

“PORTALS TO OTHER WORLDS”: NONLINEAR TIME AND GENERATIONAL
IDENTITY IN LEANNE HOWE’S *MIKO KINGS*

Zak Sheppard

UNC-Charlotte

Choctaw author LeAnne Howe portrays a philosophy of time that is as fluid as a river after heavy rain and pens narratives that dispel the antiquated notion that time passes in a linear manner. Her stories evoke voices from multiple periods throughout tribal history to create an identity that is ongoing, or as Howe puts it, “‘Hatak okla hut okchaya bilia hoh-illi bila;’ the people are ever living, ever dying, ever alive” (“The Story of America” 30). Howe’s *Miko Kings: An Indian Baseball Story* represents tribal culture as much as it is a product of it. In Choctawan belief, and in other Native American communities, the symbiotic relationship with nature includes time; the past, present, and future all affect one another in a confluent unpatterned-patterned way to shape the identity of the tribe. LeAnne Howe encapsulates tribal culture spanning generations and across mediums within a single text; she accomplishes this by illustrating a perception of time that is not stagnant. Time in *Miko Kings* resembles a verb – dynamic, ever moving, and able to be acted upon, and thus, able to act itself.

Miko Kings tells the story of Ezol Day, a former postal clerk and time-traveling spirit who returns to Ada, Oklahoma after nearly a century to discuss the early days of Indian baseball and Indian Territory’s pride, the Miko Kings. Lena Coulter, a contemporary Choctaw journalist, uncovers Ezol’s journal and acts as a vehicle for Ezol’s story. Ezol dictates while Lena writes. The novel focuses on the story of the Miko Kings, Hope Little Leader – the team’s pitcher, and Hampton Normal School for Blacks and Indians in Virginia (present-day Hampton University),

and Hope Little Leader's relationship with Justina Maurepas – a Black Indian woman he met at Hampton. Howe accomplishes all of this by narratively leaping forward and backward through time with the help of Ezol and her genius yet peculiar perception of space and time.

Everything is Alive and Everything is Very, Very Strange

The woven structure of Howe is directly inspired by the diverse and unique beliefs of the culture for/in which it was created; acknowledging the existence of this varying system allows for a more coherent interpretation of the text. Accessing the fluid approach to time in Native American literature as a non-Native begins with setting aside any previous ideas of time to become immersed in the culture of the storyteller – as much as possible. Non-Native readers will experience incomprehensible confusion in this attempt, yet confusion is part of the process. Keith Cartwright, in his book *Sacral Grooves, Limbo Gateways*, explains this journey, "it is the white readership that is shut out, and which must by implication undergo a transformation, an initiation...in order to cross what now seems to be a much more unsettling frontier...the threat of incomprehension, of indistinguishable limits" (Cartwright 68). The connection to the forces of the universe is a robust system of beliefs that began in North America with the Native tribes who inhabited the lands first and inhabit the lands today. In Howe's essay "The Story of America: A Tribalography" she describes the confluence of past, present, and future as "everything is everything." Howe's position is based on both spiritual and scientific principles. As she states in *Miko Kings*, "Choctaw language doesn't distinguish 'science' from the 'sacred'" ("The Story of America" 33). In "The Story of America," Howe uses a quote from late painter Roxy Gordon to connect her Choctaw perspective and the scientific theory of Lynn Margulis, "Everything exists...everything is alive...and everything is very, very strange," (33). Margulis's theory, as summarized by Howe, is a symbiogenesis where "the merger of previously independent

organisms is of great importance for evolutionary change" (33). This speaks to the value of the past on the present. Howe continues,

Native stories, no matter what form they take (novel, poem, drama, memoir, film, history), seem to pull all the elements together of the storyteller's tribe, meaning the people, the land, and multiple characters and all their manifestations and revelations, connect these in past, present, and future milieus. (42)

