

erty rights over to men. Despite such resistance women gradually adopted the cult of domesticity. Under the new constitution of 1827, only males were allowed to vote on tribal affairs. The men were subsequently stripped of their powers as a result of removal, and their frustration resulted in an increase in males domestic abuse.

The final article, by Richard White, details the territorial expansion to the Sioux tribes during the eighteenth and nineteenth centuries. It seeks to dispel the assumption that Indians did not fight wars of territorial conquest and that their conflicts were mostly the result of personal vendetta. A common error of historiography of the West is to view inter-tribal relations as being insignificant and static, with all attention being given to interactions involving whites. The article details Sioux expansion as being a series of deliberate efforts to expand hunting grounds and increase trade advantages. It adds needed depth in understanding the interplay among tribes, and the decision by various tribes at times to ally themselves with the advancing Americans. It also reminds us that tribes such as the Sioux had a history before contact with whites and that this history is worth knowing.

This collection of articles adds a much needed dimension to the study of Native Americans. Whereas much of the historiography of the United States treats Indians as mere subjects of conquest, this work demonstrates that they usually possessed a degree of agency far in excess of that normally assumed. The articles also add depth and scope to the study of Native Americans as well as the United States as a whole by depicting American existence both before the arrival of Columbus and beyond the periphery of white settlement and expansion. Additionally, we are presented with accounts of Native Americans who were integrated into white society to a considerable degree, engaging in a developed trade system and filling occupations such as whalers on Nantucket. The book makes the point that the 'new world' was anything but. Yet as James Merrell illustrates in 'The Indians' New World, The Catawba Experience,' European settlement did bring about a new world of sorts. Due to the resultant demographic, economic and cultural changes, the existence of Native Americans was permanently altered. These articles are, to a great degree, chronicles of Indian efforts to negotiate these changes

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Rolf Lundén, *The United Stories of America: Studies in the Short Story Composite*. Editions Rodopi B. V.: Amsterdam and Atlanta, 1999. Costerus New Series 122. 208 pp., ISBN: 90-420-0692-7; \$33.50, paper.

The short story composite is not a new literary genre. In fact, it is one of the oldest. Yet its renaissance in twentieth century American fiction may have gone unnoticed by many readers, a fate which Rolf Lundén does much to repair in *The United Stories of America: Studies in the Short Story Composite*. Lundén's study is the most systematic book to date on this genre. He manages to gather and comment on most of the existing critical work on this literary phenomenon, much of which he finds inadequate. In presenting us with his

own comprehensive theory of the genre, Lundén builds on this previous work in a constructive way, walking a fine line between a rigid taxonomy of the genre and a liberal inclusiveness.

Readers familiar with classics such as *A Thousand and One Nights*, *Decameron*, and *The Canterbury Tales*, or twentieth century works such as Sherwood Anderson's *Winesburg, Ohio* (1919), William Faulkner's *Go Down, Moses* (1942), and Louise Erdrich's *Love Medicine* (1984) will at once have a sense of what characterizes the short story composite. It is a literary work which contains generic traits of both the short story collection and the novel. And herein lies the main reason for its neglect as well as the chief difficulty in defining this strange but age-old beast. For the past two centuries, Lundén convincingly argues, the short story composite has continued to thrive despite its critical neglect and its existence in the shadow land between the established genres.

The first four chapters of *The United Stories of America* examine the critical reception of the composite and establish definitions and boundaries between the composite and its neighboring genres. In Chapter One, Lundén leads readers through the plethora of terms used to describe the genre – among these are the cycle, the sequence and the composite novel – and makes a case for employing the umbrella term 'short story composite,' which he argues is a neutral and broad enough category to include all of the various types of the genre. In this chapter Lundén also introduces his main thesis and explains why he departs from earlier studies such as Forrest L. Ingram's *Representative Short Story Cycles of the Twentieth Century* (1971) and Susan Garland Mann's *The Short Story Cycle: A Genre Companion and Reference Guide* (1989). Lundén brings our attention to the long organicist tradition in literary studies in which works are expected to cohere, and he believes that this critical tendency is misguided because it attempts to give the composite the presumed privileged status of the novel, thereby ignoring its generic distinctiveness. Lundén proposes instead that what characterizes the short story composite is rather the *tension* between unifying strategies on the one hand and the forces of disjuncture on the other.

