TEACHING &THEORIZING NATIVE AMERICAN LITERATURE AS WORLD LITERATURE

AN INTERNATIONAL SYMPOSIUM

1 October 2018
Room: SALÓ DE GRAUS ENRIC VALOR

8.30-9.00 h – Registration
9.00 – Opening remarks
9.30- 11.00 PANEL 1. NATIVE-CENTERED THEORIES AND PEDAGOGIES
CHAIR: SILVIA MARTÍNEZ FALQUINA
Phillip Round (University of Iowa): "Native American Literature as World Literature: Pedagogies of Language Sovereignty"
Silvia Martínez Falquina (Universidad de Zaragoza): "Another Kind of Reflection: Ceremonial Readings of Native American Literature"
Chris LaLonde (SUNY Oswego): "Place Matters"

11.00 h – 11.30 h COFFEE BREAK

11.30- 12.30 KEYNOTE LECTURE
GORDON HENRY
"The Encrypted Personal Indigene: Conceptual, Figural Personae in American Indian Literature"

12.30-14.00 PANEL 2. CROSS-CULTURAL, CROSS-ETHNIC ALLIANCES: COMPARATIVE PERSPECTIVES
CHAIR: ANNA M. BRÍGIDO-CORACHÁN
Kathryn Shanley (University of Montana): "Recognition and (Self-) Representation in Two Indigenous Writers: A Fifty-year Retrospective"
Tom Harrington (Trinity College, Hartford): "Continuities of Enforced Silence: the Disturbing Case of Steven Salaita"
Anna M. Brígido-Corachán (Universitat de València): "Reading Indigenous Literatures across the Americas: Alliances, Connections, and Dis/locations"

14.00- 15.30 Lunch Break

15.30-17.00 PANEL 3. NATIVE HUMANISM, ECOPOETICS, AND ENVIRONMENTAL JUSTICE
CHAIR: VICENT CUCARELLA-RAMON
Ewelina Bańka (The John Paul II Catholic University of Lublin): "Life as a Sacred Journey": Simon Ortiz's Vision of Humanity"
Sharon Holm (University of York, Centre for Lifelong Learning): "Indigenous Worldings, Indigenous Ecopoesis: 'World Literature' and a New Onto-epistemological Politics"
Vicent Cucarella-Ramon (Universitat de València): "Canada's First Nations Gospel: The Plea for Nature through the Power of Spirituality in Thomas King's *The Back of the Turtle*"

17.00- 17.30 Coffee Break

17:30 FILM SCREENING: *Smoke Signals* (Chris Eyre, 1998)
Introduced by **Carme Manuel** (Universitat de València), **Salón de Grados (First floor)**

17.30 Walk through the Historic Center

2 October 2018
Room: SALÓ DE GRAUS ENRIC VALOR

9.15-11.00h PANEL 4. PEDAGOGICAL STRATEGIES; TEACHING RESOURCES, WORLD READERS
CHAIR : DOLORES MIRALLES- ALBEROLA
Nausica Zaballos (Cité Scolaire Paul Valery): "Turning Navajo Oral Tradition Tales into a French Young Readers Book used at School: Cultural Challenges, Editorial Resistances and Literary Strategies"
Dolores Miralles-Alberola (Universitat d'Alacant): "Teaching to Teach Native American Children's Literature"
Gabriela Jeleńska (University of Warsaw, Poland): "Buffalo Man: Human-Animal Transformations in American Indian Fiction; Reception by Polish University Students"
Heongyun Rho (Dongguk University, South Korea): "Strategies to Teach Native American Literature to Korean College Students"

11.00-11.30h COFFEE BREAK
11.30-12.30 KEYNOTE LECTURE
A. ROBERT LEE
"Native American Authorship: Contexts and Texts"

12.30-14.00 PANEL 5. ETHNIC TRAUMA AND RESISTANCE IN NATIVE/AMERICAN LITERATURE

CHAIR: AITOR IBARROLA-ARMENDÁRIZ

Aitor Ibarrola-Armendariz (University of Deusto, Bilbao): "Various Forms of Trauma and the Role of Retribution in Louise Erdrich's *LaRose*"

Teresa Gibert (UNED): "'Coyote and the Enemy Aliens': A Native Response to the Japanese American/Canadian Internment Experience"

Jaehwan Han (Kyungpook National University, South Korea): "Trauma and Healing through Confrontational Pedagogy: Reading Leslie Silko's *Ceremony* and Toni Morrison's *Home*"

14.00- 15.30 Lunch Break

15.30-17.00 PANEL 6: CROSS-CULTURAL ENCOUNTERS: COLONIAL HISTORIES AND POETIC TRANSFIGURATIONS

CHAIR: DAVID MOORE

David Moore (Prof. Emeritus University of Montana): "'*Eran muy crueles*': Requirements of Madness in Louis Owens' *Bone Game*"

Elena Ortells (Universitat Jaume I): "Going Native: Stories of Transculturated Women"

Ingrid Wendt (independent writer and editor): "Cherokee Poet Ralph Salisbury: Indigenous Citizen of the World"

18.20 A Guided Visit to the Museum Exhibit:

BEYOND HOLLYWOOD: AMERICAN INDIAN IDENTITIES

Museu Valencià d'Etnologia (Centre Cultural La Beneficència, c/Corona 36)

19.00 POETRY READING

Gordon Henry (Author) and Carme Manuel (Translator)
Museu Valencià d'Etnologia (Centre Cultural La Beneficència)

21.00 Dinner at *La Carme* (for symposium participants) (Plaza Mossen Sorell, 7)

CONFERENCE ABSTRACTS

Gordon Henry Jr.

