



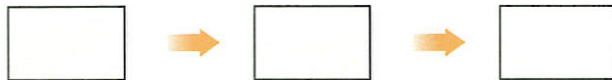
Before You Read

Chee's Daughter

Reading Focus

What would you do if someone took away something that was especially precious to you? Would you plot revenge, give up and feel very sad about the loss, or would you try to find a way to get the item back?

Chart It! Develop a flow chart like the one shown that details the steps you would take to get back something precious.



Setting a Purpose Read to learn how one Navajo man reacts to the loss of something precious.

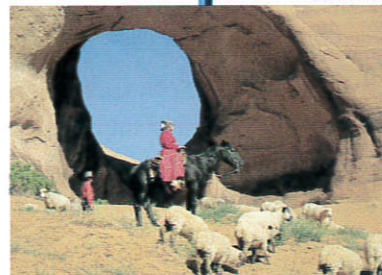
Building Background

The Time and Place

During the mid-1900s, a young Navajo (also spelled Navaho) father in the southwestern United States honors the ancient traditions and way of life despite the growth of modern civilization.

Did You Know?

Traditional Navajo culture is matrilineal—that is, a family traces its ancestry back through the mother's line, and children belong to the mother's clan. Typically, several generations of a family live close together. For example, a married daughter, her husband, and their children, and perhaps even her sisters and their families, would all live with or near her parents. The oldest woman in the family, usually the grandmother, enjoys a place at the center of family life.



Meet Juanita Platero and Siyowin Miller

Juanita Platero, a Navajo writer, began working in collaboration with California writer Siyowin Miller in 1929. Most of the stories the two wrote together explore the intersection of the traditional ways of the Navajo and the modern ways of twentieth-century America. The stories explore how these ways come into conflict, both in personal and family relationships, and how the conflicts are resolved. Platero and Miller also wrote a novel, *The Winds Erase Your Footprints*.

Vocabulary Preview

gaudy (gô' dē) *adj.* bright and showy to the point of being in bad taste; p. 26

indolence (ind' əl əns) *n.* laziness; idleness; p. 27

acrid (ak' rid) *adj.* irritating or upsetting; p. 30

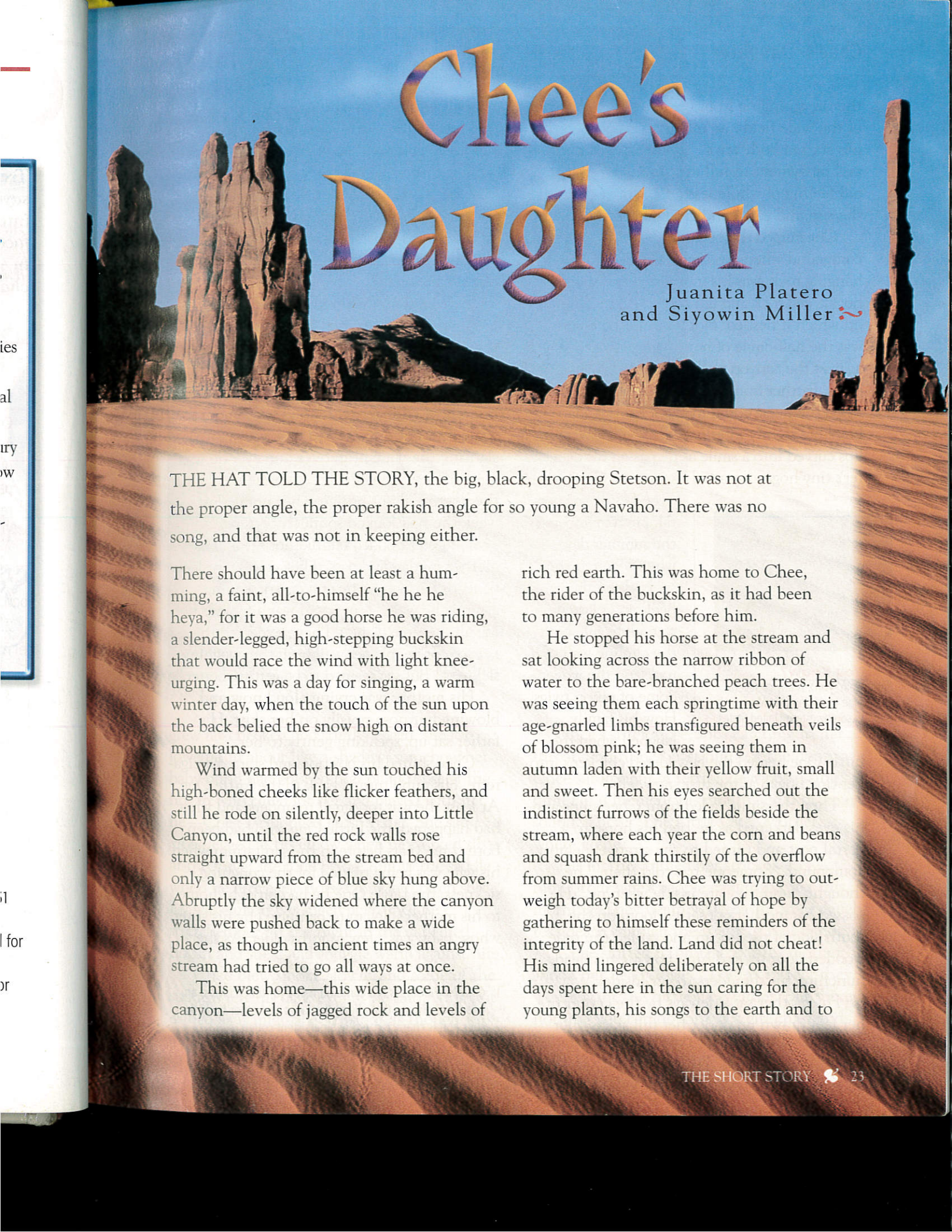
banter (ban' tər) *n.* good-natured, witty joking or teasing; p. 30

