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Review of *Fugitive Poses: Native American Indian Scenes of Absence and Presence* By Gerald Vizenor

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Fugitive Poses: Native American Indian Scenes of Absence and Presence. By Gerald Vizenor. Lincoln: University of Nebraska Press, 1998. Introduction, notes, index, 238 pp. \$35.00.

It is hard to review Gerald Vizenor, especially when writing something of your own, because he zooms into the creative imagination and his words *transpot* whatever it is you're writing.

In other words, his words have a fracturing factor which makes a magic of language. Vizenor is generative. He forms and splices, even in the critical essays of *Fugitive Poses*.

Vizenor's writing releases words. Those usually kept in their places in the dictionary and the dominant way of thought, but which are alive, words still on the building-meaning-block and wished to be loosed to roam again. This is Ghost Dance writing that returns the language to eat prairie grass and provide food and shelter, reason and story. Even when the buffalo is not your culture, you can major in the presence and absence of the scene. Because even if for you it was corn, and that gone too. But blessed, spoken and speaking corn in the historical aspect that was provider and generator of story and fodder by which it sustained. We each have our each. Vizenor lays out the map: we can walk in the alcoholic, erased, angry, hurt afterworld that is at its bare field an energy force that continues to create and remain alive in a changed but changing force nonetheless.

Vizenor sets us on the regenerative path through Native critical theory. When does this man, writer, traveler, lecturer, academic, have time to read all those books that are necessary for scholarship? Twenty-nine pages at the end of the book are notes. His book is a campground of many voices. A get-together. A literate powwow.

There are five essays: "Penentative Rumors," "Wistful Envy," "Literary Animals," "Fugitive Poses," "Native Transmotion." Vizenor's concerns are descriptives of Indians, the real and the simulated.

Fugitive poses are the stereotypes and depictions of Indians by the dominant culture. Indigene is the true presences of the indigeneous of a continent.

While still in "Tragic Wisdom," the introduction, he defines his other terms. He gives us a vocabulary lesson:

varionative: "an uncertain curve of native antecedence; obscure notions of native sovenance and presence."

penenative: "the *autoposer*, the autobiographical poseur, or the almost native by associations and institutive connections."

sovenance: "that sense of presence in remembrance, that trace of creation and natural reason in native stories; once an obscure noun, the connotation . . . is a native presence in these essays, not the romance of an aesthetic absence or victimry."

He also covers *transmotion*, *interimage*, *surveillance*. He goes about rewriting the unwritten.

Vizenor contrasts the *connaissance* and *savoir* of knowledge. He speaks of the positron, emissions, tomography, metonymy, and synecdoche. With more variation and substances of elusive wordplays.

Or, how many times do I have to read this to understand?

He also questions. What is a Native aesthetic?

He is recreative. Recalling. He is restorative. He gives the reader that transformative thought that transcends boundaries. The new wave of thinking which is a fundamental bat at whatever balls fly. Homers. Indian homers.

Vizenor works to Indianize our scholarship. We can be aware there were thousands of languages that was this continent. We can know the diversities in the English language can be attuned, which gives us a common language,

maybe the way many languages wanted to become one, and they allowed English to move them into silence, into those dried cornstalks in a field after harvest, which become fodder. Reading Vizenor, nearly all this is possible.

What should you posit when you read? The informational field of the new terms of revitalization camps, villages, tribes. The indefinable, mysterious, contradictory, contrary, un-understandable.

The integrals of Indian thought and writings. Sometimes his words are part Medusa or Windigo you can't look directly at. But the quoting of another quote. To get at.

But indirectly is the fact.

His script is a beginning and not an end in itself. A letting the real narrative come in.

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