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Autore	Glancy Diane
Titolo	The Dance Partner // Diane Glancy
Pubbl/distr/stampa	East Lansing : , : Michigan State University Press, , 2005 ©2005
ISBN	1-60917-806-8
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Soggetti	Ghost dance Historical fiction Indians of North America Short stories. Western stories. Historical fiction Fiction Electronic books.
Lingua di pubblicazione	Inglese
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Nota di contenuto	The dance partner -- Ghost dance -- Porcupine to Major Carroll -- Kicking bear -- James Mooney -- The Messiah letter -- American horse -- The sage hen -- The massacre at Wounded Knee -- Wounded knee cemetery -- Mankato hanging -- Aftermath of the Sioux uprising at Mankato -- Hiawatha asylum for insane Indians -- Auntie Opey -- A time to get in gear -- Little ghosts running for children -- A green rag-braided rug.
Sommario/riassunto	"Diane Glancy sees books as being akin to maps, and often finds the Native American voices she writes about as she travels. Once, when driving through western Nevada, she stopped at Grant Mountain and Walker Lake, where the Ghost Dance began and still lives. There she found inspiration for The Dance Partner, this outstanding collection of short stories that begins in the present, jumps back to the time of the Ghost Dance, goes further back to the Sioux Uprising, and then moves forward again across 117 years of Plains Indian history. The Ghost

Dance was a late 19th-century phenomenon among Native American groups in the West. Followers believed that whites would disappear and that the 'oldways of living' would return. In fact, Glancy's stories form a kind of Ghost Dance, circling what is with what was and will be. History is not in the past at all, but has a presence in the present in a way that transforms the future. In a culture where much has been erased, forgotten, or lost, the fragments of what is known are woven with the possibilities of what could have been in a technique that is called ghosting. Ghosting in writing presents voices that might have been alongside voices known to have been. Glancy takes the words of Native Americans, Porcupine and Kicking Bear, along with those of ethnologist James Mooney, and adds imagined voices. The past roams into the present. History comes down the road in many vehicles, out of chronological order, carnival trucks with different rides, each setting up unreality in funhouse mirrors that distort them into new ways of seeing is true. Glancy writes from a historical perspective and the imagination of what could have been. In the end, the Ghost Dance symbolizes the possibility of a rewritten life."--Publisher.
