



Sacagawea coin

# Sacagawea: A Fascination with Story Gaps

by  
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Sacajawea's function in history is a fascination for many Americans, both Native and Euro American. Myth often depicts Sacagawea as a solo guide for Lewis and Clark in their journey across the central and western portions of the United States in an attempt to locate a direct water route to the Pacific Ocean. However, history books and scholars dispel these simplistic myths. What is truly factual about Sacagawea comes from the journals of those in the traveling party: An Indian woman travels with her newborn baby boy across the land and back again with the Lewis and Clark expedition. While to readers this feat seems quite significant, Lewis and Clark rarely mention her in their journals as contributing greatly to the journey. In a quest to dispel myth and better understand the role and life of Sacagawea, modern authors have used the textual information provided to produce fictional narratives of her life and experience on the journey. Diane Glancy's *Stone Heart: A Novel of Sacajawea*, an historical novel, uses stylistic choices and adapts what was written about her in an attempt fill in the gaps left by the journals and present audiences with her personal experiences and what she would have thought or felt. *Stone Heart* attempts to dispel the myths surrounding Sacagawea and combine research and fiction to present her humanistic story.

Sacagawea's fame comes from her participation in the journey of the Corps of Discovery, led by Captains Meriwether Lewis and William Clark. President Thomas Jefferson was an advocate of western expansion and set about increasing the land holdings of the United States. The

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Louisiana Purchase led him to recruit Captain Lewis for an expedition to the Pacific Northwest. The purpose of the expedition, as stated by Jefferson in his letter to Lewis, was “to explore the Missouri River, and such principal streams of it,” in an attempt to discover if the river “may offer the most direct and practicable water-communication across the continent, for the purposes of commerce” (Jefferson). On May 21, 1804, the explorers set out on the journey to document and explore. In the winter, the Corps of Discovery sought shelter near a Mandan Village in North Dakota. Here, Lewis and Clark came into contact with a young Shoshone woman named Sacagawea.

What little is known to be completely factual about Sacagawea comes from the journals of the members of the Corps of Discovery, specifically those of Lewis and Clark. In the introduction to *The Lewis and Clark Journals: An American Epic of Discovery*, an abridged text based on the captain’s journals and research, Gary Moulton, a history professor at the University of Nebraska at Lincoln, comments, “most of what we know about her is found in expedition journals and it is very meager material on which to build a legend” (xxv). Scholars state that Sacagawea, a Lemhi Shoshone, was born in approximately 1787 or 1788. Around the age of thirteen, Sacagawea and another girl were abducted by a raiding Hidatsa war party. Sacagawea lived among the Hidatsa until she was either bought or won by her husband, Toussaint Charbonneau. Charbonneau was hired by the expedition to act as an interpreter. Sacagawea was also selected for the journey to interpret for the Corps so that they would be able to communicate with many of the tribes they would face when heading northwest.

Sacagawea’s first specific mention in the journals comes from Lewis at the birth of her son. Sacagawea was pregnant when the Corps arrived and delivered her son on February 11, 1805. Lewis writes:

About five oclock this evening one of the wives of Charbono was delivered a fine boy. It is worthy of remark that this was the first child which this woman had boarn and as is common in such cases her labour was tedious and the pain violent...

(83)

The child, named Jean Baptiste Charbonneau, would accompany his father and mother on the exploration. He spent most of his time in a cradleboard that was strapped to her back. They are both mentioned in Lewis's April 7 entry that details the members leaving Fort Mandan.

Sacagawea is continually, yet sparsely, noted for her use of her Shoshone knowledge of scavenging for food. In his April 9 entry, Lewis writes:

when we halted for dinner the squaw [Sacagawea] busied herself in searching for the wild artichokes which the mice collect and deposit in large hoards. this operation she performed by penetrating the earth with a sharp stick about some small collections of drift wood. her labour soon proved successful, and she procurrd a good quantity of these roots.  
(94)

Her ability to scavenge for food is similarly marked by Clark, who notes, "the Squar found and brought me a bush Something like the Current, which She Said bore a delicious froot and that great quantites grew on the Rocky Mountains" (103). Sacagawea's native knowledge of the fruits of the land becomes helpful in terms of keeping the party from eating only meat.

