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## I. Table of Contents by Theme

The goal of *Read, Listen, Tell* is not only to share with readers an incredibly diverse collection of Indigenous stories, but also to transform methods of reading by bringing into the forefront practices in interpreting texts that are grounded in Indigenous knowledges and scholarship. Each of the chapters offers particular strategies for reading the stories in multiple ways, encouraging readers to expand the scope of the short story by including a broad range of story forms. The chapters consist of five to seven stories, accompanied by a critical essay that helps contextualize some of the questions and issues the stories raise.

### 1. “The Truth about Stories Is ... Stories Are All That We Are”

For Thomas King, stories not only *contribute* to our sense of who we are—stories are *who we are*. The stories in this chapter invite readers to think not only about the profound role that stories play in shaping the world, but also about our responsibilities to those stories as readers and critics. Reading and sharing stories is not simply a pastime; it is the most primary means for us to engage with and make sense of the world around us.

“The Way of the Sword” (2011) Dawn Dumont (Plains Cree, 1978- )	14
“King of the Tie-snakes” (2001) Craig Womack (Cherokee, 1960- )	29

“As It Was in the Beginning” (1899) E. Pauline Johnson (Mohawk, 1861-1913)	46
“Deer Woman” (1991) Paula Gunn Allen (Laguna Pueblo / Sioux, 1939-2008)	54
“‘You’ll Never Believe What Happened’ Is Always a Great Way to Start” (2003) Thomas King (Cherokee, 1943- )	62

## 2. Land, Homeland, Territory

The interrelationship between land, story, and community plays a vital role in many of the works by Indigenous writers and storytellers. Looking closely at the way a story represents place can reveal a lot about human relationships and different ways of understanding place and land. How can we read a variety of settings—rural, urban, interior, exterior, reserve, bush—as enriching our understanding of the way the characters relate to their surroundings?

“Like Some Old Story” (2002) Kimberly Blaeser (Chippewa, 1955- )	80
“Borders” (1993) Thomas King (Cherokee, 1943- )	85
“Rita Hayworth Mexicana” (2002) M. E. Wakamatsu (Yaqui, 1953- )	95
“An Athabasca Story” (2012) Warren Cariou (Métis, 1966- )	98
“The ‘Oka Crisis,’” from <i>The Five Hundred Years of Resistance Comic Book</i> (2010) Gord Hill (Kwakwaka’wakw, 1968- )	104
“Goodbye, Snauq” (2004) Lee Maracle (Stó:lō, 1950- )	109

## 3. “Reinventing the Enemy’s Language”

The stories in this section explore the distinct values and knowledges contained within Indigenous languages. Not only are the authors making intentional word choices to influence the tone, mood, and shape of their narratives; they are also alternating between Indigenous languages and various forms of English. This deliberate use of language suggests that languages hold specific ideas, cultural values, and specific knowledges that are worthwhile to stay connected to.

“The Son Who Came Back from the United States” (1992, 2001) Sixto Canul (Maya, 1948- )	124
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“Ghost Trap” (1992) Gloria Anzaldúa (Chicana, 1942-2004),	126
“I’m Not a Witch, I’m a Healer!” (1997, tr. 2007) Joel Torres Sánchez (Purépecha, 1950- ),	132
“Aunt Parnetta’s Electric Blisters” (1990) Diane Glancy (Cherokee, 1941- )	136
“Land Speaking” (1998) Jeannette Armstrong (Okanagan, 1948- )	141

#### 4. Cree Knowledge Embedded in Stories

One way of approaching Indigenous stories is to understand them in light of tribal ways of knowing. In this chapter, you will learn how to approach Cree literature as a body of work influenced by the intellectual, cultural and spiritual traditions that preceded the arrival of Europeans. You will also learn how to read these stories in reference to longstanding stories and storytelling styles.

