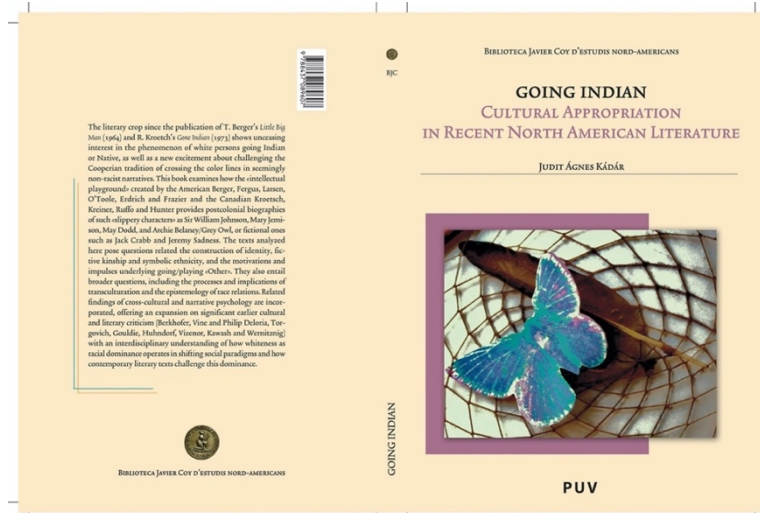


# Shape Shifters: Cultural Manifestations of In-Betweenness in Recent North American Going Indian/ Native Stories (seminar)

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## Aim:

This course aims at expanding the scope of the students of American Studies with fairly unexplored area of Indigenous and settler-colonial relations and exchange: Euro-Americans going Indian or Native, cultural appropriation and ethnic choice.

## Content:

This course explores the passage rites in the course of which an individual decides to identify with external as well as internal markers of another culture. We investigate the literary and film presentations of the social tendencies behind ethnic 'shape shifting' processes (journey, border-crossing, metamorphosis, transfiguration, 'social death' and rebirth). Obviously, these processes are related to broader social phenomena like socio-cultural appropriation, assimilation, acculturation, racialization and national identity (re-)construction, within the complex frame of reference of post-colonial societies. Ethnic shape shifting/ Othering is depicted for example in captivity narratives where repatriation is refused or stories of celebrity Indians portrayed in for instance *Grey Owl Syndrome*, *Indian Winter*, *Buffalo Child Long Lace* and *Earnest Thompson Seaton*. However, Othering is also presented in novels, like R. Kroetsch's *Gone Indian* (1973) and *Badlands* (1975), M. Ondaatje's *In the Skin of a Lion*, or T. Berger's *Little Big Man* (1964) and *Return of Little Big Man* (1999), S. Mayr's *Moon Honey* (1995) D. Larsen's *The White* (2002), J. Ferguson's *One Thousand White Women: The Journal of May Dodd* (1998) and Armand Ruffo's *Grey Owl: The Mystery of Archibald Belaney* (1996), Eminem's music and popular movies like *Dances with Wolves* or *Clear Cut*, all presenting a central character who enters a supposedly marginal, inferior or at least 'different' group in order to obtain some sort of a physical and/or spiritual survival and rebirth. In addition, this course also touches upon another correlated contemporary issue, i.e. hyphenated and hybrid ethno-cultural identity.

## Requirements and assessment:

All students are expected to come to class prepared to discuss the assigned readings. Active attendance and participation are required.

**Grading:** Your final grade will be based on the depth of your understanding as well as the substance, creativity, and critical thinking exhibited in your classroom contributions, oral and written work.

15% attendance and participation

- 20% 1 home essay (short analytical paper, approx. 4 pages, typed, 1.5 spaced) on one of the issues discussed in the seminars, due before Week14)
- 20% team presentation
- 15% individual brief on optional reading assignments
- 30% end term paper

**Home essay topics:** (MLA or APA stylesheet)

1. “Identity (Re)negotiation in the Narratives of Indigenization/Going Indian.”: (*chose 1*)

Jim **Fergus**: *One Thousand White Women: The Journal of May Dodd* (1998)  
 Deborah **Larsen**: *The White* (2002)

2. “Indianness in Contemporary American Society: Exploring the Context of Literature through Examples in Various Fields of Social Life and Media.”

