

博士学位論文審査要旨

2016年1月25日

論文題目: “Truly Indian...Truly American”: Native American Activism and Identity at the Turn of the Twentieth Century

(和訳)「本物のインディアン、本物のアメリカ人」: 20世紀転換期におけるアメリカ先住民のアクティヴィズムとアイデンティティ

学位申請者: 山本(地村)みゆき

審査委員:

主査:	グローバル・スタディーズ研究科	教授	Gavin J. CAMPBELL
副査:	グローバル・スタディーズ研究科	教授	池田 啓子
副査:	グローバル・スタディーズ研究科	准教授	菅野 優香

要旨:

This dissertation examines how Native Americans at the turn of the twentieth century challenged popular stereotypes and asserted their own identities. This was, as Ms. Jimura-Yamamoto's dissertation superbly explains, a difficult and fraught process. By in some ways agreeing to popular stereotypes – by “playing Indian” – they encouraged the marginalization of Native Americans. Yet by exploiting those very same stereotypes, they found a way to insert their voices into the larger national conversation about the identity, the future and the place of Native Americans in American society. Through an introduction, three in-depth chapters and a conclusion, Ms. Jimura-Yamamoto deftly examines three Native American intellectuals as they asserted a new Native American identity and relevance.

The first chapter examines the life and work of Charles Alexander Eastman, a Dakota physician and writer. It shows how Eastman played on popular stereotypes about the “natural” Indian to attract interest, but then used that interest to make the case that Indians provided a model for modern, urban-industrial American society to maintain its premodern virtues. Rather than historical curiosities, then, Eastman claimed that Indian virtues and Indian heroes provided models for America's future. The second chapter moves to the work of Francis La Flesche, an Omaha ethnologist. Like Eastman, La Flesche used his status as an “authentic Indian” to provide ethnographic fieldwork data that placed Indians at the center of American identity. Working with composers eager to create a uniquely “American” style of classical music, he demonstrated that Indian melodies could be the source of that music. More broadly, however, by “playing Indian” and providing the kinds of resources his audience expected, he found a way to insert Native Americans into the center of American identity. In the third chapter, Ms. Jimura-Yamamoto takes up the life of Angel De Cora, a Winnebago artist and teacher. She shows how De Cora taught Indian students how to adapt their traditional arts to modern consumer society, and thus insert themselves into the everyday world of white America. In short, each chapter examines how Native Americans “played

Indian” to attract attention, but then warped those stereotypes to challenge their exclusion from American society and identity.

The dissertation shows a consistent theme: that American Indians were not victims of imposed stereotypes, but in fact used those stereotypes to challenge dominant expectations. They were able to insist on their centrality to America’s present and future, not just its past. They became active agents in forming their own identities, and, in the process, helped to “indigenize” American society at the same time.

Ms. Jimura-Yamamoto shows a command of both primary and secondary materials, and has constructed a sophisticated argument. The thesis will clearly be of interest to those in American Studies and Native American studies in particular, because she effectively joins her work to a larger set of arguments within these fields. The dissertation is, in short, an ambitious and successful engagement with complex themes and research material.

For the above reasons, this dissertation is judged appropriate for granting the Doctor of Philosophy in American Studies, from the Graduate School of American Studies in Doshisha University.

総合試験結果の要旨

2016年1月25日

論文題目: “Truly Indian...Truly American”: Native American Activism and Identity at the Turn of the Twentieth Century

(和訳)「本物のインディアン、本物のアメリカ人」: 20世紀転換期におけるアメリカ先住民のアクティヴィズムとアイデンティティ

学位申請者: 山本(地村)みゆき

審査委員:

主査: グローバル・スタディーズ研究科 教授 Gavin J. CAMPBELL

副査: グローバル・スタディーズ研究科 教授 池田 啓子

副査: グローバル・スタディーズ研究科 准教授 菅野 優香

要 旨:

Ms. Jimura-Yamamoto's dissertation was examined by the full dissertation committee on January 11, 2016, from 15:00 to 16:30. The defense began with a twenty-minute oral presentation in English of her dissertation, surveying its broad themes and its engagement with previous research. Following this, individual committee members asked questions on a wide variety of topics and themes, including gender representations, the viability of Native American activism during the period, diversity within the Native American political community, the broader context of activism outside the Native American context, and the degree to which the concept of “playing Indian” is an effective analytical tool. The discussion was lively and helped push the boundaries of what Ms. Jimura-Yamamoto has already done. She responded with sophistication and enthusiasm, making the defense quite enjoyable for all. At the conclusion, all three committee members unanimously agreed that Ms. Jimura-Yamamoto had convincingly expressed the main goals of her research and effectively answered questions posed during the question and answer period.

よって、総合試験の結果は合格であると認める。

博士學位論文要旨

論文題目：“Truly Indian...Truly American”: Native American Activism and Identity at the Turn of the Twentieth Century

(「本物のインディアン、本物のアメリカ人」：20世紀転換期におけるアメリカ先住民のアクティヴィズムとアイデンティティ)

氏名： Miyuki Jimura-Yamamoto

要旨：

At the turn of the twentieth century, American Indians “played Indian” to reimagine the meaning of their Indianness and Americanness, and they showed what their Indianness can offer to the broader American society.

