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Stories That Make the World: Oral Literature of the Indian Peoples of the Inland Northwest. As Told by Lawrence Aripa, Tom Yellowtail, and Other Elders. Edited by Rodney Frey.

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ritual as located in the humble, deliberate, and defiant acts of human responsibility that have constituted Native American history. As such, Native American history can be retold, not as a narrative of victims twitching ineffectually in reaction to global processes of urbanization, nation-building, and colonial will-to-power, but as the real stories of destined survivors responding creatively to nothing less than cosmic chaos.

All told, then, *The Spiritual Quest* assesses where we have been in making sense of the human situation as religious. It identifies both unproductive and path-breaking modes of inquiry. It also reveals the very edge of the current known—the nature of spiritual being that humans share with everyone else. As such, *The Spiritual Quest* pushes the limits in the human sciences, because Torrance's tenacious focus remains on the unknown standing in the midst of the contingent truths of the moment, this moment, any moment. *The Spiritual Quest* is recommended, in short, for its disturbing analysis, its confident humility, its intellectual method and grasp, and its insistence on a new set of questions.

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**Stories That Make the World: Oral Literature of the Indian Peoples of the Inland Northwest. As Told by Lawrence Aripa, Tom Yellowtail, and Other Elders.** Edited by Rodney Frey. Norman, Oklahoma: University of Oklahoma Press, 1995. 264 pages. \$24.95 cloth.

Early in Rodney Frey's *Stories That Make the World*, the astute reader may notice a discrepancy of the type that Native American scholars and critics have been leveling against the field of anthropology for decades: the inability of ethnographers to organize materials from anything other than an anthropological worldview. In the first pages of this book's introduction, Frey makes the statement, "Our journey through *Stories That Make the World* into an oral literature will follow the path suggested by Alan Old Horn." According to Frey, Old Horn explained to him that this path was not an exterior description of culture but an interior living or being in culture. Readers of this book, however, will have to wait 150 pages for the next mention of Alan Old Horn. Instead, immediately following this quote Frey launches into a discussion

of the path suggested by another Alan—Alan Dundes—for navigating oral literature. Considering that Frey took the three remaining chapters' titles from Dundes's essay, "Texture, Text, and Context," we must ask, "How much is Frey following Alan Old Horn's path?"

Not only, I'm afraid, does Frey stray from Alan Old Horn's path; readers familiar with Dundes's essay will criticize Frey as a misguided trail-leader down the anthropological path as well. Stressing "textual" elements well above and beyond elements of texture and context—which Dundes explicitly warns against in his essay—is only one of the numerous minor ways in which Frey misrepresents what has been, at times, a useful analytical system. For an ethnographer employing Hymesian anthropological philology as much as Frey does, his complete misreading of Dundes's concept of "texture" is a much more serious offense. Dundes argues, specifically, that "the texture is the language, the specific phonemes and morphemes employed (*Southern Folklore Quarterly* 28 [1964]: 254).

Although Frey's third chapter, "The Texture: Feel It," does a sufficient job of introducing several linguistic features of orality and literacy for a general readership, his quick gloss of how "the oral tradition of the Inland Peoples . . . is akin to that in which Homer in the eighth century B.C. produced the *Iliad* and the *Odyssey*" will raise more than a few hairs. He then presents, as the first two examples in this section, narratives not from the contemporary elders cited in the book's subtitle but retranscriptions of narratives from 1920s and 1930s ethnographies. Knowing what we do of fieldwork methods and the extent to which "stories that made the world" were often mistranscribed and mistranslated by anthropologists earlier in this century, we have to question Frey's decision, in nearly 50 percent of the narratives presented here, to opt for stories cataloged in early twentieth-century ethnographies rather than those told by the contemporary elders Frey worked with, those named on the book's cover. What the choice of Verne Ray or Boas and Chamberlain texts from the 1920s and 1930s seems to indicate is that more *textural* features can be demonstrated in unvoiced, retranscribed texts unknown to Frey as spoken narratives than the orally produced stories the ethnographer recorded on audiotape from storytellers he had been working with for, at times, two decades or more.