zealously (zel' əs lē) *adv.* eagerly; enthusiastically; p. 31

flaunt (flənt) *v.* to display in a showy manner; p. 32

deference (def' ər əns) *n.* courteous respect or regard for the judgment, opinions, or desires of another; p. 33

surmise (sər mīz') *v.* to guess or conclude from little or no evidence; p. 33



Chee's Daughter

Juanita Platero
and Siyowin Miller ~

THE HAT TOLD THE STORY, the big, black, drooping Stetson. It was not at the proper angle, the proper rakish angle for so young a Navaho. There was no song, and that was not in keeping either.

There should have been at least a humming, a faint, all-to-himself "he he he heya," for it was a good horse he was riding, a slender-legged, high-stepping buckskin that would race the wind with light knee-urging. This was a day for singing, a warm winter day, when the touch of the sun upon the back belied the snow high on distant mountains.

Wind warmed by the sun touched his high-boned cheeks like flicker feathers, and still he rode on silently, deeper into Little Canyon, until the red rock walls rose straight upward from the stream bed and only a narrow piece of blue sky hung above. Abruptly the sky widened where the canyon walls were pushed back to make a wide place, as though in ancient times an angry stream had tried to go all ways at once.

This was home—this wide place in the canyon—levels of jagged rock and levels of

rich red earth. This was home to Chee, the rider of the buckskin, as it had been to many generations before him.

He stopped his horse at the stream and sat looking across the narrow ribbon of water to the bare-branched peach trees. He was seeing them each springtime with their age-gnarled limbs transfigured beneath veils of blossom pink; he was seeing them in autumn laden with their yellow fruit, small and sweet. Then his eyes searched out the indistinct furrows of the fields beside the stream, where each year the corn and beans and squash drank thirstily of the overflow from summer rains. Chee was trying to outweigh today's bitter betrayal of hope by gathering to himself these reminders of the integrity of the land. Land did not cheat! His mind lingered deliberately on all the days spent here in the sun caring for the young plants, his songs to the earth and to

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the life springing from it—" . . . In the middle of the wide field . . . Yellow Corn Boy . . . He has started both ways . . ." then the harvest and repayment in full measure. Here was the old feeling of wholeness and of oneness with the sun and earth and growing things.

Chee urged the buckskin toward the family compound where, secure in a recess of overhanging rock, was his mother's dome-shaped hogan, red rock and red adobe like the ground on which it nestled. Not far from the hogan was the half-circle of brush like a dark shadow against the canyon wall—corral for sheep and goats. Farther from the hogan, in full circle, stood the horse corral made of heavy cedar branches sternly interlocked. Chee's long thin lips curved into a smile as he passed his daughter's tiny hogan squatted like a round Pueblo



Did You Know?

Piñon (pin' yōn), is any of several small pine trees found in Mexico and the southwestern United States.

oven beside the corral. He remembered the summer day when together they sat back on their heels and plastered wet adobe all about the circling wall of rock and the woven dome of piñon twigs. How his family laughed when the

Little One herded the bewildered chickens into her tiny hogan as the first snow fell.

Then the smile faded from Chee's lips and his eyes darkened as he tied his horse to a corral post and turned to the strangely empty compound. "Someone has told them," he thought, "and they are inside weeping." He passed his mother's deserted loom on the south side of the hogan and pulled the rude wooden door toward him, bowing his head, hunching his shoulders to get inside.

His mother sat sideways by the center fire, her feet drawn up under her full skirts. Her

hands were busy kneading dough in the chipped white basin. With her head down, her voice was muffled when she said, "The meal will soon be ready, Son."

Chee passed his father sitting against the wall, hat over his eyes as though asleep. He passed his older sister, who sat turning mutton ribs on a crude wire grill over the coals, noticed tears dropping on her hands: "She cared more for my wife than I realized," he thought.