On the 14<sup>th</sup> of May, an accident proves Sacagawea useful to the party. Charbonneau, a non-swimmer, was at the helm of the pirogue. Lewis notes in his journal that inside the pirogue were "papers, Instruments, books medicine, [...] and in short almost every article indispensibly necessary to further [...] the enterprize" (110). The boat was hit by a gust of wind, causing Charbonneau to lose his grip on the sail and rudder and the boat to overturn. Clark notes Sacagawea's contribution when he states, "the articles which floated out was nearly all caught by the Squar who was in the rear" (*The Journals of the Lewis and Clark Expedition Online*). Sacagawea was with Jean Baptiste in the boat, and she managed to save herself and her son while getting many of the expedition's irreplaceable supplies and notes back to shore.

The overturned boat was not the only accident involving the translators. On June 29, Clark writes an account of a storm that quickly

forms over the party. Sacagawea and members of the party seek shelter in a ravine. However, water pours quickly into the ravine, which begins to flood. Clark writes: "I took my gun & Shot pound in my left hand, and with the right Scrambled up the hill pushing the Interpreters wife [...] before me, the Interpreter himself making attempts to pull up his wife by the hand much Scared and nearly without motion" (142). Clark saves Charbonneau, Jean Baptiste, and Sacagawea from drowning.

The journey was not without hardships for the young Shoshone translator. Not only did she have to carry her infant child with her along the journey, but she also got very sick in the middle of June 1805. Clark performed bloodletting on her, the often harmful medical practice of withdrawing large quantities of blood in a hope to cure illness. On the fifteenth, Clark notes that "the Indian woman much wors this evening, She will not take any medison" (134). When Lewis rejoins the main group after scouting which route to take, he notes her condition:

Found the Indian woman extremely ill and much reduced by her indisposition. this gave me some concern as well for the poor object herself, then with a young child in her arms, as from the consideration of her being our only dependence for a friendly negotiation with the Snake Indians on whom we depend for horses to assist us in our portage. (135)

He gives her laudanum, a liquid form of opium, and notes her pulse "scarcely perceptible, very quick frequently irregular and attended with strong nervous symptoms, that of the twitching of the fingers and leaders in the arm" becomes regular (136). He believes her condition is "from an obstruction of the mensis" from a cold (136). She temporarily recovers, but becomes sick a few days later when she eats raw Indian breadroot and fish. Sacagawea's health is eventually restored, but she frequently complains of pains throughout the journey.

Her original purpose on the journey was to interpret for the explorers in order to acquire horses when they reached the Shoshone. On July 28, the Corps of Discovery reaches the spot where Sacagawea was captured by the Hidatsa. Lewis writes, "Indian woman was one of the female prisoners taken at that time; tho' I cannot discover that she shews any

immotion of sorrow in recollecting this event, or of joy in being again restored to her native country” (159). She recognizes more of the land when she sees Beaver’s Head:

the Indian woman recognized the point of a high plain to our right which she informed us was not very distant from the summer retreat of her nation on a river beyond the mountains which runs to the west. this hill she says her nation calls the beaver’s head from a conceived remembrance of it’s figure to the head of that animal. she assures us that we shall either find her people on this river or on the river immediately west of it’s source; which from it’s present size cannot be very distant. (168)

On August 17, 1805, Sacagawea finally returns to the Shoshone. Clark remarks that upon seeing the Shoshone, she “danced for the joyful Sight, and She made signs to me that they were her nation, [...] the[y] met me with great Signs of joy, [...] those Indians Sung all the way to their Camp”(The Journals of the Lewis and Clark Expedition Online). At 4 p.m. that day, Sacagawea translates for the explorers through Charbonneau and another member on “the objects which had brought us into this [...] country, in which we took care to make them a conspicuous object of our own good wishes and the care of our government” (186). She helps the explorers gain the trust of the Shoshone and gather supplies.