THE ENCRYPTED PERSONAL INDIGENE: CONCEPTUAL, FIGURAL PERSONAE IN AMERICAN INDIAN LITERATURE

In his article, "The Comic Vision of Anishinaabe Culture and Religion," Lawrence Gross sets out toward that vision, by opening the article with: "One of the challenges I have faced as an academic is the manner in which I should discuss my own people, the Anishinaabe. The fact of the matter is I am an Anishinaabe academic, no matter how much the term sounds like an oxymoron. I feel I can no longer use the third person in discussing my people. The experience of the Anishinaabe is my experience, and there is no way I can imply the Anishinaabe are the "Other." As such, I have made a conscious decision to use the first person in my academic writing on the Anishinaabe". (436) Gross's self-positioning here establishes conceptual ground on how he will approach his work as an academic and how he views his personal, cultural, tribal life, as it relates to his academic work. One could argue, he is personalizing academic critique and theory, filtering that work through an inscribed persona, already established by the primacy of his relationship to his identity as an Anishinaabe. With Gross's work as foreground, I will look at how critical/theoretical works of American Indian academics develop multiplicities of Indigenous conceptual personae through 1) personal narrative which introduces, foregrounds and breaks through "academic discourse" and 2) positions each Native scholar/academic, through such personal narrative, as authentic, as a cultural authority, who in writing their own authentication, at the same encrypt, or do not disclose parts of their personal narrative, as a way of establishing the authentic conceptual and theoretical personae of their work. To develop and work through my ideas on Indigenous Conceptual Personae, I will look at Craig Womack's, *Red on Red*, Robert Warrior's Chapter in *American Indian Literary Nationalism*, Jodi Byrd's, *Transit of Empire* and David Treuer's, *Native American Fiction*. Further, I will discuss passages of "personal narrative" in each work and relate those passages, to my key thematic terms, *Indigenous Conceptual Personae* and *authentication* and *encryption*, as ways of discussing the larger body of American Indian Literature and criticism.

A. Robert Lee

NATIVE AMERICAN AUTHORSHIP: CONTEXTS AND TEXTS

The lecture operates in two parts. It sets out the historical and cultural contexts within and against which Native American writing has forged its signature. What have been the historical myths, the frequent stereotypes, that have had to be imaginatively countered in Native fiction, poetry, life-writing, theatre, and discursive work? How best to take cognizance not only of the huge efflorescence of Native authorship since the 1960s but of precursors both in oral and written tradition? Whether one starts with early texts like those of William Apess or the so-called Native American Renaissance associated with N. Scott Momaday's *House Made of Dawn* (1968), the compass has been wide, greatly varied, a triumph of language as of story. Contexts and texts: the lecture at whatever risk of over-ambition seeks to give due recognition to both.

CONFERENCE ABSTRACTS

"LIFE AS A SACRED JOURNEY": SIMON ORTIZ'S VISION OF HUMANITY, Ewelina Bańka, *The John Paul II Catholic University of Lublin*,
In my presentation I will analyze the motif of sacred journey as an expression of building a sustainable human community in the works of Acoma Pueblo poet Simon J. Ortiz. In my analysis I will draw on the following Pueblo philosophical concepts: land, culture, and community as the foundations of indigenous identity, language/storytelling as spiritual energy, and the Acoma notion of *hihyaanih* – the road of life. I will argue that Ortiz's writing/storytelling, defined by the artist as a sacred journey, should be seen a ceremonial pilgrimage undertaken by the artist to reassert the survival and cultural continuance of the indigenous world. Since for the Acoma people, an indigenous community is ultimately a representation of a larger tribal family, Ortiz's work becomes a process of building and celebrating the human community. Spanning more than 40 years, the artist's land-centered writing forms a spiritual practice of weaving contemporary indigenous and non-indigenous voices into the traditional Pueblo story of the origins of the people. Consequently, the poetic journey turns into a communal experience that not only strengthens tribal/human bonds but also reaffirms humanity's deep connection to the land, writing people back into the history of the *hatsee* – Mother Earth. Although tribally-specific, Ortiz's work ultimately offers an insightful philosophical reflection on the condition of the contemporary human community, as well as on the healing practices that can become useful strategies in the global decolonial processes. Focusing on the importance of land, culture, and community, Ortiz's writing offers also a powerful criticism against the aggressive neocolonial/capitalistic forces, often disguised as progress, that affect not only the land-based indigenous communities, but humanity at large. In so doing, the artist's work contributes significantly to the global studies of sustainability and environmental humanities.

