose works was a proliferation of theatrical performances and the dissemination in print of "dramatic dialogues" portraying the interactions of Europeans and indigenous Americans. In both forms of writing — the prose and the performance piece alike — "colonial difference was enacted," and immediate controversies were debated. One such controversy was the question of the humanity of indigenous peoples.

- Until the 18th Century in Spain it was held that the word "civil" referred to "ordinary people outside the structures of power," while those inside the center of authority were there according to "rigid hierarchies of class" (22-23). Those who were neither of the nobility nor ranked among the "civilized" were assumed to be non-human. The texts written about indigenous Americans were crucial to establishing European opinions as to whether or not the peoples of the "New World" were actually human, or simply another form of animal life (23).

- If indigenous people were accepted as human but not civilized, they would naturally be targeted for religious conversion. This would result in the destruction of their cultural foundations. If they were seen as non-humans, they would be seen as animals to be used beasts of burden against whom any form of violence and enslavement is acceptable. Either way, indigenous people would suffer from their contact with European colonizers, and in fact they experienced both cultural destruction through religious conversion and physical ruin through enslavement and brutality. This dual suffering began with Columbus himself, and the debate regarding the humanity of the indigenous peoples likewise began with the writings of the Dominican priest Bartolome de Las Casas, a shipmate of the Italian explorer. Accompanying Columbus on his first voyage to and conquest of "New Spain," Las Casas moved from being a conquering ally to becoming an unstoppable ally of the indigenous. In his book *Historia de las Indians*, Las Casas offers a critical view of Spanish treatment of indigenous Americans and chronicles the ongoing discourse about the humanity of New World inhabitants.

- In his writing Las Casas commends Columbus as being sent by God to convert the indigenous people — thereby setting himself as an advocate of the humanity of the indigenous. He also observes how economic issues encourage Spanish settlers to argue vehemently for the inhumanity of indigenous peoples.

- Under the *encomienda* system of land ownership, landowners were required by the king to provide for the material and religious needs of local inhabitants. Having thus provided for the well-being of the native inhabitants, the landowner could expect labor from the indigenous residents. Eager to increase their personal wealth, landowners ignored the requirement to care for the indigenous people and abused them, starving them while forcing them to work the mines. Entire villages were "pacified" at gunpoint and put to work in the mines until they died of overwork and starvation, as Las Casas noted: "This was so sudden and so merciless that in very few days the innumerable deaths among these people revealed the gross inhumanity with which they were treated. They died more brutally and more quickly . . . starving, with nothing to eat and working so hard, these people died more quickly and in greater number..." (25).

- Another European who wrote of the abuses of the indigenous inhabitants of Spanish colonies was Friar Francisco de Vitoria, whose sermons were noted and later published by his students. Vitoria introduces and argues against the notion of "the just war" and "the right of discovery," both of which were used to invoke imperial authority in the Americas. He used logic to argue against conquest and cruelty. Contrary to him was the theologial Gines de Sepulveda, who supported the notion that any way by a civilized society against a barbarian society is right, arguing that the New World inhabitants are inferior to the Spanish just as apes are to men (27-28).

- Perhaps ironically, the debate over the humanity of the indigenous became moot in 1519 when Hernando Cortes consolidated his bloody conquest and suppression of the Aztec people. The result was utter devastation. A political strategist, Cortes considered that the best way to prevent future resistance from the conquered Aztecs he would need to put into play a program of ongoing pacification alongside a policy of consolidating support from other indigenous communities. For assistance he turned to the Franciscans. The Franciscan Order had considerable missionary experience in Granada, and knew how to convert individuals from vastly different linguistic and cultural backgrounds. When 12 priests arrived at Veracruz, they received a warm welcome from Cortes, who put on his own personal show as part of what could be understood as his plan to use symbolism to help raise the status of the Franciscans. Cortes had a candlelit procession, with ringing bells, lead the Franciscans to him. Just outside of Mexico City, the conqueror knelt before the priests and kissed their hands, witnessed by tribal leaders who were accompanying him. They were awed by the power of the priests before whom the conqueror knelt. They followed Cortes' example, and knelt before the priests (29-30).

- In their conversion efforts, the priests relied upon "gestural language, painted images, mimicry and theater as tools for evangelization" (31). They removed children from families, taught them Spanish (both spoken and written), and relied upon them as native informers. "The priests were thus able to identify elements in native tradition which were similar to Christian beliefs," using these to make Christianity more familialr to those targeted for conversion (31).

- One of the texts that Castillo finds fascinating as a "picture of cultural interaction and negotiation" is the *Colloquios*, written by (friar) Fray Bernardino de Sahagun, who arrived as a Catholic missionary in Mexico in 1529. Sahagun became fluent in Nahua language. His *Colloquios* offers an example of how he tried to translate Christian concepts into something that the indigenous people would comprehend: "We too are *macehuales*, men of the people . . . just as you are." In his address he names the different indigenous groups one-by-one, placing the pope above them all, with the king of Spain as the pope's servant. He blames the indigenous gods for allowing the conquest to take place, thereby putting a pall of weakness upon the traditionally strong deities. He blames the native gods for the suffering of the people.

- Castillo notes that at one point in the text "we encounter what may come closest to a genuine native voice in the response of the native elders." In this "response" a native leader is noted as conceding that while the Spaniards have been sent by the pope, his following words to Sahagun would meet the approval of the long list of dead native rulers that he then names. In his response he says: "Should we here, before you, destroy/Our ancient way of life? That of our grandfathers, our grandmothers,/That on which they pondered deeply,/That which they maintained with admiration,/Our lords, our rulers?" (34-36). The leader then refers to a time before the Conquest as a period of plenty, his words serving as a stark contrast to the devastation wrought by Cortes and his men. Castillo suggests that the inclusion of this argument is perhaps due to the influence of one of Sahagun's native assistants as a subtle act of resistance. She also notes her support for the idea that the missing final two chapters of the *Colloquios*, in which issues of indigenous religious practices are discussed and contrasted with Christianity, may have disappeared due to the influence of the Vatican. Indeed, the only surviving copy of *Colloquios* was found in the Vatican library.

Subtle Resistance: Indigenous Theater

- Remaining with the notion that indigenous people were able to use Christian performance, especially the European dramatic form, as a means of subtle resistance. This resistance, Castillo suggests, was most noticeable in an indigenous performance of what she calls a "battle play," and which she addresses in some detail. Prior to this, however, Castillo addresses the missionary play *The Last Judgement*, which was performed in 1533 in the Nahuatl language. She demonstrates how the Church used indigenous elements to create a fire-and-brimstone message that would frighten the audience into "repentance." The native elements include pantomime, song and dance. The use of explosions of gunpowder, chanting and drums during the depiction of souls in hellfire torment, "must have had an extraordinarily powerful impact on spectators" (40-41)—especially those with any memory of their first contact with the European technology of warfare.

- In another production, staged in Lima in 1559 and titled *Historia alegorica del Anticriso y el Juicio Final*, the Jesuits went overboard to scare the audience into conversion, digging up native graves to use both the bones and the flesh of the "gentiles" in the drama to demonstrate the rising of the dead on the day of judgment. "Whether or not it was directly due to the effectiveness of such performances and the terror they provoked," Castillo says, "the Franciscans in early Mexico succeeded beyond their wildest expectations, and historical sources record that mass baptisms were carried out" (42).
- Indigenous believers may have had an opportunity to use irony as a form of subtle resistance in their 1538 staging of a festival piece describing the fall of Adam and Eve before an audience of over 80,000 people. The play was directed and performed by Nahua elites, the leaders of the people. Their full control over the production is, Castillo says, a strategy of self-empowerment that permits the nobles to "negotiate the colonial differences existing between the indigenous groups and the invaders, to act as intermediaries between their own people and the Spanish colonizers, and to filter narratives through a Nahua prism" (44).

- Ironic resistance is also found in the stage set, a Garden of Eden that is filled with flowering fruit trees, including real trees and flowers made of feathers and gold. In the trees were many local birds, including colorful parrots that screeched loudly and sometimes stopped the performance with their cries. The end of the play, in which Adam and Eve are ejected from Paradise, induced tears in a large number of viewers. As Castillo notes, it is "probably that *The Fall of Adam and Eve*, with its depiction of the expulsion of the unhappy pair from a Paradise of abundance and beauty to a desert of forced labor and privation, would resonate powerfully with Nahua spectators who had experienced the violence of the Conquistadores at firsthand only a generation earlier" (44).
- As part of the Corpus Christi theater celebrations in the years between 1539 to 1543, indigenous performance groups became increasingly ambitious — as well as competitive — by staging what Castillo calls "the genre of battle plays," or "flower wars" (44). These pieces provided mock battles, placing on stage the enactment of "the often bruising collision between ideologies that characterized the Conquest and its aftermath." Indigenous performers "were able to manipulate European dramatic genres to make a statement about their own situation" (44).

- *The Battle of the Savages* and *The Conquest of Rhodes* were staged consecutively in Mexico City to celebrate a major European political victory. The first play depicted a contest between two tribes of "savages," while the second portrayed a skirmish between Muslim-Turkish and Euro-Christian forces for control of the Holy Land. The scenery in both was "extraordinarily sophisticated and lavish," with musical instruments such as bells, trumpets and dulcimers accompanying the play. Stage settings also included real and artificial plants and animals, while forts were depicted by tower-tall stage buildings capable of holding many men.
- It is in their costuming that *The Battle of the Savages* and *The Conquest of Rhodes* were able to offer a subtle statement of resistance against the European colonizers. This occurred as the indigenous producers of *The Battle of the Savages* chose to picture themselves — and indeed their participation in the production crossed class lines between the common and the elite classes within the Aztec tribal community — in combat with horse-riding Africans in full mask. Castillo suggests that the use of African costuming may have been "a covert critique of the pomposity and arrogance of the Spanish invaders" (46).

- In *The Conquest of Rhodes*, indigenous actors portrayed the Army of Spain. Their chosen costuming for the Spanish military was "apparently lacking in brilliance and variety," much in contrast to the "splendor and variety of the soldiers of the army of New Spain" who were staged as allies fighting alongside the Christians in the battle for Jerusalem. "It is not hard to see a certain symbolic significance" in this choice of costuming, especially as "indigenous sympathies are often signaled aesthetically in Mexican folk drama" (47). The indigenous actors portraying the conquered Turkish Sultan and his Captain General did so while costumed as Hernan Cortes and his "notoriously bloodthirsty" lieutenant, Pedro de Alvarado. "Here," notes Castillo, "is a conundrum that cries out for resolution" (48).

- Castillo agrees with the suggestion that "the sight of the Conquistador receiving his come-uppance at the hands of a native army may have afforded considerable satisfaction to an indigenous audience." In fact, Castillo goes further to say that this costuming choice "is nothing less than a radical restaging of the Conquest, which indicates that the locus of ethical authority lies not with the Spaniards, but with the Indians" (48). The real barbarians, she says, "are perhaps not the indigenous groups of the Americas, but rather the Europeans" (49).
- Both plays reveal, says Castillo, the manipulation of theatrical works by Spanish and native participants, with each using "subtle and complex ways . . . to advance their own ideological views" (49).

European Stage Images of the Indigenous

- In her reading of Lope de Vega's play *The New World Discovered* by Christopher Columbus, Castillo recognizes the theater as a site for the enactment of the nature of Empire. Lope's play, published in 1614, took place more than a century since Columbus' first journey, a century in which Spain had consolidated its status as the leading imperial power, but only less than three decades after the humiliating destruction of the Armada in 1588. Lope had been a sailor in the Armada and witnessed firsthand the defeat.

- The play begins with Columbus, who is portrayed as a "wise fool" driven by unknown forces, or divine sanction. The suggestion is that the "discovery" of America is a matter of heavenly design. The first act of the drama ends with a "tribunal" taking place as part of Columbus' imagination. The tribunal is in debate about the true reasons behind Columbus' desire for his upcoming adventure: is he driven by a desire to do God's will, or is he following a lust for gold and other riches? Castillo suggests that the presence of this dialogue in the play "portrays the marked ambivalence felt about the excesses and violence of the Conquest, particularly the rout of the Armada . . . viewed in some quarters as divine vengeance" (92). The end decision of the tribunal, however, is that the gold is necessary as a lure to draw the Europeans to the Americas, and with their arrival will come divine salvation for their arrival will open the way to conversion of the native peoples.

- Another scene in the play depicts indigenous people in their homeland, celebrating the wedding between their own tribal member and a woman kidnapped from another tribe. In the midst of the seaside celebration, three "houses" arrive on the sea — the arrival of Columbus' ships. Castillo notes with interest that Lope is presenting "this collision of two worlds from the point of view of the natives, whose narrative description of the arriving explorers focuses on the whiteness of their skin, the thickness of their beards, and the power of their artillery. The natives are unable to interpret the European language, but they do recognize three sounds as being oft-repeated: "God," "Virgin," and "Land." Castillo points to the interesting importance of the natives seeing these as words of importance only to the newcomers, and having nothing to do with themselves. "In this," says Castillo, "as subsequent events would prove, they were tragically mistaken" (94). The dramatist provides dialogue that show indigenous reluctance to accept Christianity, and the fear of violence at the hands an angry European sailors if they do not convert and abandon their gods. The play, Castillo says, "is a powerful portrayal of the collision of two worlds, with its enactment of the consequences of mutual linguistic and ideological incommensurability" (102).