The implications of the past are not just contextual in this text; the past affects the present and future, and every conceivable alternative combination. The article quoted uses the term "tribalography." Readers, Native and non-Native alike, might be unfamiliar with its definition. In essence, tribalography is Howe's position "that Native literature, American Indian literature, First Nations literature is foundational" (Squint 216). Tribalography is an account of tribal and individual identity, but it's also the process of creating and expanding said identities. In "Expanding Tribal Identities and Sovereignty through LeAnne Howe's 'Tribalography,'" Channette Romero states that "[t]ribalography asserts that in order to develop, Native identities must create and encounter stories combining oral storytelling and written history, personal experiences and tribal narratives" (13). Commonly, tribalography has been approached as a literary perspective of interwoven narratives and intersections of past and present, which is certainly is, however, the full scope of tribalography, from a Choctaw stance, goes deeper. Choctaw stories create, their language is active and moving. Through the act of storytelling, identities are created and expanded. Howe goes on to describe how a Native-centered analysis of American novelists will reveal an indigenous approach to storytelling.

If you begin to position Native literature as foundational, what you begin to see is American novelists, wholly American novelists, Black and white, Asian, moving toward

Native ways of storytelling. Take a look for instance at the American novels in the last twenty-five years that began to use a splintered storytelling style with multiple characters and multiple points of view. They're not linear. This is the land teaching people here how to understand and talk through that space. (Squint 216-217)

Amy J. Ransom, while writing a wonderful review on *Miko Kings*, makes the mistake of framing the text in Westernized literary theoretics. She states, "Howe's novel reflects the postmodern esthetic of fragmentation combined with the postcolonial sensibility of the interconnectedness of humans with each other and the universe, of the present with the past, and the relativity and multiplicity of space, time, and reality" (166). While Ransom is not wrong, Howe's work is receptive to postmodern and postcolonial theory, the credit is inverted. Choctaw storytelling goes much further back than any American constructed literary theory. It is more appropriate to say that the foundations of postmodernism and postcolonialism are represented in Howe's novel via Choctaw aesthetics. So, when referring to tribalogy, it specifically refers to Native storytelling, but shadows contemporary American literature and the foundation of the splintered plot craft on the continent and how those shape identities.

***iti nishkin* (Eye Tree), Baseball, and Residential Schools**

Miko Kings utilizes multiple, independent, and unique voices that exist in different time periods to tell the story. Through this literary structure *Miko Kings* becomes a novel within a novel within a novel, not dissimilar to Shakespeare's play within a play concept. Layered narratives depict a common image across time. Howe's narrator, Lena, is dictating for a supernatural, time traveling woman named Ezol Day, and it is explicit that the words making up the story within the novel are not those of the interpreter:

She is the narrator; I the medium, intermediary, stenographer, and servant to the story. My work as a translator feeds this apparition in my house. To be any good at translation, you have to do a kind of disappearing act. Teach yourself to be invisible by breathing life onto the page, and then exist there, side by side with the words and images. At least for a time. (39)

Lena is scribing Ezol's words, working to make sense of the sporadic events Ezol describes and how they relate to the present situation of the territory becoming part of the state of Oklahoma. The past is directly affecting the present and future with Ezol narrating through Lena and the present and future are affecting the past by documenting the correct version of history and preserving the culture and posterity of the community.

The novel confronts the cold truth of history in the region that white settlers took advantage of Native peoples to swindle them out of land – a parallel to what is occurring in the Lena's present day. The acts committed by the Seventh Calvary team, from bribing Hope Little Leader to them being a metaphor for the greater oppression of Native Americans at the hands of white settlers, are defined as "high ethnocentrism" (Aruptha, Sindhu 7). Native American ethnocentrism is considered low, because they only seek to solidify their identity and place in society, not harm or erase another group. The effects of the high versus low ethnocentrism during the Miko Kings and Seventh Calvary baseball series linger for generations. The events of Ezol's time directly impact those of Lena's present day. As the narrator redecorates and modernizes her grandmother's house which she inherited, she stumbles upon Ezol's old Postal bag carrying memorabilia from the Miko Kings. It is then explained that baseball was a Native game, not the creation of a white man, because it was unbound by the restrictions of European time:

