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Were Indians expendable, as Gally points out, when colonists either had little use for them or they were impeding upon trade routes? The answer to this question remains absent from the book. (For more information about the relationship between the Westos and the Carolinians, see Gally, "South Carolina's Entrance into the Indian Slave Trade," *Indian Slavery in Colonial America*, 2009, 109–46.)

Snyder's argument that slavery adjusted and adapted to countless circumstances from the early mound-building culture in the lower Mississippi through the nineteenth century is clear, concise, and meticulously substantiated. Her focus on the Indians of the Southeast, namely the Natchez, Cherokee, Chickamaugas, Chickasaw, Creek, Choctaw, and Seminole groups, offers a well-researched addition to the historiography of American slavery. Throughout the book, she rightfully encourages those who research slavery, from all periods, to incorporate Indian captivity practices into the historical narrative as a way to understand the development of race and slavery in America better.

Furthermore, she concludes this book with a discussion of the Seminole tribe, announcing a far more complex system of captivity in the southern United States than historians have, in the past, imagined. Here racism took an entirely new form: together, African Americans and Seminoles used the Second Seminole War to invent racist values against whites. By discussing the complex and intertwined relationship among Indians, Euro-Americans, and African Americans throughout hundreds of years, Snyder encourages more research to be done. Not only is this book informative and well researched, but also it offers a new way of looking at the relationship among these three cultures. Snyder does not wholly settle the considerations presented in *Slavery in Indian Country* but proposes an entirely new method to analyze the changing relationship among the three most prominent cultures east of the Mississippi at this time. It is this relationship, she claims, that deserves a significant amount of attention.

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**Spirit Wind.** By Jon L. Gibson. Tuscaloosa: University of Alabama Press, 2010. 208 pages. \$21.95 paper.

Retired anthropologist Jon L. Gibson's first novel, *Spirit Wind*, is a thoroughly detailed and inventive account of life among the Chitimacha people of the lower Atchafalaya swamp in Southern Louisiana. Like Ella Cara Deloria's *Water Lily* (1988) or Charles Hudson's *Conversations with the High Priest of Coosa* (2003), Gibson's work is a fictionalized ethnography, an imagined narrative of

precontact culture informed by archaeological and historical records and by his years of archaeological and ethnographic field work among the present-day Chitimacha. Gibson's time frame is much earlier than either Deloria's or Hudson's, close to 1000 CE before European contact, so this novel also calls to mind the works of Joseph Bruchac. At the center of the novel is Storm Rider, found as an infant in the wake of a hurricane by Cloud Bringer, the tribe's aging healer, who adopts the child and trains him to be a medicine man. The strange and perhaps otherworldly nature of the boy's introduction into the community sets him apart, and his growing skill as a healer sparks the friendship and respect of some and the distrust and envy of others, in particular a young warrior called Buzzard. The story traces a series of mental and physical ordeals that Storm Rider must endure, and the conflict between warrior and healer is tested when enemy Attakapa warriors take both captive. The plot is enriched by the meticulous descriptions of the material culture and traditions of the Southeastern Indians of the period. Grounded by the author's extensive knowledge of patterns of subsistence, social customs, religious customs, and artifacts, *Spirit Wind* is an impressive recreation of the Chitimacha world.

Although the anthropological dimension of the novel is drawn with depth and texture, as a novel it is disappointing. The aging Cloud Bringer is a fully realized character, but the majority of the characters are wooden and one-dimensional. For Storm Rider, who functions as an incarnation of a Chitimacha culture hero, the lack of character development is an appropriate choice. It is rather those elements drawn from contemporary literature that fall flat. In his acknowledgments, the author quotes Hudson's observation that the tone was like "Harry Potter in a breechclout," but it is a regrettable comparison (xi). Unlike the highly original and vividly realized personalities that people J. K. Rowling's world, the characters in *Spirit Wind* are mere types, functional but not interesting. Several figures would be familiar to readers of young-adult novels, but the novel does little to flesh them out. Scenes in which Spotted Fawn, Storm Rider's childhood friend and love interest, learns from an elder how to gather dyes and cut cane for basket weaving add some depth, but not enough to make her a fully realized character. Speaks Twice is comparable to Ron Weasley in the Potter series, the stalwart sidekick who provides comic relief, although with his bland personality and ordinary dialogue it came as a surprise to this reader to learn in chapter 8 that "just about everything Speaks Twice did or said was funny" (60). The characters are seventeen years old, but they behave more like children entering puberty, as when Storm Rider learns that Spotted Fawn had transitioned from girlhood to womanhood, and it strikes him that he "never noticed before" that she was attractive (61).