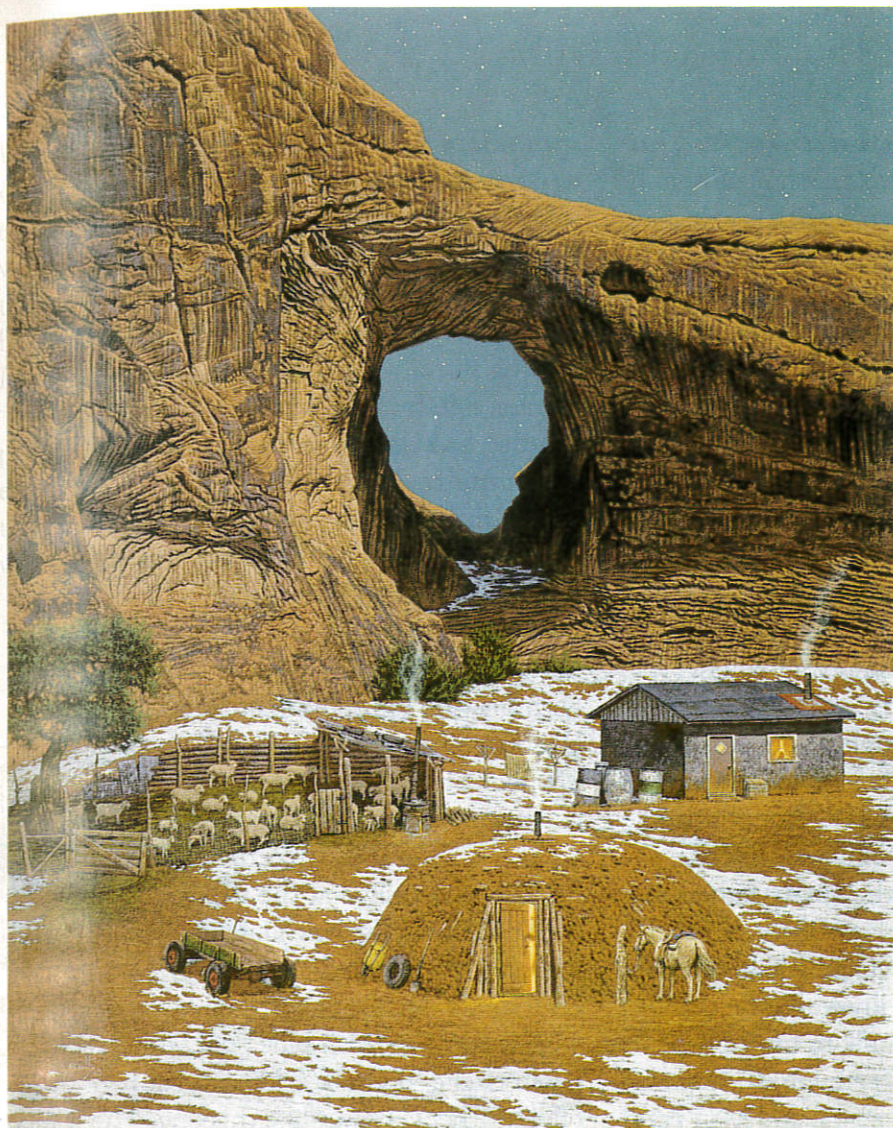
Then because something must be said sometime, he tossed the black Stetson upon a bulging sack of wool and said, "You have heard, then." He could not shut from his mind how confidently he had set the handsome new hat on his head that very morning, slanting the wide brim over one eye: he was going to see his wife, and today he would ask the doctors about bringing her home; last week she had looked so much better.

His sister nodded but did not speak. His mother sniffled and passed her velveteen sleeve beneath her nose. Chee sat down, leaning against the wall. "I suppose I was a fool for hoping all the time. I should have expected this. Few of our people get well from the coughing sickness.¹ But *she* seemed to be getting better."

His mother was crying aloud now and blowing her nose noisily on her skirt. His father sat up, speaking gently to her.

Chee shifted his position and started a cigarette. His mind turned back to the Little One. At least she was too small to understand what had happened, the Little One who had been born three years before in the sanitarium where his wife was being treated for the coughing sickness, the Little One he had brought home to his mother's hogan to be nursed by his sister, whose baby was a few months older. As she

1. *Coughing sickness* is a common name for tuberculosis, an infectious disease that affects the lungs and other body tissues and is characterized by a persistent cough.



Moonlight. Marvin Toddy (b. 1954). Oil on canvas, 20 x 16 in. La Fonda Indian Shop and Gallery, Santa Fe.

Viewing the painting: How well does this painting help you visualize the place where Chee lives?

grew fat-cheeked and sturdy-legged, she followed him about like a shadow; somehow her baby mind had grasped that of all those at the hogan who cared for her and played with her, he—Chee—belonged most to her. She sat cross-legged at his elbow when he worked silver at the forge; she rode before him in the saddle when he drove the horses to water; often she lay wakeful on her sheep pelts until he stretched out for the night in the darkened hogan and she could snuggle warm against him.

Chee blew smoke slowly, and some of the sadness left his dark eyes as he said, "It is not as bad as it might be. It is not as though we are left with nothing."

Chee's sister arose, sobs catching in her throat, and rushed past him out the doorway. Chee sat upright, a terrible fear possessing him. For a moment his mouth could make no sound. Then: "The Little One! Mother, where is she?"

His mother turned her stricken face to him. "Your wife's people came after her this morning. They heard yesterday of their daughter's death through the trader at Red Sands."

Chee started to protest, but his mother shook her head slowly. "I didn't expect they would want the Little One either. But there is nothing you can do. She is a girl child and belongs to her mother's people; it is custom."

Chee's Daughter

Frowning, Chee got to his feet, grinding his cigarette into the dirt floor. "Custom! When did my wife's parents begin thinking about custom? Why, the hogan where they live doesn't even face the east!" He started toward the door. "Perhaps I can overtake them. Perhaps they don't realize how much we want her here with us. I'll ask them to give my daughter back to me. Surely, they won't refuse."

His mother stopped him gently with her outstretched hand. "You couldn't overtake them now. They were in the trader's car. Eat and rest, and think more about this."

"Have you forgotten how things have always been between you and your wife's people?" his father said.

That night, Chee's thoughts were troubled—half-forgotten incidents became disturbingly vivid—but early the next morning he saddled the buckskin and set out for the settlement of Red Sands. Even though his father-in-



Did You Know?