Besides being a translator, Sacagawea had another function within the expedition. As a woman with a child, Sacagawea’s presence within the group deemed them non-threatening. Clark writes on October 19:

as Soon as they Saw the Squar wife of the interpereters they pointed to her and informed those who continued yet in the Same position I first found them, they imediately all came out and appeared to assume new life, the sight of This Indian woman, wife to one of our interprs. confirmed those people of our friendly intentions, as no woman ever accompanies a war party of Indians in this quarter. (223)

With Sacagawea in tow, Indians would immediately see the group as non-threatening and be willing to talk to them. Sacagawea furthers this notion on November 20 when she helps Lewis and Clark obtain a beautiful otter skin robe: “at length we procured it for a belt of blue beads which the Squar—wife of our interpreter Shabono wore around her waste” (241). Sacagawea willingly gives up her beautiful belt to acquire something for the explorers. Hence, she functioned on many levels to help the expedition.

Sacagawea is noted at other intervals of the journals. She is often recorded as being along the bank or part of the expedition. When they reach the ocean and hear of a beached whale, Clark reports that Sacagawea really wanted to go, for “She observed that She had traveled a long way with us to See the great waters, and that now that monstrous fish was also to be Seen, She thought it verry hard that She Could not be permitted to See neither” (260). On the return trip, Clark states, “The Squar point to the gap through which she said we must pass [...] She said we would pass the river before we reached the gap” (*The Journals of the Lewis and Clark Expedition Online*). She briefly guides the explorers through what is now the Bozeman Pass and helps get them back to Fort Mandan.

Yet, what actually can be known about Sacagawea from these journals? While Lewis, Clark, and other members of the Corps of Discovery had the ability to write their thoughts and experiences, only her actions as observed through the eyes of others are what is left of her today. Little is known about her life except for the year and a half chronicled with the writings of the members of the Corps of Discovery. We know she was a real historical figure, a member of the Shoshone tribe who had been taken as a child by another tribe, married to an abusive French husband, and had at least one child. She served as interpreter, food forager, and symbol of anti-war as she accompanied Captains Lewis and Clark as a member of the Corps of Discovery to the Pacific Ocean and back. She was only a member of the party; she rarely told the Captains where to go or led the expedition at all. Sacagawea was not the extraordinary guide for the Corps of Discovery as often portrayed in myths.

The myths and legends of Sacagawea as guide are fueled by what

little is known of her life. The vagueness of her life and lack of details have produced an air of mystery that has fascinated the imaginations of writers and readers and has helped create the legends. In addition, many readers love encountering stories of adventure full of challenges and heroes who overcome the obstacles set in their path. The Corps of Discovery played a pivotal role in the history of the United States with their trek across the continent. The inclusion of only one woman, in addition to the meager information given about her, would cause interest and be intriguing to almost any writer or reader. And while the journals of the Corps of Discovery are historical texts that prove the journey took place, they are not easy nor extremely interesting to read. Mysteries and myths offer more fun to a reader than numbers and detailed, scientific explanations.

The myths and idolization of Sacagawea's contribution to the expedition, which make her an iconic figure, stem from authors, activists, and those who wish to propagate her image and story for their own purposes. The popularity of the Corps of Discovery and the legend of this ultimate frontier journey made the story ideal for romanticizing. The two main factions that used Sacagawea for their own purposes were those seeking the Native American compliance with Manifest Destiny, a patriotic belief that the United States was meant to span from Atlantic to Pacific Ocean, and those seeking woman's suffrage.

Sacagawea was used as a symbol of Native American agreement with the United States' determination to complete its Manifest Destiny. Donna Barbie, a professor of humanities at Embry-Riddle University in Florida, writes in her article "Sacagawea: The Making of a Myth" in *Sifters: Native American Women's Lives* that in American myth, the Europeans were given the land by God:

Labeling these ideas "manifest destiny" in the 1830s, United States citizens conceptualized the continent as empty and assert their right to convert the wilderness into civilization. Intrepid pioneers rescued the land from profane neglect and abuse. They protected it, through constant vigilance, from savage violation, infringement, and encroachments.

