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Roosevelt, but, although by then he commanded all U.S. armies, Miles could not deliver on his promises. Those negotiations, however, make an appropriate conclusion for Hampton's book.

The issues associated with Howard's campaign against nontreaty Nez Perce bands still require attention. This volume demonstrates the progress that has been made in white attitudes toward traditional Nez Perce values. Except in Indian accounts, they used to be disparaged.

Over the years, the variety of Nez Perce viewpoints has become more evident. Treaty controversies and military operations intensified tribal factionalism. Hampton notes these conflicts but does not investigate them thoroughly in this volume. Too often, Lawyer and his treaty associates have been identified with attitudes and actions that should be credited to government negotiators. Howard's campaign ended by making Lawyer's successors, as treaty Nez Perce, into a dominant faction. They deserve more attention in future presentations of Nez Perce history of this era.

*Merle Wells*

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**Claiming Breath.** By Diane Glancy. Lincoln: University of Nebraska Press, 1992. 115 pages. \$15.95 cloth.

Diane Glancy (Cherokee/German) was born in Kansas City, Missouri, in 1941, received her M.F.A. from the University of Iowa in 1988, and is a professor of English (creative writing and Native American literatures) at Macalaster College in St. Paul, Minnesota. *Claiming Breath*, which was awarded the first North American Indian Prose Award (1993), is Glancy's personal journal covering one long, self-reflective year in her life, from December to December.

Paula Gunn Allen asserts,

Traditional American Indian literature is not similar to Western literature because the basic assumptions about the universe and, therefore, the basic reality experienced by tribal peoples and by Western peoples are not the same, even at the level of folklore. This difference has confused non-Indian students for centuries (*The Sacred Hoop: Recovering the Feminine in American Indian Traditions*, 1986).

Allen's assertion is reflected in Glancy's work, which is a conscious attempt to construct a Native American text by breaking generic distinctions, by fusing the visual and verbal, by mixing such genres as poetry and prose, and by arranging the text in special ways on the page. Glancy's technique is similar to N. Scott Momaday's in *The Way to Rainy Mountain*, where each two-page spread contains three paragraphs, each relating the same experience in either past, present, or future (mythic, historical, or personal). Glancy's text also deals with these three aspects of life; on the first page of *Claiming Breath*, the text is in the shape of an "I," which becomes the theme of the book—searching for self while approaching middle age and enduring several life-altering experiences (divorce, death of a parent, children leaving home).

Similar to Momaday in *House Made of Dawn*, Glancy experiments with distinctly Indian nonsequential, nonlinear narrative structure; she also imagines the audience (or reader) response and participation that are inherent in the narrative style of the oral tradition. Her writing is similar to Momaday's, and indeed Glancy can be seen as a female Abel. Both struggle for identity and find their strength by connecting to their heritages through words. For example, although Abel is inarticulate throughout *House Made of Dawn*, at the end he "was running, and under his breath he began to sing." Glancy's year-long quest ends as she begins to understand herself through the words she writes.

Glancy is very like Momaday and Vizenor in her views about the power of words. Momaday states, "Our very existence consists in our imagination of ourselves" (Geary Hobson, *The Remembered Earth: An Anthology of Contemporary Native American Literature*, 1979). Similarly, Gerald Vizenor asserts, "I mean, we imagine ourselves, we create ourselves, we touch ourselves into being with words, words are that important to us" (Laura Coltelli, *Winged Words: American Indian Writers Speak*, 1990). Glancy says, "If you don't have words, you don't have your world . . . . We speak our world into being with what we have" (p. 109). In the section entitled "Eneuculation," she comments that "[t]he final point of clarity [is] . . . the strangeness of the poet to the very world the poet heals & clarifies &, yes, even creates" (p. 75). This belief that words have the power to actuate is a common theme in the works of contemporary American Indian authors.

