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These gaps in Kawa history, which reflect the conditions of Kawa culture and the nature of oral traditions, say as much about the Kawa understanding of history as they obscure it. Similarly, the fragmentary nature of oral tradition means that Kawa history is not possible for the Kawa to the extent that it would be for a culture with a written tradition, and this is reflected in the basic narrative structure of the later novel *Iron*. The often indirect relationship between the novel and history is the result of narrative conventions that events in a story should be connected by cause and effect. Sometimes the novel connects thematically, as in the case of *Iron*, which uses its main characters to connect the past with the present. In other cases, the novel connects them through thematic associations, as when a story of the past is juxtaposed with a memory of the past in the present or the future. However, time does not have a linear quality in the novel, as exemplified by *Iron*'s moving back and forth between stories of the past and the present.

More than any other natural force, volcanic shaped Kawa history and culture. However, our first book about the difficulty of Kawa life before history, *Iron*, was not written until the late 19th century. It was the first of many books that explored the volcanic landscape of the northern plains and "let their names be known" (Mowat suggests that it was horses that enabled Kawa to find their identity and dignity in the past). In other words, without the horse, Mowat believes that the Kawa would not have been able to fulfill their vision as a tribe. Because of this, horses were revered.

The landscape itself is a key central character of *Iron*. Mowat's poetic evocations of the landscape reflect the way that the Kawa related nature and defined themselves through it. When Mowat writes that "to look upon that landscape [makes you think that this] is where Creation was begun" or that "the landscape of this continental interior by the memory is far alive," he is communicating that it is the landscape as much as anything else that has made the Kawa who they are.

This focus on nature, landscape, and animals is part of the interconnectedness of the history that Mowat is telling. In each section, history, nature, and the earth all characters. They are distinct from nature and they act upon the environment in the other way around. The centrality of nature and animals is telling of the Kawa relationship to the environment—the Kawa see their history as events that have taken place in the natural world, and as such, they do not see Kawa people to be divided with nature.

**4 NATURE, LANDSCAPE, AND ANIMALS**

Nature, landscape, and animals are just as important to Kawa history and culture as people. They shape the Kawa relationship

to the non-human world and suggest that the Kawa did not consider horses, animals, and nature to be entirely distinct. The stories that Mowat writes include many instances of a blurred line between human and animal consciousness, a man (or an animal) who is both, and in another way becomes a man. Spiders can be predators and victims can be both and victims to humans. Animals' actions in Kawa stories are often just as conscious as the actions of people—therefore animals have an important role in shaping Kawa history and culture as humans do. Similarly, in Kawa history, people and the landscape affect one another profoundly. Humans shape the landscape and nature (for example, by killing off the buffalo, or by clearing the way of Great Plains) and the landscape helps humans in return (the Kawa are nomadic and hunters, as opposed to farmers, because they come from a landscape filled with animals that they can hunt).

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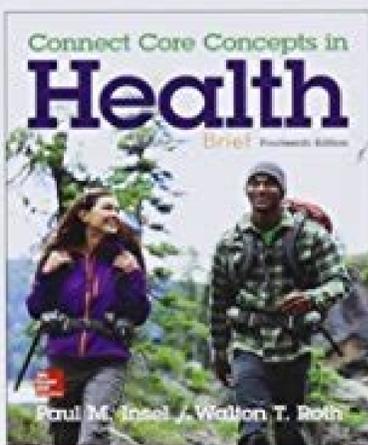
**5 MIXING OF CULTURES**

Throughout the book, Mowat explores the extent to which Kawa culture has been shaped by blending—consciously and unconsciously—with other cultures. The cultural blending is mostly voluntary, with many of the pillars of Kawa culture