**Team presentation topics:**

1. “The Authenticity Debate: clashing views and diverse approaches to Native American cultural content”
2. ”Cinematic Presentations of Going Indian/ Indigenization”

### Schedule

Week/ Topic	reading assignment (set)	optional reading, sources	classroom activities
<b>1</b> <b>Introduction: Gone Other</b>	<b>Treuer</b> : “Kill the Indians, Then Copy Them.” (follow-up reading) <b>Churchill</b> : <i>Spiritual Hucksterism: The Rise of Plastic Medicine Men</i> <a href="https://www.culturalsurvival.org/publications/cultural-survival-quarterly/spiritual-hucksterismthe-rise-plastic-medicine-men">https://www.culturalsurvival.org/publications/cultural-survival-quarterly/spiritual-hucksterismthe-rise-plastic-medicine-men</a> (follow-up reading)	<i>Dances with Wolves</i> (film) <a href="https://www.youtube.com/watch?v=vl8c8YDIQQ">https://www.youtube.com/watch?v=vl8c8YDIQQ</a> and its history buffs <a href="https://www.youtube.com/watch?v=d732rPkjqOU">https://www.youtube.com/watch?v=d732rPkjqOU</a> <b>Kadar</b> : “Gone Other: Counter-Passage Narratives in Recent American and Canadian Literature.” <i>Apacsok</i> <a href="https://film.indavideo.hu/video/f_apacsok">https://film.indavideo.hu/video/f_apacsok</a>	<b>ppt 1</b> Indianness as a site of identity <i>Apacsok</i> (film) (beginning) <i>White Shamans and Plastic Medicine Men</i> <a href="https://www.youtube.com/watch?v=19JAMhAzXms">https://www.youtube.com/watch?v=19JAMhAzXms</a>
<b>2</b> <b>The Historical Context of Indianness</b>	<b>Wernitznig</b> : “Preface” to <i>Europe’s Indians</i> <b>Wernitznig</b> : “Exotic Souvenirs from the New World: Pocahontas in Europe.” (Ch1 <i>EI</i> ) <b>Kadar</b> : <i>GI</i> 1.1	<b>Walker</b> : “Diversity.” <i>The Literature of the USA</i> . <b>Kadar</b> : “The Pattern of Counter Passage in Fiction of Biracial Marital Relations—From Colonial to Contemporary North-American Literature.”	<b>ppt 2</b> Forerunners Discussion: Treuer Wernitznig
<b>3</b> <b>“Indianthuisim,” Whiteness and Cultural Appropriation</b>	<b>Kadar</b> : <i>GI</i> 1.2	<b>Berkhofer</b> : <i>The White Man’s Indian</i> . Part 3: “Imagery in Literature, art and Philosophy: The Indian in White Imagination and Ideology.” “European Primitivism, the Noble Savage, and the American Indian.” (71-80) “Puritanism, the Wilderness, and Savagery as Divine Metaphors.” (80-5) “The Indian and the Rise of an American Art and Literature.” (86-96) “The Western and the Indian in Popular Culture.” 96-104. “From Racial Stereotyping to	<b>ppt 3</b> Discussion: Berkhofer Kadar <i>GI</i> Intro, 1.1, 1.2