READING INDIGENOUS LITERATURES ACROSS THE AMERICAS: ALLIANCES, CONNECTIONS, AND DIS/LOCATIONS. Anna M. Brígido Corachán
Chadwick Allen's concept of trans-indigeneity has recently emerged as a useful tool to decolonize the field of world literature – a field that has too often privileged great works and epistemological frameworks from "major cultures" in the West while ignoring "minor literatures" that are referred to as provincial, inferior, or irrelevant (Damrosch 2009: 193, Brígido-Corachán and Domínguez, forthcoming). Allen defines trans-indigeneity as the act of "reading *across*, *through*, and *beyond* tribally and nationally specific Indigenous texts and contexts" (2014: 378). Trans-Indigeneity strategically sets different Indigenous literatures in contact across national borders and thus offers new modes of global connection that do not necessarily rely on a "major" literature or culture for influence or contrast. Although Allen's trans-indigenous framework has been mostly applied to Native and Aboriginal cultures in Anglophone contexts (United States, Canada, Australia, New Zealand, or Hawaii), the aim of this paper will be to use trans-Indigeneity as a bridge to bring together Indigenous cultures North and South of the Rio Grande, in the United States and in Mexico. I will specifically argue that a trans-Indigenous reading of the poetic works of Ophelia Zepeda, whose composition process, bilingualism, literary landscape, and linguistic revitalization efforts resemble those of many Indigenous-language writers in Mexico, is key to better understand and situate her literary and critical production. Using Zepeda's Tohono O'odham heritage and transborder experiences and those of Zapotec poet Irma Pineda (Oaxaca, Mexico) as a case in point, I will identify creative and solidary ways to connect Indigenous-language literatures across the US/Mexico border.

CANADA'S FIRST NATIONS GOSPEL: THE PLEA FOR NATURE THROUGH THE POWER OF SPIRITUALITY IN THOMAS KING'S *THE BACK OF THE TURTLE*, Vicent Cucarella-, *Universitat de València*
Published in 2014, shortly after the breach of the Mount Polley mine's tailings pond spewed contaminated water into the provinces waterways, Thomas King's most recent novel describes the devastating consequences when a multinational conglomerate heedlessly disregards the health of Indigenous people and their ecosystem in the single-minded trail of profit. The novel tells the story of Gabriel Quinn, a First Nations scientist tormented by the devastation and deaths in Samaritan Bay, and its neighbouring Smoke River reserve. Quinn leaves his job at a multinational conglomerate and travels to Samaritan Bay, where he intends to kill himself out of remorse. Taking this as the starting point, the novel unravels a typological tapestry of spiritual redemption commingling biblical imagery and Aboriginal creation myths to overcome the ecological disasters, issues of neoliberal capitalism and racial concerns that openly challenge the myth of Canada's humanitarian ethos. Thus, *The Back of the Turtle*'s convoluted narrative aims at dispelling moral boundaries exploring the aesthetic possibilities of a reconnection between the inner text and the real world. To submit these ideas, I will read King's novel following an intersectional approach that fuses biblical exegesis with Canadian Indigenous thought (Lee Maracle, Mark Pearcey, Simpson) and environmental perspectives (Pierce, Jameton) to expose the Canadian First Nations' fight to preserve their cultural world through a redefinition of empathy, spirituality and communal understanding.

COYOTE AND THE ENEMY ALIENS': A NATIVE RESPONSE TO THE JAPANESE AMERICAN/CANADIAN INTERNMENT EXPERIENCE, Teresa Gibert, *UNED, Spain*
The trauma that 110,000 Japanese Americans and 21,700 Japanese Canadians suffered when they were forcibly removed from their Pacific Coast homes and confined in relocation camps during World War II has inspired a number of literary works written by North American authors of Asian ancestry. Some of these writers reflected their own memories because they had first-hand exposure to the mass internment, whereas those who were too young to recall that time—or were born later—were compelled to reconstruct such painful experience through the accounts of other members of their family or their community.
With a few exceptions, the internment of Japanese Americans and Japanese Canadians has drawn little attention from writers outside their ethnic group. Thomas King contributed to this body of literature from a perspective informed by the combination of his engagement with Native issues and his concerns with post-9/11 security measures. "Coyote and the Enemy Aliens," one of the most poignant stories included in his collection of short fiction entitled *A Short History of Indians in Canada* (2005), focuses on both the causes and the effects of the dispossession, uprooting, displacement, fragmentation, and partial erasure of cultural identity endured in North America by people of Japanese heritage. King's use of the trickster Coyote points to the fact that Natives were subjected to a similar treatment in much larger numbers and for much longer. Furthermore, the circular structure of this piece of short fiction—in which traditional Native oral storytelling strategies are replicated—indicates how the events that have already happened are likely to occur again and again. The subversive humor pervading "Coyote and the Enemy Aliens" becomes not only "the sharpest weapon" to fight "against the ravages of conquest and assimilation" for Natives, as Paula Gunn Allen suggested, but also a tool to strengthen the solidarity between those who share comparable traumatic experiences.