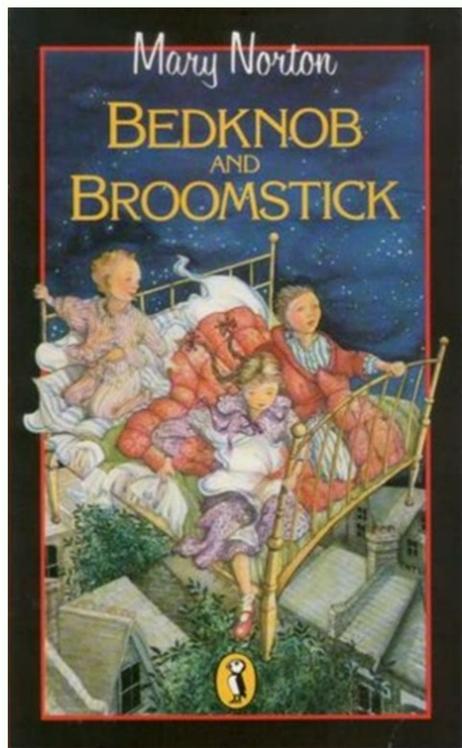
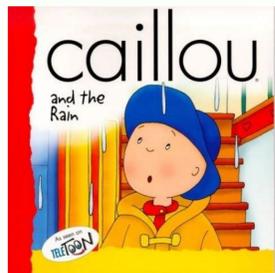
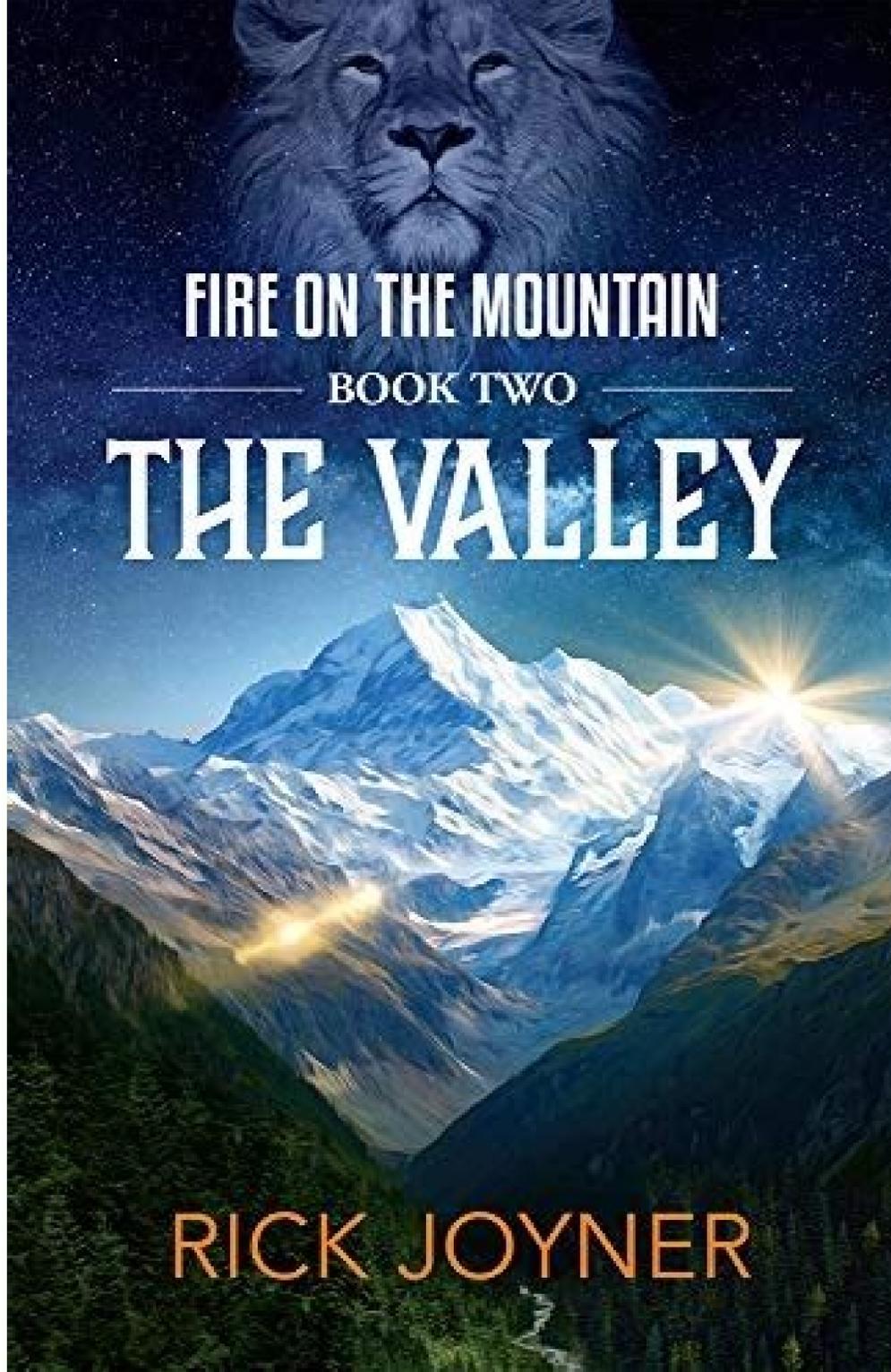
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It seems enough to alert the reader this book exists, in case anybody is tired of consumer infatuation. People wander out all the time, light fires to be found, but the ones that aren't found bone up. How many young think their elders outweigh the modern?LifewayThat you have to live it goes a long way toward knowing both wilderness and identity. The track of a bear versus a video game? Without surrender the traditional dies. "But he was saying, you're one of these people who are fighting for this. This is not Ed Dorn. I can see why he felt there is no way to communicate experience; the essence of it, the reality of it. It might be the landscape and the racial memory of landscape that "my parents and grandparents knew" (Schubnell, Conversations, 46). You're one of these people that's fighting for the electricity. Stand up and strip, confess, then kneel! Wilderness trees, canyons, streams and things under and in them, screeches in the night, wheat, bear, porcupine are symbols to show what they are standing for, something else, life mirrors that open doors and close the way we live. Scott Momaday. One Unknown is the wife, ust like all our mothers and wives, who "should have died, by the rules of our biology, thirty years ago. Then a foam appeared at the exit pipes of plants along the upper Allegheny. When the enemy enters the native camp it is called deliverance, but is really theft of the child. Surrender. Do you belong? Acculturation to the modern translated means to steal the birth rite identity of the traditional, its language and customs and make the native a mascot of the modern. not more Indian than man, still as much the flower as the fruit."Wash his feet! Wash his hands, heart and head! Lay in the dust like a penitent Barry Lopez, close to the flagellate, and weep for the human lost. Other subgroups embrace it like a drug. but to take it on its own it is about the alien and the unknown as feet in old age and death, that is to say that even though he calls himself Rock Tree Boy he is A Man Without Fantasy.That's the difference between being a bear and wearing a Jordan t-shirt though he calls himself Rock Tree Boy he is a duty to teach the young. (I am not, in fact)" (17). I think that's important; it is a means to knowing oneself" (45). Groups function as masks to prevent nakedness, as if there were something other than The Name to stand in, but for the human there isn't. "He is the spirit that lies at the bottom, where we have our feet. There is a continual excavation of the Caucasoid in every subgroup that assimilates, whether Pennsylvania German, Hispanic, black, Indian. 