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or witchcraft performed for some diabolical or other unspeakably dark purpose.

Perhaps it does not matter that fiction about the Hopis is, after all, fiction rather than fact. Still, it is unfortunate that, in an age in which the world still learns about Indians through novels, the writers of those novels cannot take the trouble to learn just a few basic facts before they spin their tales. These writers might even discover that they can tell pretty fascinating stories about *real* Indians. It might be worth a try, anyhow.

Peter G. Beidler
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"In Vain I Tried to Tell You:" Essays in Native American Ethnopoetics. By Dell Hymes. Philadelphia: University of Pennsylvania Press, 1981. 402 pp. \$37.50 Cloth. \$12.95 Paper.

Dell Hymes is a leading figure in Sociolinguistics and the Ethnography of Communication, Linguistic Anthropology, and Anthropology and Education. Those familiar with his numerous and important contributions to these fields may not be aware of his long-standing interest in Native American ethnopoetics. But for more than thirty years now Hymes has been a devoted student of Chinookan and other Northwest Coast and Native American verbal arts. This volume samples Hymes's rage for ethnopoetic order in a collection of ten chapters, many of which have already been published as articles.

Readers will find in this book an unusual wedding of passion and precision. The passion stems from a profound sense of loss. First there is the loss which accompanies a tradition of neglecting Native American verbal art. Despite early pronouncements by Franz Boas regarding its importance and despite the accomplishments of Edward Sapir and Melville Jacobs, anthropologists as a group have failed not only to develop appropriate analytical devices in the study of Native American verbal art, they have often failed to preserve it as well. Linguistics, too, with its emphasis on grammatical theory and mechanical rigor has deflected

most of its professional attention away from such humanistic pursuits. Another loss, much more severe, is the decline and near demise of Chinookan and many other indigenous languages in addition to the deaths of many of their last speakers—including some who collaborated with Hymes.

Hymes channels emotions with the precision of his “anthropological philology”—an attempt to marshal the strengths of anthropology and linguistics in an effort to disclose the Native organization and meaning of previously collected texts. In Part One, “Unsuspected Devices and Designs,” Hymes includes two chapters which show how previous interpretations of various Northwest Coast texts ignored as meaningless various linguistic devices that prove to be structurally and stylistically significant. He also effectively demonstrates a lack of fidelity to original sources by many translations shaped to non-Native expectations. Displaying the superiority of translations which preserve the structural integrity of the originals, Hymes offers some very effective translations of some Northwest Coast songs.

The second part of the book, “Breakthrough into Performance,” contains four chapters which progressively unfold Hymes’s discovery of what he has termed “measured” or “narrative” verse. The lines of measured verse, unlike those of poetic verse, are not strictly regulated by phonological or syntactic similarity but rather delimited by the use of initial particles, certain initial verbs and other repetitive linguistic devices. In addition to detecting verses, Hymes employs similar strategies to disclose larger units of structure including stanzas, scenes and acts. While formal criteria are employed to reveal the former, the latter two emerge through rhetorical analysis. But regardless of whether the structure Hymes details is morphological or semantic, his rigor is prominent and pervasive.

More casual readers as well as those whose orientation is more literary than linguistic may find Hymes’s method overly deliberate and excessively explicit, preferring to enter the texts through leaps of poetic imagination and assumptions of psychic unity. But Hymes aptly contends, “Without linguistics as an active part of philology, the poems themselves disappear behind the veils of primitivity and preconception, which we don to approach them” (p. 58). Still other readers, like myself, who find Hymes quite convincing in this regard may desire additional explanation, especially insofar as the internal segmentation of verses is concerned.

"Titles, Names, and Natures," the third and final part of the book, exhibits the least internal cohesion between its four chapters. These include the study of myth and tale titles; the reinterpretation of a Clackamas Chinookan myth based, in part, on its title; and a brief comparison of Hymes's approach to myth and verbal art with those of Claude Lévi-Strauss and Dennis Tedlock.

If the preceding characterization of the book makes it seem somewhat forbidding, its prospective readers should be assured that Hymes's gifts as a poet certainly rescue his translations from being the mechanical products his methods might seem to engender. As for the remainder of the volume, despite an occasional redundancy, readers should find it well-written, thoughtfully constructed, edited for consistency and adorned with helpful notes on Northwest Coast ethnology and Chinookan orthography. Though the volume is intended primarily for the serious student of Native American verbal art, other readers will doubtlessly discover in its union of passion and precision a worthy tribute "to the old people, Indian and non-Indian, those who knew to perform and those who knew to transcribe."

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Yuwipi: Vision and Experience in Oglala Ritual. By William K. Powers. Lincoln: University of Nebraska Press, 1982. 113 pp. \$13.95 Cloth.

This slender volume is both simple and complex, simple in that it deliberately avoids extraneous details and complex in that it measures up to responsible anthropological reporting. Much of the book's content is a chronological account of how Wayne Runs Again, heretofore a religiously indifferent young Lakota of the Red Cloud community on Pine Ridge Reservation, resorts to traditional ways in an attempt to cure his father. The holy man who conducts the Yuwipi ceremonies is Plenty Wolf, and it is through the actions of this latter figure that William Powers details the uncomplicated power and persistence of Native ritual activities. As events unfold the author takes readers along step by step. Most chapters consist of spare narrative description that