TRAUMA AND HEALING THROUGH CONFRONTATIONAL PEDAGOGY: READING LESLIE SILKO'S *CEREMONY* AND TONI MORRISON'S *HOME*, Jaehwan Han, *Kyungpook NU, South Korea*
The purpose of this study is to compare and contrast Leslie Marmon Silko's *Ceremony* (1977) and Toni Morrison's *Home* (2012) in terms of the notion of trauma and healing, utilizing the confrontational pedagogical method by Ronald Strickland. The strategy of confrontational pedagogy utilizes "the key concepts of resistance and opposition as they function in both psychoanalytic and politicized critical theories." Unlike the traditional teaching practice which heavily relies on the transmission of knowledge, the confrontational pedagogy asks students to think about the issue of hegemony, colonialism, subjectivity, and ideology in a critical manner. Silko's *Ceremony* deals with a man named Tayo, who returns from World War II, after suffering from post-traumatic stress disorder (PTSD). The trauma with the death of his cousin, Rocky and his uncle, Josiah, haunts him. However, Tayo's suffering is healed through the ceremony of Tayo. Likewise, Frank in Morrison's *Home*, returns from the Korean War, with PTSD after witnessing the death of his two homey

friends in the war. Traumatized by war and the sense of guilt, Frank depends on alcohol in the mental hospital in the United States. Frank later returns to his home, Lotus, Georgia with his saved sister Cee, getting healing process thanks to the remedial efforts by the community women. Applying the confrontational pedagogy to these two trauma novels enables us to encourage students to actively participate in the class. Therefore, the use of the confrontational pedagogy in the comparative study between Native American literature and African American literature is very effective and helpful in the undergraduate literature course in the Korean university because students can actively discuss the issues of war, colonization, trauma, and healing process.

INDIGENOUS WORLDINGS, INDIGENOUS ECOPOESIS: 'WORLD LITERATURE' AND A NEW ONTO-EPISTEMOLOGICAL POLITICS,Sharon Holm, *University of York (Centre for Lifelong Learning), UK*

"It matters what worlds world worlds"—Donna J. Haraway. David Damrosch's recent admission that World Literature's politics are "not nearly global enough" and need to "reach unequal parts of the field" appears somewhat toothless in the light of the minimal presence of Indigenous literatures on the World Literature stage. This paper will begin by interrogating this absence of Indigenous literatures in relation to certain contemporary critical discussions of the concept of world literature as both registering the effects of, and being complicit with, ideas of neoliberalism and capitalist globalization. If recent theoretical interventions by Pheng Cheah, the Warwick Research Collective and Aamir R. Mufti work to redress the somewhat elitist, English dominant and novel-heavy prescriptive tenor of World Literature, this paper will suggest they, too, are remiss in ignoring the potential of Indigenous ontological relational paradigms of "World" and "Globe" to problematize dominant epistemologies of world-systems theories and capitalist globalization. The emphasis of the paper, however, will be to consider how specific examples of Indigenous ecopoetry (in this case from Native American and Alaska Native poets) and Indigenous literary critical and environmental theories suggest alternative ways of aesthetically, politically, and ethically worlding the planet. These approaches, the paper will argue, are vital to ideas of a new ontological politics, environmental justice and "a world-ecology where issues of power, wealth, and re/production are forged in conversation with needs of the web of life and humanity's place within it." Such an Indigenous-led radical re-think of the dominant paradigms and aesthetics associated with a (near-exhausted) capitalist world-ecology would, in turn, challenge the current premises and exclusions inherent in current debates surrounding World (whose world?) Literature.

VARIOUS FORMS OF TRAUMA AND THE ROLE OF RETRIBUTION IN LOUISE ERDRICH'S *LAROSE*, Aitor Ibarrola, *University of Deusto, Spain*

Louise Erdrich's fifteenth novel, *LaRose* (2016), is set in and around an Ojibwe Indian reservation in North Dakota that has become some sort of Faulknerian Yoknapatawpha County for those familiar with her earlier fiction. The book has been considered part of a trilogy—together with *The Plague of Doves* (2008) and *The Round House* (2012)—in which the author focuses more closely on questions of (in)justice, historical grievances, revenge, trauma, and a whole series of effects and responses to these different phenomena. As it happened in those two earlier novels, a sudden tragedy, in this case the death of a five-year-old boy in a hunting accident, triggers off the apparition of all kinds of ghosts in the two Native families—that of the hunter, and that of the child—who are profoundly affected by the calamitous event. Landreaux Iron, the hunter, and his wife Emmaline, after seeking advice from both tribal traditions and also the Catholic church, decide that one possible way of compensating for the loss is to give up their own son, LaRose, who is also five and used to be a friend of the dead boy, to the mourning Raviches. However, this sincere act of retribution does not immediately seem to alleviate the pain and the sorrow that—not just the two families involved, but also—the whole community are experiencing. As is habitual in Erdrich's fiction, the author takes the opportunity provided by the fatal accident and the sad, but also wise, ambassador between the two homes—the title child—to dig into much earlier Native history that reveals some of the origins of the trauma observable in contemporary Indian reservations. For somebody working at an Institute of Human Rights like myself, this novel offers plenty of ground to talk about interethnic relations, historical injustices, intergenerational trauma, sacrifice and resilience, atonement and restitution, and more.