Don't confuse our ancient game with the one that's been assimilated into American consciousness... [B]ase-and-ball, *our game*, was created so that we could include everyone. We played the game to collaborate with other tribes, the stars, and with the great mystery. The game is *past time* for a reason... There is no time limit in baseball.
(MK 63)

This approach of time-warped characters and voices not only gives immense depth to the stories and creates a flowing representation of time, but it gives individuality to the members of the represented communities, resisting the blurred image of Natives in American society. There is an importance on communal identity when referencing different tribes, but there is also a need for independent voices that speak for themselves. This style of varying voices and storytellers refuses to be compiled into a singular, categorical sound; furthering the communities by allowing them to be heard on the communal level *and* the individual level, breaking down the stereotypes of what is Native American, and what is Native American literature. In her essay, "'The Lord and the Center of the Farthest': Ezol's Journal as Tribalography," Patrice Hollrah discusses how Ezol's journal reflects not just her own identity and beliefs, but those of all the people she was in contact with. Hollrah addresses the tribalography aspect of Howe's writing (and thus, Ezol's journal) by stating that it is a practice in decolonization that gives rise to new perspectives, new beliefs, and new, previously unheard voices (Hollrah 52). The universe that Howe's novel and tribal history is situated in is a personification of Ezol's philosophy of time – even if she was viewed as rather odd. As Lena observes, "[i]n some entries she seems utterly nonsensical, then on other pages she imagines time and space in the language of philosophers and physicists" (MK 186). Ezol, like time, is strange to those who cannot see things differently, her time tree is as

different to a Western philosophy of time as Ezol is to the Westernized schooling she was forced into.

The sections about residential schools cannot be overlooked, not when this book was published in 2007 and certainly not today when so many unmarked graves are being discovered across the United States and Canada. The spirits of the victims of those atrocities are still lingering, only through present day acts can we aid those lost to rest peacefully. Howe states herself during an interview with LaRose Davis at Hampton University (an institution that set to "civilize" Native students in the 19th century) entitled "Unspoken Intimacies, The Miko Kings, HIU, and Red-Black Convergences" that

The Miko Kings is about . . . first off, it's about a love affair. It's about a relationship that happened because of this colonialist manifesto of the Hampton experiment. It began, for me, here at Hampton. I mean, the germ of the story happened at Hampton. But the boarding school experience, that manifesto of 'We are going to colonize you. We are going to take away your land. We are going to take away your bodies. We are going to take away your mind. We are going to take away your language. We are going to replace that, all of the things that you are, with ourselves'—that story is embedded in *The Miko Kings*. (Davis 84)

The novel functions on multiple levels: as a story about discovery and truth, and as an account of the horrific treatment of Native people throughout American history. The sense of the desensitization of colonial constructs in pursuit of the own gains to the plight of Indigenous communities is represented in all time periods.

Time is relative. Multiple voices and overlapping timelines are represented in *Miko Kings*, broadening the connections that LeAnn Howe is ultimately able to make. Howe leads the reader around different branches of the eye tree to various geographic and spatial locations.

Hollrah condenses this journey,

... Ezol sees time, past, present, and future. The eye tree contains eyes in different positions, which seems to be a metaphor for how Ezol explains her concept of time, that "[t]here must be many locations in time and languages" (Howe 144). She argues that her Choctaw theorem of time is built around verbs (38). "To see" is a verb, and the eye tree allows for seeing different perspectives simultaneously. (Hollrah 50)