A *butte* (byüt) is an isolated, flat-topped land formation created by the erosion of all but a portion of a mesa or plateau. A *mesa* (mā' sǎ) is a flat-topped hill or mountain with steep, rocky sides.

law, Old Man Fat, might laugh, Chee knew that he must talk to him. There were some things to which Old Man Fat might listen.

Chee rode the first part of the fifteen miles to Red Sands expectantly. The sight of sandstone buttes near Cottonwood Spring reddening in the

morning sun brought a song almost to his lips. He twirled his reins in salute to the small boy herding sheep toward many-colored Butterfly Mountain, watched with pleasure the feathers of smoke rising against tree-darkened western

mesas from the hogans sheltered there. But as he approached the familiar settlement sprawled in mushroom growth along the highway, he began to feel as though a scene from a bad dream was becoming real.

Several cars were parked around the trading store, which was built like two log hogans side by side, with red gas pumps in front and a sign across the tar-paper roofs: *Red Sands Trading Post—Groceries Gasoline Cold Drinks Sandwiches Indian Curios*. Back of the trading post an unpainted frame house and outbuildings squatted on the drab, treeless land. Chee and the Little One's mother had lived there when they stayed with his wife's people. That was according to custom—living with one's wife's people—but Chee had never been convinced that it was custom alone which prompted Old Man Fat and his wife to insist that their daughter bring her husband to live at the trading post.

Beside the post was a large hogan of logs, with brightly painted pseudo-Navaho² designs on the roof—a hogan with smoke-smudged windows and a garish blue door which faced north to the highway. Old Man Fat had offered Chee a hogan like this one. The trader would build it if he and his wife would live there and Chee would work at his forge, making silver jewelry where tourists could watch him. But Chee had asked instead for a piece of land for a cornfield and help in building a hogan far back from the highway and a corral for the sheep he had brought to this marriage.

A cold wind blowing down from the mountains began to whistle about Chee's ears. It flapped the gaudy Navaho rugs which were hung in one long bright line to attract tourists. It swayed the sign *Navaho Weaver at*

2. The prefix *pseudo-* (sōō' dō) means "false or imitation."

Vocabulary

gaudy (gō' dē) *adj.* bright and showy to the point of being in bad taste

Work beside the loom where Old Man Fat's wife sat hunched in her striped blanket, patting the colored thread of a design into place with a wooden comb. Tourists stood watching the weaver. More tourists stood in a knot before the hogan where the sign said: *See Inside a Real Navaho Home 25¢*.

Then the knot seemed to unravel as a few people returned to their cars; some had cameras; and there against the blue door Chee saw the Little One standing uncertainly. The wind was plucking at her new purple blouse and



Did You Know?

Here, *queue* (kyū) refers to a braid of hair at the back of the head.

wide green skirt; it freed truant strands of soft dark hair from the meager queue into which it had been tied with white yarn.

"Isn't she cunning!" one of the women tourists was saying as she turned away.

Chee's lips tightened as he began to look around for Old

Man Fat. Finally he saw him passing among the tourists collecting coins.

Then the Little One saw Chee. The uncertainty left her face, and she darted through the crowd as her father swung down from his horse. Chee lifted her in his arms, hugging her tight. While he listened to her breathless chatter, he watched Old Man Fat bearing down on them, scowling.

As his father-in-law walked heavily across the graveled lot, Chee was reminded of a statement his mother sometimes made: "When you see a fat Navaho, you see one who hasn't worked for what he has."

Old Man Fat was fattest in the middle. There was indolence in his walk even though he seemed to hurry, indolence in his cheeks so plump they made his eyes squint, eyes now smoldering with anger.

Some of the tourists were getting into their cars and driving away. The old man said beligerently to Chee, "Why do you come here? To spoil our business? To drive people away?"

"I came to talk with you," Chee answered, trying to keep his voice steady as he faced the old man.

"We have nothing to talk about," Old Man Fat blustered and did not offer to touch Chee's extended hand.

"It's about the Little One." Chee settled his daughter more comfortably against his hip as he weighed carefully all the words he had planned to say. "We are going to miss her very much. It wouldn't be so bad if we knew that *part* of each year she could be with us. That might help you too. You and your wife are no longer young people and you have no young ones here to depend upon." Chee chose his next words remembering the thriftlessness of his wife's parents, and their greed. "Perhaps we could share the care of this little one. Things are good with us. So much snow this year will make lots of grass for the sheep. We have good land for corn and melons."

Chee's words did not have the expected effect. Old Man Fat was enraged. "Farmers, all of you! Long-haired farmers! Do you think everyone must bend his back over the short-handled hoe in order to have food to eat?" His tone changed as he began to brag a little. "We not only have all the things from cans at the trader's, but when the Pueblos come past here on their way to town, we buy their salty jerked mutton, young corn for roasting, dried sweet peaches."

Vocabulary

indolence (ind' ə l əns) *n.* laziness; idleness



The Canyon, 1919. Frank Reed Whiteside. Oil on canvas, 20 x 16 in. David David Gallery, Philadelphia.

Viewing the painting: How does this scene reflect what Chee might have been feeling as he rode back to Little Canyon?

Chee's dark eyes surveyed the land along the highway as the old man continued to brag about being "progressive." He no longer was tied to the land. He and his wife made money easily and could *buy* all the things they wanted. Chee realized too late that he had stumbled into the old argument between himself and his wife's parents. They had never understood his feeling about the land—that a man took care of his land and it in turn took care of him. Old Man Fat and his wife scoffed at him, called him a Pueblo farmer, all during that summer when he planted and weeded and harvested. Yet they ate the green corn in their mutton stews, and the chili paste from the fresh ripe chilis,³ and the tortillas from the cornmeal his wife ground. None of this working and sweating in the sun for Old Man Fat, who talked proudly of his easy way of living—collecting money from the trader who rented this strip of land beside the highway, collecting money from the tourists.