- Likewise, Lope's second play is also on the topic of the Conquest. *Arauco Tamed*, published in 1625, portrays a native uprising against Spanish rule in Chile. The uprising, and the violence with which it was finally suppressed, attracted writers in both Europe and South America. Madrid writer Alonso de Ercilla y Zuniga had published, in 1589, a very influential epic, *La Araucana*, on the uprising. The Chilean Creole poet Pedro de Ona took the uprising as the source of his epic poem *Arauco domado*, published in Lima in 1596. It has been demonstrated that Lope drew upon the writings of both of his literary predecessors in writing his stage play.

It is interesting that as a soldier of the Empire and a veteran of war, Lope would write words that are sympathetic to the anti-colonial cause, as when he puts into the mouth of an indigenous leader an indictment of Spanish colonialism:

- TUCAPEL: Why do the Christians come to Chile when we Chileans do not go to Spain? Is it not a vile act for them to cross a thousand seas merely to put their feet upon our heads? If our god Apo had wished for Chileans and Spanish Christians to live together, he would not have placed a wide sea between us . . . Remember, all of you, that God is offended when you are subjected to a man, a foreign man, who wishes to enrich himself from our sweat in mines of gold, or from our fertile harvests." (qtd. Castillo, 106)

- Commissioned to write the drama by the son of a Spanish conqueror who subdued the indigenous uprising, Lope was "expected to exalt the rightness of the actions" of the European colonizers. It is this reason that leads the play to end in the depiction of cruelty — a slow dismemberment and crucifixion of the tribal leader — alongside an inexplicable last-minute conversion of this same tortured character. "The playright," Castillo says, "clearly admires the bravery of the Araucanians," and as a result he fills his drama with numerous speeches about personal and collective liberty and the right of indigenous people to cultural autonomy. At the same time, however, Lope was torn with pride for the triumph of Spanish forces. Castillo argues that it is Lope's divided sympathies that would later provide the basis for depictions of the Noble Savage.

The Language Text as Performance

- The first Protestant mission to the "New World" was established by Jean de Lery, who in 1556 left Burgundy with a group of Huguenots to convert the natives of Brazil. Lery later wrote *History* to describe his experiences, and it is here that Castillo finds an act of performance as demonstration of the negotiation taking place between two very different worlds — indigenous and European. The 20th chapter of the book provides a bilingual set of exchanges between a European and a native. In the exchange the indigenous speaker questions the French traveler about his national economic and political structures, while the French speaker requests names for the many unfamiliar commodities such as animals, vegetables and fruits. This process, Castillo argues, is demonstration of how the interaction between native and European forces upon the latter a questioning of his own institutions, a full self-review. Meanwhile, this type of dialogue is also characterized as performative insofar as the lines are "iterable speech acts that not only make things happen but define what makes sense in a certain context. . ." (54-55).

- Castillo goes on to similar examples from the North American Puritan experience. English Puritans were especially vehement in their dislike of theater, seeing in stage performances the revelation of transgressions and subversions that would damage the souls of the audience. And yet the Puritans were aware of the power within a polyphonic text, as evidenced by a sermon preached in 1609 in London by William Cranshaw that includes a verbal exchange between God and Europe (58).
- In her reading of Puritan texts, Castillo looks at William Wood's *New England's Prospect*, within which is included a vocabulary of the Massachusett language. "Some of the entries offer intriguing insights into the Puritan settlers' communicative priorities," says Castillo (59). The vocabulary emphasizes trade and the provision of food, not missionary activity or religious conversion (59). Similarly, Roger Williams in his Key to the Langauge of America, written during a return visit to England, provides a list of useful phrases categorized according to important topics, with native language on the left, and English equivalents on the right. When the English is read vertically, a picture emerges of the English interest in exploring and claiming the land:

- Earth or land
- My land
- New ground
- Fields worne out (qtd. Castillo 63).

- Despite the obvious quest for land, Williams in one of his textual observations perhaps accidentally makes a case for the controversial suggestion that indigenous people were not nomads and had a legitimate claim to their land. He does this by speaking of witnessing native peoples bargaining amongst themselves for "a small piece, or quantity of Ground." Williams also speaks of native society as one based on cooperation, love and trust. Implicit in this, says Castillo, is a "scathing critique of the intolerance and divising infighting of William's Boston adversaries. . ." (64-65). Curiously, Williams "is attacking the fundamental justification for the appropriation of Indian land and the exploitation of the native peoples of America," even as he champions the right of the English to colonize indigenous lands. "Although Williams, as a decent man, was aware of the hypocrisy, intolerance and occasional violence of his fellow Christians, and although there were many aspects of native culture that he genuinely admired, it is clear that his ultimate allegiance was to his Faith and his mother country of England" (68).

回應與討論：

- It is in this way that Castillo continues her analysis of various texts, including colonial American sermons, poems and prose writings, and European stage plays, to reveal the ambiguities inherent in the minds of those who experienced in some way the contact zone between indigenous and colonial, native and European, and American and European. Her work focuses on both European production and American production with an eye on the "symbolic and political resonance of polyphonic texts and performance" (236). It is in the arena of the performance, or the performative text, where colonial difference could be expressed, where European impressions could be recorded, and where indigenous acts of resistance could be carried out. These texts helped Europeans make sense of the "New World," while American colonists could use these texts to explore their divided allegiances and negotiate what it meant to be European or to be American.

- As Castillo is expected to visit Taiwan at the beginning of March 2008, it is hoped that this introduction will prove useful to those who may have an opportunity to meet with Castillo and discuss her current research interests. Insofar as concerns the importance of Castillo's *Colonial Encounters in New World Writing* to the Taiwan-based scholar engaged in the study of modern Native North American writing, the text offers limited insight into the ability of the indigenous to subvert for purposes of subtle resistance the artistic and ideological products of the monocultural "center." Perhaps the text is of more value for those interested in the experience of racial and cultural hybridity, or "the creole," at sites of intercultural engagement. Indeed, Castillo's fifth and final chapter of begins with an interesting, albeit brief, reading of recent theoretical work in the study of Creolization, with a special emphasis on the linguistic as it relates to the expression of power. Especially interesting in this is Castillo's introduction to Englightenment opinions regarding the inferiority of "the natural child," or "New World inferiority" (199).

- Given her status as a relative newcomer to the field of postcolonial studies, and her work with materials that have been available for scholarly examination for at least two centuries, it is not unexpected that a great degree of her critical contribution to the field consists of either endorsing or arguing against already published arguments. Indeed, many of the allegations attributed to Castillo in this introduction are in fact, in her text, provided as arguments offered by earlier researchers (but for the sake of convenience not cited in this brief review). Perhaps Castillo's greatest contribution — one that she admits to in her opening introductory pages — is the highlighting of colonial texts that have gone untranslated (into English) or been overlooked by postcolonial researchers. "The present study," she says in reference to her book, is "...a project of textual recover and an attempt to go beyond conventional disciplinary boundaries." Indeed, many of the original materials she works with "have no been previously translated into English and in some instances they have been the object of relatively little critical attention" (17). Castillo sheds a spotlight on some very interesting texts, expressing a hope that others interested in translation and publication may be inspired to approach these works with a greater fervor.

96學年度 北美原住民經典研讀活動之六 東谷沙非傳奇

七寇˙索克魯曼

布農族望鄉部落青年作家

布農族玉山之子高山嚮導

源起與創作

- 常有人會問我是如何產生小說的構想，我想主要是有兩個重要因素，一個是因為電影《魔戒》的刺激，二是因為我在自己的部落——望鄉部落的成長經驗；第一次看電影《魔戒》時，我就立即被非常魔幻的故事題材所吸引，中土世界，精靈，哈比人，矮人，巫師，魔獸，善惡之戰等等，加上電影特效所打造出來的偉大場景，讓我發自內心地激賞《魔戒》小說作者托爾金的想像力與創意，我不知道是看了多少遍，也閱讀了相關的書籍，後來有一天在電影中我彷彿像看見了小時候望鄉部落耆老口中所傳述的神話傳說的影子一樣，神話人物竟然活現的出現在我的眼中，而我部落的正前方即是古代大洪水傳說中提供萬物避難的所在——東谷沙飛，這讓我 的想像開始有了著力之處，我又問自己：是否我也可以書寫一部屬於我們自己的《魔戒》呢？於是就此展開了《東谷沙飛傳奇》的奇幻書寫之旅。

東谷沙非傳奇-封面

- 我的部落——望鄉部落是一處可以天天面對著東谷沙飛的地方，所謂的東谷沙飛即是台灣第一高峰玉山主峰的布農族音譯，Tongku（東谷）是「山峰」之意，Saveq（沙飛）一詞為古語，有說是非常流暢之意，尤其指的是東谷沙飛經常積雪的現象，另外從布農人大洪水傳說的觀點來看，也有人說Saveq有「避難或躲避」之意，所以東谷沙飛可以說是一處「提供避難的山峰」之意；大洪水傳說版本眾多，大致的意思是說古時出現一條巨大的蟒蛇（或鰻魚）堵住了流水，因而引發了空前的大洪水，當時人們逃往一山又一山，大水則又一山淹過一山，最後整個世界都被淹沒在大水之下，唯獨被古人視為世界最高的山峰——東谷沙飛矗立在水面之上，而大部分在東谷沙飛的人類與動物才得以倖存，其後又有螃蟹，紅嘴黑鵯等動物為人類取火種之英勇事蹟的發展，最後一隻巨大的螃蟹潛入水中剪斷大蟒蛇的腰，洪水才得以宣洩；也有的版本說在大洪水氾濫之前，台灣原是一塊大平地，沒有高山，之後由於大洪水沖刷了大量的土石，台灣高山峽谷的地形，地貌才終於成型，有時我認為這甚至是布農人台灣造山運動的神話故事版本。

- 如此的傳 說奠定了東谷沙飛在布農社會的神聖地位，也成為我創作小說架構的想像基礎，但在這樣的一個想像基礎之下，語言（母語）——尤其是指傳統動植物名以及山川名——更是一個非常重要的想像媒介，它讓我可以輕鬆地往來於現代與傳說時空之間，幫助我看見古老時代先人所想像的那一個未受外力干預的世界——一個自然自主 的傳統領域，這也是為何我不使用「玉山」的用意，首先，玉山本身就不存在於布農語言之中，我無法從我的母語看見玉山，而若說一個語言是一個世界的話，我們也可以說玉山是不存在於布農人的想像世界之中，所以玉山對於布農文化而言不但意義不大，相反地它甚至還是一種殖民象徵；也就是說，從文化的意義上看 來，玉山兩字是無法展現東谷沙飛的靈魂與神聖性的，尤其是古人無法以玉山兩字想像古時大洪水傳說的故事意含，然而一旦我使用了「東谷沙飛」之時，土地就會開始對我們訴說它的故事，我們也將發現潛藏於語言概念之後的那一個神秘的世界，簡言之，「東谷沙飛世界」，那是一個充滿了傳奇、詩歌、禁忌、精靈、鬼怪與善 惡交戰的魔幻空間，這便是我想像的開始。

空間概念圖

- 對我而言，一個 民族的神話傳說不僅僅是古老時代非文字文學的表現，那更是一個獨特的世界觀，更深刻的說，那或許是一種屬於該民族自己的自然科學，因爲在那裡面充滿了人與人與自然交往的各樣知識，即便沒有所謂現代科學性，但卻是以一種深具實踐性與生活化的方式存在並傳承，而這樣的非文字文學在古老的年代足以滿足先人內在世 界的想像，同時也解釋了對於外在世界的疑惑；只是到了現代神話故事還是如此嗎？它還能繼續滿足我們的心靈嗎？還是它只是一個屬於古老的、舊時代的想像呢？

- 更根本的問題是：神話故事的意義在哪裡？站在我的部落眺望東谷沙飛之時我經常如此自問，我認爲故事是必須要再繼續說下去的，就像部落耆老堅守民族任務將故 事傳述給我們一樣，只是或許說故事的方式必須要更具創意，也必須要在新的時代脈絡之下找到新的再現的方式，我知道如此做必然很危險，也唯恐曲解了傳說故事的原意，但我認爲這是一件值得嘗試的工作，而最重要的是是否我們可以掌握到說神話故事的那一個主體性呢！所以在小說文本之中，我隻字不使用「布農」兩字而 只在註解裡頭以「布農語」作爲一種詮釋的方式，其意義只在於表明此小說僅僅只是一部奠基於我對布農傳統知識的認知－－包括神話傳說、古調歌謠、禁忌禮俗等－－之上的想像作品，僅僅只是筆者站在自己的部落眺望東古沙飛之時的一種對整個部落空間的奇幻想像。