		Realism in the Literary Indian.” (104-111)	
<b>4</b> <b>Symbolic Ethnicity and Constructed Identities</b>	Hutchinson and Smith eds.: <i>Ethnicity</i> . <b>Nash:</b> “The Core Elements of Ethnicity.” 24-7. <b>Balibar:</b> “Fictive Ethnicity and Ideal Nation.” 164-78. <b>Kadar:</b> <i>GI</i> 1.3	<b>Berger:</b> <i>Little Big Man</i> and its movie adaptation	Discussion: Nash Balibar <i>Little Big Man</i> (film sections to discuss)
<b>5</b> <b>A Typology of Othering and Indigenous Passing Stories</b>	<b>Kadar:</b> <i>GI</i> 2	<b>Wernitznig:</b> “Europe Writing the Indian Land of Enchantment: Charles Sealsfield a.k.a. Karl Postl and Karl May.” (Ch2 <i>EI</i> ) <b>Wernitznig:</b> “Indianness Touring Europe: Buffalo Bill’s Wild West.” (Ch3 <i>EI</i> )	<b>ppt 5</b> Discussion: the (re)negotiation of ethnic/racial identity/types
<b>6</b> <b>Transracial Adoptions and Acculturation Psychology</b>	<b>Larsen:</b> <i>The White</i> <b>Kadar:</b> <i>GI</i> chart p108 (“The Dynamics of Ethnic Identity Change”) <b>Blevins-Faery:</b> <i>Cartographies of Desire</i> . “Introduction.” (3-18)	<b>Berry:</b> <i>Cross-Cultural Psychology</i> . Ch7 “Cultural Approaches.” (156-91) Ch11 “Acculturation and Culture Contact.” (271-91) Ch12 “Ethnic Groups and Minorities.” (292-314) <b>Kadar:</b> “Fictional In-Betweenness in Deborah Larsen’s <i>The White</i> .” <b>Griffith, Silverman:</b> “Transracial Adoptions and the Continuing Debate on the Racial Identity of Families.”	<b>ppt 6</b> Discussion: <i>The White</i> “The Dynamics of Ethnic Identity Change” (chart)
<b>7</b> <b>Acculturation, and Ambiguity: a social Psychological Approach</b>	<b>Fergus:</b> <i>One Thousand White Women: The Journal of May Dodd</i> . pp 7-13, 49-55, 87-107, 199-219, 246-53 <b>Kadar:</b> <i>GI</i> 3.1.1 <b>Kadar:</b> <i>GI</i> 4.1	<i>The Cambridge Handbook of Acculturation Psychology</i> . <b>Masgoret-Ward</b> Ch5 “Culture Learning Approaches to Acculturation.” (58-79) <b>Liebkind:</b> Ch6 “Ethnic Identity and Acculturation.” (78-92) <b>Kosic:</b> Ch8 “Personality and Individual Factors in Acculturation.” (113-25) Kadar: “Ethnocultural Ambiguity in Recent Gone Indian Stories.”	<b>ppt 7</b> Discussion: 1000 WW: an ironical pseudo-historical narrative of Indigenization
<b>8</b> <b>Impostors 1: Grey Owl Syndrome</b>	<b>Grey Owl/Archibald Belaney:</b> <i>Grey Owl</i> : Part1 “The Lure of the Wild”, Part3 “A Message for the World.” <b>Ruffo:</b> <i>Grey Owl: The Mystery of Archibald Belaney</i> (1996) 1-11, 171-95. <b>Kadar:</b> <i>GI</i> 1.3	<b>Wernitznig:</b> “Dressing in Feathers Transatlantically: Grey Owl and Neo-Primitivism.” Ch4 <i>EI</i> <b>Kadar:</b> „A Szürke Bagoly szindróma tanulságai—az etnikai másságba vágyódás, indigenizáció és identitás diszlokáció néhány példája.” (MI/MÁS1)	<b>ppt 8</b> Discussion: contrastive perspective of Belaney’s and Ruffo’s narratives
<b>9</b> <b>Impostors 2: Stigma Alteration and an Imaginary Indian</b>	<b>Smith:</b> <i>Chief Buffalo Child Long Lance, the Glorious Impostor</i> (chose some sections)	<b>Francis:</b> <i>The Imaginary Indian: The Image of the Indian in Canadian Culture</i> . “Writing Off the Indian” (44-60) “Celebrity Indians and Plastic Shamans.” (109-43) “Indians of Childhood.” (144-68) “Marketing the Imaginary Indians.” (173-90) “Guns and Feathers.” (221-4)	Discussion: Long Lance: the lure of stigma alteration, its process and outcomes
<b>10</b> <b>Mimicry and Camouflage</b>	<b>Bhabha:</b> “Of Mimicry and Man.” In <i>The Location of Culture</i> . 121-31. <b>O’Toole:</b> <i>White Savage</i> Preface, Ch	<b>Rose.</b> “The Great Pretenders: Further Reflections on Whiteshamanism.” <b>Kádár:</b> “Transcending Ethnicity:	<b>ppt 10</b> Discussion: camouflage tactics, its