Yet Chee had once won that argument. His wife had shared his belief in the integrity of the earth, that jobs and people might fail one, but the earth never would. After that first year she had turned from her own people and gone with Chee to Little Canyon.

Old Man Fat was reaching for the Little One. "Don't be coming here with plans for my daughter's daughter," he warned. "If you try to make trouble, I'll take the case to the government man in town."

The impulse was strong in Chee to turn and ride off while he still had the Little One in his arms. But he knew his time of victory would be short. His own family would uphold the old custom of children, especially girl children, belonging to the mother's people. He

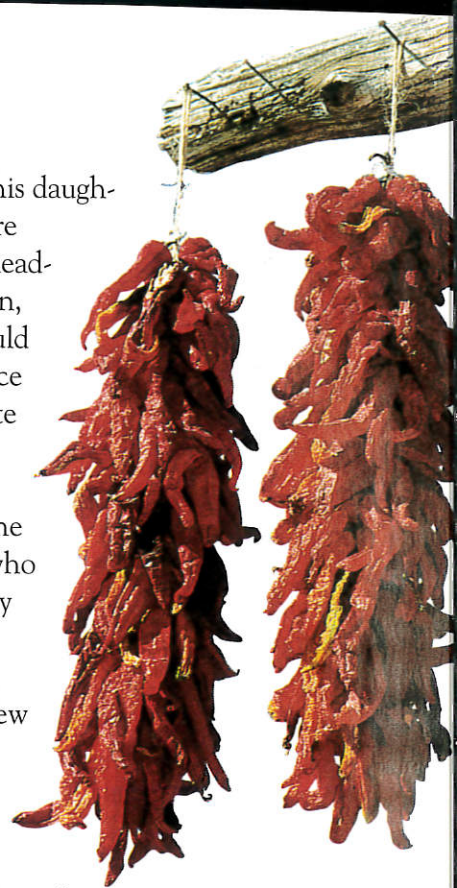
would have to give his daughter up if the case were brought before the headman of Little Canyon, and certainly he would have no better chance before a strange white man in town.

He handed the bewildered Little One to her grandfather who stood watching every movement suspiciously. Chee asked, "If I brought you a few things for the Little One, would that be making trouble? Some velvet for a blouse, or some of the jerky she likes so well . . . this summer's melon?"

Old Man Fat backed away from him. "Well," he hesitated, as some of the anger disappeared from his face and beads of greed shone in his eyes. "Well," he repeated. Then as the Little One began to squirm in his arms and cry, he said, "No! No! Stay away from here, you and all your family."

The sense of his failure deepened as Chee rode back to Little Canyon. But it was not until he sat with his family that evening in the hogan, while the familiar bustle of meal preparing went on about him, that he began to doubt the wisdom of the things he'd always believed. He smelled the coffee boiling and the oily fragrance of chili powder dusted into the bubbling pot of stew; he watched his mother turning round crusty fried bread in the small black skillet. All around him was plenty—a half of mutton hanging near the door, bright strings of chili drying, corn hanging by the braided husks, cloth bags of dried peaches. Yet in his heart was nothing.

3. People string together *chilis*, or hot peppers, and preserve them by hanging them up to dry. The chilis are then used in cooking.



Chee's Daughter

He heard the familiar sounds of the sheep outside the hogan, the splash of water as his father filled the long drinking trough from the water barrel. When his father came in, Chee could not bring himself to tell a second time of the day's happenings. He watched his wiry, soft-spoken father while his mother told the story, saw his father's queue of graying hair quiver as he nodded his head with sympathetic exclamations.

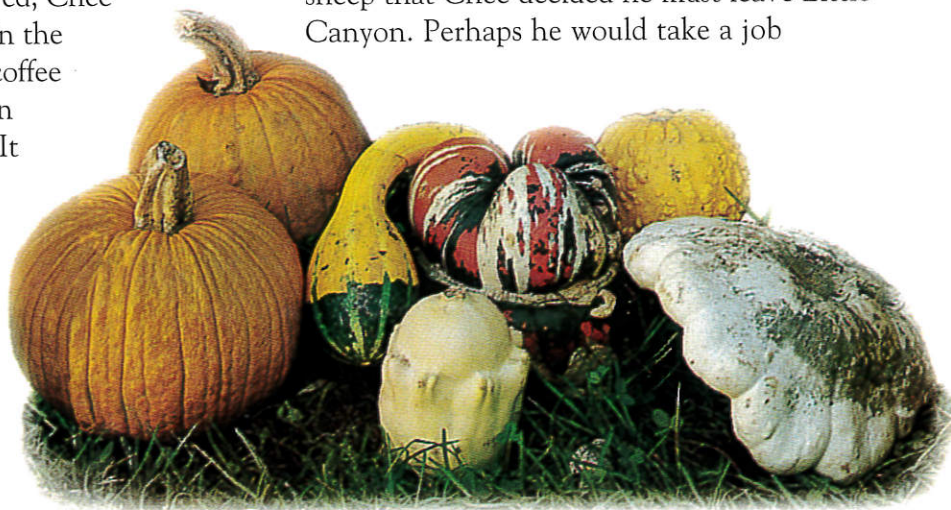
Chee's doubting, acrid thoughts kept forming: Was it wisdom his father had passed on to him, or was his inheritance only the stubbornness of a long-haired Navaho resisting change? Take care of the land and it will take care of you. True, the land had always given him food, but now food was not enough. Perhaps if he had gone to school, he would have learned a different kind of wisdom, something to help him now. A school-boy might even be able to speak convincingly to this government man whom Old Man Fat threatened to call, instead of sitting here like a clod of earth itself—Pueblo farmer indeed. What had the land to give that would restore his daughter?