In the next three chapters Lundén expounds upon this theory. In Chapter Two he proposes genre boundaries and definitions; one such is 'the short story composite is a form of narrative consisting of interlocking, autonomous stories, a narrative consciously constructed around the tension between simultaneous separateness and cohesion' (33). One problem which remains unresolved throughout *The United Stories of America* is what role authorial intention plays in the definition of the composite. Lundén claims that a composite is consciously constructed, yet his treatment of intention seems contradictory, if not arbitrary. In Chapter One, for example, Lundén claims of *Go Down, Moses* that 'even though he himself used that term, Faulkner's book cannot be regarded as a novel' (25), whereas in Chapter Two he states that Katherine Anne Porter's story sequence 'The Old Order' cannot be a composite because it was included in her collected stories 'without the sanction of the author' (50). Chapter Three examines the tension between the closural and anti-closural strategies that are characteristic of the composite. Lundén points out that 'the composite is an open work consisting of closed stories' (60) and he reminds us of the 'organicist desire'

to overlook this balance, a critical impulse he believes has led to the marginalization of the composite as a genre. Chapter Four proposes a taxonomy of the open-ended traits of the composite through a presentation of five different categories, all of which contribute to 'a rejection of final resolution' in the composite (104). In Chapter Five Lundén departs from the previous chapters by proposing that the short story composite is a particularly American genre. His main argument is based on a consideration of 'biformities' in American political, economic, ethnic, and religious spheres, and how the tensions between coexisting fusion and fragmentation in the United States correspond to similar tensions in the form of the composite. One example of this is the balance in the US constitutional structure between states' rights and federalism which is mirrored in the composite's structure of independent yet interlinked stories. The weakness of Lundén's argument is that biformity is a characteristic of most cultures, but its strength is his wide knowledge of American literature and his thorough documentation that the composite is indeed a literary form commonly employed by American writers.

Chapter Six is perhaps Lundén's most noteworthy contribution to the debate about what constitutes the genre. In it he outlines different types of stories that appear in composites and discusses them according to their different functions of kernel, satellite, or fringe story. Lundén then turns his focus to the third type, of which he writes, 'because of its marginality, the fringe story has been a critical stumbling-block' (125). He then goes on to analyze three such stories which have been the center of critical controversy because they do not seem to fit in the collections where they appear: Anderson's 'Godliness' from *Winesburg, Ohio*, Hemingway's 'My Old Man' from *In Our Time*, and Faulkner's 'Pantaloons in Black' from *Go Down, Moses*. Lundén illustrates well his claim that such stories are not anomalies but rather genre markers in which the author deliberately disrupts narrative coherence to maintain a balance between unity and disjuncture. The final two chapters of *The United Stories of America* offer a close reading of Eudora Welty's *The Golden Apples*. Although Lundén's insights into the thematic and mythological issues of this work are not original, he nevertheless manages to tie them convincingly to genre issues of form and structure in the composite. In the final pages of the book, Lundén examines a mythological element in the *The Golden Apples* which has previously eluded Welty critics: Native American myths of the Sun God who fathers twin boys. This North American mythology, Lundén observes, does not unify the book, but rather adds to the collage that makes it into a composite rather than a novel.

Lundén's achievement in *The United Stories of America* should be measured against the ambitious goal he pursues in this book. Defining a genre is no small task, and Lundén is not daunted by the pitfalls that go with the territory. At its worst, *The United Stories of America* is a splendid failure, simply because such a large project will inevitably be vulnerable to objections from essentialists and anti-essentialists alike. At its best, it is a seminal book which deserves attention from anyone interested in the study of genre in general and the study of the composite in particular.