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Author

Hill, Lola L.

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Chelly for seven years, was involved in the life of the community, and made friends who remained a part of her life after she moved to Santa Fe.

The book is a memoir, what Moore calls “a collection of memories, some accurate, some probably enhanced, of seven and a half years spent on the Navajo Indian Reservation (now the Navajo Nation) from 1968 through 1975” (1). Her recognition of the possibility that some of the memories may be enhanced lends the book credibility and a gentle honesty.

Terri M. Baker

Northeastern State University

Living Sideways: Tricksters in American Indian Oral Traditions. By Franchot Ballinger. Norman: University of Oklahoma Press, 2004. 256 pages. \$32.95 paper.

Franchot Ballinger reads widely, to say the least, referring to 326 scholars and poets who have written about the “mythic” trickster, peripatetic clown/culture hero of American Indian oral narrative. In his introduction Ballinger makes a crucial objection to the accepted definition of *myth*, which implies that the mythic, fairy-tale world is pure imagination. Instead, Ballinger says, “A myth is in some sense true” (13). I would go one step further and cross out *some*. Most Euro-American writers, as Ballinger categorizes them, in analyzing and defining the trickster figure, avoid the religious/spiritual aspect of Trickster, concentrating on the texture of oral narrative, or perhaps the psychological (human mind) context of Trickster. In my view these writers define Trickster through the secular because they may be professionally afraid to address Trickster’s sacred identity—as truth.

However, Ballinger approaches this truth through his paraphrase of Barre Toelken’s and Tacheeni Scott’s fine analysis of the spirit world from whence Trickster derives: “Just as at the beginning of things, when the world had not taken its final shape but lay inchoate and fertile with possibility before the First People, so clowns put onlookers in a similarly creative place and time—the time of the ceremonial world” (130). Knowing this spiritual milieu of creation that Trickster must occupy, traditional Native people understood Trickster to be the son of God, sent by God as a savior, a shaper of a world that, upon First Creation, was like the Greek concept of Chaos. Trickster, no matter that his name may differ from tribe to tribe (Manabozho, Raven, Coyote, Iktomi, Ma’i, and others), existed “in the beginning,” and through chicanery and destruction (s)he caused the world as we now know it to be fit for human habitation. Therefore, Trickster’s antics were looked on, yes, with fear and horror, but this was the Shaper who, ultimately, would benefit the People. This was the entity, born of a virgin birth through the seed of West Wind, Sun, or Thunder, who was an intermediary between humankind and the Creator.

Ballinger seems to understand this positive nature of Trickster; therefore, it is perplexing that he includes in his discussion in chapter 5 the statement

of Laura Makarius (1973) regarding a “sacrificial murder of his [Manabozho’s] brother” (113). Ballinger admits that Makarius makes “great inductive leaps” (113), yet he does not definitively dispute her opinion that “the brother’s death by the Monster Snakes . . . is actually a symbolic concealment of the fact that the trickster-hero has murdered his brother in order to gain magical power” (113). Curiously, Ballinger himself contradicts this indictment of Manabozho by Makarius when he includes in his notes the very basic cause of the death of Trickster’s brother/son/grandson/nephew: “the underwater creature Michibizieu, who had killed Nanabush’s wolf-nephew” (153). Henry Schoolcraft (1856) also verifies who killed whom in this classic Ojibwe narrative: “Manabozho’s grandson will not drift ashore, for he was killed by the serpents last spring” (Schoolcraft, *The Hiawatha Legends*, 41). The Ojibwe trickster Manabozho (variant spellings include Nanabush, Wenebozho, and others) caused the Great Flood when, in revenge for the death of his wolf grandson, he kills the Evil Serpent, who, in turn, creates the Flood that destroys the world until Manabozho sends Muskrat down into the depths to grasp a bit of earth, which regenerates the world: thus we have “Turtle Island.” Whew! Our savior! Traditional Ojibwe people knew Manabozho was the son of God. And most oral narratives concur that it was the evil being, the water serpent, who killed the wolf, not Manabozho. Trickster may be violent, but in all traditional myth cycles, he ultimately protects and regenerates the world through this violence so that human beings can live here. Traditional American Indians may have feared Trickster, but they also understood his divine purpose.

