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Throssel commented on his unique position as a Native photographer acculturated to the ways of the white man: "Doubtless my Indian blood gives me a keener insight to the lives of the Indians and brings me much more in sympathy with them. At the same time the interpretation of these things comes easy because of the understanding of the white ways and methods" (p. 49). Although Albright is quick to note that there "are many aspects of Richard Throssel's life and work for which we do not have information and for which we may never find answers" (p. 5), I still find myself wondering, among other things, what passions drove him as a photographer and as an artist, and what else he photographed besides the Crow and Cheyenne.

The most engaging sections of the book are the commentaries on a number of the images by Crow tribal members Barney Old Coyote Jr., Mardell Hogan Plainfeather, and Dean Curtis Bear Claw. They remind how rewarding photo interviewing can be and how evocative photographs themselves are. The portraits of long-deceased Crow call up personal histories—clan membership, war deeds, personality characteristics. Photos of ceremonies elicit explanations and accompanying songs. Some stir the imagination. Mardell Hogan Plainfeather comments on "Up Pryor Canyon" (1907): "As a child I often imagined how Crow warriors must have looked 'back in the old days.' Our home was often visited by elder Crow storytellers because my father was collecting stories. During the orations, they would even describe the way the warriors were dressed. This is what this particular photograph reminds me of" (p. 196). And the commentators remind us of what we are so quick to forget—that not everyone sees the same things in a photographic image. "A Crowd in the Bleachers" (Plate 51) depicts a throng of Sunday-best attired Crow, the women in long skirts and flowery hats, the men in pants, shirts, and hats. Standing apart from the bleachers, in the right margin of the image, is a shadow of a man wearing a blanket. Barney Old Coyote's comment on this image is all about men wearing blankets and the metaphor of "going back to the blanket" (returning to the reservation).

I imagine that *Crow Indian Photographer* will generate as much interest on the Crow reservation today as among scholars of anthropology, history, and Native American studies. For all its viewers, Peggy Albright has provided wonderful images to savor, a glimpse of the rich milieu at which Throssel pointed his camera, and a model for investigating the works of other Native photographers.

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**Dog Road Woman.** By Allison Adelle Hedge Coke. Minneapolis: Coffee House Press, 1997. 97 pages. \$14.95 paper.

This book is a collection of autobiographical poetry addressing Coke's psychic dualism as a mixed-blood Native/Euramerican writer confronting adversity and defamiliarization at the intersection of Indian and white cultures.

Organized into four sections, the book can be viewed as a journey of survival through disconnection from wholeness, ensuing crisis, growing consciousness of larger connections, and active power to assert herself on her own terms.

Part I begins with the poem "The Change," which recounts how indigenous peoples' intimate relationship to the land, "as married to the fields as we were to each other" (p. 4), is destroyed by automated farming and herbicides brought by big business. Contrasts between Indian and white ways of life are represented by spiritual versus capitalistic relationships to nature and the land. Symbolizing active choice between ways of life, Coke's Indian husband left her for the material comforts of "a fancy white girl," a "brand new white Trans Am," (p. 6) and "remarried / and went into automated farming / and kept up with America" (p. 7).

"Trace" recounts how white racism and greed historically dislocated and separated Indians, Africans, Asians, and Latinos. As a "blonde-headed" girl in a racially segregated society confronted with the issue of whether to identify as white or Indian/non-white in the form of "color-coded bathrooms," she chooses the colored side "though she could have evaded / this humiliation but refused / to go where some relatives / could not go because / they were darker complexioned" (p. 10).

*Dog Road Woman* shows respect for elders through remembering her grandmother's knowledge, humor, and storytelling. "Thunder Hawk Meltdown" attests to the uncontrollable realm of emotional life:

Pulsating rhythm  
like a hoofbeat  
on traditional drum.  
Off-siding center  
gravitational force,  
flinging balance,  
unsettling logistics  
of perceivable  
imagined reality (p. 14)

"Wokiksuye" remembers the spirit of an old friend killed by dominant medical practices:

Chemotherapy—  
white man's man-made cancer . . .  
doesn't distinguish  
between good or bad  
cells . . . just kills (p. 16)

For Coke, white society represents disconnection and death.

