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Visit Teepee Town: Native Writings after the Detours. Edited by Diane Glancy and Mark Nowak.

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scended the O'Odham language's lack of a specific communication mode (question-and-answer interrogation) by modifying and stretching a traditional mode (speech making) in a novel way. Our moving back and forth between English and O'Odham allowed for a wider range of experimentation than an English-only approach could hope to offer. I suspect that there may be and most likely are Native oral strategies in other languages to be drawn on in the process of collaborative biography, just as Lopez did using the O'Odham language. Thus, like ethnology, life histories are best served when the appropriate linguistic practices of the participants are taken into account.

An ethnographic matter I will briefly mention is Sands's use of the word *tradition*. Never defined explicitly, there are several references where its use is problematic. For example, she claims that the devils-give-power story (pp. 194–196) does not follow a traditional narrative strategy but instead echoes European fairy-tale motifs. Sands is correct in pointing out the European influence but she underestimates the indigenous influences. This story, in fact, is a classic example of an O'Odham shamanistic-power-acquisition narrative though with the admittedly contemporary referents of cowboys, horses, treasure, and the like. This criticism does not undermine the quality of this book, however. I am happy to have read *Telling a Good One*, as that is exactly what it does.

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**Visit Teepee Town: Native Writings after the Detours.** Edited by Diane Glancy and Mark Nowak. Minneapolis: Coffee House Press, 1999. 372 pages. \$17.95 paper.

Diane Glancy and Mark Nowak's *Visit Teepee Town: Native Writings After the Detours* includes work by Native and non-Native artists and reflects a diverse array of talent and genres. Included in this collection is poetry that registers an exchange between aboriginal languages and English (James Thomas Stevens and Allison Adele Hedge Coke); work that combines poetry and prose and plays with their intersections (Rosmarie Waldrop); vignettes (Marie Annharte Baker); expository prose (Gerald Vizenor); stories (Gerald Vizenor and Peter Blue Cloud); photographs (James Luna); concrete or found poetry (tj snow); narrative poetry (Linda Hogan, Wendy Rose, Maurice Kenny); textual imagery (Hachivi Edgar Heap of Birds); translations of traditional stories (Nora Marks Dauenhauer and Richard Dauenhauer); photographs of mixed media (Phil Young); bilingual (aboriginal and English) work (Larry Evers and Felipe Molina); and orally inflected writing that resists classification (Lise McCloud and Diane Glancy). This text, which takes its name from a Phil Young drawing (reproduced on page 254), does not divide or group material into different genres (as I have done) or historical periods. Rather, it attempts to portray and expose the manifestations of oral traditions in written or inscribed mediums: "[U]nder the writing, the old sound moves," the editors write in their introduction (p. iii).

Resisting as it does any type of historical or generic classifications, *Visit Teepee Town* departs from the traditions of earlier anthologies of Native writing. It includes no prefatory explanation of the historical development of aboriginal literature, like those included in Paula Gunn Allen's *Voice of the Turtle: American Indian Literature 1900–1970* (Ballantine Books, 1994) and John L. Purdy and James Ruppert's *Nothing But the Truth: An Anthology of Native American Literature* (Prentice-Hall, 2001), or the insinuation of historical development, like that presented in Daniel David Moses and Terry Goldie's chronologically arranged *An Anthology of Canadian Native Literature in English* (Oxford, 1992). It does not compartmentalize its contributions under any easy headings of poetry, fiction, and prose as *Nothing but the Truth* and *Canadian Native Literature* do. Strangely enough, this anthology is most reminiscent of Jerome Rothenberg's *Shaking the Pumpkin: Traditional Poetry of the Indian North Americas* (Doubleday and Company, 1972), a text published nearly two decades ago. The innovative, poetic forms found in both *Visit Teepee Town* and *Shaking the Pumpkin* point to consistently maintained oral traditions—not colonization or empire—as the shaping impulse behind the precious art which both anthologies contain.