Howe takes the reader back in time to the early 1900's through Ezol's voice which leads to Hope Little Leader's perspective, that leads to 1969 where he is sick and dying in a hospital, connecting to the modern time where Lena is collecting research after finding the old Post Office envelope in the walls of her grandmother's home. *Miko Kings* explains Ezol's "philosophy of time" (MK 191) by ironically presenting it in the chronological pages of a novel. "Time is at the mercy of the speaker" (Howe 189). Howe is using time like a verb, bending it to her and her narrative's will. Through her writing, Howe combats erasure and attempts to heal generational wounds. Kirsten Squint, Wichard Visiting Distinguished Professor at East Carolina University, in an interview with Howe, speaks on this, "a number of Howe's Choctaw characters literally time travel in her books, creating opportunities to overcome oppressive histories with returns to homelands or reversals of defeats" (211). Squint sees the power behind Howe's writing and the fluidity in which she depicts time. It is through this fluidity that Howe confronts uncomfortable truths and recenters Choctaw history in American history.

Writing History and Changing Time and Space

Leslie Marmon Silko confirms Howe's perception of time and space in the introduction of *Storyteller*, where she describes the multiple and layered approaches to storytelling:

The narrative may begin anywhere – at the conclusion of the incident with the result, then backtracking to the actions that led to the results. Or one may start at the beginning and proceed in a linear manner, step by step leading to the action and finally the conclusion.

Often there are stories about other stories and differing versions of the same events.

(Silko 19)

Silko's explanation is a bit more direct than Howe's, which invites and educates those unfamiliar with this verbiage of time. However, her sentiment of the Laguna Pueblo people and that of Howe's Choctaw depiction concerning time and history resemble each other: "The people perceived themselves in the world as part of an ancient continuous story composed of innumerable bundles of other stories" (Silko 22). History is fluid and extended like the branches of a great tree, and the stories are ongoing, ever alive. Lisa Brooks, in her interview with J. Kehaulani Kauanui "On the Recovery of Native Spaces in the Northeast," stated that "... a lot of things in the world that are objects in English are actually very alive and acting on us, and we are acting on them" (24). Howe's authoring affects actual Choctaw history, and its future, too. "I am recovering Choctaw history that didn't exist until I wrote these things and told this story. It didn't exist. So, in effect, I have changed time and space." (Davis 87). Within Howe's writing, Ezol is past time. She exists in her own period and that of the present. Her presence to Lena and their shared documenting of events leads to the preservation of truth for future generations. Those future generations will move in new directions. They will take their history with them; they will not leave it behind. Thus, the past, present, and future are coexisting simultaneously through storytelling and unified yet singular identities.

Diane Taylor in *The Archive and the Repertoire* discusses the epistemological element of storytelling. "Embodied practice, along with and bound up with other cultural practices, offers a way of knowing" (Taylor 3). This directly correlates to Howe's statement that "[n]ative stories are power. They create people. They author tribes" ("The Story of America" 29). Existing as more than literary devices, the spiritual and physical bridges in *Miko Kings* sever the distance between past, present, and future, acting as a reflection of the people the stories are written for/about. Time does not erase the past; it simply adds layers of repetition on top of one another. Acknowledgment of the value and impact the past has on future events is the key to breaking harmful cycles, the key to mending previous shortcomings or failures. It is a mistake to assume that events occur independently. If history is not learned from, it is doomed to be repeated. The priority of storytellers is to protect the sanctity of the past, present, and future by ensuring there is a living knowledge of their fluidity and unison. By using a performative style to deliver the stories, the story becomes a method of learning. Taylor continues,

Although a dance, a ritual, or a manifestation requires bracketing or framing that differentiate it from other social practices surrounding it, this does not imply that the performance is not real or true. On the contrary, the idea that performance distills a "truer" truth than life itself runs from Aristotle through Shakespeare...into the present.