In the days that followed, Chee herded sheep. He got up in the half-light, drank the hot coffee his mother had ready, then started the flock moving. It was necessary to drive the sheep a long way from the hogan to find good winter forage. Sometimes Chee met friends or relatives who were on their way to town or to the road camp where they

hoped to get work; then there was friendly banter and an exchange of news. But most of the days seemed endless; he could not walk far enough or fast enough from his memories of the Little One or from his bitter thoughts. Sometimes it seemed his daughter trudged beside him, so real he could almost hear her footsteps—the muffled pad-pad of little feet in deerhide. In the glare of a snowbank he would see her vivid face, brown eyes sparkling. Mingling with the tinkle of sheep bells he heard her laughter.

When, weary of following the small sharp hoof marks that crossed and recrossed in the snow, he sat down in the shelter of a rock, it was only to be reminded that in his thoughts he had forsaken his brotherhood with the earth and sun and growing things. If he remembered times when he had flung himself against the earth to rest, to lie there in the sun until he could no longer feel where he left off and the earth began, it was to remember also that now he sat like an alien against the same earth; the belonging together was gone. The earth was one thing and he was another.

It was during the days when he herded sheep that Chee decided he must leave Little Canyon. Perhaps he would take a job



Vocabulary

acrid (ak' rid) *adj.* irritating or upsetting

banter (ban' tər) *n.* good-natured, witty joking or teasing

silversmithing for one of the traders in town. Perhaps, even though he spoke little English, he could get a job at the road camp with his cousins; he would ask them about it.

Springtime transformed the mesas. The peach trees in the canyon were shedding fragrance and pink blossoms on the gentled wind. The sheep no longer foraged for the yellow seeds of chamiso⁴ but ranged near the hogan with the long-legged new lambs, eating tender young grass.

Chee was near the hogan on the day his cousins rode up with the message for which he waited. He had been watching with mixed emotions while his father and his sister's husband cleared the fields beside the stream.

"The boss at the camp says he needs an extra hand, but he wants to know if you'll be willing to go with the camp when they move it to the other side of the town?" The tall cousin shifted his weight in the saddle.

The other cousin took up the explanation. "The work near here will last only until the new cutoff beyond Red Sands is finished. After that, the work will be too far away for you to get back here often."

That was what Chee had wanted—to get away from Little Canyon—yet he found himself not so interested in the job beyond town as in this new cutoff which was almost finished. He pulled a blade of grass, split it thoughtfully down the center, as he asked questions of his cousins. Finally he said: "I need to think more about this. If I decide on this job, I'll ride over."

Before his cousins were out of sight down the canyon, Chee was walking toward the fields, a bold plan shaping in his mind. As the

plan began to flourish, wild and hardy as young tumbleweed, Chee added his own voice softly to the song his father was singing: ". . . In the middle of the wide field . . . Yellow Corn Boy . . . I wish to put in."

Chee walked slowly around the field, the rich red earth yielding to his footsteps. His plan depended upon this land and upon the things he remembered most about his wife's people.

Through planting time Chee worked zealously and tirelessly. He spoke little of the large new field he was planting, because he felt so strongly that just now this was something between himself and the land. The first days he was ever stooping, piercing the ground with the pointed stick, placing the corn kernels there, walking around the field and through it, singing, ". . . His track leads into the ground . . . Yellow Corn Boy . . . his track leads into the ground." After that, each day Chee walked through his field watching for the tips of green to break through; first a few spikes in the center and then more and more, until the corn in all parts of the field was above ground. Surely, Chee thought, if he sang the proper songs, if he cared for this land faithfully, it would not forsake him now, even though through the lonely days of winter he had betrayed the goodness of the earth in his thoughts.

Through the summer Chee worked long days, the sun hot upon his back, pulling weeds from around young corn plants; he planted squash and pumpkin; he terraced a



Did You Know?

Tumbleweed is any of several kinds of bushy prairie plants that break off from their roots and get blown around by the wind.

4. *Chamiso* (chä mē' sō), from the Spanish, is an evergreen shrub found in the western United States.

Vocabulary

zealously (zel' əs lē) *adv.* eagerly; enthusiastically

Chee's Daughter

small piece of land near his mother's hogan and planted carrots and onions and the moisture-loving chili. He was increasingly restless. Finally he told his family what he hoped the harvest from this land would bring him. Then the whole family waited with him, watching the corn: the slender graceful plants that waved green arms and bent to embrace each other as young winds wandered through the field, the maturing plants flaunting their pollen-laden tassels in the sun, the tall and sturdy parent corn with new-formed ears and a froth of purple, red, and yellow corn beards against the dusty emerald of broad leaves.

Summer was almost over when Chee slung the bulging packs across two pack ponies. His mother helped him tie the heavy rolled pack behind the saddle of the buckskin. Chee knotted the new yellow kerchief about his neck a little tighter, gave the broad black hat brim an extra tug, but these were only gestures of assurance and he knew it. The land had not failed him. That part was done. But this he was riding into? Who could tell?

