

☐ Contemporary
Literary Criticism

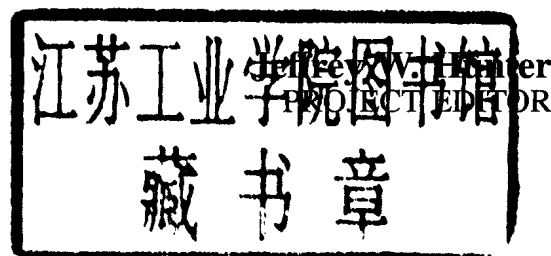
CLC

202

Volume 202

Contemporary Literary Criticism

Criticism of the Works
of Today's Novelists, Poets, Playwrights,
Short Story Writers, Scriptwriters, and
Other Creative Writers





Contemporary Literary Criticism, Vol. 202

Project Editor

Jeffrey W. Hunter

Editorial

Jessica Bomarito, Kathy D. Darrow, Jelena O. Krstović, Michelle Lee, Thomas J. Schoenberg, Lawrence J. Trudeau, Russel Whitaker

Data Capture

Francis Montoe, Gwen Tucker

Indexing Services

Synapse, the Knowledge Link Corporation

Rights and Acquisitions

Margaret Chamberlain, Lori Hines, Sue Rudolph

Imaging and Multimedia

Dean Dauphinais, Leitha Etheridge-Sims, Lezlie Light, Mike Logusz, Dan Newell, Christine O'Bryan, Kelly A. Quin, Denay Wilding, Robyn Young

Composition and Electronic Prepress

Kathy Sauer

Manufacturing

Rhonda Dover

Associate Product Manager

Marc Cormier

© 2005 Thomson Gale, a part of The Thomson Corporation. Thomson and Star Logo are trademarks and Gale is a registered trademark used herein under license.

For more information, contact

Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Or you can visit our internet site at
<http://www.gale.com>

ALL RIGHTS RESERVED

No part of this work covered by the copyright herein may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, Web distribution, or information storage retrieval systems—without the written permission of the publisher.

This publication is a creative work fully protected by all applicable copyright laws, as well as by misappropriation, trade secret, unfair competition, and other applicable laws. The authors and editors of this work have added value to the underlying factual material herein through one or more of the following: unique and original selection, coordination, expression, arrangement, and classification of the information.

For permission to use material from the product, submit your request via the Web at <http://www.gale-edit.com/permissions>, or you may download our Permissions Request form and submit your request by fax or mail to:

Permissions Department

Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Permissions Hotline:
248-699-8006 or 800-877-4253, ext. 8006
Fax 248-699-8074 or 800-762-4058

Since this page cannot legibly accommodate all copyright notices, the acknowledgments constitute an extension of the copyright notice.

While every effort has been made to secure permission to reprint material and to ensure the reliability of the information presented in this publication, Thomson Gale neither guarantees the accuracy of the data contained herein nor assumes any responsibility for errors, omissions or discrepancies. Thomson Gale accepts no payment for listing; and inclusion in the publication of any organization, agency, institution, publication, service, or individual does not imply endorsement of the editors or publisher. Errors brought to the attention of the publisher and verified to the satisfaction of the publisher will be corrected in future editions.

LIBRARY OF CONGRESS CATALOG CARD NUMBER 76-46132

ISBN 0-7876-7972-0
ISSN 0091-3421

Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

Preface

Named “one of the twenty-five most distinguished reference titles published during the past twenty-five years” by *Reference Quarterly*, the *Contemporary Literary Criticism (CLC)* series provides readers with critical commentary and general information on more than 2,000 authors now living or who died after December 31, 1999. Volumes published from 1973 through 1999 include authors who died after December 31, 1959. Previous to the publication of the first volume of *CLC* in 1973, there was no ongoing digest monitoring scholarly and popular sources of critical opinion and explication of modern literature. *CLC*, therefore, has fulfilled an essential need, particularly since the complexity and variety of contemporary literature makes the function of criticism especially important to today’s reader.

Scope of the Series

CLC provides significant passages from published criticism of works by creative writers. Since many of the authors covered in *CLC* inspire continual critical commentary, writers are often represented in more than one volume. There is, of course, no duplication of reprinted criticism.

Authors are selected for inclusion for a variety of reasons, among them the publication or dramatic production of a critically acclaimed new work, the reception of a major literary award, revival of interest in past writings, or the adaptation of a literary work to film or television.

Attention is also given to several other groups of writers—authors of considerable public interest—about whose work criticism is often difficult to locate. These include mystery and science fiction writers, literary and social critics, foreign authors, and authors who represent particular ethnic groups.

Each *CLC* volume contains individual essays and reviews taken from hundreds of book review periodicals, general magazines, scholarly journals, monographs, and books. Entries include critical evaluations spanning from the beginning of an author’s career to the most current commentary. Interviews, feature articles, and other published writings that offer insight into the author’s works are also presented. Students, teachers, librarians, and researchers will find that the general critical and biographical material in *CLC* provides them with vital information required to write a term paper, analyze a poem, or lead a book discussion group. In addition, complete biographical citations note the original source and all of the information necessary for a term paper footnote or bibliography.

Organization of the Book

A *CLC* entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author’s actual name given in parenthesis on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the original date of composition.
- A **Portrait of the Author** is included when available.
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.

- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose works have been translated into English, the English-language version of the title follows in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication.
- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. All titles by the author featured in the text are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style*, 14th ed. (Chicago: The University of Chicago Press, 1993).
- Critical essays are prefaced by brief **Annotations** explicating each piece.
- Whenever possible, a recent **Author Interview** accompanies each entry.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Thomson Gale.

Indexes

A **Cumulative Author Index** lists all of the authors that appear in a wide variety of reference sources published by Thomson Gale, including *CLC*. A complete list of these sources is found facing the first page of the Author Index. The index also includes birth and death dates and cross references between pseudonyms and actual names.

A **Cumulative Nationality Index** lists all authors featured in *CLC* by nationality, followed by the number of the *CLC* volume in which their entry appears.

A **Cumulative Topic Index** lists the literary themes and topics treated in the series as well as in *Literature Criticism from 1400 to 1800*, *Nineteenth-Century Literature Criticism*, *Twentieth-Century Literary Criticism*, and the *Contemporary Literary Criticism Yearbook*, which was discontinued in 1998.