- 在此我願意與讀者分享的一個書寫經驗是，有時在夜間書寫到有關精靈的部份之時，我會突然感覺到在書房這個空間之內，似乎還有另一個我看不見的力量出現，有時那感覺讓我很有壓迫感，我就會想起小時候長輩說精靈會抓走人的故事；有時我彷彿會看見迅速竄出又即刻消失的影子－－我以爲那是精靈，然後背脊發顫、疙瘩 全身，此時我會立即擱筆，或放音樂、或大聲歌唱，轉換思緒甩開那看不見壓迫來源，唯恐精靈真的就要來把我抓走，之後我就會整夜輾轉難眠、心靈交戰，腦袋滿滿都是從小聽來的精靈鬼怪圖像，一直到天亮。這樣的經驗或許只是我自己的心理作用，但卻讓我思想過去的人是如何與山中精靈交往？精靈到底又是以什麼樣的形 式存在？且現在是否還存在？這一切的一切我不斷地思索，雖然得不著答案，但我相信它們是真實存在的，就好像它們就存在於我們的語言之中一樣。

- 《東谷沙飛傳奇》歷時約兩年的撰寫時間，此刻終於完成了，這是我個人的第一部長篇小說創作，我發自內心地感謝在天上的天的祝福與帶領，我也要感謝的人很多，這當中包括了我文學啓蒙老師－－徐素蘭老師，帶領我走入文學的世界；感謝山海雜誌社的夥伴以及原住民文學作家前輩們，在文學這條路上你們都是我的良師 益友，願繼續共同打造上山下海的書寫世界；也感謝協助校稿、提供寶貴意見的朋友們，Geo、阿寶、慈育、懿翎、宏彰、白樂、小樺等夥伴；我也要感謝我的部 落與我的族人，望鄉部落是我們的家，而我們都是一家人，我們共同打造了部落的記憶與想像，族人的名諱也多被我書寫於小說之中，若有錯用只盼望部落族人能夠瞭解我的明白；最感念的是給予我豐富書寫想像與地方知識的部落耆老們，尤其是Qodas Pima、Tama Talum、Tama Bali以及我的父親Tiang等人（其中Qodas Pima以及Tama Talum已在幾年前走了）；最後我要感謝我的親密愛人－－Grace，無怨無悔地陪伴著我走過這孤獨的創作旅程。
- 只盼望在天上的天能夠祝福這一切。

Response:

- 問：「布農族與大自然的連繫、關懷，是否與創作有關？」乜寇：「布農族是一神信仰。除了部落的祖靈之外也信仰基督教。自然，比方說玉山的形象，能帶給作家心靈的力量及創作的題材。」
- 海柏老師問：「小說中人物是否能繼續發展」乜寇：「出版後有一直持續在構思。希望能將原住民的想像力，以文學的方式呈現。」
- 乜寇像我們說明原住民的婚姻禁忌。
- 梁一萍老師：「很高興能有讓乜寇在沒有時間壓力的情形下，仔細跟我們分享心得。」

96學年度
北美原住民經典研讀活動
之七

Naming The Spirits

Ojibwa

By Peter Nabokov

An Outline

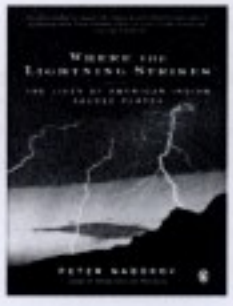
Prepared by Rose Hsiu-Li, Juan

Apr. 12, 2008

- like the tree I can lose myself
  layer after layer
  all the way down to infinity
  and that's when the world has eyes and sees.
  The whole world
  loves the unlayered human.
  Rounding the Human Corners, Linda Hogan 2008
- In her first book of poetry since 1993's groundbreaking The Book of Medicines, Linda Hogan locates the intimate connections between all living things and uncovers the layers that both protect and disguise our affinities.

- Hogan's wisdom, gleaned from a lifelong commitment to caring for wildlife and the environment, has been deepened by the hard-won, humbling revelations of illness. With soaring imagery, clear lyrics, and entrancing rhythm, her poetry becomes a visionary instrument singing to and for humanity.

- From the microscopic creatures of the sea to the powerful beauty of horses, from the beating heart of her unborn grandson to the vast, uncovered expanses of the universe, Hogan reminds us that, "Between the human and all the rest / lies only an eyelid."



Peter Nabokov

- "An amazing complex presentation of the human struggles on behalf of sacred places that demonstrates how secular society may be completely unaware of the existence of religious sites and remain without the blessings that such knowledge may bring."

—Vine Deloria Jr.

- Yet in that time I've discovered something new about the possible lives of places in this country of mine. In ways that I had years and years ahead to learn more about, that butte was alive. (p. x)

Introduction

- How Indians see and interact with their spirits of place?

The discoveries from Hallowell's Field Trip

- Vocabulary called for a high degree of specificity.
- Stories anchored place-names in memory.
- Learned to observe the sun, moon, and stars for tacking time.
- The meanings of hunting
- The significances of rock

Hallowell's Study: Of Ojibwa belief about the Universe

- Polytheism
- Henotheism
- Pantheism
- Naturalism

Conclusion:

- Indian's worldview is a world in which sympathy, dependency and reciprocity bound human beings to plants, animals, rocks and stars. (p.34)'
- "Land is part of our life. We're like rocks and trees."

Response:

- Q: In your opinion, what is the most prominent characteristic of the book?
- A: I love the paragraphs which describe the mysterious but steady relationships between human and nature. As an Indian writer, Nabokov considering lightning a kind of language which communicates the nature's will to human. The sections are quite touching!
- Q: After introducing Nabokov's view on the earth, how does Professor Juan think about the Indian writers' world view?
- A: Although Indian writers have to familiarize themselves with the capital society, such as the publishing and city-living, they still have aboriginal concerns on natural environments.

96學年度
北美原住民經典研讀活動之八

Joy Harjo's Creek Specificity and Pan-tribalism: A Reading Based on Craig S. ~~Womack's Red on Red: Native American~~ Literary Separatism

Emerald Ku
Asia University

一、Against anti-essentialism

Anti-essentialism regards no truth, no history, just lots of people's views. Everybody's story is all equally true– there is no need to change anything, no need for reparations, no arguments for sovereign nation status, and capitalist positions of power are maintain.

That some versions of history are not just a point of view, but actual distortions and lies. (Abenaki poet Cheryl Savageau).

二、Aboriginal consciousness/nationalism with self-determination as counter- consciousness

Without an indigenous consciousness, Indian peoples' claim to Aboriginality is race and heritage. That is not enough to achieve true liberation. To accomplish self-determination, we need more than racial pride. We must have Aboriginal natinalism, an understanding of the state's capitalist ideology and its oppression, and, ultimately, a counter-consciousness.

(activist Howard Adams)

Pan-tribalism as an aboriginal nationalism

三、Pan-tribalism in Joy Harjo

(一)The Poet Joy Harjo

- Creek poet with the following major works
  - *She Had Some Horses*
  - *In Mad Love and War*
  - *A Map to the Next World*
  - *How We Become Human*
- Major ideas:
  - love and pride
  - larger tribal continental memory
  - a land-based language
  - ~~reinventing the enemy's language~~

(二) Pan-tribalism

- Tribal specificity and pan-tribal experience intersect and corroborate each other, thus, Creek grounding strengthens pan-tribal vision
- Challenging Indian genericism which obscures concrete tribal and land relationship: Harjo sticks to Creek specificity, grounding on her own culture as rootedness to engender pan-tribalism

1. Creek Ancestral memory:
   - The poet's travels in Southeast: Southeast places important to Creek history as catalyst for the poet's ancestral memory .
   - Her travels are not dictated by chance, but by Creek memory:

"I have a memory.
It swims deep in blood,
a delta in the skin. It swims out of Oklahoma,
deep the Mississppi River. It carries my
feet to these places...

("New Orleans")

- The poet's travels, her back in New Orleans in particular (like any of specifically Oklahoma or Creek experience), remind her of one of the tragedies of removal, Creeks drowned in the Mississippi River:

  There are voices buried in the Mississippi mud. There are ancestors and future children buried beneath the currents stirred up by pleasure boats going up and down.
  There are stories here made of memory
("New Orleans"The Woman Who Fell from the Sky)

- Harjo broadens her personal experience of Creek memory by recording the destruction of colonalism which aids the poet in achieving pan-tribal vision with her ability to empathize, feel, and imagine the legacy of oppression/ colonialism faced by all Native peoples in the America. That is, she recasts Creek history in the larger context of the bloody violence that created America out of the suffering of Indian people:

  My spirit comes here to drink
  My spirit comes here to drink,
  Blood is the undercurrent. ("New Orleans")

2. Deer: the recurring and powerful Creek image with pan-tribal vision and significance (*In Mad Love and War*)

- Deer with Creek specificity as food supplies, allowing for Creek national survival through trade. The poet extends the image with adaptability as survival power to transcend boundaries for all Native nations.
- Deer transformation is specifically Creek: genocide haunts Indian memory and makes escaping with deer woman giving off to the untainted and restored world.

- Deer world as other world in Harjo's poetry:
  The poet policiticizes the southeastern transformation idea by putting a different twist: the other world as a hope for the improvement in this world; imaging of life without colonialism; a belief of returning to indigenous consciousness
- The pan-tribal meaning of the poem "Deer Dancer: The belief that tribal consciousness is returning in a new unity that transcends old tribal boundaries toward pan-tribalism/aboriginal nationalism.

3. Mouskogean connection to a national homeland and culture:

- The southeastern Creek was anti-nomadic while Northern plain's people wandered in following buffullo herds.
- Harjo resists reality of urban wandering and homeless displacement which respond to stolen lives and culture:by living memory, imagining, hearing and telling stories the poet brings the homeland into urban landscapes.

– Memory results in telling, speaking, resisting through imagination, words, and deeds: Hojor refuses to divest ancestral memory from the responsibility that such memory implies.

– Home means more than Albuquerque. It is a state of the Native union that champions vibrant native nationalism with real self-determination (returned lands, controlled resources)

4. New history of crossing tribal lines: pan-tribal contacts results in indigenous pan-tribal awareness

- federal relocation programs in the 50's (grwoing urban population: Indians from many tribes were thrown together in larger cities)
- the rise of Indian activism 60's-70's

- Indian Arts training centers (conceptual shift: away from the view that any traces of Indianness were to be forgotten, from legacy of colonism, fear, self-hatred, anger) to creating new artistic/literary strategies)

5. Creek worldview/cosmogony

(1) Subverbing an oppositional world of good and evil: Muskogean idea of the balance of the opposites between the cosmic forces
  - Order/periodicity not opposites but completes chaos/fertility
  - Acceptance of queerness: incorporating beings who go against what is normal into the belief system; anomalies reify the existing social order; anomalous being is powerful; queerness has an important place.

(2) Boundaries between are challenged: Not oppositional but deeply interwined in myth and oral tradition which is the primacy for the Muskogeans
  - Myth as deepest part of human consciousness, a fundamental reality works as uniting factor. It ties forces together such as

(a) interiorization (subconscious) and exteriorization (universe, the inter-connectedness of all things)

(b)queer and normal
(c) bear/deer world and human world
(d) dreamy and waking , supernatural and natural
(e) poetic and prose:
- Harjo abandons poetic line breaks.
- Stories with characters and plot developments are interactive with the poem precedes it.

- Two storytelling strands:
After each poem, the poet gives a first-person autobiographical commentary prose which evolutes from oral tradition (where a performed story is very close to the persons who tells it). There are complementary forms between the two expressions rather than oppositional ones. (ex. poem "Naming")

- Political discussion complements the aesthetics of the poem:

a tribal worldview which has been in many cultures and regards that the life of the community is not separate from the art of the community, thus, poem as a vehicle for political discussion.

(3) Overlapping time frames: simultaneity as "spiral" the concept of which is essential to Harjo's work as a whole

- An emphasis on what links events rather than the order in which events occur
- Spiral has deep Muskogean significance: Spiraling circles of shuffling dancers and women shaking shells collapse boundaries
- Spiral is three-dimentional corresponds to the interaction of this world, Upper world, and Lower world

- Spiral as perfect metaphor imaging the many worlds that surround us with collapsing spatial and temporal boundaries, with interweaving mythical, personal, and political consciousness

- "Death" is part of the spiral life where energy simply changes/redistributes forms but does not dissipate

- "Hatred" can be transformed into another type of energy

- "Grace" in Harjo's lexicon is most associated with those moments of vision when boundaries collapse between mythical spaces, personal spaces, the invisible world, the physical world so that blinders fall off and one sees into these other dimentions.

- "Love" is not a unviersal emotion but contexual pan-tribal action: deed done for justice; an act of resistance and awareness of the colonization process

四、**Conclusion**

Harjo's poetry full of love is action-oriented; poetic expression aims at physical effect as what oral tradition has committed to with the didacticism within as message for community. Being a poet/prophet/truth teller of Muskogean stories, worldview, and experiences, Harjo through language and responsibility devotes herself to turning back the pan-tribal prophecy: the land will regain its indigenous integrity.