When Chee arrived at Red Sands, it was as he had expected to find it—no cars on the highway. His cousins had told him that even the Pueblo farmers were using the new cutoff to town. The barren gravel around the Red Sands Trading Post was deserted. A sign banged against the dismantled gas pumps: *Closed until further notice.*

Old Man Fat came from the crude summer shelter built beside the log hogan from a few branches of scrub cedar and the sides of wooden crates. He seemed almost friendly when he saw Chee.

"Get down, my son," he said, eyeing the bulging packs. There was no bluster in his voice today, and his face sagged, looking

somewhat saddened, perhaps because his cheeks were no longer quite full enough to push his eyes upward at the corners. "You are going on a journey?"

Chee shook his head. "Our fields gave us so much this year, I thought to sell or trade this to the trader. I didn't know he was no longer here."

Old Man Fat sighed, his voice dropping to an injured tone. "He says he and his wife are going to rest this winter; then after that he'll build a place up on the new highway."

Chee moved as though to be traveling on, then jerked his head toward the pack ponies. "Anything you need?"

"I'll ask my wife," Old Man Fat said as he led the way to the shelter. "Maybe she has a little money. Things have not been too good with us since the trader closed. Only a few tourists come this way." He shrugged his shoulders. "And with the trader gone—no credit."

Chee was not deceived by his father-in-law's unexpected confidences. He recognized them as a hopeful bid for sympathy and, if possible, something for nothing. Chee made no answer. He was thinking that so far he had been right about his wife's parents: their thriftlessness had left them with no resources to last until Old Man Fat found another easy way of making a living.

Old Man Fat's wife was in the shelter working at her loom. She turned rather wearily when her husband asked with noticeable



Vocabulary

flaunt (flônt) *v.* to display in a showy manner



Friends in the Dark. Don Clark (b. 1955). Pastel, 30 x 20 in. Collection of the artist.

Viewing the painting: If this girl were Little One, would this picture be more typical of her life with Chee or with Old Man Fat? Explain.

deference if she would give him money to buy supplies. Chee surmised that the only income here was from his mother-in-law's weaving.

She peered around the corner of the shelter at the laden ponies, and then she looked at Chee. "What do you have there, my son?"

Chee smiled to himself as he turned to pull the pack from one of the ponies, dragged

it to the shelter where he untied the ropes. Pumpkins and hard-shelled squash tumbled out, and the ears of corn—pale yellow husks fitting firmly over plump ripe kernels, blue corn, red corn, yellow corn, many-colored corn, ears and ears of it—tumbled into every corner of the shelter.

"Yoooooh," Old Man Fat's wife exclaimed as she took some of the ears in her hands. Then she glanced up at her son-in-law. "But we have no money for all this. We have sold almost everything we own—even the brass bed that stood in the hogan."

Old Man Fat's brass bed. Chee concealed his amusement as he started back for another pack. That must have been a hard parting. Then he stopped, for, coming from the cool darkness of the hogan was the Little One, rubbing her eyes as though she had been asleep. She stood for a moment in the doorway, and Chee saw that she was dirty, barefoot, her hair uncombed, her little blouse shorn of all its silver buttons. Then she ran toward Chee, her arms out-

stretched. Heedless of Old Man Fat and his wife, her father caught her in his arms, her hair falling in a dark cloud across his face, the sweetness of her laughter warm against his shoulder.

It was the haste within him to get this slow waiting game played through to the finish that made Chee speak unwisely. It

Vocabulary

deference (def' ə r ə n s) *n.* courteous respect or regard for the judgment, opinions, or desires of another

surmise (sər mīz') *v.* to guess or conclude from little or no evidence

Chee's Daughter

was the desire to swing her before him in the saddle and ride fast to Little Canyon that prompted his words. "The money doesn't matter. You still have something. . . ."

Chee knew immediately that he had over-spoken. The old woman looked from him to the corn spread before her. Unfriendliness began to harden in his father-in-law's face. All the old arguments between himself and his wife's people came pushing and crowding in between them now.

Old Man Fat began kicking the ears of corn back onto the canvas as he eyed Chee angrily. "And you rode all the way over here thinking that for a little food we would give up our daughter's daughter?"

Chee did not wait for the old man to reach for the Little One. He walked dazedly to the shelter, rubbing his cheek against her soft dark hair, and put her gently into her grandmother's lap. Then he turned back to the horses. He had failed. By his own haste he had failed. He swung into the saddle, his hand touching the roll behind it. Should he ride on into town?

Then he dismounted, scarcely glancing at Old Man Fat, who stood uncertainly at the corner of the shelter, listening to his wife. "Give me a hand with this other pack of corn, Grandfather," Chee said, carefully keeping the small bit of hope from his voice.

Puzzled, but willing, Old Man Fat helped carry the other pack to the shelter, opening it to find more corn as well as carrots and round, pale yellow onions. Chee went back for the roll behind the buckskin's saddle and carried it to the entrance of the shelter, where he cut the ropes and gave the canvas a nudge with his toe. Tins of coffee rolled out, small plump

cloth bags; jerked meat from several butchering spilled from a flour sack; and bright red chilis splashed like flames against the dust.

"I will leave all this anyhow," Chee told them. "I would not want my daughter nor even you old people to go hungry."

Old Man Fat picked up a shiny tin of coffee, then put it down. With trembling hands he began to untie one of the cloth bags—dried sweet peaches.