BUFFALO MAN: HUMAN-ANIMAL TRANSFORMATIONS IN AMERICAN INDIAN FICTION; RECEPTION BY POLISH UNIVERSITY STUDENTS, Gabriela Jeleńska, *University of Warsaw, Poland*

When I began lecturing in American Indian literature my main reservation was that my students' perception would be typical of most "western-mind-set" readers, namely that they would approach the differences of form, content or philosophy of the works discussed from a superior, paternalistic position. Of great worry was my students' potential dismissal of indigenous mythology as childish, or relegating native beliefs – to which the legends more often than not give concrete form – to the category of folklore, thus denying them equal status to Western systems. Another concern, closely connected, was that my students were bound to consider the Native legends through the prism of literary conventions they are familiar with.

This paper is a record of my students' development as readers in Native American literature. I chose personal response as my methodological tool and have thus been able to follow the change in their attitude to the works discussed. As expected, the first responses proved students' difficulty in suspending disbelief: "It's just a fairy tale! A woman cannot fall onto a turtle and start living on it" remarked a student about the Earth Diver myth. "An erection cannot be so big as to reach the other side of the road! Do spiders even have erection!?" protested another one, suspicious of Iktome's super power. I have been collecting the responses and consider them invaluable evidence of students' rising awareness, but also source of surprising insight. The change I have in mind therefore, is not only the progress of a given group throughout a semester, but also, on a larger scale, the difference in perception between consecutive years.

PLACE MATTERS, Chris LaLonde, *SUNY Oswego, USA*

Twenty-two years ago I published an essay on incorporating Native American texts in American Literature survey courses, in part because others had noted how difficult it was to teach Native American literatures in the standard two-semester American Literature survey sequence. For them, the difficulties were, broadly speaking, two-fold. On the one hand, how little they knew about Native American literatures in particular and about Native American studies more generally posed problems. On the other hand, how much their students knew, or rather thought they knew about *indians*, to deploy Gerald Vizenor's fine phrasing for the constructions created and perpetuated by the dominant society, made teaching the texts even more difficult. More than a score of years later, the first difficulty is well and truly eased by the scholarship published in Native American literatures, cultures, history, and visual arts--much of it by indigenous scholars. The second difficulty--born of the tenacious hold of stereotypes, easy *indian*-ness if you will--remains. I want to address that second difficulty at the Teaching and Theorizing Native American Literature as World Literature conference by using the example of a course on the writings of White Earth Anishinaabe band members. Beginning with the opening gambit, I will both model and argue how the storytelling and performative space of the classroom, an attention within it to local specificities concerning the White Earth Reservation, and a commitment to White Earth-centered themes and pedagogies will enable faculty and students to move beyond stereotypes. Such a move, moreover, will get them to think about the connections between different ways of knowing and world literature.

"ANOTHER KIND OF REFLECTION": CEREMONIAL READINGS OF NATIVE AMERICAN LITERATURE, Silvia Martínez-Falquina, *U de Zaragoza*,

Engaging in a reflection on the teaching and theorizing of Native American literatures—like that encouraged in this symposium—is a fundamental part of the non-Native teacher/critic's responsibilities. In what I understand to be an essentially mediating role, Native literature speaks to us, and through us, it speaks to our students/readers/listeners. Interestingly, what speaks to us is always something we can relate to, which is why the idea of relation is basic to this conversation. The only way to avoid being involved in an appropriative relationship—a risk not to be underestimated in the abundance of examples of academic colonialism—is to engage responsibly and ethically with the texts and contexts that we are studying. While an attention to the differential values of Native literature—which of course require attentive and respectful study—is basic, productive cross-cultural and cross-ethnic alliances can be forged by

putting them in conversation with non-Native theories too. With this in mind, in this paper I will critically engage with recent developments in Native criticism—like LeAnne Simpson's idea of Native resurgence, or Shawn Wilson's theorization of an Indigenous research paradigm in terms of the basic Indigenous principles of relationality and relational accountability. This will be set in conversation with non-Native trends which also focus on relationality—theories of ethics, empathy, care—and the resulting ceremonial model will be brought to the analysis of specific scenes in works by Joy Harjo, Susan Power and Gordon Henry.