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Response:

- Q: As a critic specializing in Native American Literature, I am always wondering how can I persist in doing my research without admitting that, according to essentialism, only a Native American can understand their works. How can you prove that your study is valid when your major subject work supporting essentialism?
- A: The question is very good because it really annoyed me before. However, now I think that although it is true that the Native American writers have specific histories and feelings, they have expressed these through literature. Since these experiences exist in the world substantially, we critics must can find accesses to them through the representations from the Native American writers.

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北美原住民經典研讀活動之九

D'Arcy McNickle: A Struggle for an American Indian Identity

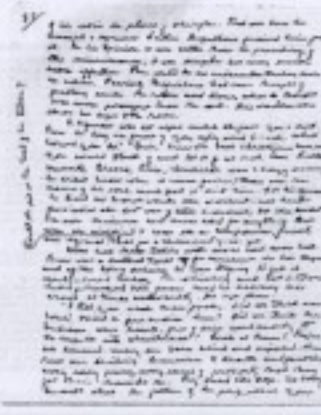
Dr. Birgit Hans

Background

- 1871 end of treaty making
- 1890 Massacre of Wounded Knee
- 1887 Allotment Act
- 1934 Indian Reorganization Act

Relevant biographical data of William D'Arcy McNickle (1904-1977)

- born Jan. 18, 1904 St. Ignatius, Montana
- **mother:** Philomene Parenteau McNickle – Metis, father part of the Louis Riel Rebellion (1885) in Canada, fled into Montana. Philomene was 3 yrs. old at the time, settled among the Salish Kootenai (Flathead) Tribe in Montana
- **father:** William McNickle, from Pennsylvania, farmer, etc.
- 1905 Philomene and children (Ruth Elizabeth, Florence Lea, and D'Arcy) adopted into the Flathead Tribe
- 1914 parents' divorce
  Ruth, Florence, and D'Arcy send to Chemawa, Oregon
- 1917 D'Arcy returns to Philomene and her husband Gus Dahlberg
- 1921 attends University of Montana (literature and history)
- 1925-26 attends Oxford University in England
- 1926 settles in New York City
- married Joran Birkeland
- 1931 spends summer at the University of Grenoble in France
  submits *The Hungry Generations* (early manuscript version of *The Surrounded* to various publishers – rejected)
- 1933 daughter Antoinette is born
- 1935 works for the Federal Writers' Project, Washington D.C.
- 1936 starts work for John Collier in Bureau of Indian Affairs, Washington
  The Surrounded published



- "He [Max] could not think of that yard full of energetic youngsters without a shudder. In his mind's eye he saw them as they would be in ten or fifteen years. He saw the misery they would bring to themselves and such of their relatives as had any sense. They would all be a drain upon the community, for there would be but few who would earn their livings honestly. The community was at their mercy; it could never develop under such a handicap. Yet, it was a rich and beautiful valley in which they lived."

- "We have seen that he has shown ingratitude; we know him to be wilfull, headstrong, spoiled by an easy life. Hasn't his father lavished a fortune on him? What did he do with it – did he engage in respectable business or farming? Nothing of the sort. He set out for the cities where he could spend it easier. He spent a year in Paris like any other dandy. Has he shared his legacy with his brothers? Not at all!"

- "I have a final word to add. The defendant is an Indian breed. He is one of a family of boys who have been repeated evildoers; they have been a constant drain upon the goodwill of the state. For some reason, we have always dealt leniently with this class of offenders. We have labored under the theory that we are under debt to the Indians and we have permitted them privileges that we deny to ourselves. I think it is high time we questioned the wisdom of such a course of action. If the Indian is to form a part of our state, he must learn the duties and the qualities of a citizen. ...We come from a race of sturdy Pilgrim fathers who knew the virtues of discipline. They built for us a great nation on that very principle. Let us not give over their work into the hands of a race undisciplined in either spirit or mind. Let us be stern in our justice – but righteous, always. That is the duty laid upon you gentleman of the jury."

Plot Summary of *The Surrounded*:
manuscript version and published version

Montana (Flathead Reservation)
- Archilde's return to his father's ranch
- Harvest
- Hunting trip with his mother; death of Louis and the game warden
- Father Grepilloux's death
- Archilde's arrest and release
- Reconciliation

Manuscript version	*Published version*
Paris • Archilde practicing on his violin, his interest in history, the city • "Friendship" with several young American musicians and Claudia Burness • Memories of Chemawa • Confrontation with Mrs. Burness about her sons, who are among his new friends • Death of Archilde's mother • Departure for Montana	
Montana • Archilde's unsuccessful attempts to make his nephews into white farmers after their return from Chemawa • Trouble with the storekeeper Moser • Archilde's arrest for murder of the game warden • Kangaroo court and weeks in jail • Trial with lengthy speeches of the prosecuting and defense attorneys • Archilde's acquittal and return to the ranch • Announcement of Claudia's arrival	Montana • Recollections of missionaries' arrival by Archilde's mother • Return of his nephews from school • Dance and "covering the fault with the whip" • Relationship with Elise • "Badlands" episode • Death of Archilde's mother • Flight to the mountains to escape arrest for game warden's murder • Arrest in mountains after Elise has killed the sheriff

(The chart is from Hans 1986, 227.)

Chapter Five

THE first excerpt read by Father Grepilloux was dated in the fall of 1854 at the time the company of Jesuits appeared in the valley of Sniél-emen. When the entry was written Max Leon was a twelve-year-old schoolboy in Spain. On reflection it seemed impossible that that schoolboy, whom he remembered so vaguely, could have come so far and got himself so thoroughly lost in the wilds. He had been born into a static world, in which nothing had happened to his family for generations, beyond the events of birth and death. Yet here he was. . . . These thoughts played through his head as he listened.

As we had been invited by these Indians to come here and instruct them, we counted on some sort of welcome, yet nothing like what we received. A large Company was there, with their tents pitched on the Plain. Behind them, were Great Mountains, which we had no notion of finding as we climbed a steep, dry hill in the last hour. They are most solemn Mountains. We were led at once to the Great Chief, a Patriarchal man, with a most open and friendly face. In his hand he carried the Wing of an Eagle, and afterward I learned that this Symbol of his Office was never absent from his hand. I looked about me at the waiting men, at the women who kept off some distance, and at the

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solemn children, and I was struck by the air of expectancy. I thought they understood perfectly what this moment meant to them, and that in their hearts, they were praising the Author of their Beings. This impression was heightened, later, when Chief Running Wolf spoke to Father Lamberti. His words were translated by the faithful Ignace, who had met us at the Green River Rendezvous and conducted us to this place. In effect, the Chief said: "We have been worshiping False Gods, and we want you to teach us the True God." Then he would have given over his Badge of Office, his Eagle Wing. When Ignace explained this offer, Father Lamberti simply bestowed his blessing on the Symbol of Power, and returned it to the Chief, explaining at the time that we would not interfere in temporal matters, and wished nothing of them but to be allowed to minister to their Spiritual Health. I thought the people looked disappointed, and I have no doubt they would willingly have delivered themselves to us. They have the hearts of children. . . .

Another entry in the same year added this note on the character of the Salish people.

We had heard reports of the mildness of these Indians, and also that they had tried for several years to be instructed in the True Faith. In this matter, they were truly heroic. Some years before our arrival, hearing that a "Black Robe" was passing through the Country, they sent messengers to intercept Him. Now, it seems that this was a Protestant Minister, who was traveling to the Oregon Country with his wife and a Company of fur traders; and according to the practice among Protestants, he wore no Robes or other dress to distinguish him from his fellows. This our Faithful

"When Archilde drove by the slaughter house, a mile out of St. Xavier, he saw women carrying off pots of blood-smeared entrails, and he felt helpless. Once he stopped at sight of a very old woman who was going home with such a feast. A battered washtub, filled with the greenish-blue guts, on which flies were swarming, was loaded on a child's wagon. The wheels of the cart were of odd sizes and the whole affair swayed on the point of collapsing. The old woman, in her rags and filth, was really revolting, if one did not remember that she could not help her looks or her condition. Presumably she had not chosen such a life.

...

He realized then that she was deaf. Her eyes were inflamed and watery and she was probably almost blind. Failing senses were only part of the desolation into which she had wandered in her old days. She had to live without decency, like an animal, with nothing to live for, except perhaps an old man who was no better off. He stood before her and could do nothing." (pp. 233-34)

- Mourning Dove, ***Cogewea, The Half Blood*** (1927) with Lucullus Virgil McWhorter
- John Joseph Mathews, ***Sundown*** (1934)

- 1936 *The Surrounded*
  Bureau of Indian Affairs (BIA)
- 1944 National Congress of American Indians
- 1949 *They Came Here First: The Epic of the American Indian*
- 1952 Termination policy, left BIA
- 1954 *Runner in the Sun*
- 1959 *Indians and Other Americans: Two Ways of Life Meet*, with Harold Fey
- 1962 *Native American Tribalism*
- 1966 honorary Ph.D. from University of Colorado
  Anthropology Department, University of Saskatchewan, Regina Campus
- 1971 *Indian Man*
- 1972 Program director, Center for the History of the American Indian, The Newberry Library, Chicago
- 1977 October 18, McNickle dies
- 1978 *Wind from an Enemy Sky*

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- ***Activist***. Norman: University of Oklahoma Press.

Response:

- Q: Does D'Arcy McNickle's work show any discontent in American policy on race? Does his work imply that it is a kind of brainwash to view an Indian as an American?
- A: Yes, maybe there is a little implication of it. However, I believe that the work's focus is on how an Indian creates his own recognition as an Indian rather than a common American. Staying in an Indian community not only brings faith in his tribe but also forces him to face the struggle for identity.
- A: I think the work is fantastic because, firstly, the plots are quite true and moving. Secondly, the work arouses the readers attention to the American Indian identity. Living in America doesn't directly equal to being an American. What we consider righteous and sensible may involve lots of unfairness and requires our second thoughts on it.

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北美原住民經典研讀活動之十
A Reading of Genre-Mixing and Syncretism in Anita Endrezze's *throwing fire at the Sun, water at the Moon*

Patricia Haseltine

NAL Discussion
June 21, 2008

Reclaiming Identity in a Vision of the *Other* Self

- Father is Yaqui, she returns from California to find her roots in Mexico: ("A Good Journey Home to Vicam")
- At Vicam, Andrezze encounters one of the "old" Yaquis: "Around her shoulders, like the wings of a green parrot, was her *rebozo*, a long shawl. She looked right at me, but I knew it was my imagination because the bus's windows probably reflected the light. Besides, I was wearing sunglasses. So she couldn't see *me*, not my eyes, my mestiza eyes that were corn colors and part parrot feather and partly dark as *un nuez*, a nut. Just in case, though, I closed them. Thought about my trip here, to see the land of the Yaquis, where *mis abuelos*, my grandparents, had come from." (171)

Sketch of Yaqui History

- *Yoemem*, or the People, who say they are "from the North"; related to the Aztecs (Nahuatl linguistic family)
- Trade with Aztec city of Tenochtitlán, later Mexico City
- Consistent and sometimes successful resistance against Spanish colonists after Cortés conquered Moctezuma
- Syncretism in their religion after conversion by Jesuits, who also had conflicts with Spanish-Mexican leaders on behalf of keeping the land and villages separate
- Removals and slavery in the Yucatan mines
- Migration to California and Southwestern Arizona (Pasqua Yaqui Reservation)

Andrezze's insight on genres according to time

- Science (chronometric)
- History(chronological)
- Myth: "outside of historic time"
- Story: events that became "memories of people, a family, an individual" (100)

This collection is composed of multiple forms:

a. Reinscribed myths of the Yaqui in prose and poetry
b. New poems
c. History "transcribed" "translated" from the Spanish sources of priests and other studies
d. Rewritten history in prose and poetry: voices of a priest "persona"
e. Reconstructions of her father's family history in Mexico and in the United States
f. Personal stories of her Journey "home" to the Yaqui village in Mexico
g. Legends: encounters with coyote/witch or snake people

Questions

- The Diasporic Yaqui culture: What constitutes the hybridic Mestiza community-culture?
- What traces of the colonial are present in the conflicts of the "transnational" hybridic identity?
- How does religious syncretism manifest hybridity?
- How is the hybridic seen in language and genre mixing?
- Is ethnopoetics (Dell Hymes) irrelevant or is it still found in the desire of resistance in the detached hybridism of the signifier (Homi Bhaba)?

