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authors who write about Native Americans declare that they are interested not in ‘paying back’ for past injustices . . . but only in telling interesting stories interestingly” (237).

In his conclusion to *Murder on the Reservation*, Browne argues that the growth of Native American crime fiction is opening the division between worlds and acquainting non-Natives with this new development in mystery fiction. He believes the introduction of protagonists with different dimensions and cultural attitudes will likely influence mainline crime fiction. He hopes the authors and works discussed in this volume can help readers develop an understanding of and respect for Native American cultures.

Browne acknowledges the danger that this new kind of fiction may introduce new stereotypes about Indians and Indian life, but he does not think that is likely, for several reasons. First, fiction is less amenable to stereotypes than film. Second, the new authors of Indian crime fiction recognize that their effectiveness depends on authenticity. Third, readers of crime fiction are sophisticated. He says that the emerging authors of Indian crime fiction are more “responsible” and realistic than they might have been in the past and that readers are more demanding. Browne concludes that all the authors and works studied in this book are making notable contributions to the genre of crime fiction and to literature in general. If you are a fan of the genre, *Murder on the Reservation* will introduce you to new practitioners, and you can decide for yourself if Browne is right.

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Totkv Mocvse/New Fire: Creek Folktales. By Earnest Gouge. Edited and translated by Jack B. Martin, Margaret McKane Mauldin, and Juanita McGirt. Norman: University of Oklahoma Press, 2004. 132 pages. \$49.95 cloth; \$29.95 paper.

The editors of *Totkv Mocvse/New Fire* have made a marvelous contribution to both Native American literature and the scholarship of the Muskogee (Creek) Indians by rescuing the manuscript from obscurity. The stories published here were originally written down in Muskogee by Earnest Gouge, a full-blood Creek, around 1915 at the request of the famous Southeastern ethnographer John R. Swanton. For whatever reason, Swanton never translated or used the stories in his subsequent work, and the manuscript remained unused in the Smithsonian archives. Martin discovered it there in 1994 and subsequently collaborated with Mauldin and McGirt in translating and preparing it for publication. Mauldin, a Creek-language instructor at the University of Oklahoma, and McGirt, her sister, are fluent Native speakers of Muskogee. Martin is a linguist who collaborated with Mauldin in publishing a marvelous modern dictionary of the Muskogee language.

Earnest Gouge was a rather prominent member of the Creek Nation and an activist for tribal sovereignty and treaty rights. He belonged to the Four

Mothers Society, an intertribal association of traditionalist Creeks, Cherokees, Choctaws, and Chickasaws that resisted allotment and fought for recognition of the treaties between the tribes and the United States. In this capacity Gouge traveled to Washington, DC, to plead the tribes' case. Gouge was raised in the Creek Baptist Church at Hillabee tribal town and later preached there, but he also attended the traditional ceremonies at the Hillabee ceremonial ground throughout his life. He was also obviously a fine storyteller.

The editors worked with the Gouge family and other Creeks in translating the stories. They sought to retain the spirit and tenor of the original while making the stories accessible to an English-speaking audience. This fruitful collaboration between scholarly and Native communities was clearly worthwhile.

The end product is an outstanding example for others translating Native literatures into English. In the text the editors print their translations side-by-side with the original Muskogee, giving readers access to both. The editors have retained most elements of the original Muskogee in the translations, making changes only where the narrative would otherwise be confusing in English. In consequence, the translations give the full flavor of Muskogee narratives and storytelling. This work is far superior to the woodenness and oversimplification often found in translations, such as John R. Swanton's and James Mooney's collections of Southeastern Indian oral traditions. They also capture Gouge's estimable abilities as a raconteur. I have seldom seen a published collection of stories that so richly captures the vibrancy and textures of Native oral traditions. The book raises the possibility of similar modern translations of other published Native texts employing a collaborative approach.

The stories are classic examples of the rich Muskogee oral tradition. They provide a marvelous glimpse into Muskogee cosmology and mythos. Many of the familiar figures of Southeastern mythology appear here, such as Rabbit, the tie snakes, and the Thunder Boys. Although some familiar stories are repeated here, a number of the stories have never before appeared in print. The stories also reveal important aspects of Muskogee values and social norms. The importance of honesty and generosity is a frequent theme. Likewise, punishments for boasting, abusive behavior, and hubris figure prominently.

Overall, this is a delightful and rewarding addition to the published Native oral literature. The collection highlights the vibrancy of the tradition and captures the true flavor of Muskogee storytelling. It also highlights Gouge's abilities as a storyteller. The collaborative translations are a model for future collections of Native traditions. The book is a must for the library of anyone interested in the Muskogee people or in Native oral traditions.

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