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American Indian Culture and Research Journal

Title

Sing: Poetry from the Indigenous Americas. By Allison Adelle Hedge Coke.

Permalink

<https://escholarship.org/uc/item/1xv0p9j0>

Journal

American Indian Culture and Research Journal , 37(2)

ISSN

0161-6463

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Publication Date

2013-03-01

DOI

10.17953

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trust relationship. This, along with the reference to the mortality statistics in *Bridging the Gap: Report of the Task Force on Parity of Indian Health Services* (1986) is evidence of the need for improvement and commitment to the health care needs of our nation's First People.

In summary, DeJong's work helps to fill a gap about the history of the Indian Health Service. The rigorous review of Public Health Reports, US Congress House and Senate Reports, and other Government Printing Office publications offers primary source accounts of the epidemiological and financing history of the IHS. The author includes some of the pertinent policy impacts that he deemed appropriate. For a scholar of Native American people, this is an important reference. However, the information is not comprehensive enough to facilitate the reader's comprehension of the agency's actions. The book helps the reader to understand the data, but not the policy. By excluding this key information, the reader lacks the context to understand how Native people have been affected by IHS services.

I would recommend this book to someone who does not wish to review the primary government publication resources to gain an understanding about the Indian Health Service. This book would provide a doctoral student an excellent bibliography of sources to begin research in order to understand the Indian Health Service and/or the health status of Native people.

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Sing: Poetry from the Indigenous Americas. By Allison Adelle Hedge Coke. Tucson: University of Arizona Press, 2011. 352 pages. \$29.95 paper.

Ethnic literature and poetry have long been recognized as key sites for illuminating underrepresented histories. For this reason, Allison Adelle Hedge Coke's *Sing: Poetry from the Indigenous Americas* (hereafter *Sing*), a multilingual and transnational collection that features writers from South, Central, and North America, is a significant contribution to multiple fields of study. The high caliber of the writing and the collection's diversity in terms of content, form, language, rhythm, subject matter, and tone should be more than enough incentive to read this book. But it is *Sing's* critical project—Coke's commitment to creating an anthology composed of the sung and "unsung voices" of the Indigenous Americas (5)—that makes the text all the more relevant to readers and scholars who are interested in the parallels and intersections of Indigenous peoples' experiences in the Western Hemisphere.

Coke conducts numerous themes throughout the collection, particularly those of survival, the spirit of resistance, and the continued and contemporary relevance of Indigenous languages and land. Recollection and memory—through the body and otherwise—and the vast and varied experiences of Indigenous peoples under settler colonialism unite many of the collection's pieces. Perhaps unsurprisingly, considering histories of forced assimilation and removal, the motif of "homecoming" figures

prominently in the collection. As a multigenerational collaboration of both established and emerging writers, *Sing* demonstrates that the personal is often political, and, in the case of this book, the political is also breathtakingly poetic.

Recognizing the tendency of Indigenous writing to remain relatively separated along nation-state borders, Coke weaves the poetry of prominent international and US-based poets into a rich pan-Indigenous tapestry. While the bulk of the pieces comprising the collection are from writers in the United States and Canada—including Sherwin Bitsui (US), Heid E. Erdrich (US), Louise Erdrich (US), Diane Glancy (US), Joy Harjo (US), LeAnne Howe (US), Lee Maracle (Canada), Simon Ortiz (US), and Jack Forbes (US, who passed away in late February 2011)—the book also features writers from Central and South America, including Rosa Chávez (Guatemala), Hugo Jamióy (Colombia), Ariruma Kowii (Ecuador), Morela Del Valle Maneiro Poyo (Venezuela), and Norys Odalia Saavedra Sanchez (Venezuela). Pan-Indigenous representation is unusual for collections of Native poetry published in the United States and facilitates a broader dialogue, which is one of the most important achievements of the anthology. Yet another accomplishment is Coke's attentiveness to the work of international writers whose lives and communities are particularly threatened. As Coke explains, she has dedicated "special attention to poets whose communities experience siege from right/left national, international, and paramilitaries, as in Colombia and Chile [because] [t]heir work needs to be known" (10).

The anthology builds on an earlier collection edited by Coke, *To Topos: Ahani Indigenous American Poetry* (2007), which was groundbreaking in its inclusion of Indigenous writers from across the Americas. As Coke emphasizes in *Sing's* introduction, "Here, in *Sing*, the conversation continues and expands into a formal anthology, including a broadened, amazingly diverse host of poets set to enkindle readers to investigate these poetics, poems, and to make these poets' work familiar in scholarly research and educational study, engendered literary discourse, and recreational personal pleasure" (9). Coke's own assessment of the collection could not be more precise, for the writing—to borrow the words of poet Orlando White—"rattl[ing] like bones on the page," will undoubtedly appeal to a multitude of readers (50).

In the introduction to *Sing*, Coke humbly describes the unease with which she included her own work (according to her, a common practice for editors of Indigenous poetry collections), yet her piece, "America, I Sing You Back," is in many ways a focal point of the book. The poem, "a tribute to Phil Young, my father Robert Hedge Coke, Whitman, and Hughes" (283), exemplifies the intertribal and at times intercultural politics of the collection (9): "to reach throughout the larger America in conversational verse . . . reasoning that we are all in this together" (16). In the poem, Coke personifies South, Central, and North America as a beloved child, "three sisters strong," whom the speaker, an Indigenous woman, has both birthed and nurtured through singing:

My song gave her creation, prepared her delivery,
held her severed cord beautifully beaded.

My song helped her stand, held her hand for first steps,
nourished her very being, fed her, placed her three sisters strong.

My song comforted her as she battled my reason
broke my long held footing sure, as any child might do. (283)

Coke portrays settler-colonial America as a rebellious child who has not yet “mature[d]” (284) and, alluding to histories of removal, indicates that America “forced [the mother] to remove” herself (283). From the speaker’s perspective, the spirit and soul of the Americas have always been nurtured by Indigenous peoples, who await her return and have never ceased singing, calling her home. The desire for home is also echoed in the final lines of Coke’s “Platte Mares”: “Kettling, converging, calling—home. / It is the season” (265).

The ways in which a felt connection to the land and water manifest themselves in the Indigenous body and contribute to epistemologies are particularly affecting. As Simon J. Ortiz and Andrea Geyer delineate in an excerpt from *Spiral Lands/Chapter 3*: “I’ve been here before. / Something in the bone. Remembers” (274). Lee Marnacle’s “I’m home again” rings with similar sentiment: “Memory pulls at my skin, / images punch holes in this moment / of awe over the vista the not quite born islands make. / My body knows these islands” (286). In “Si el salitre de mar,” Norys Odalia Saavedra Sanchez proclaims, “Si el salitre de mar / viene a buscarme . . . Alumbraría en mí como una vela” (138). And rendered in the shape of a pregnant woman’s belly, a verse from Layli Long Soldier’s “Dilate” highlights:

All is experienced
 throu
 g
 h
 the
 body,
somebody told me.

The speaker revises this assertion in the final stanza of the poem to read: “through all experience / is ~~through~~ the body” (82). These moments and many others make *Sing*—whose writing celebrates even as it unsettles—a powerful experience of remembrance, wisdom, loss, and hope. It is an anthology to be savored and shared.

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Telling Stories in the Face of Danger: Language Renewal in Native American Communities. Edited by Paul V. Kroskity. Norman: University of Oklahoma Press, 2012. 288 pages. \$24.95 paper.

A good first impression is like a promise, one that the reader anticipates will be kept. Like the beginning of any good story, *Telling Stories in the Face of Danger* is not a must-read for those working in the field of Native language renewal, but a should-read. This