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Chapter 2 also considers what we might call post-literacy-based oral performance, within a genre that the author terms the “farewell” speech. Krupat attends to a variety of Chief Logan’s farewell speeches, which Thomas Jefferson so admired; Black Hawk’s surrender speech; Sealth’s farewell; two speeches attributed to Cochise; and Chief Joseph’s surrender.

Turning to autobiographies, chapter 3 examines Black Hawk’s 1833 account and the near-apocryphal *Black Elk Speaks* (1932). Subsequently he turns to meditations of William Apess upon the destruction of the Pequot, which David Eng and David Kazanjian in *Loss: The Politics of Mourning* have deemed “rewriting the past” (4). Concluding this chapter, Krupat gives attention to the elegiac poetics of Ojibwe writer Jane Johnston Schoolcraft and Cherokee author John Rollins Ridge.

In chapter 4, Krupat turns to the “Native American Renaissance” and after period. In the first case, he gives attention to N. Scott Momaday and Gerald Vizenor, while in the second case he discusses a wide range of Native American poets such as Sherman Alexie, Jim Barnes, Kimberly Blaeser, Jimmie Durham, Lee Francis, Lance Henson, Maurice Kenny, Adrian Louis, Simon Ortiz, Carter Revard, and Ralph Salisbury. Conspicuously absent is any notice of D’arcy McNickle and his poetics of sacred geography as crafted in his *Wind from an Enemy Sky*, where the meadowlark and plover fail to respond to a destroyed world that falls apart.

Despite some theorizing flaws specifically associated with oral tradition, Krupat’s elegy is a rich and complex study supported with sound scholarship and interpretation that is worthy of its subject. We can be grateful to him for his valuable contribution to Native American literary criticism.

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The Poetry and Poetics of Gerald Vizenor. Edited by Deborah L. Madsen. Albuquerque: University of New Mexico Press, 2012. 253 pages. \$50.00 cloth.

The Poetry and Poetics of Gerald Vizenor is the first book to concentrate solely on Vizenor’s poetics. While previous studies have focused mainly on Vizenor’s prolific prose, this collection looks at Vizenor’s unique postmodern, “postindian” poetic aesthetic, which is drawn from various written traditions, most notably the haiku and Anishinaabe (Ojibway/Chippewa) oral tradition. The analysis illuminates Vizenor’s verse from early in his career to his most recent publications and also examines the significant intratextual influence of his poetics on his prose.

In the volume's thirteen chapters, Deborah L. Madsen has included the work of established scholars as well as those at the beginning of their careers. Two are among the best-known Vizenor critics: Kimberly M. Blaeser (Anishinaabe), whose excellent study, *Gerald Vizenor: Writing in the Oral Tradition* (1996) is the most-often-cited source on his work; and Arnold Krupat, whose scholarship in Native American autobiography and literary theory offers essential insights into Vizenor's prose (see, for example, *The Turn to the Native: Studies in Criticism and Culture*, 1996). Also included are other Native Americanists who have made very considerable contributions to Vizenor scholarship, Native American literary criticism as a whole, and related areas of indigenous studies. In addition to these established scholars, two doctoral students have published strong first articles in this volume.

The contributors universally speak to Vizenor's haiku poetics or hermeneutics, as well as, though to a much lesser extent, his trickster hermeneutics, which has been the subject of much of the previous criticism. The chapters focus mainly on Vizenor's most recent poetic works, *Bear Island: The War at Sugar Point* (Blaeser, Weaver, LaLonde, Tatonetti) and *Almost Ashore* (Manuel, Bernardin, Helstern). The chapter by Jace Weaver (Cherokee) reprints his foreword to *Bear Island*, a history of the post-"Indian Wars" incident Vizenor treats in this long poem, the little-known 1898 manhunt-turned-battle on Anishinaabe land. Another chapter, by doctoral student Adam Spry (Anishinaabe), looks at Anishinaabe dream songs in a key, yet remarkably understudied, text in Vizenor's oeuvre: *Summer in the Spring*, a collection of Anishinaabe texts "reexpressed" by Vizenor in four editions over the first three decades of his career. The remaining five chapters deal either predominantly (Sarkowsky, Hein, Moore, Krupat) or partially (Snyder) with the poetics of Vizenor's prose. Last, a less successful chapter discusses the process of translating Vizenor's *Almost Ashore*.

Though quite a few chapters contain less direct analysis of Vizenor's texts than they might, the only piece that is, on the whole, of questionable value to the collection is Carme Manuel's "Flying Gerald Vizenor Home in Words and Myths: Or, How to Translate His Poetry into Catalan." While having a unique focus and voice for this volume of literary criticism, and while it does speak in a general way to poetics, the essay concentrates overly much on the experience of the translator herself, while offering little actual literary analysis or theoretically informed analysis of the translation process in direct relation to Vizenor's text. Sometimes awkward and/or hyperbolic, the essay includes a gratuitously long (three-page) quotation from the prologue of Manuel's translation of *Almost Ashore* and more than seven pages that only quote her queries to Vizenor and his answers. Laudable, certainly, is Manuel's work translating texts into Catalan

to preserve and widen the scope of her own threatened indigenous language and culture, as well as to present more Native American literature in Catalan.

