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they lead lives much richer than scholars might think. I recommend this book to readers interested in both music and women's lives.

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**Nez Perce Coyote Tales: The Myth Cycle.** By Deward E. Walker, Jr. in collaboration with Daniel N. Matthews. Norman: University of Oklahoma Press, 1998. 256 pages. \$13.95 paper.

Deward E. Walker, Jr. and Daniel N. Matthews have compiled an interesting presentation of Nez Perce Coyote narratives. The book is broken into two main parts. The first part presents a number of English translations of Nez Perce Coyote stories and the second part attempts to present "an interpretative section illustrating Coyote's character based on his relationship with other mythic characters" (p. 4). These parts seem to reflect the two primary goals of the authors: (1) to present the narratives in an accessible manner and (2) to "provide a straightforward, descriptive presentation of the character of Coyote" (p. xi). Indeed, Walker and Matthews succeed in their two primary goals. Their work also suggests a number of avenues for future research.

Walker and Matthews present the Nez Perce Coyote narratives in block prose English translations. The translations are well done and often quite engaging. Included with each narrative is the narrator's name and the source of the original story, told in the Nez Perce language. The motivation for the collection of English-only translations is based, in part, on the language shift occurring among Nez Perce speakers. As Walker and Matthews note, "in 1962, fewer than two hundred Nez Perce were fluent in their language. By 1994, fewer than thirty spoke their language fluently" (p. 1). While this is a tragedy, Walker's work with Haruo Aoki has provided a number of Nez Perce language resources.

The inclusion of a reference to the source language original is extremely useful and allows the interested reader to examine the narratives in Nez Perce as well as the linguistic details of the translation. Recently, there has been much work on the poetics of Native American verbal art. It is unfortunate that issues concerning Nez Perce poetics and rhetoric have been neglected in the discussions of the narratives and how they might influence the characterizations of Coyote. For example, a number of narratives begin with a frame creating phrase such as, "I'm going to tell another short story" (p. 83) or "Now I am going to tell a story" (p. 139) and conclude with a frame closing phrase such as "That's all" (p. 117). A reader may wish that there were a more complete discussion of the ways that Coyote narratives are framed in Nez Perce. Indeed, such a discussion would be of enormous interest.

While the narratives are presented in a readable fashion, the rhetorical structure of these narratives is neglected. The choice to present the narratives as prose paragraphs is an interpretive maneuver and should be justified. Recently, Dell Hymes ("Coyote: Polymorphous but Not Always Perverse,"

*Weber Studies* 12(3): 79–92, 1995) has investigated the rhetorical structure of Samuel M. Watters' Nez Perce version of "Coyote and White-Tailed Buck." The narrative is presented in block prose in Walker and Matthews (p. 53). Hymes suggested that the interaction of form and content of a narrative—and Watters' narrative in particular—is fundamental to understanding the rhetorical and expressive force of a narrative. The rhetorical and poetic forms of the narratives are, unfortunately, not addressed in *Nez Perce Coyote Tales*, a point, I might add, not lost on Walker and Matthews (see p. xii).

The inclusion of the name of the narrator is to be commended. For too long narratives found in text collections were ascribed to some amorphous cultural group. They were disconnected from both the narrator and the narrative event. Walker and Matthews do much to rectify the first criticism. They conscientiously include the names of the narrators. However, little information is given concerning the context of the narrative event. This is a curious oversight given that the authors' goal is to give a "straightforward, descriptive presentation of the character Coyote in the context of his interaction with other characters in Nez Perce mythology" (p. xi). It seems that they should give more attention to the context of interaction between narrator and audience.

Walker and Matthews include references to other Nez Perce versions of the narratives collected in their book. The inclusion of such references allows the interested reader to examine how other narrators fashion a given narrative. Walker and Matthews also include an extensive bibliography on trickster and Coyote narratives in Native America. This is an extremely useful resource. One potential future study would be a comparison of other tribe's Coyote cycles and the Nez Perce cycle. While Walker and Matthews include the source of the Nez Perce narrative, it would be interesting to see the inclusion of references to similar narratives among other Native Americans, especially in the Northwest. This would have added an interesting comparative perspective.

On the whole, the first part of the book—which presents the Coyote narratives—leaves many opportunities missed. The narratives are presented in a readable and often engaging way, but the motivations behind such representations are not explicit. Likewise, details concerning the rhetorical structure and poetics of Nez Perce verbal art and the context of the narration, crucial to understanding any communicative act, are neglected. However, many of the stories are wonderful. I especially enjoyed the narratives concerning Coyote and grizzly bears.

The second part of the book focuses on a description of the Nez Perce Coyote. Walker and Matthews begin their "portrait of Coyote's character" (p. 183) by noting that Coyote, as a character, is not uniform across narrative traditions. Walker and Matthews state that "interpretation and explanation of Native American myths must begin within the context of the other narratives forming the myth corpus" (p. 184). They go on to critique recent anthologies that present a number of narratives from a wide variety of Native American oral traditions without a full explication of the "culture from which they came, or more importantly to other myths from the same culture" (p. 184). While I

agree with this criticism, Walker and Matthews neglect to take into account the context of the narration or the role of, to borrow a phrase from Edward Sapir, the “creative individual.” It would be interesting to discuss the implications of the socio-cultural milieus of the narratives, given the fact that the stories were told over an eighty year period to a variety of text collectors. In one sense, then, the narratives have become disconnected from time, place, and people.

Walker and Matthews then present a descriptive analysis of the Nez Perce Coyote character. In effect, the authors examine how narrators explore social relations through Coyote and his relations with other characters within the narrated world of Nez Perce Coyote narratives. This is an extremely useful technique. However, they do not fully address the relation between the content of the narrative and the intentions of the narrator. For example, at one point Walker and Matthews note that, “it appears that the various raconteurs may freely associate the motivation for conflict between Coyote and Grizzly Bear to either party. The various outcomes of the conflict also seem interchangeable” (p. 190). They do not delve into why a “raconteur” might assign the motivation of a conflict to Coyote or Grizzly Bear, addressing what the rhetorical point of such an alternation might be. Hymes’ above mentioned article is useful here. In that article, Hymes compares two Nez Perce versions of the narrative “Coyote and White-tailed Buck.” One is told by Samuel M. Watters and the other is told by Owen Gould. In comparing the two narratives, Hymes’ shows how a narrator can use a narrative to make different points, to focus on Deer’s change or Coyote’s efforts to effect that change. What is lacking in the Walker and Matthews’ descriptive analysis is a sense of narrators as artists, crafting narratives for various purposes and using narratives as ways to explore complex social relations in a variety of ways.

Given this criticism, there is much to commend about the descriptive analysis. Walker and Matthews are especially sensitive in their discussion of the complex bonds of friendship that are evoked by narrators between Coyote and Fox. The relationship between Fox and Coyote seems to be a fruitful avenue for Nez Perce narrators to explore and expound upon Nez Perce ideas about friendship. It is at moments such as this that the descriptive approach articulated by Walker and Matthews is most effective.

In conclusion, those readers interested in Coyote as he is articulated in Nez Perce narrative tradition will find much of value in this book. At its best, this book presents a number of English translations of Nez Perce Coyote narratives in an accessible and readable format. It concludes with a useful summary of various social relations between Coyote and other characters as explored by individual Nez Perce narrators. However, those readers interested in Nez Perce narrative traditions as interactional communicative acts and performances fashioned by individuals will find this book frustrating. Likewise, those readers interested in Nez Perce rhetoric and poetics will also come away disappointed. Unfortunately, Walker and Matthews leave a number of important issues unexplored.

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