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Maiden. The images of the subjects in both of these works emphasize that their presence has been glossed over or in some cases completely ignored, as well as the actual costuming and/or makeup used to make the Indian readily apparent to the audience. Although Black is clear that the book does not employ visual analysis, the argument relies upon racist representations in the foreground of film scenes accompanied by actual Native labor in the background and images would assist in bringing those Native performers into the analytical foreground. Whether they be of white actors in redface or of the Native American workers themselves, Black could have provided more images to show both how the money invested created the Indian produced on screen and as more evidence of the work Native American actors and actresses did as employees of Hollywood studios.

This book is necessary reading to anyone interested in studying Native American visual representation, as the introduction gives a detailed account of works in the field with an emphasis on film studies. By revealing the level of commitment financially to go along with the ideology put forth in the films, she offers overlooked knowledge in discussions on Hollywood representations of Native Americans that often focuses on the performers and their performances that create the image. Black takes the reader behind the lens and into production to show how the studio helped to create the image as well. It is one thing to say these images depict racist stereotypes, but to show the amount of money invested in the creation and continuation of the stereotype helps shed further light on why these types of roles persist to this day, such as Johnny Depp's turn as Tonto in *Disney's The Lone Ranger*.

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Retelling Trickster in Naapi's Language. By Nimachia Howe. Louisville: University of Colorado Press, 2019. 161 pages. \$63.00 cloth; \$22.95 paper; \$18.95 electronic.

As a figure long occupying a place of great curiosity in the minds of those interested in Native culture and society, the Native American trickster has led to the production of numerous texts from academic disciplines such as anthropology, folklore, literature, and philosophy, as well as strong interest from popular culture. An unfortunate effect of this popularity has been information composed and disseminated about the trickster that obfuscates, rather than illuminates, the meaning, significance, and function of such figures in Native American cultures and storytelling traditions. While the causes for misunderstanding can often be traced to cultural and social barriers and the inability of scholars to overcome inherent linguistic barriers, it is also a function of the devastating effects of colonial violence and oppression that formed a context whereby Native stories, and the languages that sustain them, were diminished within a knowledge structure in which a culture's story archive resided in the living memories of the people.

These forces and circumstances speak to the historical reality of Native languages, spiritual practices and connections to land that were routinely suppressed, legally

separated, and disrupted via the dictates of administrators and teachers in the Indian boarding school system established in the late nineteenth century and in the actions of superintendents and Indian agents appointed to maintain order and authority over Native peoples. Members of a diverse array of Native nations and communities, who were politically transformed from free and independent peoples into the status of wards of the federal government in the wake of Indian removals and frontier warfare, became redefined as a monolithic entity through the relentless imposition of Western colonial knowledge over a period of more than 500 years.

The notion of the trickster figure as a more generalized entity, and one that has been emptied of specified cultural meaning, is among the primary concerns of Nimachia Howe's book, *Retelling Trickster in Naapi's Language*, through a focus on the Blackfoot/Blackfeet figuration of Naapi. While Howe details some of the traits and characteristics Naapi, who is often represented in the form of coyote, shares with other Plains Indian/Algonquin tricksters including "Nanabozho (Ojibwe), Wiskedjak (Cree, Algonquin), Iktomi (Lakota), Kokopelli (Hopi and Ancestral Pueblo), Manitou (Dene), and Glooskap (Wabanaki)," along with animal manifestations of Crane, Rabbit, and Coyote, the more urgent concern is the role Naapi plays within Blackfoot culture (4). In this more localized and culturally engaged context, Howe explores the meaning of Naapi's identity as Old Man, while considering his role and function as "a creator of the Blackfoot" (3). These facets of Naapi's identity, which delineate just two of many, help to establish a relationship with location and time that serves to "center stories' meaning" (5).