Reader response theory finds its origins in the works of Aristotle and Plato, who saw the reader as a decisive component in the event. On reader response criticism, Wolfgang Iser states, "The conver-

gence of text and reader brings the work into existence" (*Reader Response Criticism*, 1981). Glancy is aware of this process. When she is expounding on poetry, her readers become active participants, students in her classroom. She informs us that "[t]he metaphor is the building block of the poem. It is sound" (p. 83). She asks the question, "What is life like for you? That's what you should begin writing about" (p. 90). The reader also learns that poetry, like prose, is a process that includes rewriting and revising (p. 89).

Beyond poetic theory, Glancy also examines her own life. She describes personal events in a candid and honest manner that makes them easily accessible to a broad audience. For example, she describes the dedication and perseverance that are necessary when one is a struggling writer/instructor, freeway flyer, adjunct/part-time faculty member. The in-between place she describes—neither fish nor fowl, neither graduate student nor professor—is familiar to many academics. This refining fire often is a deciding point, forcing a person to consider her other career options or making her dig a little deeper into the recesses of her soul for more strength. Glancy describes the loneliness of mile after mile of road, where her only allies are truck drivers. Her one-year migration/quest parallels the movements of her Cherokee progenitors. Like them, she strives for survivance, not dominance-induced victimhood (Gerald Vizenor, *Manifest Manners: Postindian Warriors of Survivance*, 1994).

When she is experiencing the strain of life's responsibilities in a difficult and demanding patriarchal world, Glancy indeed feels like a man (p. 51); she explains, "But it's not a woman's relationship to a man or the absence of that relationship that defines a woman. It's what the woman is to herself" (p. 52). Echoes of Allen's re-empowerment of women (*The Sacred Hoop*) surge through the text, reminding the reader that most Indian societies were/are matriarchal or matrilineal. Glancy rejoices in and perhaps reclaims her own feminine power by referring to "[t]he pursuit of shepleasure [as] SHEDONISM" (p. 87).

The strength of Glancy's writing is contained in her own definition of her work: "The ordinary life I write about from the harshness, the fullness of this land" (p. 68). She bravely exposes the private chasms of her soul; as she struggles with the important issues of her life (an abusive relationship, mixed-bloodedness, divorce, the death of a parent, and middle age), her readers struggle along with her, rejoicing in her triumphs and in their own triumphs.

Glancy is a major voice in Native America today. *Claiming Breath* is a refreshingly honest depiction of contemporary life and an important step in American Indian literature. Non-Indian readers can learn much from Glancy's text, which presents an Indian worldview complete in its holistic complexity and integrity.

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**"Come, Blackrobe": De Smet and the Indian Tragedy.** By John J. Killoren. Norman: University of Oklahoma Press, 1994. 448 pages. \$29.95 cloth.

In his book *Young Men and Fire*, Norman MacLean successfully wove a half-dozen diverse themes around one subject to produce a masterpiece that readers cannot forget. In *"Come, Blackrobe": De Smet and the Indian Disaster*, John J. Killoren attempts to combine three topics into a single coherent story, but, unlike MacLean, Killoren does not succeed. Killoren's goal, although admirable and sound, proves too arduous.

The three large themes of *"Come, Blackrobe"* are the life of the Jesuit missionary Pierre-Jean De Smet (1801–73), nineteenth-century United States Indian policy, and American Indian experience during that period. Killoren correctly sees his three subjects as inseparable, and he further recognizes that, in the history of Indian affairs, one must distinguish between official government statements, the implementation of policy, and the actual results. He accurately identifies most but not all of the factors that led to the failure of federal planning and of De Smet's life work as well. Killoren's central thesis contends that the native "buffalo culture" of the Great Plains was doomed by the time Lewis and Clark returned and that De Smet early foresaw the, inevitable tragedy that he would later witness in detail.

Killoren demonstrates why missions established for besieged, disintegrating cultures on the Plains and in the Pacific Northwest failed as Roman Catholic clergy and laymen encountered many of the same frustrations that Protestant missions and government agents experienced. To explain the failures, Killoren cites lack of time, inadequate resources, lack of goodwill, inability to control the white population, outright deception and duplicity, the en-