An alphabetical **Title Index** accompanies each volume of *CLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Thomson Gale also produces an annual cumulative title index that alphabetically lists all titles reviewed in *CLC* and is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

Citing Contemporary Literary Criticism

When citing criticism reprinted in the Literary Criticism Series, students should provide complete bibliographic information so that the cited essay can be located in the original print or electronic source. Students who quote directly from reprinted criticism may use any accepted bibliographic format, such as University of Chicago Press style or Modern Language As-

sociation (MLA) style. Both the MLA and the University of Chicago formats are acceptable and recognized as being the current standards for citations. It is important, however, to choose one format for all citations; do not mix the two formats within a list of citations.

The examples below follow recommendations for preparing a bibliography set forth in *The Chicago Manual of Style*, 14th ed. (Chicago: The University of Chicago Press, 1993); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Morrison, Jago. "Narration and Unease in Ian McEwan's Later Fiction." *Critique* 42, no. 3 (spring 2001): 253-68. Reprinted in *Contemporary Literary Criticism*. Vol. 169, edited by Janet Witlec, 212-20. Detroit: Gale, 2003.

Brossard, Nicole. "Poetic Politics." In *The Politics of Poetic Form: Poetry and Public Policy*, edited by Charles Bernstein, 73-82. New York: Roof Books, 1990. Reprinted in *Contemporary Literary Criticism*. Vol. 169, edited by Janet Witlec, 3-8. Detroit: Gale, 2003.

The examples below follow recommendations for preparing a works cited list set forth in the *MLA Handbook for Writers of Research Papers*, 5th ed. (New York: The Modern Language Association of America, 1999); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Morrison, Jago. "Narration and Unease in Ian McEwan's Later Fiction." *Critique* 42.3 (spring 2001): 253-68. Reprinted in *Contemporary Literary Criticism*. Ed. Janet Witlec. Vol. 169. Detroit: Gale, 2003. 212-20.

Brossard, Nicole. "Poetic Politics." *The Politics of Poetic Form: Poetry and Public Policy*. Ed. Charles Bernstein. New York: Roof Books, 1990. 73-82. Reprinted in *Contemporary Literary Criticism*. Ed. Janet Witlec. Vol. 169. Detroit: Gale, 2003. 3-8.

Suggestions are Welcome

Readers who wish to suggest new features, topics, or authors to appear in future volumes, or who have other suggestions or comments are cordially invited to call, write, or fax the Associate Product Manager:

Associate Product Manager, Literary Criticism Series
Thomson Gale
27500 Drake Road
Farmington Hills, MI 48331-3535
1-800-347-4253 (GALE)
Fax: 248-699-8054

Acknowledgments

The editors wish to thank the copyright holders of the criticism included in this volume and the permissions managers of many book and magazine publishing companies for assisting us in securing reproduction rights. We are also grateful to the staffs of the Detroit Public Library, the Library of Congress, the University of Detroit Mercy Library, Wayne State University Purdy/Kresge Library Complex, and the University of Michigan Libraries for making their resources available to us. Following is a list of the copyright holders who have granted us permission to reproduce material in this volume of *CLC*. Every effort has been made to trace copyright, but if omissions have been made, please let us know.

COPYRIGHTED MATERIAL IN *CLC*, VOLUME 202, WAS REPRODUCED FROM THE FOLLOWING PERIODICALS:

Academic Questions, v. 1, fall, 1988. Copyright © 1988 by Transaction Publishers. Reprinted by permission of Transaction Publishers.—*American Historical Review*, v. 94, June, 1989; v. 100, April, 1995; v. 101, June, 1996. All reproduced by permission./ v. 97, October, 1992 for a review of "Poverty and Compassion" by Standish Meacham. Reproduced by permission of the publisher and the author.—*American Indian Culture and Research Journal*, v. 20, 1996. Copyright © 1996 by the Regents of the University of California. Reproduced by permission of the American Indian Studies Center, UCLA.—*The American Prospect*, v. 12, November 5, 2001. Copyright © 2001 The American Prospect, Inc. All rights reserved. Reproduced with permission from The American Prospect, 11 Beacon Street, Suite 1120, Boston, MA 02108.—*American Quarterly*, v. 40, December, 1988; v. 52, June, 2000. Copyright © 1988, 200 The Johns Hopkins University Press. Both reproduced by permission.—*The American Scholar*, v. 64, autumn, 1995. Copyright © 1995 by the author. Reproduced by permission of the publishers.—*The Antioch Review*, v. 61, spring, 2003. Copyright © 2003 by the Antioch Review, Inc. Reproduced by permission.—*Book*, n. 19, November-December, 2001. Copyright © 2001 by West Egg Communications LLC. Reproduced by permission.—*Booklist*, v. 94, July, 1998. Copyright © 1998 by the American Library Association. Reproduced by permission.—*Cambridge Quarterly*, v. 20, 1991 for "Deficits and Enhancements: Reflections on the Writings of Oliver Sacks" by John Wiltshire. Copyright © 1991 by *The Cambridge Quarterly*. All rights reserved. Reproduced by permission of the publisher and author.—*Christian Science Monitor*, v. 87, February 14, 1995 for "Victorian Era Offers Model, Not Solution for Today" by Merle Rubin. Copyright © 1995 The Christian Science Publishing Society. All rights reserved. Reproduced by permission of the author.—*Commentary*, v. 92, December, 1991 for "Revising the Victorians" by Peter L. Berger; v. 99, May, 1995 for "The 19th Century and After" by Peter L. Berger; v. 109, January, 2000 for "Creative Destruction?" by Paul Johnson; v. 113, January, 2002 for "Surfing the Novel" by Joseph Epstein. Copyright © 1991, 1995, 2000, 2002 by the American Jewish Committee. All rights reserved. All reproduced by permission of the publisher and the respective authors./v. 97, April, 1994 for "Confronting the 'Isms'" by John Gross. Copyright © 1994 by the American Jewish Committee. All rights reserved. Reprinted by permission of the publisher and PFD (www.pfd.co.uk) on behalf of John Gross.—*Commonweal*, v. 119, February 14, 1992; v. 127, March 10, 2000; v. 128, December 21, 2001. Copyright © 1992, 2000, 2001 Commonweal Publishing Co., Inc. All reproduced by permission of Commonweal Foundation.—*Configurations*, v. 1, spring, 1993. Copyright © 1993 by The Johns Hopkins University Press and the Society for Literature and Science. All right reserved. Reproduced by permission.—*The Contemporary Pacific*, v. 11, spring, 1999. Copyright © 1999 University of Hawaii Press. Reproduced by permission.—*Contemporary Sociology*, v. 17, May, 1988 for "The New History and the Old" by Lewis A. Coser. Copyright © 1988 American Sociological Association. Reproduced by permission of the publisher and the Literary Estate of Lewis A. Coser./ v. 19, November, 1990 for "Seeing Voices" by John B. Christiansen. Copyright © 1990 American Sociological Association. Reproduced by permission of the publisher and the author.—*Dissent*, v. 36, spring, 1989. Copyright © 1989 by Dissent Publishing Corporation. Reproduced by permission.—*The Explicator*, v. 50, summer, 1992. Copyright © 1992 by Helen Dwight Reid Educational Foundation. Reproduced with permission of the Helen Dwight Reid Educational Foundation, published by Heldref Publications, 1319 18th Street, NW, Washington, DC 20036-1802.—*Historian*, v. 51, February, 1989. Reproduced by permission of Blackwell Publishers Ltd.—*History*, v. 74, February, 1989; v. 82, July, 1997. Copyright © 1989, 1997 by Helen Dwight Reid Educational Foundation. Both reproduced with permission of the Helen Dwight Reid Educational Foundation, published by Heldref Publications, 1319 18th Street, NW, Washington, DC 20036-1802.—*History of Political Economy*, v. 17, winter, 1985. Copyright, 1985, Duke University Press. All rights reserved. Used by permission of the publisher.—*The Hudson Review*, v. 48, autumn, 1995; v. 55, spring, 2002. Copyright © 1995, 2002 by The Hudson Review, Inc. Reproduced by permission.—*JAMA: The Journal of the American Medical Association*, v. 271, February 9, 1994. Copyright © 1994 by the American Medical Association. Reproduced by permission.—*Journal of European Studies*, v. 33, December, 2003. Copyright © 2003 by Sage Publications, Inc. Reproduced by permission.—*Journal of Popular*