TEACHING TO TEACH NATIVE AMERICAN CHILDREN'S LITERATURE, Dolores Miralles-Alberola, *Universitat d'Alacant, Spain*

Considering that among the pedagogical trends in the faculties of education in Spanish universities teaching to teach English through literature is becoming more and more relevant, it is the moment to open the corpus of the curricula to world literature, and more specifically Native American Literature. We must be careful about the types of texts we include though, since teachers may incur the error of trying to teach Native American literature through ethnographic literature about 'Indians of yesteryear.' Misinformation can lead to the incorporation of clichés and misconceptions, as is the case of many instances in the context of US education, where *The Education of Little Tree*—a book written by one of the founder members of a KKK group— has been traditionally part of the syllabus in some educational programs. As Vine Deloria Jr. poses it, "[i]t was disconcerting to realize that many people felt that the old books on Indians were sufficient to inform the modern American public about the nature of Indian life and to give a sufficient information about Indians to make an intelligent choice as to how best support Indian goals and aspirations." (*God Is Red* 28). Native American literature contains a rich and enticing collection of literary works for children that include not only oral tradition, but also picture books, tales and rhymes written by well-known contemporary indigenous authors—Joy Harjo, Simon Ortiz, Louise Erdrich to name a few. The purpose of this presentation is to explore the ways to teach instructors to do correct research on the topic, avoiding the perpetuation in the classroom of stereotypes such as those of 'the real Indian', 'the princess', 'the good savage', etc, as well as to focus on self-representation as the unique starting point for decolonization.

"*ERAN MUY CRUELES*": REQUIREMENTS OF MADNESS IN LOUIS OWENS' *BONE GAME* , David L. Moore, *University of Montana, USA*

Through historical lenses of the 16th-century *Requerimiento*, the 18th-century California missions, the 19th-century American literary grotesque, and the 21st-century zombie apocalypse, the paper analyzes discourses in a modern mystery novel of white aggression, repression, and guilt as context for Indigenous strategies of representation across the colonial divide. Two Native American characters in Louis Owens' *Bone Game* juxtapose the energy of a trickster in drag and the inertia of her/his mixedblood foil in dealing with this ongoing legacy of colonial violence. Although careful analysis maps important differences in national approaches among European colonial players across centuries, I suggest that the ideological illogic and contradictions of the sixteenth-century Spanish *Requerimiento* epitomize and structure colonial relations into the present, precisely as Owens' novel narrates sinister race relations between modern white and Indigenous Americans. The originary Spanish "requirement" neatly articulates the mercantile logic and psyche of capital domination and its dialectical traumas, requiring *a priori* that Indigenous populations give up their land, their bodies, and their blood to the colonists. The Spanish claimed their colonies by the elaborately banal legalistic and ritualistic dance of *Requerimiento* that remains the apotheosis of European "ceremonies of possession," with clear political and economic intent. A novel such as *Bone Games* makes the perverse ideological intent clear as well. Dynamics of Owens' novel reveal uneasy literary frictions between mystery and mystification (genre), fascination and fetishization (plot), commerce and commodification (history), reality and reification (theory), that reflect the ideological superstructure. Plotted uncertainties propel the narrative through several means including Owens' choice of the popular genre of murder mystery itself; plus mixedblood messages of characterization that do not move beyond generic expectations; and plus a comic rendering of trickster in drag. That Owens' novel does not focus on character development but instead on intricate development of a violent plot and its historical roots suggests structurally how this text remains an ideological critique of colonialism and its deep discontents. Owens' representations maintain a narrative argument that colonialism itself, not merely its repressed legacy, was and remains grotesque in its contradictions and conflations of desire and domination.

GOING NATIVE: STORIES OF TRANSCULTURATED WOMEN, Elena Ortells Montón, Universitat Jaume I, Spain

During the 17th, 18th and 19th centuries, adoptions of white children by Native American tribes and interracial marriages were extremely disturbing issues for Euro-American society. Women such as Eunice Williams, Mary Jemison or Frances Slocum chose not to return to the "civilized" territory they had been forced to abandon. For others such as Olive Oatman and Cynthia Ann Parker, their restoration was extraordinarily traumatic since indigenous culture had left a profound imprint on both their bodies and their minds. The stories of these transculturated women complicate the notions of identity and "belonging" and invite us to think about modern conceptualizations of "race." Hence, it is my intention to show how in spite of the countless efforts of the patriarchal and imperialistic stratum to use the voices of the captive women to circulate a hegemonic cultural model that relied on the superiority of the white race and the male gender, most of their stories challenge cultural expectations about whiteness and masculinity and surreptitiously debunk orthodox conceptions of ethnicity and gender. The accounts of both Frances Slocum and Olive Oatman are presented here as illustrative of those exceptional "voices" who, making use of the socially sanctioned cultural resources of their times, broke through the prevailing structures of power and authority and managed to circulate atypical stories of dauntless female figures. Their narratives unveil much about how white women experienced and revised the binarisms on which Western ideologies of race, class, and gender relied.