Imaging/Imagining History

"Bird Killer" (Aztec Aviaries)

- Andrezze's poem is in the voices of a community of Yaqui listeners to the report of an Aztec messenger from Tenochtitlan: first the killing of the people is described, but the climax is in the burning of the aviaries. After telling the Yaqui his message, the Aztec says he is going north, never to return:

> *An old woman asked puzzled, "He killed the birds?"The messenger nodded. "Cortés set fire to the bamboo cages. The hummingbirds with their iridescent feathers flared into blackened lumps onto the red clay floor. The parrots with their noble feathers of green, blue, turquoise, and yellow were burnt, beaks and bones crushed into the stinking mass."*
>
> ....
>
> *While we gave the messenger bowls of cooked maize and slices of soft new squash, we sent our own messengers to other towns along the river. Our women tied feathers from wild canaries in his hair while he cried.* (40-41)

Aztec Coatlicue (Mother Creator Earth Goddess)

- The Coatlicue Stone, which was uncovered by Antonio de Leon y Gama in 1790 in a project of urban redevelopment, is a figure of Coatlicue, the Aztec Mother Goddess. She has a skirt of writhing snakes and a necklace made of human hearts, hands and skulls. Her feet and hands are figured as claws (for digging graves) and her breasts are depicted as hanging from nursing. The hands, hearts and skulls of her children are kept on her chest in order to be purified by the Mother's body.

Poem 1. Andrezze's Two Versions of an Aztec Creation Story of *Coatlicue*

- **Hungry Woman**

1. A body of mouths creating planets and suns fire and ice.
2. FALL
   This world hair becomes grass, breasts– the mountains, bones– the stones, ears– the shores of earthly waters
3. She consumes us as we die.

Lady of the Serpent Skirt

1. Birth to daughter moon
   Skirt of snakes
   Feather pregnancy
2. Birth of Gods
   Serpent of Flames, who beheaded her, and everything was destroyed as she fell

- We are born from catastrophe; our bones are scattered into her skirts

Reinscribing Myth/Revisioning Myth: Signifiers in Religious Rituals

- Homi Bhaba on Fanon: the necessity of "replacing polarities with truths that are only partial, limited and unstable" (193)
- "We must always keep open a supplementary space for the articulation of cultural knowledges that are adjacent and adjunct but not necessarily accumulative, teleological or dialectical. The 'difference' of cultural knowledge that 'adds to' but does not 'add up' is the enemy of the implicit generalization of knowledge or the implicit homogenization of experience."

Bhaba further:

- "In the restless drive for cultural translation, hybrid sites of meaning open up a cleavage in the language of culture which suggests that the similitude of the symbol as it plays across cultural sites must not obscure the fact that repetition of the sign is, in each specific social practice, both different and differential." (163)
- "...The repetition that will not return as the same." (162)

Creating "the moment" for revisions

- Bhaba on Lacan: "the process of reinscription and negotiation –the insertion or intervention of something that takes on new meaning—happens in the temporal break in - between the sign, deprived of subjectivity, in the realm of the intersubjective. Through this time-lag- the temporal break in representation – emerges the process of agency both as a historical development and as the narrative agency of historical discourse....When the sign ceases the synchronous flow of the symbol, it also seizes the power to elaborate –through the time-lag – new and hybrid agencies and articulations." (191)

The Religious Syncretism

Definitions of Syncretism:

- "fusion" of various religious forms and views; originally meant that opposing groups temporarily combine against a common threat (in Plutarch)
- Christian "fusion" with Greek and Roman cults; "fusion" with Platonism, etc.

Endrezze: "the twin burnings of the soul"

Poem 2: "Mother of the Near and Far": Religious Syncretism in Iconology

She is "pure/mestizo" (a combination of five deities)

1. She is *Tonantzin*, goddess with murderous son
2. She is *Tequatlasupe, Our Lady of Guadalupe* (Mary standing on black crescent moon, crushing a snake)
3. *Tlecuahlacupeuh*: "Like an Eagle of Fire" at night
4. "O Madre! Always near"
5. *La Morena*, morenita (a little dark one) – woman with a thousand mouths

Poem 3: Corn Mother

Twenty thousand years ago the seeds
inherited the hands of women
They cultivated the shaggy heads,
the sacred ears, so that humans
became the same flesh.
6500 B.C.
They sifted the soil across Mexica,
and gave corn a family,
the three sisters
maize
beans
squash

"Corn Mother"/ Corn Women carrying groceries in Los Angeles, Guaymas, Spokane, Portland, Seattle: Recipe Genre with History in a Poem

Table #1

Corn: endosperm, germ, pericarp, tip cap
16% moisture (rain, sweat, prayers)
72% starch (sun, moon, fingerprints)
10% (Indian flesh, Corn Mother, the virgin of Guadalupe)
Iron: improves your blood, whether full-blood, mestizo, or Other

Table #2

To prepare corn:
Boil it in lime
(it dissolves flesh and bone)
And water ancient as language.
Steep
overnight
while the moon is
an Aztec calendar
dividing centuries into the green silk body
Of the Virgin of Guadalupe,
her chocoatl sex,
her serpent-skirted hips,
her yellow teosinte heart,...

Story: Yomumuli and the Talking Tree: Retelling the Prophecy in Two Versions

Yomululi: another female creator—her name means "enchanted bee"

At the talking tree, she divides the people by interpreting what the tree prophesizes about the coming of strange people. "All will be changed":

Surem People
become
Yaqui/Surem Little People (animal helpers)

Some Surem became ants, others became dolphins and fish-people. "The Surem who decided to stay in the village...believed Yumumuli and knew that life was a secret language to be learned-and bitter though it would be on the tongue, it was the language of humans."

The Resisting Signifiers: Levi-Strauss "Transformations"

1. Mythic mother and son relation
   Mary: son sacrificed
   Tonatzon: son who murders her
2. Corn Mother
   Corn + Mother: all goddesses and common women doing the household cooking
3. Surem: a people "before" human "culture"

Andrezze's Hybridic Writing

- 1. The resisting signifiers in post-colonial discourse
- 2. The value of mixing genres: historical documents, recipe, personal experience story, etc.
- 3. The ethnopoetic
- 4. Versions of the mothering
- 5. The rhetorical powers of syncreticism/hybridism in mythpoesis

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Response

- Q: What are the characteristics of the work?
- A: Unlike other tribal literary works, the work provides ambiguity and room for readers to imagine. It does not concentrate on her own tribal stories. However, the work combines many kinds of sources, endeavoring to create syncretism in it.
- Q: What's the author's purpose of doing so?
- A: She successfully crosses the line of tribal literature. Maybe the author believes that by alluding to other sources, the work can be more substantial. Or, maybe she thinks it is a way to show tribal stories aesthetically.

「跨國原住民關鍵字研讀會」構想

Transnational Indigenous

Keywords Studies

A Proposal by
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Department of English, Tamkang University

96學年度
北美原住民經典研讀活動之十一

Introduction to Keyword Studies:

Targets

- We plan to initiate study groups on the studies of key concepts that sustain the tradition and culture of an indigenous nation. This would be an interdisciplinary project proceeded cross tribal, national, and gender borders, which may help to motivate movements of upholding indigenous rights and sustaining indigenous cultures.

內容Content

1. 尋找代表各民族文化的關鍵觀念
   Keywords: Excavating the key concepts in individual indigenous nation
2. 探討原住民關鍵議題
   Keystone Issues: Categorizing the current social, environmental issues on indigenes
3. 釐清對關鍵觀念、關鍵議題的不同見解
   Weaving: Clarifying different conceptions on each keyword, diverse approaches to each keystone issue

目的Purpose

1. 釐清跨族群對話時對關鍵觀念的差異見解
   Clarifying different conceptions on keywords in cross-national, cross-racial conversation
2. 製作部落觀念地圖
   Creating tribal concept maps
3. 理解部落價值體系和知識體系之部署
   Understanding the deposition of value system(s) and knowledge system(s) of individual tribe
4. 建立部落主體論述
   Constructing authentic indigenous discourses

方式Method

- 有別於一般經典研讀會以現有研究成果之典籍作爲研讀材料，本研讀會強調活典範的訪談及採集，但不排斥與現有典籍的交錯研究與比較。
  Different from the activities of conventional study groups, which focus on the studies of classics by prestigious researchers, this project proposes to study the living classic through field trips, conversing with tribal elders, discussing with indigenous writers, social workers. However, conventional reading may be adopted for comparison and analysis.

任務(近三年)Missions (First Three Years)

- 第一年: 關鍵字研讀會開始展開
  First Year: Initiating the Keyword Study Groups
  1. 部落耆老參訪 (Interview tribal elders)
  2. 部落文化社會工作者對談 (Forum with writers, social workers, etc)
  3. 部落住民對談 (Forum with tribal members)
  4. 整理訪談及對談資料成小冊 (Editing the records of interview and forum)
  5. 國內型成果發表會 (Symposium)
  6. 討論下一年度研讀會方向 (Yearly activities review)

第二年: 出版研讀成果
Second Year: Publishing

1. 繼續關鍵字研讀會(強調與國際原住民比較) (Continue the keyword excavating and studying activities, with a focus on international coalitions)
2. 出版各部落關鍵字小冊 (Publish booklets of tribal keywords and concept map)
3. 出版成果發表會之論文 (Publish research papers)
4. 申請國科會整合型研究計畫 (Apply for NSC projects)
5. 國外發表 (Attending international conferences)
6. 討論下一年度研讀會方向 (Yearly review)

第三年: 進行國科會整合型研究計畫
Proceed Integrated Research Project

1. 繼續關鍵字研讀會 (Continue the keyword excavating and studying activities, with a focus on international coalitions)
2. 繼續出版各部落關鍵字小冊(Continue publishing booklets of tribal keywords and concept map)
3. 繼續出版成果發表會之論文 (Publish research papers)
4. 召開國際型研討會 (Holding international conference)

V. 觀念」地形分類

Cartography and Relief Map of "Concepts"

- As walking and traveling is a process of modifying the map and map-forming, our keyword studying project may begin with the concept maps we have at hand but modify them once with do field works and walks on the keywords. The following are some keystone issues that may serve as reference to collect keywords.
- 部落觀念地圖呈現後「觀念」地形分類方式可能會有差異，以下是容易引起目前人文學者研究興趣的議題。或許可以作爲關鍵字收集的參考。

1. 禁忌、環境倫理、環境正義 (Taboo, Environmental Ethic, and Environmental Justice)
2. 地景與部落主體認同 (Landscape and Tribal Identity)
3. 食物鏈與食物權 (Food Chain, Food Sovereignty, and Food Justice)
4. 翻譯/再現、主體/揉雜 (Translation/Representation, Subjectivity/Hybridity)
5. 部落地圖：領域、價值、生態 (Tribal Map: Sovereignty, Values, Ecology)
6. 民族與生態 (Nation and Ecology)
7. Totem and Visual Imagination

1.禁忌、環境倫理、環境正義 (Taboo, Environmental Ethic, and Environmental Justice)

- Balance
- Good and Evil

2. 地景與部落主體認同 (Landscape and Tribal Identity)

- Interior landscape (Silko)
- Hunting field (Sakinu)
- Sense of place
- Garden
- Labyrinth
- wilderness

3.食物鏈與食物權 (Food Chain, Food Sovereignty, and Food Justice)

4.翻譯/再現、主體/揉雜 (Translation/Representation, Subjectivity/Hybridity)

- "postindian" (Vizenor)
  1. Indigeneity
  2. Authenticity

5.部落地圖：領域、價值、生態 (Tribal Map: Sovereignty, Values, Ecology)

- 部落重建 retribalization
- Tribal map

6.民族與生態 (Nation and Ecology)

- Sustainability
- Survival
- Surveillance
- "survivance" (Vizenor)
- Ecological Indian
- Romanticizing
- Mythiticizing

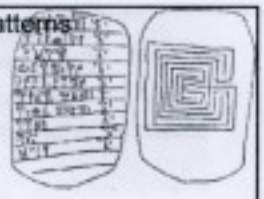
7. Totem and Visual Imagination

- Totem and ritual society:
- 賽夏族矮靈祭 (王家祥)
- (Hogan, *Power)*
- (Erdrich, "Masmanito")
- Monsters
- 魔神仔

Case 1: Nature as Labyrinth

- 1.1:Minoan culture and the myth of labyrinth
- 1.2: Indigenous conception and expression of the labyrinth
- 1.3: Expressions of the labyrinth in literature and arts : Piranesi, Escher, Post-modern architecture / Kafka, Borges / Bataille's essay / Schuiten's comics

Some maze patterns



In Mesopotamian myth, Humbaba is a guardian of forest. In this statute, he is rendered with maze pattern.

For American Indians, maze is a symbol of Mother Earth.

Topics for studying:

1. Apart from antiquity and continuing practices in indigenous cultures, "labyrinth" in the Western is a symbol of the complexity of the system of culture
2. Do you think such as conception helpful to ecological practice?

1.1.Epic of Gilgamesh

- Gilgamesh was ruler of Ur at 2700 B.C.
- The epic was originally composed in Summerian (c. 2000 B.C.), and eventually written down on clay tablets in their language by Babylonian, Hittites, and others.