Culture, v. 28, spring, 1995. Copyright © 1995 by Ray B. Browne. Reproduced by permission of Blackwell Publishers Ltd.—*Journal of Social History*, v. 23, winter, 1989; v. 27, fall, 1993. Copyright © 1989, 1993 by Carnegie Mellon University Press. Both reproduced by permission.—*Los Angeles Times Book Review*, September 4, 1988 for “America’s History May Not Be Written by Americans” by Richard Eder; February 2, 1992 for “Shaky Town East” by Richard Eder. Both reproduced by permission of the respective authors.—*Macleans*, v. 108, March 13, 1995. Copyright © 1995 by Maclean’s Magazine. Reproduced by permission.—*National Review*, v. 43, October 21, 1991; v. 46, April 18, 1994; v. 47, April 3, 1995; v. 51, November 22, 1999. Copyright © 1991, 1994, 1995, 1999 by National Review, Inc., 215 Lexington Avenue, New York, NY 10016. All reproduced by permission.—*NDQ: North Dakota Quarterly*, v. 63, winter, 1996. Copyright © 1996 by the University of North Dakota. Reproduced by permission.—*The New Criterion*, v. 12, June, 1994 for “The Abyss Stares Back” by Terry Teachout; v. 13, March, 1995 for “The De-Moralization of Society by Gertrude Himmelfarb” by James Bowman. Copyright © 1994, 1995 by The Foundation for Cultural Review. Both reproduced by permission of the respective authors./ v. 20, November, 2001. Copyright © 2001 by The Foundation for Cultural Review. Reproduced by permission.—*The New Leader*, v. 82, December 13, 1999. Copyright © 1999 by The American Labor Conference on International Affairs, Inc. Reproduced by permission.—*The New Republic*, v. 205, November 25, 1991; v. 212, May 15, 1995; v. 225, October 15, 2001; v. 227, December 2 & 9, 2002. Copyright © 1991, 1995, 2001, 2002 by The New Republic, Inc. Reproduced by permission of The New Republic.—*New Statesman*, v. 130, December 10, 2001; v. 131, January 7, 2002. Copyright © 2001, 2002 New Statesman, Ltd. Reproduced by permission.—*New Statesman & Society*, v. 8, February 17, 1995. Copyright © 1995 by New Statesman, Ltd. Reproduced by permission.—*The New York Review of Books*, v. 34, December, 1987; v. 38, November 7, 1991; v. 44, March 6, 1997; v. 48, November 1, 2001. Copyright © 1987, 1991, 1997, 2001 by NYREV, Inc. Reprinted with permission from *The New York Review of Books*.—*The Ohio Review*, v. 54, 1995. Copyright © 1995 by the Editors of *The Ohio Review*. Reproduced by permission.—*Orbis*, v. 38, fall, 1994. Copyright © 1994 by the Foreign Policy Research Institute. Reproduced with permission from the Foreign Policy Research Institute.—*Philosophy*, v. 68, July, 1993. Copyright © 1993 by The Royal Institute of Philosophy. Reprinted with the permission of Cambridge University Press.—*Philosophy of the Social Sciences*, v. 23, March, 1993. Copyright © 1993 by Sage Publications, Inc. Reproduced by permission.—*Poets & Writers*, v. 29, September/October, 2001. Copyright © 2001 Poets & Writers, Inc. Reproduced by permission.—*Publishers Weekly*, v. 238, December 6, 1991; v. 248, October 1, 2001; v. 250, September 1, 2003. Copyright © 1991, 2001, 2003 by Reed Publishing USA. Reproduced from *Publishers Weekly*, published by the Bowker Magazine Group of Cahners Publishing Co., a division of Reed Publishing USA., by permission.—*Raritan*, v. 21, spring, 2002. Copyright © 2002 by *Raritan: A Quarterly Review*. Reproduced by permission.—*Reason*, v. 27, June, 1995. Copyright © 1995 by Reason Foundation, 3415 S. Sepulveda Blvd., Suite 400, Los Angeles, CA 90034, www.reason.com. Reproduced with permission.—*The Review of Politics*, v. 58, summer, 1996. Copyright © 1996, by the University of Notre Dame. Reproduced by permission.—*SAIL: Studies in American Indian Literatures*, v. 6, spring, 1994 for “Re Membering Ephanie: A Woman’s Recreation of Self in Paula Gunn Allen’s *The Woman Who Owned the Shadows*” by Vanessa Holford; v. 6, winter, 1994 for “‘Becoming Minor’: Reading *The Woman Who Owned the Shadows*” by Renae Bredin; v. 9, fall, 1997 for “‘And Then, Twenty Years Later...’: A Conversation with Paula Gunn Allen” by John Purdy; v. 10, winter, 1998 for “Contemporary Two-Spirit Identity in the Fiction of Paula Gunn Allen and Beth Brant” by Tara Prince-Hughes. Copyright © 1994, 1997, 1998 by SAIL. All reproduced by permission of the respective authors.—*Science*, v. 295, January 18, 2002. Copyright © 2002 by AAAS. Reproduced by permission.—*The Sewanee Review*, v. 105, spring, 1997. Copyright © 1997 by The University of the South. Reproduced with permission of the editor.—*Society*, v. 32, November-December, 1994; v. 32, November-December, 1994; v. 39, January-February, 2002. Copyright © 1994, 2002 by Transaction Publishers. Reprinted by permission of Transaction Publishers.—*The Spectator*, v. 274, May 13, 1995; v. 287, November 24, 2001; v. 287, December 29, 2001. Copyright © 1995, 2001 by *The Spectator*. Reproduced by permission of *The Spectator*.—*The Times Literary Supplement*, n. 4424, January, 1988; n. 4625, November 22, 1991; n. 4766, August 5, 1994; n. 4812, June 23, 1995; n. 5051, January 21, 2000; n. 5195, October 25, 2002; n. 5227, June 6, 2003. Copyright © 1988, 1991, 1994, 1995, 2000, 2002, 2003 by The Times Supplements Limited. All reproduced from *The Times Literary Supplement* by permission.—*Victorian Studies*, v. 28, summer, 1985; v. 35, spring, 1992. Both reproduced by permission.—*The Virginia Quarterly Review*, v. 76, autumn, 2000; v. 79, autumn, 2003. Copyright © 2000, 2003 by *The Virginia Quarterly Review*, The University of Virginia. Reproduced by permission of the publisher.—*The Washington Post*, v. 114, January 13, 1991. Copyright © 1991 *The Washington Post*.—*The Washington Post Book World*, v. 25, February 19, 1995. Copyright © 1995 *The Washington Post*. Reprinted with permission./ September 4, 1988 for “Meet Them in St. Louis” by Michele Slung; v. 22, January 12, 1992 for “Whole Lot of Shakin’” by Jonathan Yardley. Copyright © 1992 The Washington Post Company. All rights reserved. Both reproduced by permission of the respective authors.—*The Wilson Quarterly*, v. 19, winter, 1995; v. 26, winter, 2002. Copyright © 1995, 2002 by Woodrow Wilson International Center for Scholars. Reproduced by permission.—*The World & I*, v. 9, July, 1994; v. 10, July, 1995; v. 15, May, 2000; v. 17, February, 2002. Copyright © 1994, 1995, 2000, 2002 News World Communications, Inc. Reproduced by permission.—*Yale Review*, v. 90, April, 2002 for “The Corrections” by T. M. McNally. Copyright © 2002 Basil Blackwell Ltd. Reproduced by permission of the author.