STRATEGIES TO TEACH NATIVE AMERICAN LITERATURE TO KOREAN COLLEGE STUDENTS THROUGH SHERMAN ALEXIE'S WORKS AND INDIGENOUS FILMS, Heongyun Rho, *Dongguk University, South Korea*

I have taught Native American (Spokane Indian) writer Sherman Alexie's novels and indigenous films to college students at Dongguk University, Seoul, South Korea. In the reading list of the classes are included Alexie's novels like *Flight*, *Indian Killer*, *The Absolutely True Diary of a Part-Time Indian*, *Reservation Blues*, *War Dances*, *The Lone Ranger and Tonto Fistfight in Heaven*, *Blasphemy*, and films such as *Bury My Heart at Wounded Knee*, *Dances with Wolves*, *Thunderheart*, *Smoke Signals*, *Skins*, *Rabbit-Proof Fence*, and *Ten Canoes*. The goals of the classes are to identify, elaborate, and specify the whole procedures of colonialism, post-colonialism, and transnationalism in Native American culture. I prefer Sherman Alexie among Native American writers not only because he covers the general discourses of Native American culture but his subjects are local and global simultaneously. As is clear in his statement, "Humor is My Green card," Alexie touches every corner of Native American culture in inclusive and transcultural ways. Besides, he doesn't forget to add illustrations and questions of Discussion Guide at the end of the novels in order to make his own works easy to access to non-Native American teachers and students. In the presentation, I want to share my strategies to make Native American literature global and transnational to Korean students. Koreans and Native Americans have many things in common in terms of colonialism, post-colonialism, and transnationalism. Korea was colonized by Japan in 1905. After independent in 1945, Koreans have made painstaking efforts to go transnational as well as to de-colonize. They have been destined to take ambivalent attitudes towards the Japanese as the former colonizer and good neighbors. As Native Americans were forced to "walk the white road," so the Koreans had to "walk the Japanese road" by force. The ever-lasting conflicts between the two countries (the colonizer and the colonized) can be understood in Sherman Alexie's works and indigenous films. I will elaborate the comparative approaches I've made in the classes to help Korean students read Native American literature from foreign and domestic perspectives. And also I am eager to share how such pedagogical methods as PBL (Problem Based Learning) and Flipped Learning have been effective in reading Native American literature as non-Native Americans.

NATIVE AMERICAN LITERATURE AS WORLD LITERATURE: PEDAGOGIES OF LANGUAGE SOVEREIGNTY, Phillip Round, *University of Iowa, USA*

In my talk, I offer practical advice for teachers who wish to find ways to help their students engage with Native American literature as "World Literature." Based on my 20 years of teaching indigenous literature, which have included heading the University of Iowa's Native American and Indigenous Studies Program, my presentation outlines pedagogical techniques based in cultivating our European students' own experiences with language loss or prohibition (think Catalan, Gallego, Euskara) and their everyday involvement in multi-lingual social and educational settings. I learned some of these techniques during my two appointments as a Fulbright teacher in Portugal (1996) and Spain (2009). Among the many contexts for teaching Native literature (land tenure, settler colonialism, warfare, and the Canon of Indian Law), perhaps none is more important than the individual languages of the more than 500 federally recognized tribes now living within the United States. Whether a writer is a native speaker of his/her tribal language (as are Lucy Tapahanso, Ofelia Zepeda, and Delphine Red Shirt), or is simply familiar with it from hearing around the kitchen table when grandparents spoke, he/she is quite aware of the tribal linguistic traditions within which even English-language texts resonate. Some, like Jace Weaver, have gone so far as to argue that English as written and spoken by Native writers is itself now a Native language. Either way, since the enactment in 1990 of the Native American Languages Act by the U.S. Congress, languages once forbidden by government schools and federal agencies are now officially recognized as legal for use in tribal government business. Drawing on essays, stories and poetry by Jennifer Armstrong (Okanagan), Ofelia Zepeda (Tohono O'odham), Delphine Red Shirt (Lakota), and Lisa Brooks (Wabanaki), I offer a critical vocabulary for teaching Native literature that derives from concepts like "language spoken by the land" (Armstrong), "version," rather than "translation" (Zepeda), and "ethical, Native criticism" (Brooks). I also use the example of Gertrude Bonin (Dakota), whose *American Indian Stories* (1920) is often taught in American college classrooms but whose fluency in Dakota and stories written in her Native language have only recently come to the forefront of criticism regarding the nature of her literary efforts. I recently interviewed Meskwaki historian Jonathan Buffalo, who told me that he would rather have linguists translate the old Meskwaki language stories that were collected at the turn of the century into English than translate them himself (he speaks Meskwaki), or re-tell them as they are phonetically transcribed. Why? Because, as he so eloquently put it, ""stories are not recitals." Neither is Native literature. "Pedagogies of Language Sovereignty" offers to open to view ways by which our students might experience Native literature as living language, much akin to the linguistic life they encounter all around them today.