Their manifest destiny gave the whites permission to expand



westward and remove the Indians in the process. She explains that “Cultural texts depicting these moments continuously revitalized America’s frontier myths and reinvigorated the sense of sacred duty” to continue expanding (Barbie 63). In order to construct and continue these myths, Native Americans were stereotyped and civilized, but always referred to as inferior to whites.

Sacagawea’s image and story exaggerated her as a noble savage, but her sex constituted even more change. Even those considered “docile” in behavior “obstructed the progress of civilization” (Barbie 63). The Native American woman was often specifically stereotyped to encourage westward growth. Native American women when “uncivilized” were called “squaws” and were capable of acts just as “gruesome” as their male counterparts; hence, “The squaw’s eradication, like that of the male savage, was necessary to create a safe haven for civilization” (Barbie 63). However, Indian women deemed noble and of use to the cause were deemed Indian “princesses.” As noted in the journals of Lewis and Clark, Sacagawea was the sister to the Shoshone chief. Writers took this information and exaggerated it into royalty, for Barbie writes, “Although traditional Native groups had no concept of royalty and never ordained any Native woman a ‘princess,’ this ‘heroic’ figure, emanating primitive virtues of innocence, respect, and trustworthiness, has captivated Euro-Americans” (63-64). This princess figure often did not fit into her own culture, but was torn between civilization and savagery, and, in keeping with the stereotype, “Her skin is lighter than most Natives, but darker than whites” (Barbie 64). Her racial status is “whitened” to reflect that those who are dark skinned are innately bad and those with lighter skin are virtuous. The most important aspect of the Indian princess, however, is that “she exists only as a reflection of her relationship with Euro-American men [...] The Indian princess is receptive to and fosters invasion by a superior ‘civilization,’ even though her tragic demise may result” (Barbie 64). In the 1890s, the inclusion and assistance of Sacagawea on the expedition was manipulated into making her a Native American princess who could foresee the superior white domination. Stories of Sacagawea leading the explorers were

seen as an acceptance of their superiority. By using Sacagawea, those fostering Manifest Destiny were attempting to show that the occupation of the west would be beneficial for the Native Americans, too.

Sacagawea's story and involvement in the Lewis and Clark expedition was also used by the suffragists working to gain the right to vote for women in the early twentieth century. Wanda Pillow states in her article "Searching for Sacajawea: Whitened Reproductions and Endarkened Representations" that "Suffragists working to enfranchise (white) women needed images of strong women, and Sacajawea was a useful icon" (6). The use of Sacagawea was a wise choice, for as part of the Corps of Discovery she epitomized what the suffragists wished to exhibit. She became

the story of an American heroine who accomplished brave deeds while retaining her female traits and domestic skills. In addition to proving that women could endure as much physical hardship as men, Sacajawea successfully performed a woman's role in the wilderness—she was mother, cook, nurse, seamstress, moral compass, and source of comfort to her son and all men. (Pillow 6)

Barbie adds, "Sacagawea demonstrated how women, without voting power, still helped to create an American empire" (64). However, Sacagawea's inclusion on the journey and her duties are only an underlying subtext of the journals. The suffragists had to expand on her femininity to push their representative into the spotlight.

While those propagating Manifest Destiny exaggerated the qualities of her sex, the suffragists needed to change the stereotyped qualities of her race. In order for the suffragists to use Sacagawea as their symbolic woman, her Native American culture had to be diminished. Pillow notes that "she had to be reassigned the attributes emblematic of white womanhood: modesty, purity, domesticity, and a keen sense of moral superiority" (6). This expanded Sacagawea's Manifest Destiny role as informative exploration guide to include that of the most virtuous and honorable female. Sacagawea was changed from other Native Americans so that not only was she the all-knowing Native American guide, she

was also a feminist with white female characteristics.