Thus, Howe's work appropriately joins a growing body of scholarship on Native storytelling and tricksters that offer more culturally responsive, socially embedded, and Indigenous-centric approaches. These include, for example, Keith Basso's *Wisdom Sits in Places* (1996), Greg Sarris' *Keeping Slug Woman Alive* (1993), Gus Palmer Jr.'s *Telling Stories the Kiowa Way* (2003), Margaret Noodin's *Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature* (2014), and Christopher Teuton's *Cherokee Stories of the Turtle Island Liars' Club* (2016), as well as the more diffuse work of Lawrence C. Gross and the philosophic and literary explorations of the trickster and trickster hermeneutics deployed in the works of Gerald Vizenor. Where many of these studies seek to name and specify relevant stories, geographic settings, and narrative structures, analyzing them as vital literary and historical resources within their given cultural contexts, Howe proceeds in a more technical and systematic way through the construction of a detailed linguistic foundation. First seeking to clarify Naapi's importance within the Blackfoot/Blackfeet universe by showing "how" the people can "live well by using Naapi's mishaps and misadventures as negative examples" (6), Howe clarifies this essential function as a reflection of "ironic humor" in which we are able to see that "defining Naapi involves understanding how oppositional, interactive, and counterbalancing energies work" (7). Howe is careful to note that, in contrast to Western epistemology and imposed modes of thought, Naapi lies beyond binary categories and exists, rather, "as part of a creative matrix of universal energy (9). Once this basis has been established, Howe moves on to a detailed, and at times intellectually complex, linguistic analysis that includes an extended discussion of whispered and

silent vowels, all aimed at elucidating the abstract function of Naapi's image and presence within the context of Blackfoot/Blackfeet oral tradition, as well as the spiritual, philosophic, and epistemological "microcosms" that give it meaning in language (29).

Drawing out evocative connections regarding Naapi's role in the Blackfoot world, Howe addresses confusion that has developed around the conflation with the figure of the Sun (Naato'si), which translates as "white colored being" and "white man." This erroneous association became increasingly confused within the context of settler colonialism in the accounts of Naapi put forth in influential texts of writers from Robert Nathaniel Wilson and James Willard Schultz, and repeated by the likes of George Bird Grinnell, Walter McClintock and Clark Wissler (31). Howe asserts that such misunderstanding is yet another example of the many stemming from the effects of colonialism and the impositions of Indo-European language and knowledge, as well as Christian religious tradition. Naapi is seen as Old Man and creator, through the power of the Sun being as "the reigning force of the environment," but not in the merely physical sense but as a recognition of "their shared sacred energy" (35). This insight allows Howe to lead readers through the complex assortment of Naapi identities in which this sacred entity is shown to be, at once, "a phenomenon, a process, a cycle" (34), as well as a creator and a multiplicity (43). Additionally, Howe goes on to show Naapi as being encapsulated as an "animate being" that has personhood, although not a human being (46), while eschewing "the 'imaginary hyperbolic figure' imagined in some academics' minds," and asserting instead, "*Naapi is the totality*" (86). These traits and characteristics are similar to what one finds with other Algonquin trickster figures, while the resistance to a fixed manner of identification is in harmony with the indeterminability and resistance to a stable physical description that Vizenor associates with Naanabozho in *Narrative Chance: Postmodern Discourse on Native American Literatures* (1992). Here, he characterizes the Anishinaabe trickster as taking a multitude of physical forms, and simultaneously in a non-physical, transmotional sense as a "comic holotrope and a *sign* in a language game" (187).

As one can see from this brief outline, Howe is able to merge an impressive literary analysis with a methodical application of linguistics in the description of Blackfoot language. Offered as a supplement to this, Howe also includes an appendix of "selected Naapi stories" referred to throughout her text as a valuable resource for interested readers. From these details you can see that while there is much of interest to general readers and those interested in Blackfoot/Blackfeet oral tradition and storytelling, it will find its most interested readers among academics with a background in linguistics, folklore, and language preservation. In the final sentence, Howe states that she "hopes" that this book "can contribute to the continuation of the life of Trickster energy" and it is my estimation that the author has done an important service in ensuring the loss of Blackfoot knowledge and the meaning of the trickster does not become the fate of the Old Man known as Naapi.

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