In comparison to this, the final story included in the texture section is a transcription, using a variant of Dennis Tedlock's pause/intonation system of presenting oral narratives, of Lawrence Aripa's "Coyote and the Green Spot." Aripa is a Coeur d'Alene

storyteller to whom Frey's readers have been introduced in the book's very first pages. At the point in the book where "Coyote and the Green Spot" appears, parts of Aripa's biography will have been shared, a photo of him will have been seen, and some of his stories will have been presented; in short, readers will have a much greater understanding of "context." More importantly in this instance, however, the ethnographer working from an audio recording of the story will be able to present many of the textural elements (stress, pause, audience response, etc.) that remain, at best, questionable if not entirely absent in the two earlier narratives.

"Coyote and the Green Spot" addresses many themes typical of coyote stories originating in the native communities of the northwestern United States. Here coyote is first encountered "along the . . . St. Joe River / *having* a good time, / just *romping* / just *jumping*. . . ." Looking across the river, he sees a beautiful green spot, so beautiful, he thinks, that there must be *many* more mice there. Unfortunately, this river is too deep to walk across, and Coyote never learned how to swim. At this point, Coyote runs into Mrs. Mole. She tells him that five or six miles down river, there is a shallow place where he could easily cross. This, of course, is too far for Coyote. Mrs. Mole warns him, "*Coyote*, you are going to do something wrong again. / When you get that look on your face, / you *always* do something wrong." Coyote replies, "Well, I don't know what I'm going to do, / but I'm going to get across that river." As he wanders along the river, the distant sound of a child's voice reaches Coyote's ear, saying a phrase that will be repeated often in the remainder of the story: "Shush ta-way-s ta-lee-e, chacha ta-ways-s ta-lee-e." Coyote learns that this is a formula used by a boy who, standing with one foot on each of two logs, repeats the phrases to propel himself across the river; the first phrase pushes the logs apart, the second draws them back together. Coyote, of course, has found his way across the river. He then tricks the boy into thinking that he (Coyote) urgently needs help at the river's edge. He proceeds to steal the logs from the boy and, repeating the formula, begins to propel himself toward the beautiful green spot on the other side of the river. Saying the phrases faster and faster, he begins moving at a tremendous speed. Just when it looks as if he will arrive safely on the other side of the river, he makes one mistake: He looks back at the boy. Suddenly, he cannot remember the second half of the formula. The logs drift further and further apart until he falls into the river

and drowns. The current takes his body downstream, where he gets hooked on a branch. In the next line, Mrs. Mole re-enters the story, saying, "I haven't heard from that silly thing for a long time./ He must be in trouble!" She finds him hooked on the branch and pulls him out. Calling on her "special powers," she jumps over him three times, which revives him. Coyote opens his eyes and says he cannot understand why he has slept so long. "Slept?" Mrs. Mole says, "You were *dead!*" She tells him, "It's all because . . . you are *foolish!*" and reminds him, "Things aren't always *greener* on the other side." The story ends with Mrs. Mole's statement about why Coyote drowned:

"It's not your fault because you *tried* something you're *not* used to,  
it's something you don't know anything about.  
You didn't know the language,  
you got mixed up,  
And that's how you *drowned!* . . ."

A footnote provided by Frey at the beginning of another story told by Lawrence Aripa, "Coyote and the Woman," points readers to other versions of this tale recorded by anthropologists working earlier this century. Often throughout the book Frey offers readers this option: to seek out books like Robert Lowie's *Myths and Traditions of the Crow Indians* (recently reprinted in a new series, "Sources of American Indian Oral Literature," by the University of Nebraska Press) and Edward Sapir's *Wishram Texts*. Why Frey does not present several more of these texts so that readers might be allowed to participate in a comparative analysis of versions is another important question left unanswered.

This becomes rather significant when one looks at "Coyote and the Swallows." In a footnote, Frey states that "this account is based upon the story as told by Louis Simpson, a Wishram, which appears in Sapir 1909 [*Wishram Texts*]: 1–7." What Frey fails to mention, however, is that the exact same story is both analyzed (in "The Discourse Patterning of a Wishram Text: 'Coyote Frees the Fish'") and presented in stanzaic format by Dell Hymes in *The Collected Works of Edward Sapir, Vol. 7* (Mouton de Gruyter, 1990: 343–54).