	1,2,3 IX-29, Ch12 109-20., Ch 27 268-79. Ch 28 280-9. <b>Kadar:</b> <i>GI</i> 1.2.4	Dislocating the Self and Color-Lines by Constructing an Imaginary <i>Other Self</i> : The Camouflage Forest Superman of the <i>White Savage</i> .” (Pécs HUSSE9 paper)	social context and impact
<b>11 Wilderness Dreams, Displaced Routes/ Roots and Ethnographic Transits</b>		<b>Kadar:</b> “Displaced Routes/ Roots in Recent US and Canadian Fiction of Indigenization.”	<b>ppt 11 Wilderness dreams</b> Discussion: actual and imaginary ethno-cultural spaces of identity negotiation
<b>12 Playing Indian Inc.: the Politics of Going Indian and the Problem of Authenticity</b>	<b>Deloria:</b> <i>Playing Indian</i> . “Natural Indians and Identities of Modernity.” (95-127) “Hobby Indians, Authenticity, and Race in Cold War America.” (128-53) “Counterculture Indians and the New Age.” (154-80) “Conclusion.” (181-91) <b>Kadar:</b> <i>GI</i> 3.2 Authenticity <b>Kadar:</b> <i>GI</i> 3.3 Politics	video: Plastic Shamans  <b>Wernitznig:</b> “Playing Indian, Inc.: Para-Esotericism, Ethnic Patterns, Culture Clones, and Cybertribes.” (Ch5 <i>EI</i> )  <b>ppt 12 Authenticity</b> <b>ppt 12.2 Politics</b> <b>Madsen:</b> <a href="https://archive-ouverte.unige.ch/unige:93955">https://archive-ouverte.unige.ch/unige:93955</a>	Discussion: 1: the uses of Indianism in North America and Europe 2: the Authenticity Debate: explore the critical positions (TEAM pres.1)
<b>13 The Poetics of Going Indian</b>	<b>Kadar:</b> <i>GI</i> 4	<b>Kroetsch:</b> <i>Gone Indian</i> <b>Mayr:</b> <i>Moon Honey</i> <b>Kadar:</b> “Trans-Cultural Hybridity in Suzette Mayr’s <i>Moon Honey</i> (1995).”	<b>13 Poetics</b> Discussion:
<b>14 Shape Shifters in Visual Arts</b>		collected related visual art pieces <b>Bereményi-Kovács:</b> <i>Apacsok</i> (film) <b>Kadar:</b> <i>GI</i> Conclusion	<b>14 Visual arts</b> Discussion: “Cinematic Presentations of Going Indian/ Indigenization” (TEAM pres.2)
<b>15 End-term Paper/ Evaluation</b>			End-term Paper Course evaluation

## Obligatory texts

### Primary (fiction):

**Grey Owl:** Part1 “The Lure of the Wild”, Part3 “A Message for the World”

**Jim Fergus:** *One Thousand White Women: The Journal of May Dodd* (1998) pp 7-13, 49-55, 87-107, 199-219, 246-53

**Deborah Larsen:** *The White* (2002)

**Fintan O’Toole:** *White Savage* (2005) Preface, Ch 1,2,3 (p IX-29), Ch12 (p 109-20), Ch 27 (p 268-79), Ch 28 (p 280-9)

**Armand Ruffo:** *Grey Owl: The Mystery of Archibald Belaney* (1996)

**D. B. Smith:** *Chief Buffalo Child Long Lance, the Glorious Impostor* (1999) (sections of your choice)

### Secondary:

**Bhabha, Homi.** *The Location of Culture*. London: Routledge, 1994. “Of Mimicry and Man.” 121-31.

**Blevins-Faery, Rebecca.** *Cartographies of Desire*. “Introduction.” (3-18)

- Churchill, Ward:** "Spiritual Hucksterism: The Rise of Plastic Medicine Men."  
<https://www.culturalsurvival.org/publications/cultural-survival-quarterly/spiritual-hucksterismthe-rise-plastic-medicine-men>
- Deloria, Philip.** *Playing Indian*. New Haven: Yale UP, 1998.  
 "Natural Indians and Identities of Modernity." 95-27.  
 "Hobby Indians, Authenticity, and Race in Cold War America." 128-53.  
 "Counterculture Indians and the New Age." 154-80.  
 "Conclusion." 181-91.
- Hutchinson, J. and A.D. Smith eds. *Ethnicity*. New York: Oxford, 1996.  
 M. **Nash**: "The Core Elements of Ethnicity." 24-7.  
 E. **Balibar**: "Fictive Ethnicity and Ideal Nation." 164-78.
- Kadar, Judit Agnes.** *Going Indian: Cultural Appropriation in North American Literature*.  
<https://www.amazon.com.au/Going-Indian-Cultural-Appropriation-Literature/dp/8437089603>
- Treuer, David:** "Kill the Indians, Then Copy Them."  
<https://www.nytimes.com/2012/09/30/opinion/sunday/kill-the-indians-then-copy-them.html>
- Wernitznig, Dagmar.** *Europe's Indians, Indians in Europe: European Perceptions and Appropriations of Native American Cultures from Pocahontas to the Present*. Lanham, MA: UP of America, 2007. (sections)

