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Native American Literatures: An Introduction

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42-5110 PS437 2004-16547 CIP
Justus, James H. **Fetching the Old Southwest: humorous writing from Longstreet to Twain.** Missouri, 2004. 591p bibl index afp ISBN 0826215440, \$54.95

Fetching in and burying many of the critical commonplaces pertaining to Southwestern humor, Justus (Indiana Univ., Bloomington) argues that Southwestern writers were consciously literary and that they wrote to express the egalitarian ethos around them, not to criticize and correct it (as Kenneth Lynn argued in *Mark Twain and Southwestern Humor*, 1959). Justus imposes a wide-angle sociological view of American culture on the Southwest, putting the "rag-tag democracy of the lower South" into the center of the writings of authors such as Hooper, Harris, Longstreet, and Baldwin. He proceeds almost anecdotally, connecting the humorists with broad classes of travel writers and other serious writers to show commonalities and differences. In doing so, he frees the humorists' literary efforts from being demeaned as merely written forms of oral tales. Rather, he argues, their works are conscious literary constructions in carefully developed language designed to use the "middling" style to display the "porous class walls" they admired. The writers both immersed themselves in and questioned the mobility and go-ahead spirit of the "Bowie-knife civilization." Engaging representations from writers across the American and international spectrum populate this rich discussion. This intelligent and conclusive recasting of the Southwestern genre will delight all students interested in American humor. **Summing Up:** Essential. Upper-division undergraduates and above; general readers.—*D. E. Sloan, University of New Haven*

42-5111 PS217 2004-10718 CIP
Kucich, John J. **Ghostly communion: cross-cultural spiritualism in nineteenth-century American literature.** University Press of New England, 2004. 190p bibl index afp ISBN 1584654333 pbk, \$24.95

This volume provides an unfortunate example of the type of material that emerges from the publish-or-perish mandate. Likely the material came from the author's dissertation, lightly revised, no doubt, to make it more publishable. Kucich (Bridgewater State College) makes much of his differentiation between multicultural and cross-cultural terminology, which is well and good but does not carry the material very far. The chapter titles are to a great extent the most interesting part of the book; for example, chapter 2, "Public Spirits: Spiritualism in American Periodicals, 1848-1861," suggests accurately the inclusion of a wealth of material not readily available elsewhere. Unfortunately, the stodgy writing strips the material of what interest it might have had. On the plus side, Kucich includes material that could prove helpful to those interested in the subject: an extensive section of notes, an equally extensive list of works cited, and a full and accurate index. All in all, though, this book has limited usefulness. **Summing Up:** Optional. Comprehensive graduate and research collections.—*S. Raeschild, College of Santa Fe*

42-5112 PR545 MARC
Love, Harold. **English clandestine satire, 1660-1702.** Oxford, 2004. 431p bibl index afp ISBN 019925561X, \$125.00

Harold (Monash Univ. and author of *Scribal Publication in Seventeenth-Century England*, 1993) offers an illuminating study of 17th-century English lampoon. Writing these cruel, and typically extremely coarse, satires of the famous and powerful was one way for an individual to become recognized as a "wit" in both the courtly setting and the developing world of the town. Most lampoons were amateur verse, crude but effective, that relayed political and religious hostilities, no more civilized forum for expression of such thoughts than being available. Love demonstrates the literary importance of some clandestine satire by major poets, and he questions the exclusion from critical discussion of certain works, for example those by John Wilmot, Earl of Rochester, and by Andrew Marvell. This discussion affords Love opportunity to examine the social, sexual, political, and poetic behaviors of the era, including the earliest manifestations of the coffee-house sphere, which would become so important in the 18th century. The author also proffers a poetics of the lampoon, questioning whether and to what extent lampoons by amateur poets can be considered as literature. A first-line index to selected anthologies of clandestine satire is included as an appendix. **Summing Up:** Recommended. Graduate and research collections.—*G. Shivel, University of Miami*

42-5113 PS153 2004-14784 CIP
Lundquist, Suzanne Evertsen. **Native American literatures: an introduction.** Continuum International Publishers Group, 2004. 315p bibl index afp ISBN 0826415989, \$65.00; ISBN 0826415997 pbk, \$14.95

A thoroughly accessible and illuminating collection of essays, this volume both introduces major critical and thematic questions and provides a brief overview of the best and best-known authors and works. The essays move from questions of definitions and method—what constitutes Native American literatures, how one should approach them—to a discussion of key theoretical arguments and an introduction to the critical discourse in the field. Lundquist is deft and well organized in her handling of the material, and she makes clear what literary critics do and how they do it. She covers a broad scope of material, and readers will find here not only the methodological tools they need to understand this diverse body of work but also a case study within the wider fields of literary and cultural studies. Lundquist concludes with a brief overview of research tools, further readings, and reference works, inviting readers into an active engagement not only with the literatures in question but also with their own scholarly pursuits. This is an excellent resource for Native American literature and for those new to literary criticism. **Summing Up:** Essential. Lower-/upper-division undergraduates; general readers.—*E. Rodriguez y Gibson, University of Redlands*

42-5114 PR2343 2004-2315 CIP
Mack, Michael. **Sidney's poetics: imitating creation.** Catholic University of America, 2005. 216p bibl index afp ISBN 0813213886, \$69.95

Mack's probing, informed study looks afresh at the central assertion made by Philip Sidney in his *Apology for Poetry*, the most vital Elizabethan treatise on the subject. Sidney draws an analogy between the poet's creative act and divine creation. Mack (Catholic Univ. of America) argues that scholars have read the point as a conventional one, missing how crisply Sidney theologizes standard rhetorical treatments of literary invention. Not simply a compendium of notions available to the Elizabethans in Italian Renaissance criticism, Mack asserts, the *Apology* uniquely revives early notions from Philo and the Greek church fathers and in so doing anticipates key moves in Romanticism. The heart of the matter for Mack is that Sidney's view of the poet as "maker" involves not a metaphor but a deeply grounded analogy, whose fruitfulness Mack would by no means limit to the Shakespearean period. Learned and in places demanding, this book is not for beginners. But without question it makes a significant contribution to the large literature of interpretation devoted to the *Apology*, and students of 16th-century intellectual culture should not neglect it. **Summing Up:** Highly recommended. Upper-division undergraduates and above.—*E. D. Hill, Monmouth Holyoke College*

42-5115 PS374 2004-19458 CIP
Markowitz, Judith A. **The gay detective novel: lesbian and gay main characters and themes in mystery fiction.** McFarland, 2005 (c2004). 302p index afp ISBN 0786419571, \$35.00

Although a number of critics and scholars have noted the phenomenon of the gay detective in literature, Markowitz is the first to devote an entire book to the subject. She presents Lou Rand's *Gay Detective* (1961) as the first novel-length mystery with a gay main character and provides a detailed overview of the many writers since who have contributed to this burgeoning literature. Divided into three sections—a general consideration of gay and lesbian crime fiction, a compendious catalog of a wide range of authors and approaches, and a section on thematic concerns—the book reveals the broad range of gay/lesbian experience. Jackson argues that "many authors use the mystery format to uplift as well as to divert and instruct. They create handsome, honorable, and brave role models for readers living in a world that discounts and demeans them." However, for all its virtues of comprehensiveness, the book suffers from lack of in-depth analysis; the author relies instead on categorizing and listing. The section on themes is literally a series of items in columns. **Summing Up:** Optional. Comprehensive collections supporting study of the detective genre or gay and lesbian literature.—*D. W. Madden, California State University, Sacramento*