Eva Emery Dye, a suffragist and historical fiction writer, became the primary Sacagawea myth creator for the suffragists. Her 1902 novel, *The Conquest: The True Story of Lewis and Clark*, is a fictionalized account of the Corps of Discovery expedition. Barbie writes, “Active in the woman suffrage movement, Dye was not satisfied with retelling a narrative of male heroes” (64-65). Dye creates the Sacajawea adored by the suffragists by taking the Indian Princess idea and creating “a heroine whose actions served as a template for American women” (Barbie). In Dye’s novel, Sacagawea’s contributions are exaggerated, and the work ignores the historical evidence in the journal. At the incident at the ocean involving the whale, the captain tells her she cannot go, to which “Sacagawea thrust the baby at her husband and argued her own case.” Dye provides the woman with an active rather than a passive role. In addition, Dye christened the Shoshone woman the key to the expedition’s success, for on the trip back to the village, *The Conquest’s* Sacagawea indicates the route for the confused explorers to take. In Dye’s opinion, “She ventured into the wilderness with men, and at times she superseded them. She also gave a female imprimatur to wilderness. Not merely the domain of men, the West-and by implication, the whole nation-belonged to women as well” (Barbie 65). Dye’s Sacajawea creation was perfect for the suffragists, but was far from historically accurate. Yet, this work spurred other writings and fictional tales because of its romanticism of the journey and its strong, yet female, protagonist.

The ideals generated by and after Dye’s work were easily challenged and defeated with historical evidence provided by Lewis and Clark. David L. Nicandri, director of the Washington State Historical Society, cites two critics who openly challenged the popular myth of the fictionalized Sacagawea in his article “Twisted Hair, Tetoharsky, and the Origin of the New Sacagawea Myth” from *Columbia Magazine* online. Nicandri writes, “C. S. Kingston, the first notable critic of the original legend, concluded, ‘Sacajawea had done nothing to guide or influence the course of the expedition’ on its way from the Mandan villages to the Pacific and back to the eastern side of the Rockies” (Nicandri). Kingston notes that

she recommended the gap in the mountains and a path, but she was far from the mythological guide. Nicandri also mentions Ronald W. Taber, a historian who “analyzed the social and cultural context” that made Sacagawea so famous. Taber recognizes Dye and the suffragists for creating the myth and dispels the notion of the accuracy of her work.

And yet, Sacagawea remains at the forefront of Native American cultural heroines. Since the journey’s completion over 200 years ago, Americans have remained fascinated with gaps in the Lewis and Clark journals about the young Shoshone woman who crossed the plains with the Corps of Discovery. Now that the complete journals of Lewis and Clark have been published and the historical facts about Sacagawea are more readily available, many modern writers need to make a decision about how they want to portray her. Writers who wish to use Sacagawea must make a choice between sticking to the true historical information or disregard the idea of historical truth and expand or use the mythical Sacagawea, created just over 100 years ago.

An example of one modern writer’s approach to Sacagawea is found in Diane Glancy’s 2003 historical novel, *Stone Heart: A Novel of Sacajawea*. Glancy, a Cherokee Literature and Creative Writing professor at Macalester College in Minnesota, recreates the voice of Sacagawea in her novel. Within the text, Glancy juxtaposes actual excerpts from the Lewis and Clark journals with the thoughts of Sacagawea. By using the actual journal entries, she acknowledges history and builds Sacagawea around it. Glancy also states in the book’s foreword:

Her role in the expedition was not as the guide depicted in legend; in fact, she receives scant mention in the Lewis and Clark journals. [...] Sacajawea’s heroism did not manifest itself as guide of the Corps of Discovery. Leading the expedition was the genius of Lewis and Clark. It was Sacajawea’s resilience and courage that Lewis and Clark commended. (7-8)

Glancy chooses to use historical fact as the basis for her fictional recreation. Rather than romanticizing the Sacagawea narrative by exaggerating her role as guide or by emphasizing her femininity,

Glancy tells her experiences, feelings, and thoughts from a more Native American point of view as she might have experienced them, giving readers an interpretation of the human side of the woman we know so little about.