COPYRIGHTED MATERIAL IN *CLC*, VOLUME 202, WAS REPRODUCED FROM THE FOLLOWING BOOKS:

Keating, AnaLouise. *From Women Reading Women Writing: Self-Invention in Paula Gunn Allen, Gloria Anzaldúa, and Audre Lorde*. Temple University Press, 1996. Copyright © 1996 by Temple University. All rights reserved. Reprinted by permission of Temple University Press.—McRae, Murdo William. From "Oliver Sacks' Neurology of Identity," in *The Literature of Science: Perspectives on Popular Scientific Writing*. Edited by Murdo William McRae. The University of Georgia Press, 1993. Copyright © 1993 by the University of Georgia Press. All rights reserved. Reproduced by permission.

PHOTOGRAPHS AND ILLUSTRATIONS APPEARING IN *CLC*, VOLUME 202, WERE RECEIVED FROM THE FOLLOWING SOURCES:

Allen, Paula Gunn, Albuquerque, New Mexico, 1993, photograph. AP/Wide World Photos.—Franzen, Johnathan, photograph. Copyright © Jerry Bauer.—Sacks, Oliver, photograph. Copyright © Eric Robert/Corbis Sygma.

Thomson Gale Literature Product Advisory Board

The members of the Thomson Gale Literature Product Advisory Board—reference librarians from public and academic library systems—represent a cross-section of our customer base and offer a variety of informed perspectives on both the presentation and content of our literature products. Advisory board members assess and define such quality issues as the relevance, currency, and usefulness of the author coverage, critical content, and literary topics included in our series; evaluate the layout, presentation, and general quality of our printed volumes; provide feedback on the criteria used for selecting authors and topics covered in our series; provide suggestions for potential enhancements to our series; identify any gaps in our coverage of authors or literary topics, recommending authors or topics for inclusion; analyze the appropriateness of our content and presentation for various user audiences, such as high school students, undergraduates, graduate students, librarians, and educators; and offer feedback on any proposed changes/enhancements to our series. We wish to thank the following advisors for their advice throughout the year.

Barbara M. Bibel

Librarian
Oakland Public Library
Oakland, California

Dr. Toby Burrows

Principal Librarian
The Scholars' Centre
University of Western Australia Library
Nedlands, Western Australia

Celia C. Daniel

Associate Reference Librarian
Howard University Libraries
Washington, D.C.

David M. Durant

Reference Librarian
Joyner Library
East Carolina University
Greenville, North Carolina

Nancy T. Guidry

Librarian
Bakersfield Community College
Bakersfield, California

Heather Martin

Arts & Humanities Librarian
University of Alabama at Birmingham, Sterne Library
Birmingham, Alabama

Susan Mikula

Librarian
Indiana Free Library
Indiana, Pennsylvania

Thomas Nixon

Humanities Reference Librarian
University of North Carolina at Chapel Hill, Davis
Library
Chapel Hill, North Carolina

Mark Schumacher

Jackson Library
University of North Carolina at Greensboro
Greensboro, North Carolina

Gwen Scott-Miller

Assistant Director
Sno-Isle Regional Library System
Marysville, Washington

Contents

Preface vii

Acknowledgments xi

Literary Criticism Series Advisory Board xv

Paula Gunn Allen 1939-	1
<i>American poet, critic, essayist, novelist, short story writer, educator, and editor</i>	
Jonathan Franzen 1959-	56
<i>American novelist and essayist</i>	
Gertrude Himmelfarb 1922-	124
<i>American essayist and historian</i>	
Oliver Sacks 1933-	254
<i>English-born American nonfiction writer and memoirist</i>	

Literary Criticism Series Cumulative Author Index 329

Literary Criticism Series Cumulative Topic Index 429

CLC Cumulative Nationality Index 441

CLC-202 Title Index 455

Paula Gunn Allen

1939-

American poet, critic, essayist, novelist, short story writer, educator, and editor.