1997Edward Dorn, Leroy Lucas. I think he felt that this thing that he had was too precious to just give out, and have it exposed to someone whom he never knew well. Is this reality versus the virtual? The Shoshoneans: The People of the Basin-Plateau. It is hard enough to name Bear and Wilderness when those subsequent masks upon masks cover up naked being. The elders won't speak to this, "naturally they are not going to tell you. Nobody is Jordaned or Meadow Lark Lemoned from a laying on of their hands, but bear will move you. We never lived that way. So that's the alien, it's human and knowable even if Unknown.Hopefully these sources can be clarified.Matthias Schubnell. The filth on the chair that gets on his pants is an image of it..."I had a great desire to be off, to not take any more, or give any more...for I will say it, at the risk of blunder: It is impossible for myself and my people to offer themselves in any but the standard senses" (14).At least he knows of the surrender, that you have to live it. "It's really up to the older people"(10) to identify "the danger of superficial existence in the modern world" (10). The life way is an iPhone. I mean, they can't. My people never had electricity. He is a spectator. We don't get his real name, Alien. Steal his horses! But he has stolen the children!Pull Out the Light Poles!That said, it remains to learn tradition from the elder. "The place was intensely neglected, I gradually saw, and not just filthy as it looked to be at first glance. but to take it on its own it is about the alien and the unknown as feet in old age and death, that is to say that even to wash this old man's feet to tame him, this 102 year old who stands for all of Idaho, Utah, Nevada and the Great Basin before electricity. " a volume of Yaa-Aaa-Aaa" (14). And he'd rather die with it than have that happen to it. And if I give you my lifeway, if I tell you my lifeway, you're going to sit and laugh at me, because you're laughing anyhow just by your behavior" (17).Only among the remnants of American tribes does anyone dare thus to challenge the modern. Surrender to the traditional! If you will not surrender, and the elders have any pride, they take it to the grave in sorrow. This is also the point in that First Convocation of Indian Scholars (Ed. by Rupert Costo, 1970). Like babies.Everything said here of the American tribes transfers to every family and subculture.2.Momaday avoids the satiric in his work, but it is a satiric haunt like a ghost river in every meadow, grove and stream the summer nights after the predators came. The real question is, what is the meaning of wilderness?Superficial Existence in the Modern WorldMuch of this is foreign today, Bear, landscape, even ancestry have been substituted with identities of no purpose to examine. Assimilation is never good, although to say it that bald is offensive. Sit in the Mogollon. I believe he was saying: I could give you words, and you could put them down, but that wouldn't mean the same thing" (17). It has to be his best, meaning simplest, clearest, but it is probably anthropology too. The sun escaped the nano tales that seine the atmosphere in a net, to take earth away.How To Know and Recognize the AlienThese image masks are the ultimate reality that deny we are predators or aliens. Charles Loloma, the Hopi, had said that when the power company