In my dissertation, I closely examine three American Indians who lived at the turn of the twentieth century: Charles A. Eastman, a Dakota physician and writer; Francis La Flesche, an Omaha ethnologist, and Angel De Cora, a Winnebago illustrator and art teacher. I argue that Eastman, La Flesche, and De Cora, each appropriated dominant expectations and stereotypes about American Indians to reimagine what it means to be an Indian and an American, as well as to demonstrate that America’s future depended on American Indians.

Eastman, La Flesche, and De Cora lived when mainstream Americans started to idealize Indians and their “primitive” cultures as a retreat from “overcivilized” urban, industrial America. In the face of rapid industrialization and urbanization and with the frontier closing, they romanticized Indians as a rugged, authentic antidote to the artificial, feminized urban, industrial city. Dime novels, Buffalo Bill’s Wild West show, and theatrical performances all celebrated what was seen as a bygone legacy of strenuous Western frontier life that contrasted with the seemingly dispirited, artificial life of rapidly modernizing America. Just at the time when American Indians were seen as “vanishing” and the frontier was declared “closed,” this imagined Indian inspired nostalgia and romanticism.

Eastman, La Flesche and De Cora were graduates of boarding schools that Euro-American educators hoped would assimilate American Indians into mainstream society. Nevertheless, rather than completely assimilating, they used their boarding school education to critique mainstream American society. Eastman, La Flesche, and De Cora learned how to communicate in English and to “play Indian” for Euro-Americans who were beginning to see some value in American Indian cultures. Moreover, to deal with their own problems as an Indian “race,” they helped form the Society of American Indians, the first Pan-Indian organization to push for federal recognition of Indian citizenship. In addition, each found their own way—summer camps for white children, music, and Native art education for Native students—to reconstruct the meaning of both Indianness and Americanness.

In Chapter 1, I argue that the Dakota writer Charles Alexander Eastman presented himself as an “authentic” Indian and then used that “authentic” self to critique Euro-American civilization. Like many other antimodernist Americans, he believed that “primitive” Indian virtues could help Euro-American children gain mental and physical strength to survive in modern society, where they tended to lose self-control. He created two

summer camps, Camp Oahe for girls and Camp Ohiyesa for boys, which offered open-air education for children to learn how to live in nature without modern amenities. In his summer camps Eastman thus “played Indian” to teach Euro-American children to “go native.” He also helped to found the Boy Scouts of America, which taught “Indian wisdom” about living in nature. By exhibiting himself as the “first American” whose virtues were worthy of adoption, Eastman thus brought his Indianness to the center of American civilization.

An Omaha ethnologist, Francis La Flesche took another path to playing Indian. He presented himself as a “civilized” Indian by using American Indian melodies to help fashion an “American” music. During the first two decades of the twentieth century, “primitive” American Indian songs attracted American classical music composers who eagerly searched for an American musical identity. La Flesche, as an Indian ethnologist, was an informant and provided audio sources for Charles Wakefield Cadman, one of the renowned Indianist composers of his time. In Chapter 2, I argue that La Flesche used his position as an established ethnologist to criticize mainstream stereotypes of American Indians as an inferior “other.” Moreover, as an ethnologist, he utilized his knowledge, ability and networks to encourage Cadman’s romanticism and his eagerness to put American Indians at the center of American music, and therefore at the center of American identity. LaFlesche thus manipulated his Indianness not only to talk back to the majority, but also to Indianize America, enhancing white Americans’ fascination with “primitive” Indianness and making them reconsider Americanness.

In Chapter 3, I focus on Angel De Cora, a Winnebago illustrator and art teacher who founded the Native art curriculum at Carlisle Indian Industrial School. In a school which Richard Henry Pratt founded in 1879 to civilize Native children by teaching white American ways of living and eliminating tribal distinctions, she developed a Native art class where American Indian children could learn and produce tribally distinctive art and design. Furthermore, she believed that Native craftsmanship would provide her students with the means of their economic and cultural survival after graduation. De Cora thus made her students create designs useful for household furnishings and home décor. These interior house decorations satisfied curiosity about Indian artifacts. I argue that De Cora taught her Native students to be “Indian” again in modern American society. Through her art class, she redefined Indianness in her own terms and thus Indianized her students who often came to her classes without any ideas about their own tribal traditions. At the same time, by encouraging her students to work on decorative objects for the home, De Cora Indianized the American home, turning it into what one newspaper called a “wigwam.”

Overall, my dissertation demonstrates how Eastman, La Flesche and De Cora claimed a place for themselves in mainstream American society while simultaneously creating an identity for themselves as Indian. Living in the period when mainstream Americans saw Indians as vanishing, they actively created and contested the meaning of Indianness and Americanness through their performances of self. In so doing, they complicated the worldview that posited Euro-Americans at the top of the racial and social hierarchy. My dissertation, therefore, reveals American Indians’ complex negotiations at the turn of the twentieth century over their representations and identity as both Indian and American.