The following entry presents criticism of Allen's works through 2003. For further information on her life and works, see *CLC*, Volume 84.

INTRODUCTION

A renowned literary figure, an eminent scholar, and dedicated feminist, Allen attempts to educate mainstream audiences about Native American themes, issues, and concerns by promoting Native American literature as a viable and rich source of study. In such works as her poetry collection *Shadow Country* (1982), and her novel *The Woman Who Owned the Shadows* (1983), Allen examines her identity as a mixed blood and emphasize the status of Amerindian women in various Native cultures. Her critical essays, such as those collected in *The Sacred Hoop* (1986), and her numerous anthologies probe similar themes and ideas.

BIOGRAPHICAL INFORMATION

A registered member of the Laguna Pueblo tribe, Allen was born in Cubero, New Mexico, a rural land grant situated next to the Laguna Pueblo reservation, the Acoma reservation, and Cibola National Forest. Allen's mother was of Laguna Pueblo, Sioux, and Scottish descent, and her father, who grew up on a Mexican land grant in the American Southwest and once served as lieutenant governor of New Mexico, was of Lebanese ancestry. Allen has credited these mixed origins as a major influence on her writing as well as a source of hope and inspiration. Spending her early years in Cubero, Allen was sent to a Catholic boarding school in Albuquerque at age six, and her Christian upbringing is often reflected in her writings. An avid reader, Allen encountered the works of Gertrude Stein in high school, and she has noted that her early attempts at writing were highly influenced by the American novelist and poet. Allen has also cited American poet Robert Creeley, under whose direction she once studied writing, and Kiowa novelist N. Scott Momaday as individuals who have had a strong impact on her work. Initially intending to become an actress, Allen attended various schools before earning a B.A. in English in 1966 and



an M.F.A. in creative writing in 1968 from the University of Oregon. She received her Ph.D. in American Studies and American Indian Studies from the University of New Mexico in 1975. She has taught at the University of New Mexico, the University of California-Berkeley (where she was Professor of Native American/Ethnic Studies), the University of California-Los Angeles, and San Francisco State University (as director of the Native American Studies Program), among other academic institutions. Allen has been the recipient of numerous prizes: she was awarded the 1990 Before Columbus Foundation American Book Award for *Spider Woman's Granddaughters* (1989), and in 1990, won the Popular and American Culture Association's Susan Koppelman Award and the Native American Prize for Literature. In addition to receiving numerous awards, Allen has held multiple academic fellowships, including a postdoctoral fellowship for the study of Native American traditions and literature from the Ford Foundation and the National Research Council. She received a writing fellowship from the National Endow-

ment for the Arts in 1978, and was selected as a post-doctoral fellow in American Indian Studies from the University of California-Los Angeles in 1981. In 1999, Allen retired from her position as professor at the University of California-Los Angeles.

MAJOR WORKS

Much of Allen's work is preoccupied with her identity as a woman, mixed blood, and lesbian within Laguna and white society. Focusing on the themes of assimilation, self-identity, and remembrance, she frequently examines the quest for spiritual wholeness. For example, her poetry collections, which include *The Blind Lion* (1974), *Shadow Country*, and *Skins and Bones* (1988), often emphasize the female journey to transcendence. Specifically, *Shadow Country* is concerned with the world of the contemporary, career-oriented American Indian female, who is also immersed in the oral history, religion, and consciousness of her racial heritage. The search for self-actualization and an integrated self is central to *The Woman Who Owned the Shadows*, in which the protagonist, a lesbian half blood, eventually learns to accept her sexual orientation and cultural identity rather than conform to social stereotypes. This work, which is dedicated to the Native American deity Thought Woman, additionally emphasizes the importance of storytelling in Native American culture, incorporating such diverse narrative modes as folktales, letters, legends, dreams, and Pueblo "thought singing." Allen's scholarly works, including her popular essay collection *The Sacred Hoop*, deal with women's issues, the oral tradition, lesbianism, and female deities. In *Spider Woman's Granddaughters*, an anthology including tales by Leslie Marmon Silko, Linda Hogan, Louise Erdrich, Anna Lee Waters, Pretty Shield, and other Native American women, Allen attempts to introduce "tribal women's literature" to non-Native readers. She similarly collects creation myths concerning Native American goddesses in *Grandmothers of the Light* (1991), projecting historical fact and her own insights onto these tales. In her two-volume collection, *Voice of the Turtle* (1994) and *Song of the Turtle* (1996), Allen assembles a broad range of Native American short fiction from 1900 to 1994. In 1996, Allen and fellow Native American author Patricia Clark Smith published *As Long as the Rivers Flow*, a selection of nine sketches on prominent individuals of Native American ancestry—including Geronimo, Will Rogers, and Louise Erdrich—aimed at the children's/young adult market. Allen's recent biography, *Pocahontas* (2003), counters the romantic version of Pocahontas's life as portrayed in contemporary stories and film. Instead, Allen describes Pocahontas as a visionary and spiritually and intellectually gifted young Native American woman placed in extraordinary circumstances.

CRITICAL RECEPTION

Allen's oeuvre has received a broad range of critical responses. Her poetry has been recognized for its musical qualities and *The Woman Who Owned the Shadows*, though faulted at times for its broad focus, has been praised for its examination of racism and sexism. While occasionally criticized for their lack of documentation, Allen's nonfiction works have been lauded as attempts to preserve Native American culture for all individuals regardless of their ethnic heritage. Some commentators have derided her tendency toward broad generalizations and presenting a biased version of the "truth"—specifically, she frequently offers her view as representative of an intrinsically pure Native perspective, which several critics have disputed. Other reviewers have accused Allen of manipulating facts in order to bolster her own tribal feminist political agenda. Critics have underscored the significance of the themes of self-identity and memory to her work, and feminist commentators have analyzed the significant role of females in her rendering of Native American mythology and the impact her lesbian identity has on her worldview. Allen's work as an editor has garnered praise, as reviewers have commended her attempts to introduce readers to Native American fiction. In that vein, she has been recognized for her contribution to Native American literature and is considered a noteworthy figure within the tradition of contemporary Native American writing.