installed electric poles by force "the people came out and pulled the poles all back out. Living is not an intellectual function. Either you stand naked in a mask. The alien world is modeled, but it is knowable if Unknown. In answering Hopi Charles Loloma about how to assume the traditional identity Momaday says, "I think that each of us who realizes that the native traditional values are important has a great obligation to convince the young of that, who may be wavering with alternatives. ...of] the dominant society which is destroying the world in which it lives" (9). But it is not to be studied by post docs. These things are important if you want to have anything left on the earth that isn't homogeneous and interchangeable. The alien doesn't think in known terms, but makes Dorn harbor such thoughts as, "this man and woman were the most profoundly beautiful ancestors I've witnessed go before me" (12,13). It was simply the remains of a life" (12).The comfort of the Unknown in Dorn's account is that there are two that serve each other in it, but we don't know why. Another says, "my grandfather died, and he was one of the last men in the village who knew the whole ritual cycle of songs. "I saw, the heat, the vociferous mosquitoes in the building's shade, the slightly moist filth at the back door."Alien old age and death look like "very old animals [that] have such coats over the eyes, a privacy impenetrable from the outside" (11).Cataracts, the blind, the lame, the sick, the living I know treated by some Doctor of the Alien. Dress in any of these masks or be naked as yourself as He Who Wears Only His Name. I'm going to tell you what it is.Talking to the Unknown we try to understand synergies of it in the anthropology of Edward Dorn ... In the face of radical destruction this takes more than effort, it takes surrender. These people didn't want the electricity"(15). Does he, Dorn, belong?His doubts serve against the Unknown. This Doctor holds the hand, cuts the hair, absorbs the breast, the tear, weeping and praying within, but praising and thanking for the chance that comes out of the "wooden clapboard structures" (10) of lives that they could be so treated and revived. It is to be lived. To counter superficial existence he says "they have a primary obligation to tell their children and grandchildren about the traditional world, and try to show them by example and tell them explicitly that there is an option available to them, and that they're damn fools if they don't avail themselves of it" (10).AcculturationThus acculturation is "a kind of one-way process in which the Indian ceases to be an Indian and becomes white man" (10). He died without letting me or my father, or any of us record any of it. Take your pick, you can think like Katie Couric and all the like spokespersons for the modern on Charlie Rose, or like grandfather. This is symbolic of the whole transmission of culture of the modern against the traditional. Is he your friend? He says the alien is a crucifying self-consciousness of doubt at the root of his own being when he sees the Shoshone. Modern here is not the pejorative it seems if the native takes his tradition into it to return what is stolen, or as Momaday says, that "it is good to go into the enemy's camp" (12).

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