The stylistic and literary choices Diane Glancy makes in developing this fictional narrative are distinctive. First, she writes in the second person point of view instead of the traditional first or third person. Rather than continuous she or I pronouns, readers are provided with you, such as “Your sickness returns and you feel weak. You hide your weakness from the men. You feed the baby in the fort” (27). Glancy states that she “gained permission from the land” to use this second person point of view when, at the Missouri River at Wolf Point, Montana, on July 10, 2001, she “washed the river over the edge of the manuscript” and “began to feel the flow, the current of her voice” (“Diane Glancy”). She had “tried first person and [...] third person, and finally when [she] got to the river and began getting into what her voice would be like, it was in second person” (“Diane Glancy”). In addition to the second person narrative, the journal form of Sacagawea’s thoughts allows the author to incorporate the most important thoughts of the protagonist without having to tell the entire narrative as a story. Hence, the most important ideas and the focus of the writing can be on the themes and Sacagawea’s thoughts rather than plot and setting.

Glancy writes how a Native American woman would see the explorers. She reveals Sacagawea’s initial feelings about them: “You know the explorers will change what you are, that you will be taken into them, that they can look past you without thinking. You know you are nothing they want. Yet you take them four buffalo robes” (15). She is willing to help, even though she realizes that they may not have the best of intentions. As the explorers wonder why there are no Indians, she makes the answer appear obvious: “It’s because the word has been passed. Or it’s the time they are someplace else” (31). She comments on their writing as she thinks:

You watch the men write in their journals. What do they say with the gnarl of their letters? How can they say what the

land is like with their marks? They come to look at the land. But they do not see the spirits. They write in their journals. But they do not know the land. They give the animals names that do not belong to them. That do not say what they are. That do not fit. They do not hear the birds. They do not see the ghost horses. (25-26)

She also has a Native American confusion of the western idea of land ownership. She states, “How can they put a new nation over yours? How can they just come and announce it theirs?” (39). She also keeps with history accounts by discussing their actions of curing the disease of the Native Americans, smoking the peace pipe, and trading.

In keeping with the Native American viewpoint, Glancy draws distinctions and parallels between the beliefs of the Native Americans and the white explorers. The first difference comes in terms of nuptials. Toussaint has several wives, but only Sacagawea is allowed to stay in the fort. She questions the Christian ideal: “Maybe it is these men who allow only one wife” (16). Another difference is the white idea of owning and selling land exhibited by the explorers versus Sacagawea’s belief of the Earth as “a presence. A place that has breath” and life (53). Native Americans dance for a purpose, as exhibited by the Mandan and the Buffalo Dance to make the Buffalo return to the plains, while the explorers “do not dance for a reason. They dance to dance” (78). Some subjects transcend culture, but for different reasons. Both Native Americans and whites are noted as stealing at different instances. The explorers steal in order to continue their journey. The Indians may have stolen for two reasons. The first may have been to count coup against an enemy. However, Cameahwait remarks that the Shoshone are going hungry; hence, the Native Americans may have stolen in order to survive.

Glancy goes beyond the journals to show the resilience and courage of Sacagawea through several images she interweaves throughout the book. A prominent image is the appearance of ghost horses. The ghost horses, unseen by the other members of the party, are Sacagawea’s connection to the land. She discusses the blowing dust as coming “From

the feet of the ghost horses. Sometimes you know they are stirring the land. There is a change you do not want, but there is nothing you can do” (30). These ghost horses also appear to Sacagawea in several different ways, usually when she is afraid or near death. When she is extremely ill, she remarks, “You see you are bigger than the buffalo, the elk, the bear. But the ghost horses are bigger than you” (46). The ghost horses are connected to the mystical world, too. The connection to the horses seems to bridge both the physical and spiritual worlds, for she notes at another point that “When you hear the noise [of the ghost horses’ hooves], you are afraid you are getting sick again, but you know the noise is from the land, and not the other world” (55). They can represent either a realization of fear and death or a spiritual connection to the land that is normally unseen.