PRINCIPAL WORKS

- A Blind Lion* (poetry) 1974
- Coyote's Daylight Trip* (poetry) 1978
- A Cannon between My Knees* (poetry) 1981
- Star Child* (poetry) 1981
- Shadow Country* (poetry) 1982
- Studies in American Indian Literature: Critical Essays and Course Designs* [editor] (essays and nonfiction) 1983
- The Woman Who Owned the Shadows* (novel) 1983
- The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (essays) 1986
- Wyrds* (poetry) 1987
- Skins and Bones: Poems 1979-1987* (poetry) 1988
- Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women* [editor] (short stories) 1989
- Grandmothers of the Light: A Medicine Woman's Sourcebook* (essays) 1991
- Voice of the Turtle: American Indian Literature, 1900-1970* [editor] (short stories) 1994
- As Long as the Rivers Flow: The Stories of Nine Native Americans* [with Patricia Clark Smith] (biography) 1996

Life Is a Fatal Disease: Selected Poems 1964-1994
(poetry) 1996
Song of the Turtle: American Indian Fiction, 1974-1994
[editor] (short stories) 1996
*Off the Reservation: Reflections on Boundary-Busting
Border-Crossing Loose Canons* (essays) 1998
*Pocahontas: Medicine Woman, Spy, Entrepreneur, Dip-
lomat* (biography) 2003

CRITICISM

Helen Jaskoski (essay date summer 1992)

SOURCE: Jaskoski, Helen. "Allen's 'Grandmother'."
Explicator 50, no. 4 (summer 1992): 247-50.

[In the following essay, Jaskoski locates Allen's poem
"Grandmother" within traditional Pueblo traditions
and mythology.]

"GRANDMOTHER"

Out of her own body she pushed
silver thread, light, air
and carried it carefully on the dark, flying
where nothing moved.

Out of her body she extruded
shining wire, life, and wove the light
on the void.

From beyond time,
beyond oak trees and bright clear water flow,
she was given the work of weaving the strands
of her body, her pain, her vision
into creation, and the gift of having created,
to disappear.

After her
the women and the men weave blankets into tales of
life,
memories of light and ladders,
infinity-eyes, and rain.
After her I sit on my ladder rain-bearing rug
and mend the tear with string.

—Paula Gunn Allen

The editors of W. W. Norton's *New Worlds of Literature* reprint Paula Gunn Allen's poem "Grandmother" with a reading of the poem as referring to the speaker's grandmother: "[T]he speaker is mending the rug that, apparently, the grandmother created?" (265). The plain sense of the text, however, tells us that Grandmother (the Spider) weaves "the strands / of her body . . . into creation" (not rugs) and that it is "the women and the men" who weave blankets "after her" (in both temporal

and imitative senses). This more literal reading accords with interpretation of the poem in light of the author's Keresan (Laguna)' tradition. According to Keresan origin myths, Ts'its'tc'i• na• k'o, creatrix and great mother, often identified in English translation as Thought-Woman or Thinking Woman, is also known as Grandmother Spider. Thinking Woman/Grandmother Spider creates things by thinking of them and naming them.²

Jahner has read the poem within this context of traditional myth, emphasizing the expression of "continuity with mythic creation" (324). The poem also draws on other elements of traditional Pueblo Indian cultures, such as the Hopi and Tewa; examination of this background in relation to the particular statement of "Grandmother" demonstrates that the poem asserts change as well as continuity, evolution and growth as well as preservation. The central trope for the subtext of change is the blanket as representative of androgyny.

The poem refers throughout to traditional Pueblo practices and in particular to the division of labor that assigned weaving and storytelling to men and the construction of houses to women. The speaker of "Grandmother" maintains that both women and men weave, which is contrary to Pueblo custom; the speaker also equates weaving with storytelling, another activity assigned to men.³ On the other hand, the "tales of life" created by weaver-storytellers construct "memories of light and ladders," a reference to traditional Pueblo housing construction, which provided entry into multi-storied condominium dwellings by means of ladders to rooftop entries. Pueblo houses and fields belong to the women of the clan (James 40), and women traditionally were the builders of houses, as an early Spanish traveler noted (Benavides 33, 121). The old construction methods exist now only in reconstructed "memories" of ancient ways; European-style construction practices have prevailed since late in the last century (Yava 165).

Hence the speaker of the poem weaves change as well as continuity into her statement. While daughters and granddaughters maintain the linking of family and clan, and weavers and storytellers show how earthly existence connects with the invisible world of myth, women and men also weave themselves into changing roles in the community. Men have become housebuilders; women now participate in weaving and storytelling.

It is essential to this reading to distinguish between speaker and author. Elsewhere, especially in *The Sacred Hoop*, Paula Gunn Allen asserts a centrality of women to American Indian cultures, and it is tempting to assume—as Bannan does—that the speaker is a woman. The speaker of "Grandmother," however, is emphatically ungendered or androgynous. Grandmother Spider, female Great Mother, is the archetypal progenitor for

weavers, who were traditionally male. Now, according to the poem, a further evolution in the process of creation sees both women and men as weavers, storytellers, and builders of the houses of memory. The poem's speaker takes the place of the Grandmother who "disappeared" after completing her work of creation; the speaker sits on the blanket (creation) to "mend the tear" in it—an activity that may be read as reweaving the gap caused by both the disappearance of grandmother/creator and the erasure of women from the creative activities of weaving and storytelling. The woven blanket is itself a figure of androgyny, composed of warp and weft, in which neither can predominate and both must be literally interlocked.

The complex of spider-weaver-poet and the blanket as metaphor for androgyny also makes this poem a bridge that connects Euroamerican and American Indian poetic traditions through its echoes of two other works. In "A Noiseless Patient Spider," Whitman, preeminent celebrator of the androgynous self in American literature, also parallels the creations of spider and poet. On the other hand, the blanket as a figure of androgyny is the core metaphor in a traditional Pueblo poem collected by Spinden: The Tewa "Song of the Sky Loom" opens and closes with invocations to Mother Earth and Father Sky; the body of the poem parallels warp and weft with white light and red light, dawn and sunset, falling rain and standing rainbow. In traditional Pueblo and other southwestern cultures, each of these natural elements—rain, light, and so on—is gendered, so that the blanket, itself an image of the coming rainstorm, metaphorically weaves together into a seamless whole the balancing opposites of male and female.