Chapter 14 from <i>Kiss of the Fur Queen</i> (1998) Tomson Highway (Cree, 1951- )	160
Excerpt from <i>Darkness Calls</i> (2004) Steven Keewatin Sanderson (Cree, 1976- )	165
“I’m Not an Indian” (2007) Solomon Ratt (Cree, 1954- )	170
“The Republic of Tricksterism” (1998) Paul Seesequasis (Cree, 1958- )	172
“Delivery” (2013) Lisa Bird-Wilson (Cree / Métis)	179
“Rolling Head’s Grave Yard” (2006) Louise Bernice Halfe (Cree, 1953- )	186
Excerpt from “Einew Kis-Kee-Tum-Awin (Indigenous People’s Knowledge)” (2005) Harold Cardinal (Cree, 1945-2005)	193

#### 5. “Each Word Has a Story of Its Own”: Story Arcs and Story Cycles

Indigenous stories that might be categorized as “traditional” are often part of a larger story cycle—that is, the particular story is only one small part of a series of connected stories. Reading stories as part of a story cycle, and paying close attention to the interrelationships between stories, encourages us as readers to look for meaning beyond the confines of just one story.

“Uinigumasuittuq / She Who Never Wants to Get Married” (1999) Alexina Kublu (Inuit, 1954- )	198
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“Summit with Sedna, the Mother of Sea Beasts” (1993) Alootook Ipellie (Inuit, 1951-2007)	208
“Beaded Soles” (1997, 2004) Susan Power (Standing Rock Sioux, 1961- )	213
“The Devil” (1921) Zitkala-Sa (Gertrude Bonnin) (Sioux, 1876-1938)	227
“Coyote and the People Killer” (2004) Tania Willard (Secwepemc, 1976- )	228
“Language and Literature from a Pueblo Indian Perspective” (1981, 1996) Leslie Marmon Silko (Laguna Pueblo, 1948- )	236

## 6. Community, Self, Transformation

How do we understand the self in relation to others—not only human but those belonging to the wider living world? A recurring theme of transformation in these stories reminds us to respect the inter-relatedness of all beings—human, animal, and elemental.

“The Toughest Indian in the World” (2000) Sherman Alexie (Spokane / Coeur d’Alene, 1966- )	246
“The Secret of the Zutz’baläm” (1997, tr. 2004) Isaías Hernández Isidro (Chontal, 1966- )	256
“Devotion” (2012) Richard Van Camp (Dogrib [Tlicho], 1971- )	259
“Grandma and the Wendigo” (2000, tr. 2017) Sylvain Rivard (Abenaki, 1966- )	264
Excerpt from <i>Red: A Haida Manga</i> (2009) Michael Nicoll Yahgulanaas (Haida, 1954- )	268
“The Boys Who Became a Killer Whale” (2006) Ellen Rice White (Snuneymuxw, 1922- )	273

## 7. Shifting Perspectives

Students and scholars of literature often are trained to identify and analyse how ideology functions within texts, but these readers sometimes overlook the ideologies that they themselves bring to the texts. Shifts in perspective and the juxtaposition of different points of view encourage readers to examine their own assumptions, and to consider how ideology influences the way we understand stories.

“Never Marry a Mexican” (1992) Sandra Cisneros (Chicana, 1954- )	288
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"Weegit Discovers Halibut Hooks" (1956) Gordon Robinson (Haisla, 1918-1999)	300
"The Many Lives of Anakajuttuq" (1969) Joe Panipakuttuk (Inuit, 1914-1970)	302
Excerpt from <i>Wendy</i> (2014) Walter K. Scott (Mohawk, 1985- )	305
"Lullaby" (1974, 1981) Leslie Marmon Silko (Laguna Pueblo, 1948- )	310
"Notes on Leslie Marmon Silko's 'Lullaby': Socially Responsible Criticism" (2002, 2017) Jo-Ann Episkenew (Métis, 1952-2016)	318

## 8. Indigenous Fantasy and SF

Indigenous authors have composed stories in any number of genres, including (but not limited to) fantasy, science fiction, erotica and horror. Indigenous writers are shaping, adapting and indigenizing well-known literary genres to create some of the most innovative, provocative and fun-to-read short fiction available.

"Tatterborn" (2017) Daniel Heath Justice (Cherokee, 1975- )	327
"Men on the Moon" (1978, 1999) Simon Ortiz (Acoma Pueblo, 1941- )	337
"Father, Son, Holy Rabbit" (2010) Stephen Graham Jones (Blackfeet, 1972- )	345
"Terminal Avenue" (2004) Eden Robinson (Haisla / Heiltsuk, 1968- )	352
"On Drowning Pond" (2010) Allison Hedge Coke (Cherokee / Huron, 1958- )	360
"The Space NDN's Star Map" (2015, 2017) L. Catherine Cornum (Diné, 1989- )	364