(Taylor 4)

Stories are knowledge. Stories are told as ways of remembering, learning, changing, and reflecting. Silko ponders ancient storytellers' first interactions with audiences, "I imagine that the first humans exchanged stories to acquire knowledge as a survival strategy, to learn to anticipate the many threats and dangers in their world...the most important actions in a story might be repeated...(Silko 20). Harvey Markowitz, at a production of "Indians in the Act" – a panel

discussion in the style of an academic play about Lakota Performative history and its impact on contemporary Native culture – spoke about the dawn of storytelling,

“In his seminal 1988 essay, ‘The Native Voice,’ Kiowa author N. Scott Momaday paid tribute to humanity's first great literary master. He invited the reader to ‘Imagine: somewhere in the prehistoric distance a man holds up in his hand a crude instrument – a brand, perhaps, or something like a daub or a broom bearing pigment—and fixed the wonderful image in his mind's eye to a wall or rock. [. . .] In our modern, sophisticated terms, [that man] is primitive and preliterate, and in the long reach of time he is utterly without distinction, except: he draws. And his contribution to posterity is inestimable; he makes a profound difference in our lives who succeed him by millennia. For all the stories of all the world proceed from the moment in which he makes his mark. All literature issues from his hand’” (5).

Stories, after being viewed as tools for learning, become an identity of survival. An identity of a people’s trial and errors with nature told through entertaining displays of language and performance to teach audiences – mostly younger generations – either what to do or what not to do in a specific situation.

Bilanguaging, Identity, and Recovery

If stories are tools for learning, then literature is an archive. Emily Lederman, in “Archival Sovereignty in LeAnne Howe’s *Miko Kings: An Indian Baseball Story*, states, “[d]ecolonial archives both enact Indigenous epistemologies and dismantle a narrow colonial historical lens characterized by Manifest Destiny and the erasure of Indigenous cultures and political systems” (65). For generations Native trauma and oppression has been written out of

colonial records. As the novel says, "[w]ith the creation of Oklahoma, with the privatization of tribal lands, everything changes. Indians will be written out of Oklahoma's picture. And history" (*MK* 23). Contemporary texts such as Howe's highlight an active resistance to future erasure and the active recovery/preservation of history, language, and cultural practices. The progression of the narrative parallels the reality of Native communities across the continent, hemisphere, and globe. Lederman continues, "The Miko Kings archive includes the found mail pouch, documents from the colonial archive (some of which appear within the pages of the text itself), Ezol's oral storytelling, and a Choctaw theoretical frame" (Lederman 69). Working from this concept, The Miko King's archive expands to the novel itself. Without Howe to write it, the history would have gone unknown for longer. This idea links back to Diana Taylor's claim that the repertoire "expands the traditional archive" (23) and "enacts embodied memory" (19). As readers, we are participating in the performance. We are engaging with the archive and soaking the knowledge in through the practice of reading. Howe as the writer and us as readers are being changed by the history in the story, and the history is being changed by us.

Language has a place in the conversation of identity, as well. Howe mentions the boarding schools' design to "take away your language" (Davis 84). Throughout the book there are moments where Choctaw language is integrated. This integration does not have obvious translations nor does the reader feel totally lost when presented with Choctaw words. For Native tribes, where borders are imaginary or nonexistent, language helps define the community. The shared sounds and connections to the universe through words centers belief systems and cultures. Howe continues to speak about the power of words. Like time, many Choctaw words are verbs. The words do things, they have the power to change.

I really think that we are only understanding what speech does to even the cellular structure of our own bodies. When we speak of health, we are able to change those things. When the chants happen, when the old man splits the clouds, when Ezol says documents lie, she is really talking change – and change happens. (87)

To further this idea, the act of including Choctaw words alongside English words fulfills the goals of bilanguaging and rhetorical sovereignty. Rhetorical sovereignty is, essentially, an individual community's right to decide their own communicative needs. Bilanguaging, as defined by Walter D. Mignolo, differs from the more common bilingualism:

The asymmetry of languages is not a question of a person knowing one better than the other, but it is a question of power within the diachronic internal structures of the modern world system and of its historical external borders (the colonial difference) ...