Part II focuses on marginalization, rejection, violence, crisis, and sickness resulting from disconnection. In "State of Invisibility" her passivity is symbolized by intentional anonymity among crowds

and I disappear  
forever into crowds

by turning  
intentionally to  
remain anonymous (p. 21)

In "Darkening Light" she partially blames herself for the emotional breakdown caused by unreciprocated love: "she hurls herself toward the other the passion the fire itself / . . . on her stability no one really gives a damn after all do they . . . nothing was ever right never good enough for anything or anyone / especially not the one she devoted herself to" (p. 23). In "The Year of the Rat" crisis results from poverty, single parenthood, and domestic violence. One ill leads to another as disconnection from family leads to a squalid life in a rat-infested trailer home. Delirious with sickness she caught from rats, her babies serve as her reason for staying alive: "the babies / I know they need her to come back" (p. 44).

Part III brings consciousness of larger connections between peoples, historical experiences, power relations, and spirituality. The irony of whites accusing Indians of stealing occurs in "Shoe Gestapo at the Blue Light Special Place" as a white cashier falsely accuses her of stealing at K-Mart—"Blue Light Special Place / Indian Heaven" attesting to the material depravity of Indians (p. 49). Recognizing ancestral ties, she is saved by the manager who is another "skin."

Coke asserts her multiracial existence as a challenge to white society in "Responses":

this is what happens  
when you snag a skin  
. . . and your own flesh and blood offspring  
cannot survive in your world  
the world you manifested for yourself  
your own child belongs  
to another world, another way (p. 52).

Coke views mixed bloods as transcending a dominant order based on distinct racial groups:

we are the mixed-bloods  
the war babies  
and conceptions of more humanistic humans  
. . . the breeds and even those  
far removed metis and mestizos  
who would like to forget both sides of themselves (p. 53)

"Pleas" emphasizes the need for those disconnected from their traditional cultures—"THE ORPHANS / of assimilation"—to search for

the warriors  
for the strong women  
accomplished and respected  
to mother and father them (p. 56)

“Legacy” asserts a higher purpose in life:

all that really matters  
 is that you help  
 someone somewhere  
 along your path  
 grow  
 Physically, mentally,  
 emotionally, or spiritually (p. 64)

“Compartmentalizing” reveals how the historical amnesia and hypocrisy of white American patriotism blinds white people to their own role in continuing marginalization of Native peoples:

compartmentalizing acknowledged correlations  
 Linkages of fibers weaving mainstream tapestry,  
 containing proud Americans’ historical  
 accomplishments  
 . . . Compartmentalizing unacknowledged correlations.  
 Trail of frayed promises tearing apart survival  
 way of life  
 devastating Native Peoples’ respectful accomplishments (p. 57)

Identification with her Indian ancestors and their relationship to the land provides spiritual life force in “Legacy”: “following every mound and crevasse / I see your spirit living / standing upon your skin / I feel my spirit living too” (p. 63).

Part IV brings a coming of age which recognizes the beauty, humor, and power of nature in “When I Was a Girl Woman” and “Percheron Nambe Morning.” In “Look at This Blue” she celebrates her abilities to see and connect herself to beauty in the world:

In my eye  
 . . . I see brilliant creation  
 . . . Capacity  
 to link  
 passageway  
 between us two (p. 79)

Her self-acceptance brings a sense of “comfortable belonging” and an ability to celebrate and “breathe” freely in both urban and rural settings “without fear” (“Pine Ridger With a Lamborghini Dream”, p. 85). “Radio Wave Mama” speaks of a higher consciousness capable of actively transcending madness and subverting dominant truth as the ability to “see the space between second and third dimensional arts and speak it” (p. 97). A consciousness comfortable with multiplicity in a fragmented world can be viewed as an aesthetic integration bringing the journey full circle to a state of healed wholeness.

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