The Little One had wriggled from her grandmother's lap, unheeded, and was on her knees, digging her hands into the jerked meat.

"There is almost enough food here to last all winter." Old Man Fat's wife sought the eyes of her husband.

Chee said, "I meant it to be enough. But that was when I thought you might send the Little One back with me." He looked down at his daughter noisily sucking jerky. Her mouth, both fists, were full of it. "I am sorry that you feel you cannot bear to part with her."

Old Man Fat's wife brushed a straggly wisp of gray hair from her forehead as she turned to look at the Little One. Old Man Fat was looking too. And it was not a thing to see. For in that moment the Little One ceased to be their daughter's daughter and became just another mouth to feed.

"And why not?" the old woman asked wearily.

Chee was settled in the saddle, the barefooted Little One before him. He urged the buckskin faster, and his daughter clutched his shirt-front. The purpling mesas flung back the echo: ". . . My corn embrace each other. In the middle of the wide field . . . Yellow Corn Boy embrace each other."



Responding to Literature

Personal Response

What was your response when Chee's plan to deal with Old Man Fat seemed to be falling apart?

Analyzing Literature

Recall

1. What is the way of life that Chee and his family live? How do Old Man Fat and his wife live?
2. Why does Little One go to live with Old Man Fat and his wife?
3. What does the building of the cutoff mean to Chee and his friends?
4. Why does Chee begin to doubt his way of life on the land?
5. What is finally decided by Chee and Old Man Fat about Little One?

Interpret

6. What do the differences in the two men's ways of life tell you about their attitudes toward their Navajo heritage?
7. Who do you think could provide Little One with the better life, Chee or Old Man Fat? Why?
8. In your opinion, was the new cutoff a positive or a negative addition to the area? Explain your opinion using details from the selection.
9. What might have happened if Chee had made a different decision about trusting the land?
10. How does Old Man Fat's attitude toward Chee change at the end of the story? What do you think accounts for this change?

Evaluate and Connect

11. **Irony** exists when a character's actions are the opposite of what people might expect. What is ironic about Old Man Fat and his wife taking Little One to live with them after her mother dies?
12. Look back at the flow chart you created for the Reading Focus on page 22. How does Chee's response to losing Little One compare to your predicted response if someone took something you valued?
13. Chee plans very carefully how he is going to get what he wants. In your opinion, was his planning worthwhile? Why or why not?
14. In your opinion, does Old Man Fat act true to character at the end of the story? Explain your answer.
15. **Theme Connections** Do you think traditional ways have value in a world of fast-paced changes? Support your response with examples from the selection and from your own experience.

Literary ELEMENTS

Theme

The **theme** is the central message of a story that readers can apply to life. For example, the theme of many stories and movies is that goodness and courage will be rewarded. In some stories the theme is stated directly, but more often the theme is implied. To discover an implied theme, the reader might look at the experiences of the main characters and ask what message about life the story communicates.

1. Ideas about Navajo heritage are an important element in "Chee's Daughter." How do their attitudes toward their heritage affect the lives of Chee and Old Man Fat?
 2. The writers could have chosen to state the theme of this selection directly. What might Chee have said that would summarize the story's message about heritage and tradition?
 3. Explain how the theme of this story might apply to other life situations.
- See **Literary Terms Handbook**, p. R13.

Literature and Writing

Writing About Literature

The Importance of Place How important is the **setting** in this story? Write an analysis of the role the physical surroundings play in Chee's life and in his struggles with Old Man Fat. You might consider the natural landscape, the farmland and grazing lands, and the town where Old Man Fat lives and has his business. What attitudes and experiences do the authors associate with each part of the setting?

Creative Writing

Conversations with Chee Imagine that Chee and you are discussing a problem you have, and you have asked him for advice. For example, you might ask his advice on career planning or on what classes to sign up for next year. Or, you might wonder how to best get along with a classmate with whom you have very little in common. How would you describe your problem to Chee? How do you think he would respond? Record your conversation in writing.

Extending Your Response

Literature Groups

Life in Transition During the course of this story, Chee experiences several transitions, many of which involve permanent or temporary loss. In your group, identify as many of these transitions as you can. Then choose two or three and discuss how they affect Chee's life and the decisions he makes. Do you agree with the way he handles these transitions? Find examples from the selection to support your responses. Compare your ideas with those of other groups in the class.

Performing

Tell a Story In many Native American cultures, the storyteller is an important figure. Storytellers pass on through generations the stories important to the people. Imagine that you are a storyteller who feels that "Chee's Daughter" is an important story to preserve. Choose the most important elements of this story and turn them into an oral story. Share the story with a friend.

Interdisciplinary Activity

History: Navajo Heritage Find out more about traditional Navajo culture.

- Research the history of the people, as well as the customs, way of life, arts, and beliefs that contribute to Navajo heritage.
- Display your findings on a series of posters and share them with the class.

Reading Further

You might enjoy these works about Native American life:

Poetry: *The Book of Medicines*, by Linda Hogan, is a collection of poems that explore relationships between the author's Native American people, the land, and animals.

Short Story: Anna Lee Walters's story "The Warriors," from her collection *The Sun Is Not Merciful*, explores the Native American tradition of oral storytelling and the lessons that an older relative passes down to younger generations.

Collection: In *The Way to Rainy Mountain*, N. Scott Momaday brings together Kiowa myths, legends, and historical anecdotes.

 **Save your work for your portfolio.**

