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The Only One Living to Tell is necessary and worthy to further our understanding of the Skeleton Cave Massacre, Arizona history, and above all Yavapai and Apache histories. Over the next decade this book will become required reading in many courses featuring such works as *Black Elk Speaks*; *Crashing Thunder*; *Mankiller: A Chief and People*; *Mountain Wolf Woman*; *Morning Dove*; and *The Names*. I plan to have my students read *The Only One Living to Tell* in order to truly internalize the struggle Hoomoytha felt as he is transformed into Mike Burns: to feel its first-hand account of violence, its jarring narrative structure, its philosophical moments, and its haunting insight into the genocide of the Yavapai people.

Paul Brooke
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The Red Land to the South: American Indian Writers and Indigenous Mexico. By James H. Cox. Minneapolis: University of Minnesota Press, 2012. 288 pages. \$75.00 cloth; \$25.00 paper.

In a critical new study, James H. Cox illuminates the literary lives and works of a cluster of American Indian writers whose texts were published between 1920 and 1960, focusing on the ways in which these writers constructed indigeneity in Mexico. Cox argues that iterations of indigenous Mexico for a US market can be best understood as local and specific to the Mexican context, as well as transnational and “trans-Indian.” In bringing attention to these texts, *The Red Land* provides critical insight not only to a largely neglected corpus of American Indian writing, but to the historical conditions and politics at work within them. In argument and in structure, Cox stresses the continuity of political claims across generations of American Indian writers in the twentieth century.

The book responds to a puzzling gap in American Indian literary studies between the end of the assimilation era and the beginning of the Red Power movement. Focusing primarily on novels, plays, and nonfiction produced by Todd Downing, Lynn Riggs, John M. Oskison, Will Rogers, John Joseph Mathews, and D’Arcy McNickle, Cox explores how each of these major writers called upon indigenous Mexico as a real and imaginary site of transnational consciousness and political resistance in their writings. In the book’s final chapter, readings of more recent works by Leslie Marmon Silko and Gerald Vizenor remain rooted in indigenous Mexico and reveal the continuity of this transindigenous imaginary.

Clearly situated in the theoretical school of American Indian literary nationalism, *The Red Land* leverages the language and conceptual foundations of nationalism to illuminate indigenous geographies and political claims against the settler nations of the United States and Mexico. This work doesn't take indigenous Mexico simply as an allegorical site for working out issues in Indian country in the United States. Indeed, Cox demonstrates the usefulness of transnational frameworks for opening a wider optic to examine indigenous politics by exploring the place of Mexico in the American Indian literary imaginary in a historicized manner. In his readings of Downing's 1934 novel *The Cat Screams*, for example, Cox shows that the novel animates Mexico's official policy of *indigenismo* (a state-sanctioned celebration of Native culture) to expose its elision of contemporary indigenous politics. In another work, *The Mexican Earth*, Cox argues that Downing "make(s) indigenous people in the United States more visible by highlighting their ties to indigenous Mexicans" (136). Further, in drawing attention to the biographies of writers such as McNickle and Mathews, Cox emphasizes their participation in transnational indigenous gatherings, such as the Inter-American Congress on Indian Life held in 1940 in Patzcuaro, Michoacan, Mexico. A wonderful chapter on McNickle's *Runner in the Sun*, a work that has received little critical attention, Cox shows McNickle's vision of a transnational indigenous kinship system that figures kinship as "an antidote to the kind of nationalism that motivates military aggression, land seizure, and genocide and all that follows these acts of violence in a colonial context: the denial of basic human rights; the denial of political, cultural, and educational sovereignty; and the persistence of many forms of racial terrorism" (159). As Cox argues, McNickle's mapping of indigenous lands and families across the United States-Mexican border is a way of expressing a world in which all beings are related.

The transnational nature of this study allows for the development of specific modes of reading, and one of the most useful is Cox's concept of "artistic diplomacy" in chapter 3. This chapter focuses primarily on nonfiction works, analyzing the astute political commentary by American Indian intellectuals as a form of diplomacy. Distinguishing this strategy from both direct action and mediation as dominant paradigms of reading Native literature, Cox argues that diplomacy "involves the patient, tactful advocacy of an idea, a policy, or a plan" (112). As Cox points out, Will Rogers made comments to Mexican political leaders following a military campaign waged by Mexico against the Yaquis, whose lands are bifurcated by the border, drawing upon the specificity of the Mexican indigenous context to make a transnational indigenous critique. Rogers spoke from the "third political space" of the Cherokee Nation to offer pointed critique of both US and Mexican treatment of indigenous populations (116). In one example, Rogers admonished wealthy Mexicans to stop sending

their children to Paris to learn French. They would do better to go to Sonora and learn Yaqui: "They are the ones you have to live and get along with, not the French" (117).

The Red Land to the South is a wonderful literary recovery project, and one of its pleasures is that Cox reveals the popularity of writers such as Downing (Choctaw) in the culture at large. Downing had a huge following for his detective novels. In reclaiming Downing, Cox questions the exclusion of certain genres from formal literary study and challenges claims about what characteristics constitute Native American literature. As Cox points out, Downing's indigenous characters are not "on a quest for identity," nor does Downing provide "explicit resistance to assimilation" or "privilege indigenous beliefs and cultural practices" or draw from "oral storytelling traditions and Native epistemologies to frame his narratives" (35). Such distinctions contribute to a wider consideration of what can be understood as both aesthetics and politics in Native American literary study.

In a persuasive conclusion, Cox warns against the limits of assessing the era based on "a few novels, plays, and histories or to a few male members of a privileged educated and socioeconomic class" (203). Some women writers, such as Ella Deloria and S. Alice Callahan, receive brief mention, and Silko gets substantive treatment in the final chapter. But Cox is right to point out that a transnational indigenous imaginary has particular material requirements that were not available to all writers of the period. Perhaps this valuable contribution will encourage literary critics to look more deeply into the terms through which a range of writers from this era expressed their political views.

For all of its richness as a transnational literary history, in my view the book suffers a bit from its impulse to link the historical periods in a teleological fashion that continues to assume the literary "renaissance" and contemporary nationalist/sovereignty politics as its natural endpoint. Further, Cox tends to treat American Indian nationalist literary critics as peers of the creative writers they study. While this is a familiar practice among nationalist critics, and part of an effort to express a larger intellectual project, it can at times feel forced. These are minor concerns, however, and do not detract from the overall influence of the book. *The Red Land to the South* is deeply researched and is a rich, generative contribution to Native American literary history. It is an essential work for scholarship and teaching in transnational American studies, Native American literary studies, interdisciplinary Native studies, and hemispheric studies.

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