Gilgamesh and Enkidu

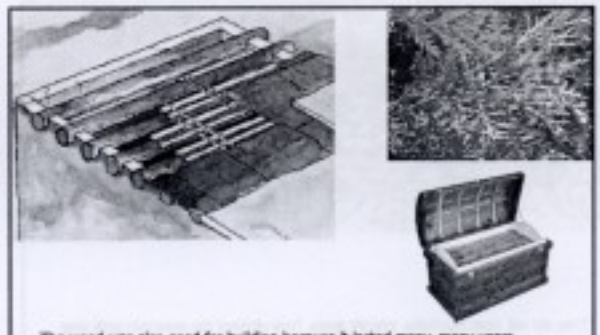
Gilgamesh was called a god and man;
Enkidu was an animal and man.
It is the story
Of their becoming human together.

Part One: Entering the Forest, Conquering Nature

Once upon a time a powerful king called Gilgamesh ruled the city of Uruk. Uruk was a busy city on the flat Mesopotamian plain near the banks of the Euphrates river.

King Gilgamesh and his friend Enkidu soon became bored with everyday life in Uruk. They wanted to see the world and find adventure. Gilgamesh suggested they journey across the flat plains to the distant mountains. They could bring back some wood from the cedar forests.

Cedar wood was special for many reasons.
Cedar trees grew very tall and straight. Long timbers could be used for roof beams and doors in temples and palaces.



The wood was also good for building because it lasted many, many years without decaying.
The rich smell of the cedar wood in the palaces and temples was very pleasant.

Now, everyone in Uruk had heard stories of the demon Humbaba who guarded the cedar forests in faraway hills.
Humbaba's roar was like the sound of a flood, his mouth was like fire, and his breath was like death.

However, Gilgamesh and Enkidu were excited by the thought of meeting Humbaba. They were both very strong, and believed that they could defeat him in battle. The journey would certainly provide the adventure they were looking for.

Gilgamesh and Enkidu set out for the cedar forest with enough supplies to last them for several weeks and weapons to use against Humbaba.

The two friends traveled very fast. Normally the journey would take six months but Gilgamesh and Enkidu took just fifteen days.

They arrived at the mountain and gazed at the wonderful sight. The forest covered the mountain and the cedar trees grew straight and tall. Gilgamesh and Enkidu stopped for the night and made an offering to the sun god Shamash.

The next morning they entered the forest.

They did not meet Humbaba straight away. They climbed the mountain until they reached the peaks where the air was crisp.

Finally, they came to the place where the best cedars in the forest grew. They put down their supplies, chose the tallest trees and prepared to cut them down.

They had only just touched their axes to the trees when they heard a terrible noise. They both froze where they stood.
Gilgamesh and Enkidu guessed that the sound was the demon Humbaba.

Suddenly, the demon stood before them. He had teeth like a dragon, a face like a lion and glaring eyes. In a booming voice Humbaba demanded to know why they had entered his forest.

Enkidu: *"I will go back to city. I will tell the lady your mother all your glorious deeds till she shout for joy; and then I will tell the death that followed till she weeps for bitterness."*

Gilgamesh: *"He who leaves the fight unfinished is not at peace."*

Humbaba threatened to destroy the two friends if they did not leave immediately. He twisted his ugly face into a terrifying grimace. Gilgamesh was frightened, but he and Enkidu decided to stay and fight.

G: *"By the life of Ninsun my mother and divine Lugulbanda my father, in the Country of the living, in this Land I have discovered your dwelling; my weak arms and my small weapons I have brought to this Land against you, and now I will enter your house."*

They summoned the thirteen great winds with the help of the sun god Shamash. The winds were very powerful. They were the north wind, the south wind, the east wind, the west wind, the icy wind, the whirlwind, the scorching wind, hurricane, gale, devil-wind, blasting wind, storm wind, and typhoon.

The great winds trapped Humbaba and he pleaded with Gilgamesh to set him free, promising to give him as much timber as he could carry. But Gilgamesh and Enkidu did not believe him and with one sword stroke Gilgamesh cut off the demon's head.

Part Two: Return and Death

Deforesting:

Now the mountains were moved and all the hills, for the guardian of the forest was killed. They attacked the cedars, the seven splendors of Humbaba were extinguished. So they pressed on int the forest bearing the sword of eight talents. They uncovered the sacred swellings of the Anunnaki and whil Gilgamesh felled the first of the trees of the forest Enkidu cleared their roots as far as the banks of Euphrates.

Gilgamesh and Enkidu cut down many trees and chopped them into logs. They lashed the wood together and carried it from the forest. At the river they made a raft, loaded the logs onto it and set off downstream to Uruk.

After many days they reached the city. The people held celebrations to welcome home king Gilgamesh and Enkidu and listened to tales of their great adventures.

Enlil got raged at them

They set Humbaba before the gods, before Enlil; they kissed the ground and dropped the shroud and set the head before him.

When he saw the head of Humbaba, Enlil raged at them. "Why did you do this thing? From henceforth may the fire be on your faces, may it eat the bread that you eat, may it drink where you drink.

Enkidu killed the Bull of Heaven

Ishtar tries to stop Gilgamesh and Enkidu from killing the Bull of Heaven.

The Bull of Heaven is the constellation we call Taurus. He is controlled by the sky god Anu

The Bull of Heaven appears in the Epic of Gilgamesh.

After Gilgamesh upsets the goddess Ishtar, she convinces her father Anu to send the Bull of Heaven to earth to destroy the crops and kill people. However, Gilgamesh and Enkidu kill the Bull of Heaven.

The gods are angry that the Bull of Heaven has been killed. As punishment for killing the bull Enkidu falls ill and dies.

Tablet 6

Ishtar: "I shall set my face towards the infernal regions, I shall raise upthe dead, and they willeat the living, I shall make the dead outnumber the living!"

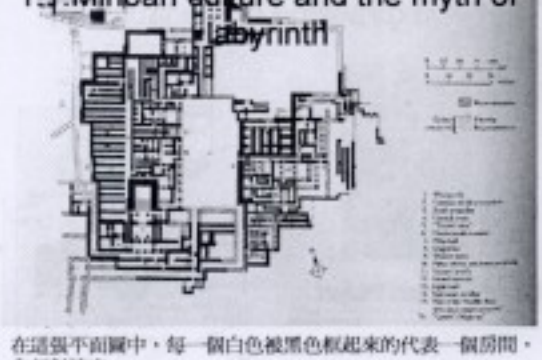
She enters Uruk with the reins of the Bull of Heaven in her hand.

Down beside the river the Bull snorts, and a chasm opens up into which a hundred young men of Uruk fall, then two hundred, then three hundred. It snorts again and another chasm opens up, into which another hundred young men of Uruk fall, then two hundred, and then three hundred.

Bull of heaven in reality

Earthquake in Iran.

1.1 Minoan culture and the myth of Labyrinth

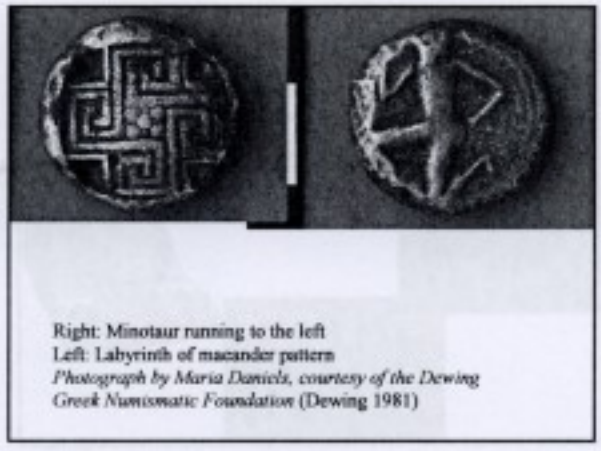


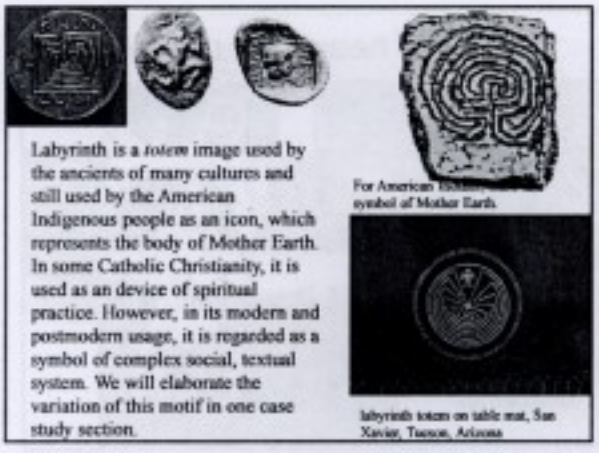
在這張平面圖中，每一個白色被黑色框起來的代表一個房間，內部似迷宮。

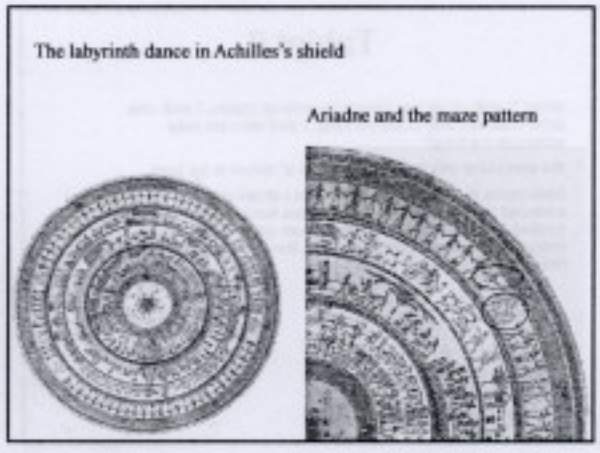
Minoan Snake Goddess

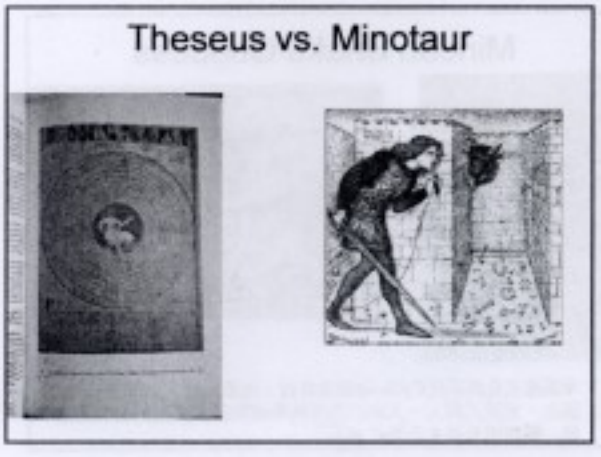
來諾恩文化作品比Cycladic雕像寫實，注重表情，把局部特徵誇張化，充滿人與人、人與自然界的動植物和諧共處的春天氣息，是一種典型女神文化的代表。

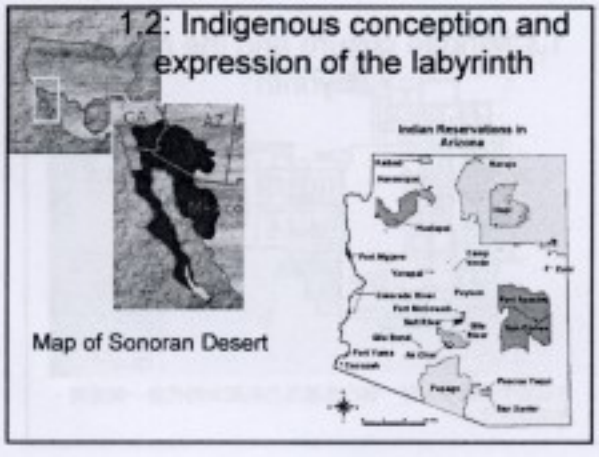

Monster? Or A Priest-king wearing a bull-mask?
而在女祭司出現後慢慢也有男祭司的出現，晚期有男性身體頭上卻是牛頭的形象，考古學家認爲這是戴上牛頭面具的男性祭師。

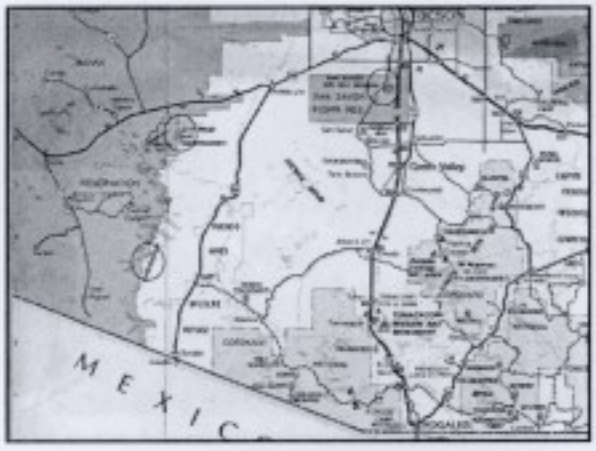

Right: Minotaur running to the left
Left: Labyrinth of macander pattern
Photograph by Maria Daniels, courtesy of the Dewing Greek Numismatic Foundation (Dewing 1981)