This brings up another dispute I have with Ballinger’s text: the parentage of the Lakota trickster Iktomi. Iktomi is depicted by Ballinger as an “outsider,” as opposed to a “social insider” who, even when dangerous, is “rooted in community” (60). Ballinger describes Iktomi, the Spider, as “perhaps the only trickster who is truly and consistently outside of human society” (83). Ballinger claims that Iktomi is the son of Wakinyan (Thunder), “terrifying and destructive” (83). The fact is that Iktomi is the son not only of Wakinyan but also of Inyan, the Rock, the original Creator. According to a 1914 interview with Finger, an Oglala holy man, James R. Walker reports that Finger describes Inyan as “the first in existence and the grandfather of all things” (*Lakota Myth* [1983], 55). The puzzle, then, is this: can Iktomi have two fathers? “Because Inyan [Rock] cannot move, Wakinyan is his other self and carries out his wishes” (Walker, *Lakota Myth*, 214). Therefore, we have the intriguing situation that Iktomi does have two gods as father, and Lakota people consider Iktomi sacred, entitled to be very much of an insider, rooted in community and Lakota ceremony.

Ballinger brings up a crucial characteristic of Trickster: his human identity. The trickster figure perpetrates lying, deceit, lust, murder, greed, gluttony, sloth: every capital sin. But who else is guilty of all these reprehensible things? Answer: WE [humans]! Therefore, in addition to his sacred, god identity, Trickster is supremely human. Lame Deer makes a critical observation: “You have to be God and the devil, both of them” (139). Moreover, in addition to being a savior and a scamp, Trickster is also a rebel, resisting the idea that

sacred is perfect. Lame Deer continues: "Nature, the Great Spirit—they are not perfect. The world couldn't stand that perfection" (139). Trickster stories teach us how not to act, yes, but they also teach us that, by God, we do act that reprehensible way. In view of a perfect god we are damned. But in view of an imperfect god, we have a damn good chance of not being damned. A consolation? Most definitely.

I would like to end this review by saying that Trickster is *magical*, and I do not mean in the fairy-tale way. The stem word *magic* in Webster indicates the fairy-tale way, but the adjectival suffix, *al*, modifies the fairy-tale definition to mean *like magic*. In his Ojibwe-language dictionary Frederic Baraga defines the root word for magic, *mamanda*: "wonderful, astonishing, miraculous" (210). Miraculous, a word rooted in sacredness, power, religion, godness. That defines Trickster. Trickster doesn't have to murder his brother to gain magical powers! Power is his birthright. In addition, because of Trickster's contrariness, Franchot Ballinger believes that Trickster lives "sideways": "he moves on a diagonal to the rest of society's parallels" (74). The truth is that, too often, when scholars interpret Trickster in a secular way, they are the ones moving sideways if they do not recognize that Trickster tales are always sacred, always connecting human existence to the spiritual world. Texture and style, multiple names, social relations, sexual identity, trickster-hero: all are topics about Trickster that Ballinger impressively reviews and analyzes, but I was much relieved to see him end his text with the following comments: "Clearly, in the American Indian perception of reality the disquieting and disorderly are not only integral to life but might also show the way to the sacred. . . . Tricksters shape the world we live in so that it fits humans" (140, 141). No wonder that Toelken's (1981) informant, Yellowman, so aptly says, "If my children hear the stories, they will grow up to be good people; if they don't hear them, they will turn out to be bad" (Toelken and Scott, "Poetic," 80).

Lola L. Hill

Native American Education Services College

Okfuskee: A Creek Indian Town in Colonial America. By Joshua Piker. Cambridge, MA: Harvard University Press, 2004. 270 pages. \$45.00 cloth.

Joshua Piker's book is an ambitious work that follows the lead of prominent scholars such as Richard White and Daniel Usner and pushes their insights in new and revealing directions. As his title suggests, the work is both a tightly focused study of a Creek Indian town and a broader comparative study that treats Okfuskee as a colonial American town. Moreover, Piker contends that many of the salient socioeconomic issues in British colonial America transcended cultural borders, linking Anglo-American colonists and Native Americans through unfamiliar processes, or "peculiar connections," which historians have been slow to identify. This approach will intrigue readers even if it does not entirely convince them, and it will surely compel readers to think seriously about the complex and changing relations that took shape