Like Rowling's Draco Malfoy, Storm Rider's childhood nemesis Buzzard is the dominant figure in a "bully gang" that intimidates anyone more vulnerable

than themselves (22). The stock schoolyard bully is one convention from contemporary literature that translates poorly in a Native context. Malfroy's antagonism toward anyone who is not a pureblood wizard makes sense in the context of the British class system and the claustrophobic environment of an English boarding school in which bullying thrives. Buzzard's aggression is explained by a story about two brothers that Cloud Bringer told in order to help Storm Rider cope with the situation. In their youth, the stronger brother habitually derides the weaker one; however, although the warrior brother's skills prove useful for the hunt and for war, it is the healer's gifts that are needed when a flood threatens their people. The traditional story underscores the importance of maintaining a balance between peace and war, but by injecting a stereotypical bully into the story, the novel inadvertently misrepresents tribal values. Buzzard is a warrior whose only motivation is to fight, something that later in the story proves tremendously valuable when Attakapa enemies capture him and several others, which seems to suggest that warriors are simply bullies who lack a suitable target. If in contemporary literature the intimidation of the weaker children is depicted as a commonplace of childhood, it seems implausible in a traditional tribal setting. Although students in residential schools can find opportunities to torment their peers out of their teachers' sight, it is unlikely that parents and tribal elders would either be unaware of or tolerate such harassment by a band of seventeen-year-olds or, more importantly, that a warrior society would not instill in fighters the responsibility to protect rather than persecute the more vulnerable tribal members.

The story inventively intertwines its maturation story with that of a traditional culture hero, but the plot is uneven. Unlike most coming-of-age novels that follow the characters through several stages of their lives, *Spirit Wind* opens with the old healer's discovery of the unusual infant, then picks up the story sixteen years later, shortly before he is acknowledged by the tribe as a healer and an adult. Consequently, cultural data that could be more naturally interwoven into scenes in which he is learning Chitimacha lifeways and medicine are instead recited or recollected by characters as young adults or related in the narrator's exposition, which often seems more like an academic lecture than a means of drawing readers into their story. When Gibson successfully integrates anthropological data into the narrative action, he delivers compelling drama as well as insightful analysis. Cloud Bringer's memories of his encounter with a raiding party or his clan father's death, relived rather than recalled, or Storm Rider's grief after his father's death are well paced, but after-the-fact narration and compression of other key events minimizes the action and distances readers from the characters' experiences. A novel like Hudson's *Conversations with the High Priest of Coosa* effectively conveys anthropological material through a series of traditional stories because, in his framing device, the stories are told by the

temple high priest to an outsider, Spanish priest Domingo de la Anunciación, in order to instruct him in the basics of the Coosa world and philosophy. By contrast, much of the fundamentals of the Chitimacha culture are relayed to someone who has lived as part of the tribe for sixteen years. When Storm Rider is chosen to be a Tradition Keeper, the seer Bent Woman teaches him a number of tribal stories, including their origin story and a culture-hero story, and the temple priest Fire Watcher teaches him about the responsibilities of the tribal priests and Great Sun, their leader. Fire Watcher does explain that, although the healer would already know his teachings, considering the various aspects of Chitimacha life as a whole would expand his knowledge, but the textbook information the priest reveals does little to suggest a nuanced look into their social system. The tribal stories recounted by Bent Woman are fascinating and artfully told, but that someone already accepted as both an adult and tribal healer would be unfamiliar with the tribe's principal deity strains credulity. The unfortunate narrative placement inadvertently simplifies the complex of tribal traditions, presenting what any Chitimacha child would know as "ancient wisdom" known only to tribal priests and esteemed elders (96).

A final note about how the conventional plot undermines Gibson's otherwise careful anthropology: the main conflict occurs when three young Chitimacha are captured by neighboring Black Face warriors. (The book's glossary identifies them as *Attakapa*, a word taken from the Choctaw *hattakapa*, or man eater. The tribe refers to itself as *Ishak*.) Whereas the Chitimacha culture is represented as multifaceted and with great respect, the Attakapa-Ishak are portrayed as sadistic cannibals. Considerable debate exists among anthropologists about whether accounts of anthropophagy are reliable or if they are myths generated by mistranslation or misrepresentation, so its inclusion invites scrutiny. A number of anthropological accounts mention the tribe's cannibalistic practices, but later sources (including Lauren C. Post's "Some Notes on the Attakapa Indians of Southwest Louisiana" [*Louisiana History*, 1962, 221–41] cited in Gibson's bibliography) question whether adequate evidence exists to support those accounts. Simars de Belle-Isle, held prisoner during the early eighteenth century by a tribe of Natives (only later identified as Attakapa-Ishak), claimed to have witnessed cannibalistic acts, but most accounts are secondhand stories encountered by anthropologists gathering data from rival tribes or repeated from Belle-Isle's original story. Given the lack of evidence that the Attakapa-Ishak practiced ritual ingestion of human flesh, and the heavy-handed way in which they are painted as unrelenting savages, the novel regrettably perpetuates the same stereotypes that it seeks to dispel.

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