Comparing Hymes's presentation of the text with Frey's leaves one questioning Frey's concern with both texture and context. Hymes first offers a detailed two-page discussion of the inherent problems in presenting ethnographized voices ("We do not know

what intonation contours Mr. Simpson used in telling these stories, or where he paused. To know such things might make a difference to the patterning one finds in the stories, *and certainly would help bring the stories alive*" [italics mine], p. 343). He also provides an overview of the Wishram language, a brief discussion of the story's patterning, and suggestions concerning the vast amount of research that remains to be done with this and related texts. Hymes then goes on to present both the original Wishram version and an English translation of the text, along with line numbers, stanza and verse groupings, and notes on problematic areas in the translation.

Frey, on the other hand, presents none of this information. He seems content to rely merely on the decontextualized narrative, free (as he presents it) of any problems in the original transcription or translation. In addition, it would be interesting to know what Hymes thinks of Frey's willingness to present Simpson's story in a way that very nearly duplicates his own but without citing it.

Many other problems develop in considering *Stories That Make the World*, such as whom the intended audience might be. Frey explains that the book grew out of his membership on his school district's Language Arts Curriculum Committee in Coeur d'Alene, Idaho; he states that he urged the committee to seek out the local Indian community's response to concerns he and others had with the textbook representatives' (and manufacturers') claims of "authentic" oral literature. But has Frey provided a viable alternative? The goal of *Stories That Make the World*, Frey claims, "is thus an attempt at addressing the question of authenticity and fostering an appreciation of the stories of Indian peoples in a manner the original storytellers intended." But is this to be accomplished by presenting a book nearly half-filled with stories resuscitated from what Gerald Vizenor has called the "dead voices" of Native Americans found in early twentieth-century ethnographies? Why, then, are these voices hidden by the term *Other Elders* in the book's subtitle?

Near the end of this book, strangely embedded in the glossary between definitions for the terms *metaphoric* and *morpheme*, is a photograph of eight Canada geese "near the Kootenai River, northern Idaho" (it is uncertain why the actual location/stream is not named). Throughout the book, Frey often presents photographs that seemingly bear no relationship to the discussion or story at hand and that, in the worst scenarios, seem to serve only "ornamental" purposes. Like many of the other thirty-five photographs that intersperse these texts and commentaries, the place-

ment of the photo of the Canada geese is confusing. Is this small black-and-white photo meant to communicate some sense of landscape? Why, referentially, is it placed in the glossary? (Another, almost imperceptibly dark miniature photo of Kootenay Lake can be found between the final two references in the bibliography.) Like the stories an anthropologist will attempt to present, perhaps, these Canada geese take on numerous postures, some safely near what appears to be a sand bar, others at various distances out into the stream, some gingerly, some bravely. The camera eye, unfortunately, allows their portrayal only in this static, single moment. The geese are fixed in their positions, in a location not clearly communicated, presented from a perspective that, due to the medium involved, must remain the photographer's own. The same, unfortunately, can be said of these stories.

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**Taking Control: Power and Contradiction in First Nations Adult Education.** By Celia Haig-Brown. Vancouver: University of British Columbia Press, 1995. 288 pages. \$45.95 (Canadian) cloth; \$24.95 (Canadian) paper.

Celia Haig-Brown has written an ethnography of the Native Education Centre (NEC) in Vancouver, British Columbia, based on fieldwork done in 1988–89. Thus, the scope of this book appears to be far less general than its title implies. However, taking a stance compatible with Foucauldian critical ethnography, Haig-Brown makes it clear that knowledge emerges from struggles at or over particular institutional sites. Certainly many of the issues that arise at NEC will be familiar to those involved in First Nations adult education elsewhere. Throughout, as the book's title suggests, the author focuses on the degree to which the NEC's programs can be said to demonstrate "Indian control of Indian education."

"Indian Control of Indian Education" is the title of a groundbreaking report on native education in Canada produced in 1972 by the National Indian Brotherhood (now the Assembly of First Nations). The notorious failures of the residential school system and of mainstream public education for native children and adults could be addressed only, the brotherhood argued, if the