*Visit Teepee Town* suggests considerations for further research because it foregrounds an idea that has come to light only recently. This collection is reminiscent of Rothenberg's work—an attempt to reproduce oral traditions in written form—and is billed as the “first anthology dedicated to postmodern Native poetry” (back cover). It is also an attempt, as Glancy and Nowak explain in their introduction, to deny the latter label: “[t]his collection . . . foregrounds its resistance to, and provides evidence of, the Native survivance against academic social sciences as well as recent attempts to define contemporary/postmodern poetry & poetics which have either offered the erasure of North American Native authors or the overwriting of traditional Native American tales by ethnopoetic ‘total translations’” (p. iv). Here, it is possible that the editors had in mind Leslie's Silko's well-known review of Louise Erdrich's *The Beet Queen* where Silko criticized Erdrich's novel for being postmodern and, therefore, lacking historical engagement (*Impact/Albuquerque Journal* 8 [October 1986]: 10–11). Taken together, these three considerations expose the blurriness, relationship, and possible antagonism between postmodernism and the vestiges of oral literatures, and *Visit Teepee Town* begs a consideration of how orature and postmodernism might be distinguished from one another or how postmodernism in the Americas might have been influenced by Native oral traditions, or vice versa. Drawing no distinctions between different genres or historical periods, this anthology makes important room for scholars to weigh the worth of looking at dominant issues and aesthetics in aboriginal literatures against the worth of placing historical or traditional literary categories at the forefront of critical attention.

While this anthology is impressive, there are several weaknesses and omissions. Some of the selections are quite long, and it seems to me that space could have been made for Tomson Highway (Cree), Daniel David Moses (Delaware), Thomas King (Cherokee), Roberta Hill (Oneida), Joy Harjo (Muskogee), and Simon Ortiz (Acoma Pueblo), and/or Native drama. In

addition, while Glancy and Nowak were precocious in including non-Native authors (Chicano poet-theorist Juan Felipe Herrera and German-American poet and translator Rosmarie Waldrop are noteworthy examples) and Native authors writing in Canada (Louise Halfe [Plains Cree] and Marie Annharte Baker [Saulteaux]), their inclusion of only two aboriginal-Canadian authors suggests that the forty-ninth parallel has largely defined their attempt to resist colonial reading strategies. I also find that there are dangerous comments included in Glancy's preface: "Native American writing began in flight, so to speak. In the nothingness of air. Then, somewhere, there was a voice. And another. Then other voices from lost cultures. This anthology is a collection of some of those voices built on an absence of place and identity. Voices built after the *detours* from the old ways of life" (p. i). This statement insinuates that aboriginal peoples had no "inscribed" (inscribed) literary traditions before the advent of "discovery" and, therefore, that written aboriginal literature today is an antagonistic response to colonial writing as it seeks to reclaim threatened oral traditions. Such comments deny the recognition that aboriginal nations inscribed their stories on wampum belts and totem poles, for example, for thousands of years, and they also serve to efface the recognition that contemporary aboriginal writing, such as the work contained in *Visit Teepee Town*, might also reveal a continuity with older, inscribed Native traditions. Moreover, the preface and introduction to this anthology are thin. It would have been helpful to provide some indication of the selection process behind this anthology, as well as a clearer idea of why this collection is said to have taken place after the "detours"—a term never explored in depth. Also, Glancy and Nowak fail to identify the national (aboriginal) identities of almost half their contributors, and they make no mention of the fact that Louise Bernice Halfe's book of poetry *Blue Marrow* (McClelland and Stewart, 1998) was nominated for the Governor General's award in Canada.

That said, *Visit Teepee Town* remains an exciting and important contribution. In particular, the parodic photographs of James Luna, which exploit stereotypical representations of North American Indians to provide irony, humor, and cutting commentaries; the poetry of Carolyn Lei-Leonel, which manipulates vernacular speech and humor to create both political commentary and beautiful reading; and the Yaqui songs that Larry Evers and Felipe Molina have transcribed and translated, are rich finds.

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**The Worlds between Two Rivers: Perspectives on American Indians in Iowa.** Edited by Gretchen M. Bataille, David Mayer Gradwohl, and Charles L. P. Silet. Iowa City: University of Iowa Press, 2000. 187 pages. \$17.95 paper.

This work, originally published in 1978, has not been updated significantly. While there is much information on Iowa Indians in the twentieth century, very little material of historical value is included, which is somewhat disappointing.