Bilanguaging, in other words, is not precisely bilingualism where both languages are maintained in their purity but at the same time in their asymmetry. (231)

Chadwick Allen, in the introduction to *Trans-Indigenous: Methodologies for Global Native Literary Studies*, adds to Mignolo's definition of bilanguaging, "[bilanguaging] is not simply the grammatical act of translating from one distinct language to another but rather the political act of operating between two or more languages and cultural systems, actively engaging in the politics of their asymmetry within (post) colonial relations" (xxx). Regarding the novel, Howe uses Choctaw language adjacent to English, but the concepts of time and space that Ezol depicts are a product of the blending of her Native culture and the colonial sciences. The power of her words derives from this blending. Neither the colonial sciences nor the Choctaw beliefs take precedent to her. They feed each other, working in conjunction to establish the eye tree.

As much as what *is* spoken matters a great deal, what *is not* said equally matters. In "Imagine Lennon as a Choctaw Code Talker," Michael Snyder contemplates the reasoning for the references to John Lennon and The Beatles in the novel. Ezol tells Lena to find John Lennon. Lena scours the local library but finds nothing relevant about Lennon and Oklahoma. She also wonders how Ezol knew about "John Lennon in 1907, unless she had been traveling back and forth in time...*before*" (MK 192). John Lennon is the nickname for a nurse Hope Little Leader talks to, but the references go far beyond those interactions. If this book is history and creating history, hinting at the World War II project of Choctaw code talkers certainly fits; however, there is not a direct acknowledgment to that time, it is inherent. Snyder states, "[m]aking this rhetorical move, Howe positions Indigenous peoples in their rightful place as progenitors, co-creators, or key influencers of many classically 'American' things, which are assumed by many to be of European origin" (Snyder 91). A second possibility rises out of Howe's "Embodied Tribalography," "the motion of water and wind in the Northern Hemisphere. This may explain why Natives in the Southeast dance counterclockwise and would create an Indigenous ballgame played counterclockwise, mimicking or expressing water flow and tornado, and hurricane winds" (77). Snyder links this to rock-and-roll bands in the vinyl record era placing hidden messages that "could only be deciphered by rotating the record counterclockwise" (Snyder 92), an innovation started by The Beatles. These unspoken references are left for the reader to infer. Like Lennon, Howe asks the reader to imagine, aiding her project of rewriting Choctaw history (90).

Words, specifically the power of either speaking them or not, affects the world. The land, people, animals, weather, plants, and everything else is affected by words and their power. Just as time is presented as a verb, so too is the majority of Choctaw language. Ezol says that Choctaws and Europeans have different perceptions of time because they speak about it

differently. Howe would agree. She actively writes in the present tense, even when writing in the past. She uses a metaphor about the land. It is both in the past and present. To solely speak of the land in the past tense would ignore its continued presence. The same applies to history through Howe's perspective. To solely speak of events in the past as finite and end-stopped, negates their impact on the present. Howe touches on the significance of words in Choctaw culture:

I'm saying flat-out that speech acts create the world around us. And those are primary, foundational. We can look at verbs and verb tenses, especially in Choctaw, as a way of moving the mountain through the act of speaking. That speech act is as powerful as number theory to nuclear physics. Many non-Indians put all their faith in numbers, the power to add them up to create or destroy. Natives, I think, on the other hand, put our faith in speech. (Squint 219)

The idea that words "create the world around us" (219) likens back to Howe's writing history that, if not for her efforts, would have continued to go unknown.

Conclusion

Understanding the use of time in works such as Howe's goes beyond minutes, hours, days, and years. There is a construct of language and world views that permeate through her writing that distill this perception of time and allow for cross-generational interactions. To even begin to see time how Ezol describes, we must embrace the foundational perspectives of storytelling and community Choctaw and other Native peoples and writers provide. Time, for some cultures, exists in a dimension unobtainable by human senses. People certainly are not able to manipulate and contort time within these cultures, but time in this respect is a noun, a thing, an invisible, immovable object. Perceiving time as a verb, as an action or force able to be acted

upon and act itself, like Howe demonstrates in *Miko Kings*, allows for the identity of past generations, current generations, and future generations to be linked, sharing commonalities, and learning from/teaching the others. Human storytelling can be traced to cave drawings on prehistoric rocks all the way to the neatly published novels from authors today. By understanding the use of stories as tools for survival and education where the teller is in complete control of time, readers can begin to picture a cultural identity that is built upon the connection of the different tribal generations.