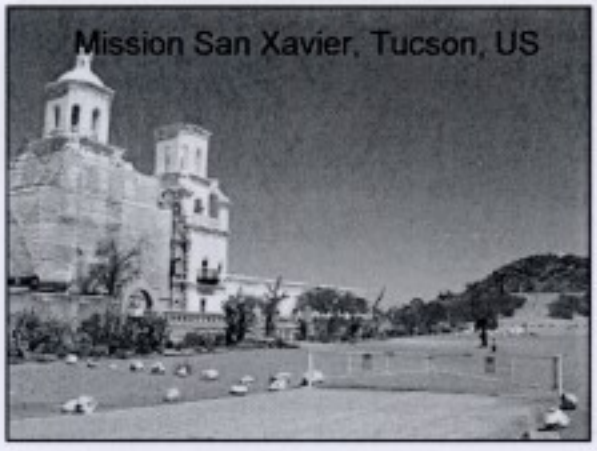

Labyrinth is a *totem* image used by the ancients of many cultures and still used by the American Indigenous people as an icon, which represents the body of Mother Earth. In some Catholic Christianity, it is used as an device of spiritual practice. However, in its modern and postmodern usage, it is regarded as a symbol of complex social, textual system. We will elaborate the variation of this motif in one case study section.
For American
symbol of Mother Earth.
labyrinth totem on table mat, San Xavier, Tucson, Arizona

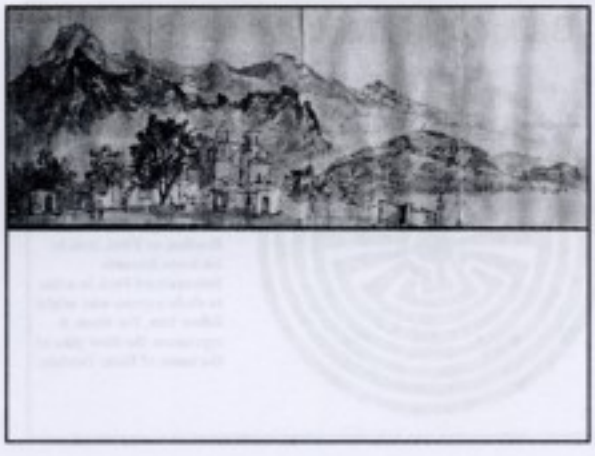

The labyrinth dance in Achilles's shield
Ariadne and the maze pattern


Theseus vs. Minotaur


1.2: Indigenous conception and expression of the labyrinth
Indian Reservations in Arizona
Map of Sonoran Desert


MEXIC

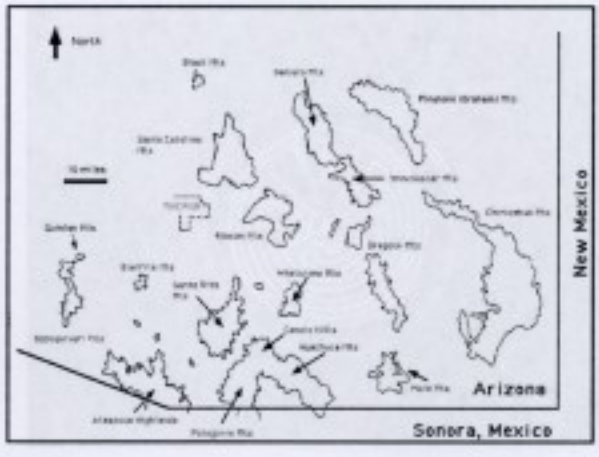

Mission San Xavier, Tucson, US

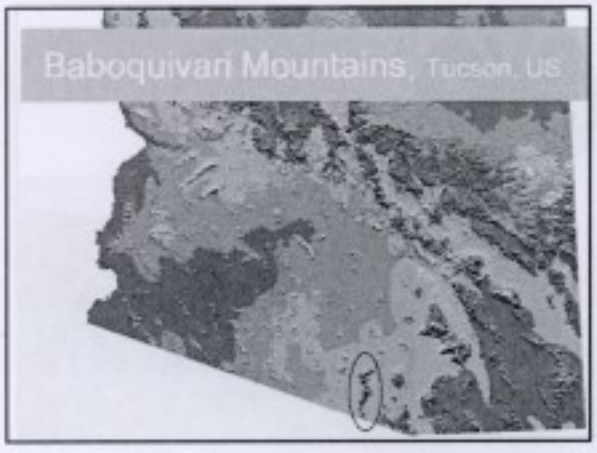


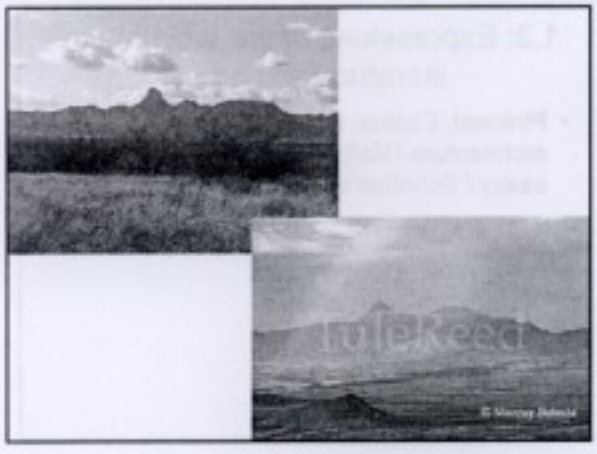
Baboquivari Mountains, Tucson, US.

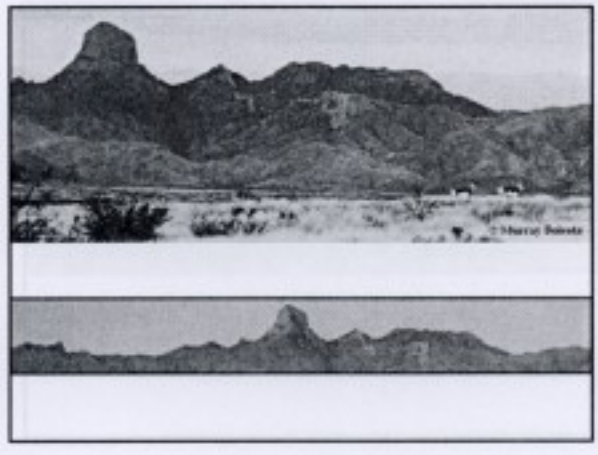
Enter the Maze of Life

The Tohono O'odham Mandala that is a Spiritual map of the mountain originally was meant to show the path that a creator figure called Elder Brother, or I'itoi, took to his home beneath Baboquivari Peak in order to elude anyone who might follow him. For them, it represents the floor plan of the home of Elder Brother.




Baboquivari Mountains, Tucson, US





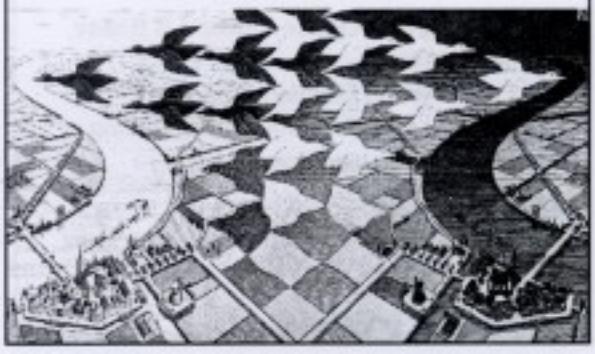
East Ridge/Saddle on your right

1.3: Expressions of the labyrinth in literature and arts :

- Piranesi, Escher, Post-modern architecture / Kafka, Borges / Bataille's essay / Schuiten's comics

Piranesi's *Carceri* (The Prison) 1761

Escher



Borges's stories

Of Exactitude in Science

In that Empire, the craft of Cartography attained such Perfection that the Map of a Single province covered the space of an entire City, and the Map of the Empire itself an entire Province. In the course of Time, these Extensive maps were found somehow wanting, and so the College of Cartographers evolved a Map of the Empire that was of the same Scale as the Empire and that coincided with it point for point. Less attentive to the Study of Cartography, succeeding Generations came to judge a map of such Magnitude cumbersome, and, not without Irreverence, they abandoned it to the Rigours of sun and Rain. In the western Deserts, tattered Fragments of the Map are still to be found, Sheltering an occasional Beast or beggar; in the whole Nation, no other relic is left of the Discipline of Geography.

Borges, "A Universal History of Infamy" (Penguin 1984) p131.

Schuiten's comics series

Bataille's essay "Labyrinth"

1. Apart from antiquity and continuing practices in indigenous cultures, "labyrinth" in the Western is a symbol of the complexity of the system of culture.
2. Do you think such as conception helpful to ecological practice?

Case 2: *Geni Loci* and Environmental Imagination

- 2.1: On sense of place: Edward S Casey, Paul Shepard
- 2.2: Landscape Painting: Ruisdael's landscape, Chinese landscape painting,
- 19th American landscape painting
- 2.3: Basho's haiku
- 2.4: Native American Writers: Simon Ortiz

Topics for studying:

Choose one of the following topics:

- Trace the idea of "sense of place" in Western landscape painting and poetry.
- Trace the idea of "sense of place" in Bosho's haiku (with reference to Chinese landscape painting and theories).
- Trace the idea of "sense of place" in the works of one Native American poet. (Simon Ortiz, Ofelia Zepeda, Luci Tapahonso)

Then, compare it with the philosophical discourse of Edward S. Casey or Paul Shepard.

- Casey, Edward S. "1. Implacement," "2. Displacement." *Getting Back Into Place: Toward a Renewed Understanding of the Place-World*. Bloomington & Indianapolis: Indiana UP, 1993.
  Shepard, Paul. "Chapter Two: A Sense of Place." *Man in the Landscape: A Historic View of the Esthetics of Nature*. College Station: Texas A&M UP, 1967, 1991.

2.2. Ruisdael and Dutch Landscape

Rustic Landscape and Sense of Place

- RUISDAEL, Jacob, View of Haarlem with Bleaching Grounds, c 1665. Oil on canvas, 62,2 x 55,2 cm. Kunsthaus, Zurich

The Windmill at Wijk bij Duurstede, c. 1670
Oil on canvas, 83 x 101 cm, Rijksmuseum, Amsterdam

Basho's Haiku

- Basho. "The Sago Diary," "Learn from the Pine." 59-70, 231 238.

Basho on Writing: Learn from the Pine

- Learn about pine from the pine, and about bamboo from the bamboo.
- Don't follow in the foot steps of the old poet, seek what they sought.
- The secret of poetry lies in treading the middle place between the reality and the vacuity of the world.
- One must first of all concentrate one's thoughts on an object. Once one's mind achieves a state of concentration and the space between oneself and the object has disappeared, the essential nature of the object can be perceived. Then express it immediately. If one ponders it, it will vanish from the mind.
- Every form of inanimate existence—plants, stones, or utensils-has its individual feelings similar to those of men.

Basho

Clear water—
a tiny crab
crawling up my leg.

The spring we don't see—
on the back of a hand mirror
a plum tree in flower.

Awake at night—
the sound of the water jar
cracking in the cold.

A cicada shell;
it sing itself
utterly away.

As the sound fades,
the scent of the flowers come up—
the evening bell

Winder solitude—
in a world of one color
the sound of wind.

Tohono O'dham People Picking Cholla Cactus Fruit

Saguaro Forest

Harvesting Saguaro Fruit

Ofelia Zepeda, Tohono O'odham

"Pulling Down the Clouds"
excerpt from Ocean Power, by Ofelia Zepeda

With my harvesting stick I will hook the clouds.
With harvesting stick I will pull down the clouds.
With my harvesting stick I will pull down the clouds.

With dreams of distant noise disturbing his sleep,
the smell of dirt, wet, for the first time in what seems like months.
The change in the molecules is sudden,
they enter the nasal cavity.

He contemplates that smell.
What is that smell?
It is rain.

"Pulling Down the Clouds," cont.

Rain somewhere out in the desert.
Comforted in this knowledge he turns over
and continues his sleep,
Dreams of women with harvesting sticks
raised toward the sky.

Case 3: Nature as Wilderness

- On dwelling and wilderness:
- 3.1: Friedrich Hölderlin, Navalis, Burke, Kant, Snyder, Casey,
- 3.2: Landscape painting of Turner, and of C. D. Friedrich
- 3.3:Chinese landscape panting and theories
- 3.4.: Wordsworth,

Topics for studying:

Ecofeminists has been criticizing the idea of wilderness and its philosophy, "Deep Ecology." Try to understand the positions of both sides. Then, choose one painter (or some) and Wordsworth's nature poetry (such as "Tintern Abbey") as examples to demonstrate your understanding of the debate.

1. The Idea of Wilderness: Ecofeminism vs Deep Ecology
2. The idea of wilderness in Romantic landscape painting
3. The idea of wilderness in Romantic nature poetry (such as Wordsworth's works.)
4. Do you think the idea of wilderness really is a product of white consciousness? Would it really run the risk of environmental injustice?