Overlaying the images of the novel is the complex development of Sacagawea in terms of her identity, dependency on others, her loneliness, and her acceptance as a member of the expedition. Sacagawea appears to have an initial conflict in her own identity. She states that she consists of many layers, for “Once you were Shoshoni, then Hidatsa, then Charbonneau,” and upon joining the expedition, “Now you’ll speak *horse* in Shoshoni for the white man” (13). She is often haunted by the terror that struck her on the day she was taken from the Shoshone. This fear appears to have translated into her need to have a stable and dependable person in her life. Yet, because she was taken from the Shoshoni at a young age, forced to work for the Hidatsa, then married to Charbonneau, she has weak bonds to anyone other than Otter Woman, the other Shoshone wife of Charbonneau. However, when she is forced to leave Otter Woman, the reader gains a glimpse of her dependency on another woman to form her own identity and confirm safety:

When Toussaint took Otter Woman as a wife, you asked to come with her. You are from the same tribe. The same place. You didn’t want to be left with the Hidatsa. You are part of Toussaint’s family. [...] You stay together. There is no other way. [...] By yourself you are nothing. You cling to Otter Woman. (17)

When she leaves, she realizes, “It is another parting from what you know. Another tearing away from yourself” (29). She believes that without her dependable Otter Woman, she is alone. Hence, she must find someone else to fill her need for dependency and help create her identity.

The Corps of Discovery, however, is not Sacagawea’s initial selection for dependency. Sacagawea is taken on the journey because the explorers “know you speak Shoshoni. They know you can ask for horses when they need to cross the mountains” (13). Her purpose is very clear: she is brought along for her usefulness as a translator to further the explorers’ journey. Being separated from Otter Woman, her constant, leaves Sacagawea lonely. She feels like she walks “without-those-you-know, without-those-you belong-to” (35). Her loneliness alienates her from the rest of the expedition. She refuses to sing her song for the men because she does not believe they will know what it means or even listen to her.

Another theme constant with identity and acceptance is Sacagawea’s maternal connection with Jean Baptiste. The novel begins in the Mandan village when Sacagawea is pregnant. She goes through an extremely difficult labor during which she mentions that ghost horses bite her and place their feet on her stomach. She says, “They are tearing your legs apart. They are riding your belly. [...] You cry as they trample. [...] The horses open their mouths. They shake you with their teeth. You snap like a sapling” (22). Glancy constantly reminds the reader of Sacajawea’s motherhood by mentioning feeding Jean Baptiste and his development. For example, when another Shoshone woman has a baby and shows it to Jean Baptiste, “He doesn’t know what to do. He puts his fingers in his mouth and hides his head on your shoulder” (77). Jean Baptiste becomes even more important to the journey. When she is sick, she says, “You remember the buffalo calves that followed you. They had lost their mothers and would be eaten by the wolves. You tell Jean Baptiste he will not be like them” (43). He becomes her reason for fighting illness and staying alive. Hence, she becomes dependent on Jean Baptiste to form her identity. She also tries to become everything for him: “You try



to make for him all the voices of the village,” for “Jean Baptiste does not know what it is to hear the voices of the women and children. How will he know to-be-with-others-of-himself?” (61). However, her son is not capable of making her feel safe and completely filling her need for dependency.

Sacagawea’s first realization of her importance to the journey comes when Clark attempts to help Sacagawea beat her sickness, for “He wants you to live. They explorers want you to ask the Shoshoni for horses. Now there is some connection to them. [...] You walk as one of them” (46). When she recovers, she begins to form respect for the men: “They make camp to prepare. They do not complain or speak of their hardships. [...] They look up the steep hill. They climb” (57). She becomes conscious of the fact that she is “one of them. They are the other voices for Jean Baptiste. They are the other voices for you” (62). Yet, she still is hesitant to sing.