Paula Gunn Allen's "Grandmother" celebrates the traditional arts of Pueblo communities through the voice of the individual speaker and the speaker's vision of change within continuity, of adaptability and inclusiveness within rigid structures of balance and complementarity. To understand both the surface structure and the deeper meaning of this poem requires "cultural literacy" in Laguna/Pueblo traditions, that is, some acquaintance with the appropriate mythical/cultural references (just as comprehension of a poem referring to angels requires some knowledge of the Judeo-Christian tradition). Paradoxically, when such specific cultural backgrounds are located, the poem can be placed in a trans-gendered, trans-cultural context of world literature, echoing the voice of a nineteenth-century American Romantic man, as well as the ancient magical songs of the earliest dwellers on the continent.

Notes

1. Keres is a linguistic category: Keresan languages and dialects are spoken at several of the New Mexico Indian pueblos, including Laguna, home of Leslie

Silko and Paula Gunn Allen. Allen's maternal great-uncle, John M. Gunn, collected and translated Keres history and literature (Gunn *Schat Chen*; Allen *The Sacred Hoop* 282-283).

2. Boas prints stories of Ts'its'tc'i• na• k'o creating by thinking and naming (7) and identifies her with the Spider (222, 276). Silko opens her novel *Ceremony* with a poem telling how Thought-Woman thinks the world into being, including the story about to unfold in the novel. Parsons asserts that Spider "is the universal mother" (192).
3. See Helen Sekaquaptewa for discussion of men and weaving in another Pueblo community, the Hopi; also see Benavides for division of labor in traditional culture. Babcock's essay explores a similar situation of recent entry by women into traditionally male activities; her essay connects pottery making with storytelling.

Works Cited

- Allen, Paula Gunn. "Grandmother." *New Worlds of Literature*. Ed. Jerome Beaty and J. Paul Hunter. New York: Norton, 1989. 264-265.
- . *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon Press, 1986.
- Babcock, Barbara. "At Home No Womens Are Storytellers: Potteries, Stories, and Politics in Cochiti Pueblo." *Journal of the Southwest* 30 (1988): 356-389.
- Bannan, Helen M. "Spider Woman's Web: Mothers and Daughters in Southwestern Native American Literature." *The Lost Tradition: Mothers and Daughters in Literature*. Ed. Cathy N. Davidson and E. M. Broner. New York: Frederick Ungar, 1980. 268-279.
- Benavides, Alonso. *The Memorial of Fray Alonso de Benavides 1630*. Tr. Mrs. Edward E. Ayer. Chicago: Privately printed, 1916. Albuquerque: Horn and Wallace, 1965.
- Boas, Franz. *Keresan Texts*. Part 1. Publications of the American Ethnological Society vol. 8. New York: American Ethnological Society, 1928.
- Gunn, John M. *Schat Chen: History, Traditions and Narratives of the Queres Indians of Laguna and Acoma*. Albuquerque: Albright and Anderson, 1917; New York: AMS, 1986.
- Jahner, Elaine. "A Laddered, Rain-bearing Rug: Paula Gunn Allen's Poetry." *Women and Western American Literature*. Ed. Helen Winter Stauffer and Susan J. Rosowski. Troy, N.Y.: Whitston Publishing, 1982. 311-325.
- James, Harry C. *The Hopi Indians: Their History and Their Culture*. Caldwell, Id.: Caxton Printers, 1956.

Parsons, Elsie Clews. *Pueblo Indian Religion*. 2 vols. Chicago: U of Chicago P, 1939.

Sekaquaptewa, Helen. *Me and Mine: The Life Story of Helen Sekaquaptewa*. Ed. Louise Udall. Tucson: U of Arizona P, 1969.

Silko, Leslie Marmon. *Ceremony*. New York: Viking, 1977.

"Song of the Sky Loom." *Songs of the Tewa*. Ed. and trans. Herbert J. Spinden. Santa Fe: Sunstone, 1935. 94.

Whitman, Walt. "A Noiseless Patient Spider." *Leaves of Grass*. Ed. Sculley Bradley and Harold W. Blodgett. New York: W. W. Norton, 1973. 450.

Yava, Albert. *Big Falling Snow: A Tewa-Hopi Indian's Life and Times and the History and Traditions of His People*. Ed. Harold Courlander. New York: Crown, 1978.

Renae Bredin (essay date winter 1994)

SOURCE: Bredin, Renae. "'Becoming Minor': Reading *The Woman Who Owned the Shadows*." *SAIL: Studies in American Indian Literatures* 6, no. 4 (winter 1994): 36-50.

[In the following essay, Bredin argues that *The Woman Who Owned the Shadows* provides an examination of the respective positions of reader, writer, and text.]

I know you can't make peace
being Indian and white.
They cancel each other out.
Leaving no one in the place.

—Paula Gunn Allen, "Dear World"

Chela Sandoval, in "U.S. Third World Feminism," posits the possibility of using the outsider position, or the borderlands, as a position of "tactical subjectivity" out of which existing modes of oppression can be confronted (14). Critical debates at this point have an ongoing history of inquiry that centers around the politics of identity, the constitution of cultural inclusion/exclusion, and the problem of the speaking subject, when the speaking subject is speaking outside of the dominant order. The question to be asked addresses the position of the other within the dominant framing of ideology. Is the other complicit and resistant in ways that affect the construction of a "white self"? In what ways can the subaltern alter the discourse of racial formation? No longer is the question *who* may speak, but rather: speaking or not speaking, does the constructed other operate as more than a blank page, thereby revising the text of the "white self"? In a similar gesture, Cherrie Moraga writes in "From a Long Line of Vendidas" that "the Radical Feminist must extend her own 'identity' politics

to include her 'identity' as oppressor as well" (188). I would like to place Sandoval's and Moraga's positions into circulation together and argue that Sandoval's "tactical subjectivity" in the space of the much-discussed borderlands operates effectively in tandem with Moraga's call for the inclusion of the position of oppressor *and* oppressed in the scripting of speaking subjects in dialogue, thereby revising the dominant version of self, scripted as white, male, heterosexual.