3.2. Encountering the Wilderness

The uncultivated woods and wilderness are often associated with the habitat of monsters or demons in Western mythologies. Such a demonic association of Nature may hinder the development of landscape painting in Western art history. A great turning point of the 19th century Romanticism is to elevate Nature to a status of religion. However, Nature is the "Other"—strange, mysterious, infinite, and hence alien to human.

It can be at best "Romanticized," raised as high as an altar, such as *Cross in the Mountains* (Fig. 12) or as a monument, such as in the Riesengebirge landscapes (Fig. 7, Fig. 8), but it is not Nature in itself

• Early Snow, 1828

Cadmus: Encountering the Wilderness

Wilderness is presented as the extreme Other, as in *Chasseur in the Forest* (Fig. 11, 1813-14), which is based on an earlier sketch (Fig. 13, 1807). The dark woods fence against the viewer's exploring eyes as well as the traveler's passage. Such an intercepted vista may instill sense of mystery and infinity; however, it does not engage the viewer's desire to have a dialogue with the Nature. Against such woods, a narcissistic viewer may feel bored with his/her innocence in such a place; whereas a Cadmus-like viewer may respond with awe and respect.

- Fig.11. Caspar David Friedrich, *Chasseur in the Forest*, 1813-14

Nature romanticized

Fig. 13. Caspar David Friedrich, *Study of Fir Trees*, 28 April 1807

View of the Elbe Valley, 1807

"Romanticized," and raised as high as an altar

A Definition of Romanticism:

"The world must become romanticized. That way one find again the original meaning.... When I confer upon the commonplace a higher meaning, upon the ordinary an enigmatic appearance, I romanticize it. The operation is reversed for the higher, unknown, mystic, infinite. ... Alternating elevation and debasement."

Novalis, *Logological Fragment*

- Fig.12. Caspar David Friedrich, *Tetschen Altar or Cross in the Mountains*, 1808

Sublime vs. Picturesque

Joseph Mallord William Turner

(British painter,1775-1851):

The Passage of the St. Gothard
1804

Albert Bierstadt
(American painter

1830-1902)

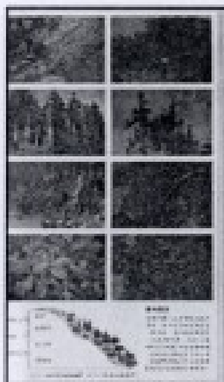
White Mountains, New Hampshire, 1863, oil on board, Duke University Museum of Art

3.3 Chinese landscape painting and theories

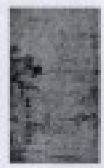
范寬【谿山行旅圖】c980

宋米芾《畫史》：范寬山水…遠山多正面，折落有勢。

- 陝西黃土高原



- 於是捨其舊習，卜居於終南、太華處，巖隈林麓之間，而覽其雲煙慘淡，風月陰霽難狀之景。



郭熙在〈早春圖〉(圖21)中將畫題和名字藏在左中角落的樹枝下(圖21-A)

郭熙的〈林泉高致〉

他認為理想的山水畫不僅要畫出山水的形與質，還要能提供一個完整豐富的時空經驗：「世之篤論，謂山水有可行者，有可望者，有可遊者，有可居者。」

看山水要用山水的思維模式(林泉之心)才能看出真山水：「畫山水有體，鋪舒為宏圖而無餘，消縮為小景而不少。看山水亦有體，以林泉之心臨之則價高，以驕侈之目臨之則價低。」

真山水：畫一幅真山水必須是長期身入其境的觀察和生活經驗的累積，要能分辨四季、朝暮、陰晴、遠近及隨腳步移動而步步移動的視角：「蓋身即山川而取之，則山水之意度見矣。真山水之川谷遠望之以取其勢，近看之以取其質。」

3.4. Wordsworth and Nature Poetry

" Lines written a few miles above Tintern Abbey"

FIVE years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur. – Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some Hermit's cave, where by his fire
The Hermit sits alone.

From William Wordsworth's "Tintern Abbey", 160 lines

Joseph Mallord William Turner [English, 1775-1851], Tintern Abbey

Case 4: Nature as Garden

- 4.1: Image of Garden: 記成《園冶》
- 4.2: Painting: Giogione, Poussin, Laurrain,
- 4.3: Theories :記成《園冶》

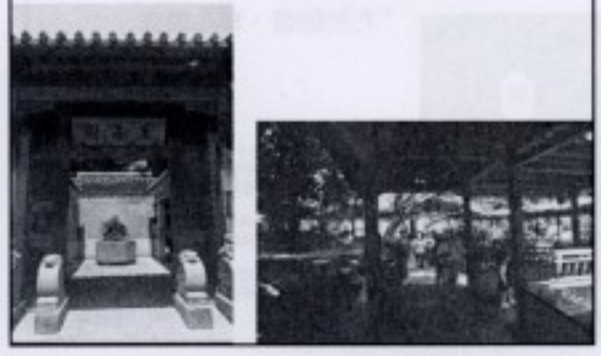
Carolyn Merchant, Paul Shepard, Joni Adamson

- 4.4: Milton's *Paradise Lost*, Book IV
- 4.5: Thomson, *The Seasons*
- 4.6: Selection from native American poetry : eg. Simon Ortiz, Ofelia Zepeda, Luci Tapahonso,

Topics for studying:

1. Critique on the theories of garden (Chi Cheng, Paul Shepard, Carolyn Merchant, Joni Adamson) with reference to works of poetry and painting.
2. Or, choose one theory as interpretive tool to analyze chosen texts.

4.1 Chinese Landscape Garden



中國傳統庭園的觀物方式

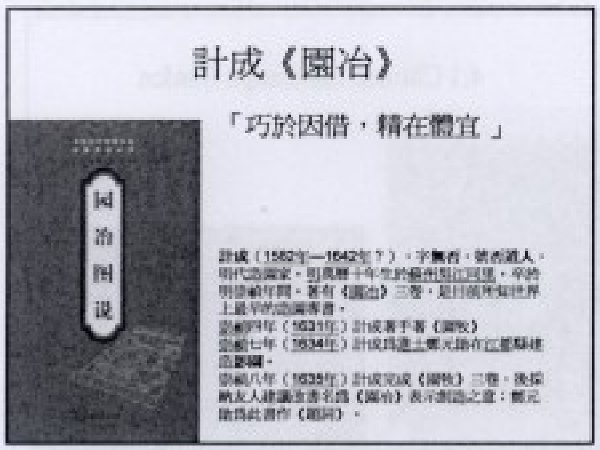
－ 看與被看

看風景→看自己成爲風景一部份

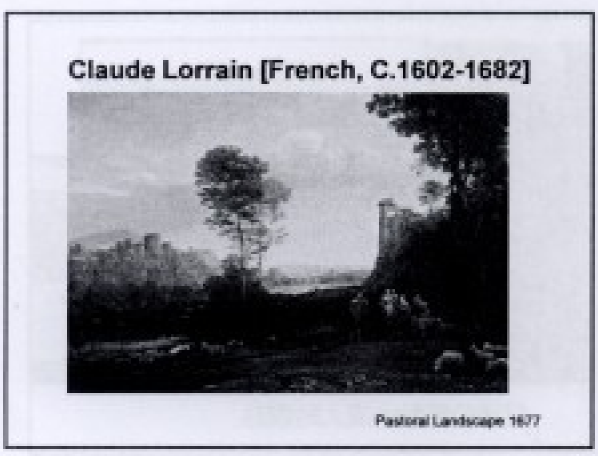
兒童的觀點vs成人的觀點

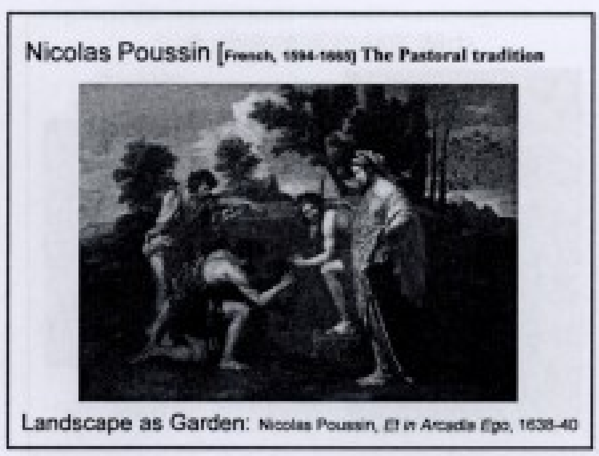

爲何要放假鶴?→飛鳥的觀點→遊
目騁懷


爲何設假山?→以大觀小、以物觀
物


計成《園冶》
「巧於因借，精在體宜 」
園冶圖說


Giogione
Pastoral Concert (Fête champêtre), 1508-09. Oil on canvas, 110 x 138 cm. Musée du Louvre, Paris


Claude Lorrain [French, C.1602-1682]
Pastoral Landscape 1677


Nicolas Poussin [French, 1594-1665] The Pastoral tradition
Landscape as Garden: Nicolas Poussin, Et in Arcadia Ego, 1638-40

The French Style in Landscaping

Landscape as Garden :Nicolas Poussin, *The Summer* (Ruth and Boaz), 1660-64

4.3: Theories : Carolyn Merchant, Paul Shepard, Joni Adamson

Paul Shepard

Carolyn Merchant

The Death of Nature : Women, Ecology, and the Scientific Revolution, 1980

Earthcare: Women and the Environment, 1995

Reinventing Eden: The Fate of Nature in Western Culture , 2003

Merchant's thesis

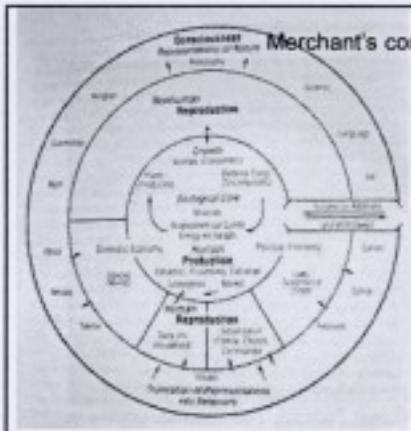
- "Between the sixteenth and seventeenth centuries the image of an organic cosmos with a living female earth at its center gave way to a mechanic world view in which nature was reconstructed as dead and passive, to be dominated and controlled by humans. *The Death of Nature* deals with the economic, cultural, and scientific changes through which this vast transformation came about."
- I am asking not about unchanging essences, but about connections between social change and changing constructions of nature."
- –ibid. xvi.

From top to down, or down to top?

- What comes first?
- Is the changing construction of nature motivating social changes (economy, culture, science)?
- Or, the changing social system conditions citizen's perception and conception of nature?

- In the first book (1980), Merchant does not tell us why and how the "organic" and "mechanic" images of nature come into being, nor does she tell us why "organic" image is replaced by the "mechanic" image. The hypothesis to support this replacement is "paradigm shift."
  The relation between idea/action, essence/existence is intertwined.
- "The Death of Nature" is also an image of Nature. Based on this image, she weaves the theories and his/stories of nature to reconstruct the *mythos* of nature, to solicit ecologically ethical practices.
- *Earthcare: Women and the Environment* (1995), *Reinventing Eden: The Fate of Nature in Western Culture* (2003)

Merchant's conceptual table 1



Merchant's "Table 1 Conceptual Framework fro Interpreting Ecological Revolution," *Earthcare*, xx.

Merchant's conceptual table 2

THE FALL FROM EDEN

TABLE 2.1.

REINVENTING EDEN:

NARRATIVES OF WESTERN CULTURE

Horizontal view: synchronic structure

Christian	Modern	Environmentalist	Feminist
Eden	Golden Age	Pristine Wilderness	Matriarchy or Equality
Fall	Dark Ages	Ecological Crisis	Patriarchy
Birth of Christ	Renaissance	Environmental Movement	Feminist Movement
Hiatem	Capitalism	Restored Earth	Emancipation, Equality

Vertical view: diathronical narrative order

Merchant's "Table 2.1. Reinventing Eden: Narratives of Western Culture," *Reinventing Eden: The Fate of Nature in Western Culture* (2003), 21.

Joni Adamson

AMERICAN INDIAN LITERATURE, ENVIRONMENTAL JUSTICE, AND ECOCRITICISM This powerful book is one of the first to examine the intersections between literature and the environment from the perspective of the oppressions of race, class, gender, and nature, and the first to review American Indian literature from the standpoint of environmental justice and ecocriticism.

4.6: Selection from native American poetry : Simon Ortiz, Ofelia Zepeda, Luci Tapahonso,

Response

很感謝教育部給我們這個機會，將志同道合的老師和學生集結起來討論北美原住民文學，在總共十一次的集會中，大家一同腦力激盪，迸出不少學術新思。雖本年度計畫，於此畫下句點，但陳吉斯老師即將接續提出「跨國原住民關鍵字研讀會」，因此，相信學術的傳承，永不間斷。