Expression through song is a theme Glancy uses to demonstrate Sacagawea’s initial loneliness and confusion of identity to her eventual development and acceptance. When she begins her journey, Sacagawea feels like an outcast and wants to keep her identity, however fragile after the loss of Otter Woman, separate from the other members of the expedition. She discloses, “A song comes to you, but you do not sing it for them. You know the song has medicine” (33). She knows that hearing her voice could be a soothing help for the group. Yet, in trying to comprehend her role on the expedition and her acceptance by the group, she is hesitant to give away a part of herself for fear she will be hurt or rejected as she had been in the past. After Clark helps heal Sacagawea, she continues to hold back her song: “You could sing your spirit song for them. They would hear it, but they would not know what it meant” (64). Sacagawea appears to need a sign that the Corps of Discovery accepts her and she belongs with them.

Sacagawea slowly comes to comprehend that her identity and purpose was formed long before the explorers reached her camp. When they encounter the Shoshone, Sacagawea is overjoyed to be home again and lets her song break free and join that of her people. However, she

begins to realize that she was taken so many years ago for a purpose. She verbalizes her thoughts: “You see how the Maker might have allowed you to be taken. Something larger was coming. [...] You choose to go with them. You choose to follow” (76). She remembers her grandmother’s dream of a white beaver without a tail:

It had a stone heart because it had a long journey to walk. A tail and a soft heart would slow it. When the beaver cried, your grandmother saw it had short, dull teeth. It would not build a dam. It would not slam the water with its tail. It would not cut down trees. But it would walk on a long journey. It would know the places the Shoshoni had not known. (40)

She is the woman with the stone beaver’s heart who was meant to go on a long journey; she would cry and endure hardship, but she was meant for something greater than the common man or woman. With this knowledge, she finally allows the men to hear her song at Fort Clatsop, a symbol of her acceptance of her position and purpose. By the time they return to Fort Mandan, Sacagawea has her own identity, recognizes her home, and knows her purpose.

During the journey, Sacagawea also comprehends her accidental role as a symbol of peace. Twice within the text, Sacajawea notices that the other tribes show no fear and are willing to communicate with Lewis and Clark when she and Jean Baptiste are visible. She observes, “What kind of party is this that takes a woman and a baby with them? Not a war party. Not anyone who came to harm. The woman and the baby do not go into battle. So this party is safe” (85-86). She is used by the expedition to further their cause, yet she observes her role and understands the importance of this action.

Diane Glancy’s *Stone Heart: A Novel of Sacajawea* attempts to bring Sacagawea to life by creating a journal of her possible thoughts and feelings on the expedition where the journals of Lewis and Clark leave gaping holes in her story. By focusing on Sacagawea’s thoughts and emotions, her personal journey and her development into a woman of resilience and courage is brought to light. Glancy attempts to stick to historical record, for her Sacagawea becomes neither an exaggerated

legend of Indian Princess nor a mastermind guide of the frontier. The inclusion of the original text of the Lewis and Clark journals provides Glancy with an important juxtaposition to her presentation of Sacagawea. The scientific, factual, and unexpressive language that Lewis and Clark use to describe their trip is a stark contrast to the affecting and emotive journey that Sacagawea encounters, both physically and emotionally. The development of Sacagawea's identity and her transformation during the journey adds a creative layer to the historical expedition. Even with inclusion of the overt historical text inclusion in the story, Glancy notes in her afterword that while she tried to write Sacagawea devoid of the legend of her leadership, the idea of myth kept returning. And at Wolf Point, where she found Sacagawea's voice, she also found a white rock, shaped like the one mentioned in the book. She "imagined that dream Sacajawea's grandmother had at her birth" and came to the realization that "Maybe the lesson is that myth is a necessary part" (152). She is right; myth is important for Sacagawea's story, for it has kept writers, and readers, interested in her story for over two centuries.

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