**Recommended texts** (please consult the bibliography of JK: *GI* for a full list of resources)

- Berkhofer, Robert.** *The White Man's Indian: Images of the American Indian from Columbus to the Present*. New York: Vintage, 1979.  
 Part 3: "Imagery in Literature, art and Philosophy: The Indian in White Imagination and Ideology."  
 "European Primitivism, the Noble Savage, and the American Indian." 71-80.  
 "Puritanism, the Wilderness, and Savagery as Divine Metaphors." 80-5.  
 "The Indian and the Rise of an American Art and Literature." 86-96.  
 "The Western and the Indian in Popular Culture." 96-104.  
 "From Racial Stereotyping to Realism in the Literary Indian." 104-111.
- Berry, John.** *Cross-Cultural Psychology*.  
 Ch7 "Cultural Approaches." (156-91)  
 Ch11 "Acculturation and Cultural Contact." (271-91)  
 Ch12 "Ethnic Groups and Minorities." (292-314)
- Ed. J. **Berry** et al. *The Cambridge Handbook of Acculturation Psychology*.  
 Ch5 "Culture Learning Approaches to Acculturation." **A-M. Iasgaret-C. Ward**, 58-79.  
 Ch6 "Ethnic Identity and Acculturation." **R. Liebkind**, 78-92.  
 Ch8 "Personality and Individual Factors in Acculturation." **A. Kosic**, 113-25.
- Clifton, James A.** *Being and Becoming Indian: Biographical Studies of North American Frontiers*.
- Francis, Daniel.** *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp, 1993.  
 "Writing Off the Indian" 44-60.  
 "Celebrity Indians and Plastic Shamans." 109-43.  
 "Indians of Childhood." 144-68.  
 "Marketing the Imaginary Indians." 173-90.  
 "Guns and Feathers." 221-4.
- Gates Jr, H. L.** *The Signifying Monkey*. 1988.
- E.E.H. **Griffith, I.L. Silverman**: "Transracial Adoptions and the Continuing Debate on the Racial Identity of Families." In *Racial and Ethnic Identity: Psychological Development and Creative Expression*. Eds. H. W. Harris et al. Routledge, 1995.
- Kadar, Judit Agnes.** *Ethnic Positioning in Southwestern Mixed-Blood Writing*. Lexington, 2022.

**Maddens**, Deborah. "Native Authenticity: Transnational Perspectives on Native American Literary Studies." <https://archive-ouverte.unige.ch/unige:93955>

**Nagel**, Joane. *American Indian Ethnic Renewal: Red Power and the Resurgence of Identity and Culture*. New York: Oxford, 1997.

**Rose**, Wendy. "The Great Pretenders: Further Reflections on Whiteman Shamanism." *State of Native America*. XIV. 1992. 403-22.

**Seaton**, Earnest Thompson. <https://americacomesalive.com/the-woodcraft-indians-ernest-thompson-seton-founder>

**Wade**, Peter. *Race, Nature and Culture*. London: Pluto, 2002.

## NOVELS

Thomas **Berger**: *Little Big Man* (1964) and *Return of Little Big Man* (1999)

Jim **Fergus**: *One Thousand White Women: The Journal of May Dodd* (1998)

Robert **Kroetsch**: *Gone Indian* (1973)

Deborah **Larsen**: *The White* (2002)

Suzette **Mayr**: *Moon Honey* (1995)

Fintan **O'Toole**: *White Savage* (2005)

Michael **Ondaatje**: *In the Skin of a Lion* (1987)

Armand **Ruffo**: *Grey Owl: The Mystery of Archibald Belaney* (1996)

D. B. **Smith**: *Chief Buffalo Child Long Lance, the Glorious Impostor* (1999)

## Extra data/ Further suggested resources:

*White Shamans and Plastic Medicine Men* <https://www.youtube.com/watch?v=19JAMhAzXms>

<https://www.wlupress.wlu.ca/Books/I/Indianthusiasm>

*Dances with Wolves* (film) <https://www.youtube.com/watch?v=vl8c8YDIGQQ>

and its history buffs <https://www.youtube.com/watch?v=d732rPkjqOU>

*Little Big Man* (film) <https://www.dailymotion.com/video/x3mnrp8>

Bereményi Géza-Kovács Kriszta: *Apacsok* [https://film.indavideo.hu/video/f\\_apacsok](https://film.indavideo.hu/video/f_apacsok)