This essay interrogates the work of Paula Gunn Allen, who positions herself as *essentially* Native American, lesbian and "feminine," identities chosen from among several possible identities which she has taken up and set aside within the body of her oeuvre. In Allen's novel *The Woman Who Owned the Shadows*, the central figure in the text, Ephanie, (re)constructs herself in much the same way that Allen has autobiographically. This text provides a decentering confluence of the subject positions of reader, writer, and text, within which we can begin to examine the issues of positionality and essentialism. In her most recent collection, *Voice of the Turtle: American Indian Literature, 1900-1970*, Allen asserts a unified, monolithic "Native people" participating in a "Native Narrative Tradition," a community of people "who belong to the Turtle Island branch of the [multicultural] encounter" (5-8). Allen's work stands in a unique relationship to the debates over racial identity as socially constructed or biologically determined because her claims to authority to speak from an essential identity as Native American are made within a constructed domain of blood and bones.

READING

The reading transaction is precisely the space I wish to explore as the borderland of self and other, a potent location in which to raise these questions. I come to Allen's *The Woman Who Owned the Shadows* as an outsider—someone not Native, nor Keresan (Laguna)—but as someone seduced, taken in, as it were, transformed by the text. The questions taken up are those that interrogate this particular transaction as one between positions of insider and outsider. If it's in the blood and bone, then the reader (presumed white) is outside. On the other hand, if identity is being constructed in the act of textual construction, then the blood and bone are only partial sites of difference, or similarity.

In *Essentially Speaking*, Diana Fuss posits that the two seemingly opposed concepts of socially constructed identities and biologically essential selves actually "underwrite" or "prop" each other. Using Lacan's "concept of the 'split subject,' divided against itself," Fuss offers "the strategy of positing the reader as a site of differences" and asserts that subjectivity allows for "the notion of the reading process as a negotiation

amongst discursive subject-positions which the reader, as a social subject, may or may not choose to fill" (34).¹ Reading becomes a "borderland" in which subjectivity is negotiated at will.

In the terms of Fuss's argument, then, a reading by someone outside of Paula Gunn Allen's own "discursive subject position" in *The Woman Who Owned the Shadows* is a negotiation of different subject positions, with "fluid boundaries," positions "always constructed, assigned, or mapped . . . undermining any notion of 'essential reader.'" For Fuss, "all of these points suggest that if we read from multiple subject-positions, the very act of reading becomes a force for dislocating our belief in stable objects and essential meanings" (34-35). While Fuss is speaking of gender as a category of analysis, a similar approach to subjectivity might possibly work in the dislocation of reading in and from other subject-positions, in particular, that category designated "race."

In *Woman, Native, Other*, Trinh T. Minh-ha articulates the relationship between writing, reading and textuality in this way:

In a sense, committed writers are the ones who write both to awaken to the consciousness of their guilt and to give their readers a guilty conscience. Bound to one another by an awareness of their guilt, writer and reader may thus assess their positions, engaging themselves wholly in their situations and carrying their weight into the weight of their communities, the weight of the world.

(11)

If, in Trinh's formulation, Allen is a committed writer, and our discursive positions are situated in a historicized guilt, the weight of my guilty conscience as I occupy a dominant (white, heterosexual) subject position within prevailing power relations will, of necessity, require me to assess my own position and engage myself wholly with race as a primary feature of the writings of women committed to tribal consciousness and tribal survival, carrying the weight of their tribal communities. There is a way in which occupying this position as a reader is one that silences. My acts of resistance to illicit power may be in listening to the ones speaking in that place, in listening to what Allen, Trinh and many U.S. third world feminists are speaking of, and how they are speaking.

How then might a white, heterosexual woman speak of Paula Gunn Allen's text without playing Prospero? The exclusionary practice of essentialism falters when our "selves" are socially constructed, but the social construction of identities threatens to evacuate the political possibilities of essences in blood and bone. As Gayatri Spivak notes in "The Problem of Cultural Self-representation," "What can the intellectual do toward the texts of the oppressed? Represent them and analyze

them, disclosing one's own positionality for other communities in power" (56). I would argue that there are sites from which I might read, beyond a guilty silence, grounded in a weave of theoretical strategies. Determined by the text itself, informed by the aesthetics of the multiplicity of contexts out of which the writer writes, positioned in the fluctuating power relations of what Trinh signs as I/i, in this mesh I/i as reader might find a place from which to read, learn, and engage with the text in order to speak in the writerly/readerly dialogue.

WRITING

Contemporary Native American writers occupy subject positions that are not monolithically Native American but rather are embedded in specific tribal communities (Sioux, Navajo, Paiute, Cree). This does not, however, divorce them from sites within those constituted as Native, sites that are in turn surrounded by non-Native/dominant cultural and political discourses. Because Native and tribal aesthetics and assumptions about art and creativity often inform and underlie writings by Native women, and because those systems are not divorced from either the sacred or the secular for many tribal people, my responsibility to attempt an understanding of those systems is clear. However, as Richard Dyer has noted in relation to gay and lesbian authorship, ". . . all cultural artifacts, are not culturally pure . . . uncontaminated by [white Anglo-European] norms and values" (190). Therefore, an examination of the aesthetics that underlie and inform writings by Native American women must include the "contaminating" elements of dominant regimes.

Aesthetic determinations emanate from individual moves within larger cultural regimes. Those regimes as understood and enacted by the writer are part of what I as reader must come to understand in order to engage in this dialogue. Allen has constituted in her critical writings a paradigm which she calls the "Native Narrative Tradition," a unifying paradigm for identifying and reading a generalized Native American literature. In her desire for the inclusion of themes of magical transformations, social change, cultural transition, shifting modes of identity, as well as "certain structural features—diversity, event-centeredness, nonlinear development . . . and transitional modes," Allen expresses some of what constitutes her personal aesthetic (*Voice* 8). These features are refinements of what Bevis, Owens, and others have identified elsewhere as necessary features of a text in order for it to be defined as Native American, including use of the oral tradition, a sense of place, and time as "circular" (rendering simultaneous past, present, and future).² In earlier interviews, and in fact in her poetry and prose, Allen also claims Joyce, Shakespeare, Keats, and Shelley as influences, thereby also claiming the artistic and aesthetic practices of Western European