The collection overall offers useful analysis of Vizenor's work. In her thoughtful introduction, "The Tribal Trajectory of Vizenor's Poetic Career," Madsen summarizes Vizenor's poetic works and offers a level of analysis of the thirteen collected essays that far exceeds the usual brief overview. Chapter 1, Blaeser's "The Language of Borders, the Borders of Language in Gerald Vizenor's Poetry," further establishes common analytical ground for the volume. Mainly focusing on *Bear Island*, Blaeser identifies concepts and tropes key to our understanding of Vizenor's poetics, including the idea that Vizenor uses language to "disrupt the idea of difference" by writing past the boundary of language (1). Vizenor does this through the immediacy of haiku-like experiences of nature and in relation to the authority of the indigenous mythic and physical landscape. That Vizenor offers readers opportunities to "breach the boundaries of alphabetic constructions, to leave the confinement of the page, as writing dissolves into experience" is probably the most significant idea uniting the pieces in this volume (Blaeser 20).

While Spry's article is mildly problematic for me in that he does not directly acknowledge my 1995 article as the only previously published piece on *Summer in the Spring* ("The Game Never Ends': Gerald Vizenor's Gamble with Language and Structure in *Summer in the Spring*," *AICRJ* 19.2), and also consistently misspells my name, his piece is important in that it is the first to analyze the evolution of Vizenor's poetics in this largely ignored multi-edition text. As other scholars in the collection also mention, with *Summer in the Spring* Vizenor practices an intratextual process employed throughout his career, that of revising and republishing texts and constantly revisiting key concepts and tropes (Helstern 96n, Snyder, and Krupat). In the first edition (1965), Vizenor represents the Western aesthetic of ethnologist Frances Densmore's 1910 and 1913 translations of Anishinaabe dream songs (*Chippewa Music* and *Chippewa Music II*), reprinting them verbatim. Then, over the next three editions he goes on to revise Densmore's representations. Later editions show Vizenor's desire for immediacy in his work, developed through his haiku aesthetic, derived from his experiences in Asia and his academic work and the political play with language of his trickster hermeneutics. For example, in later editions of *Summer in the Spring*, Vizenor reinscribes the "obscure" vocables (e.g., "he hi hi hi" and "ho ho ho ho") that Densmore had deleted from her translation of the original oral performance texts, since, as Spry astutely notes, "the vocables themselves have power" (39).

In a later chapter that takes the idea of the felt experience of Vizenor's work even further, Christina Hein analyzes how Vizenor's "indigenized haiku poetics" operate as intense experience in nature that connects readers to their bodies, while western writing tends to separate readers from the physical. Hein applies

this idea not only to reader response generally in Vizenor's work, but also specifically to Vizenor's argumentative and theoretical prose and his fiction. Vizenor's open prose texts are infused with what Hein calls a "feeling of haiku" (123).

In addition to the haiku aesthetic and politicized linguistic play that permeate his work, Vizenor is also known for the tropes he revisits throughout his verse and prose. These include, among many others, liminal places or states of being, such as that of the mixed-blood or cross-blood, and trickster as border/culture breaker; tribal names/naming; the unspoken; "survivance"; Columbus; Ishi; and various animals. Michael Snyder and Krupat each examine the important autobiographical trope of the red squirrel. Snyder traces the squirrel's presence in Vizenor's haiku as a clear indication of Vizenor's increasing compassion for animals. Offering another dimension to our understanding of the significance of the trope, Krupat looks at how Vizenor's elegy for the squirrel shifts over the course of his career from a western-influenced focus on the individual autobiographic "I" to the collective "we" (as in the third-person of the novel *Dead Voices*, 1992), creating a storied cultural inheritance and relevance through his characters that help to ensure "the continuance and survivance of the People" (191).

Also relating to the continuance of the Anishinaabeg are the chapters by Weaver, Chris LaLonde, and Lisa Tatonetti that focus on *Bear Island*. All help us to appreciate the significance of the post-"Indian Wars" United States military incursion for the Anishinaabeg, and hence also for Vizenor. In addition, LaLonde, though offering rather minimal analysis of *Bear Island* itself, examines journalists' coverage of the 1898 Sugar Point incident, making kairotic comparisons to the purposeful misreporting on America's role and actions in the invasion of Iraq. As do other authors in the volume, LaLonde emphasizes the centrality of belonging to nature and place as essential to Anishinaabe experience of the Sugar Point invasion, which complements Weaver's focus on the military history of the conflict. Tatonetti appreciates *Bear Island* as an indigenous nationalist epic that both brings to light a little-known historical act of tribal resistance and helps fuel the debate in Native American literary studies over indigenous nationalism.

Madsen's collection offers readers a strong sense of how Vizenor's poetics have developed over the course of his career. While including some overlap, due to Vizenor's consistent reliance on haiku-like expression and particular tropes, the range of analyses in this volume nonetheless offers much to scholars interested in Vizenor and in the relevance of his work in Native American literature and culture studies, as well as for literary studies nationally and globally.

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