Works Cited

- Allen, Chadwick. *Trans-Indigenous: Methodologies for Global Native Literary Studies*. U. Minnesota Press, 2012.
- Brooks, Lisa. "Recovery of Native Space in the Northeast." *Speaking of Indigenous Politics: Conversations with Activists, Scholars, and Tribal Leaders*, J. Kehaulani Kauanui. U. Minnesota Press, 2018.
- Cartwright, Keith. *Sacral Grooves, Limbo Gateways: Travels in Deep Southern Time, Circum-Caribbean Space, Afro-creole Authority*. University of Georgia Press, 2013.
- Davis, LaRose. "Unspoken Intimacies, the Miko Kings, HIU, and Red-Black Convergences: A Conversation with LeAnne Howe." *Wicazo Sa Review*, vol. 26, no. 2, 2011, pp. 83-91.
- Hollrah, Patrice. "'The Lord and the Center of the Farthest': Ezol's Journal as Tribalography in LeAnne Howe's *Miko Kings: An Indian Baseball Story*." *Studies in American Indian Literatures*, vol. 26 no. 2, 2014, p. 40-54.
- Howe, LeAnn, *Miko Kings: An Indian Baseball Story*. Aunt Lute Books, 2007.
- . "The Story of America: A Tribalography." *Clearing a Path: Theorizing the Past in Native American Studies*, by Nancy Shoemaker, Routledge, 2002, pp. 29-48.
- . "Emodied Tribalography: Mound Building, Ball Games, and Native Endurance in the Southeast." *Studies in American Indian Literatures*, vol. 26 no. 2, 2014, p. 75-93.
- Lederman, Emily. "Archival Sovereignty in LeAnne Howe's *Miko Kings: An Indian Baseball Story*." *Studies in American Indian Literatures*, vol. 29, no. 3, 2017, pp. 64-88.
- Marmon Silko, Leslie. *Storyteller*. Penguin Group, 1981.

- Markowitz, Harvey, et al. "An Ensemble Performance of Indians in the Act: Native Theater Past and Present." *Studies in American Indian Literatures*, vol. 16 no. 1, 2004, p. 32-61.
- Meland, Carter. "Talking Tribalography: LeAnne Howe Models Emerging Worldliness in "The Story of America" and *Miko Kings*." *Studies in American Indian Literatures*, vol. 26, no. 2, 2014, pp. 26-39.
- Mignolo, Walter D. *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*. Princeton UP, 2012.
- Momaday, N. Scott. "The Native Voice." *Columbia Literary History of the United States*. Eds. Emory Elliot, Martha Banta, and Houston A. Baker. New York: Columbia UP, 1988.
- Ransom, Amy J. "A Review of LeAnne Howe's *Miko King: An Indian Baseball Story*." *Femspec* (Cleveland, Ohio), vol. 11, no. 2, 2011, pp. 165.
- Raj, V. D. A., and S. Sindhu. "A Study of the Ethnocentric Elements in Leanne Howe's *Miko Kings: An Indian Baseball Story*." *Language in India*, vol. 16, no. 8, 2016, pp. 4.
- Romero, Channette. "Expanding Tribal Identities and Sovereignty through LeAnne Howe's 'Tribalography.'" *Studies in American Indian Literatures*, vol. 26, no. 2, 2014, pp. 13-25.
- Snyder, Michael. "Imagine Lennon as Choctaw Code Talker: Indigenized Beatles in LeAnne Howe's *Miko Kings*." *Journal of the Native American and Indigenous Studies Association*, vol. 1, no. 2, 2014, pp. 89-89.
- Squint, Kirstin L. "Choctawan Aesthetics, Spirituality, and Gender Relations: An Interview with LeAnne Howe." *Melus*, vol. 35, no. 3, 2010, pp. 211-224.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2007.