RECOGNITION AND (SELF-) REPRESENTATION IN TWO INDIGENOUS WRITERS: A FIFTY-YEAR RETROSPECTIVE, Kathryn Shanley, *University of Montana, USA*

When the United Nations Declaration of the Rights of Indigenous People passed, on September 13, 2007, the document had been many decades in the making. Arguably, the most dramatic years for launching that declaration occurred in the late 1960s and early 1970s with social justice movements such as the Alta Affair, in Norway, when Sami people protested the building of a hydroelectric dam in their homelands, and the Occupation of Alcatraz, when a group of Native American in the U.S. San Francisco Bay area, laid claim to the abandoned federal prison for their cultural use, as their treaty rights guaranteed. Rebellions against colonial rule occurred at that time throughout Africa as well. Countries such as Ghana, Angola, and many others began shaping their own governments, reconstituting homelands in ways more respectful to their cultural traditions; in similar ways Native Americans laid claim to sovereignty. In American pop culture, Vine Deloria, Jr., leading American Indian intellectual of the twentieth century, published *Custer Died for Your Sins: An Indian Manifesto* (1969). A year later, he published *We Talk, You Listen: New Tribes, New Turf*. In literature, N. Scott Momaday's novel *House Made of Dawn* (1969) won the Pulitzer Prize for literature. In this essay, I argue that although rarely compared, Indigenous writers from Africa in this period took up themes comparable to those of their U.S. counterparts, especially regarding recognition and representation. Through examining these themes in James Welch's (Blackfeet / Gros Ventre) *Winter in the Blood* (1974) and Ayi Kwei Armah's *The Beautyful Ones Not Yet Born* (1970) (Takoradi), I suggest a global Indigenous rise in consciousness that continues to unfold today. Recognition of self and people brings a need for rebirth/cleansing, though full self-representation seems to reside sometime in an indeterminate future.

CHEROKEE POET RALPH SALISBURY: INDIGENOUS CITIZEN OF THE WORLD, Ingrid Wendt, *Independent writer and editor*

Born of a Cherokee/Shawnee/English story-teller, singer father and a story-telling Irish American mother, Ralph Salisbury (1926-2017)—Professor Emeritus of the University of Oregon and author of 15 books of poetry, fiction, and autobiography—grew up hunting and trapping and working on a family farm which had no electricity or running water. Among the many anthologies publishing Salisbury's work are *Identity Lessons*, *Speaking for Ourselves, Song of the Turtle*, and *Earth Song, Sky Spirit*. A former editor-in-chief of *Northwest Review,* Salisbury also edited—for a New Zealand Press—*A Nation Within*, an anthology of contemporary Native American writing, and served as guest editor of the Native American literary journal *Yellow Medicine Review*. A recipient of a Rockefeller Foundation Residency in Bellagio, Italy, three Fulbright professorships to Germany, and an Amparts/USIS lecture tour in India, Salisbury also received a Fulbright Research Award to co-translate two books by the renowned Sámi reindeer herder/poet/artist Nils-Aslak Valkeapää. Of himself Salisbury has written: "Though I have lived and worked among the intelligentsia of many nations, my writing comes from being a questing, mixed-race, working-class individual in a violent world. My work is offered to the spirit of human goodness, which unites all people in eternal struggle against evil, a struggle to prevail against global extinction."

Poet and editor Ingrid Wendt, Salisbury's wife of 48 years, will offer a presentation of Salisbury's poems that illustrate his life as a "Cherokee humanist and indigenous cosmopolitan" (Arnold Krupat) and demonstrate the breadth of his vision: poems arisen from living and traveling for significant periods in Europe and the Americas, and poems evoking major themes in his work: transgenerational suffering; the interconnectedness of all creation; the convergence of past and present; and the urgency of preserving for future generations and for our world, the values of his Native American ancestors.

TURNING NAVAJO ORAL TRADITION TALES INTO A FRENCH YOUNG READERS BOOK USED AT SCHOOL: CULTURAL CHALLENGES, EDITORIAL RESISTANCES AND LITERARY STRATEGIES.

Nausica Zaballos, *Cité Scolaire Paul Valery, France*

This article aims to reassess and analyze the different editorial steps and literary choices that led to the writing of *Contes Navajo du grand-père Benally*, a young reader book, based on oral Navajo tales and that was eventually issued by French publishing house Goater which advocates for the defense of minority groups (LGBT, indigenous, with disabilities) that are discriminated or almost non-visible in teaching materials. Beyond the publishing board's commitment to social advocacy lies a series of editorial and literary choices that highlight several overlapping approaches to selecting and then transforming elements of Native-American culture into a reading material that can be used in class. How can elements of anthropological or historical value be presented to kids and teenagers in a fun, engaging and at the same time unprejudiced way? How can Navajo oral tales and cosmology be relevant to the teaching of cross-subject themes such as, for example, heroes, adventure stories and citizenship, as defined by the French curriculum for the 6th grade? How can cultural elements present in Navajo oral histories lead young readers to discover Native American texts that transform source material, deemed "traditional" by non-Native readers, into contemporary books that challenge our expectations of what Native American individual and collective life should be on and off reservations? While presenting the different strategies used to create a teaching resource both respectful of the syllabi and the original material and discussing several literary resources such as Lucy Tapahonso's poems used in class, this article will also address an issue that has not been entirely solved with the publication of the book: to what extent is a Non-Native scholar and teacher entitled to sample and edit Navajo oral histories to create a teaching book and does this project eventually contribute to a better understanding of Native American literary culture?