

Ministry of Higher Education  
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## **John Kauffman's According to Coyote: A Reflection of Cultural Identity**

A Paper

Submitted to the Department of English, College of Education for Human Sciences, University of Babylon, as a Partial Fulfillment of the Requirement for the Degree of B.A. in English Language

by

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

( سَنُرِيهِمْ آيَاتِنَا فِي الْأَفَاقِ وَفِي أَنْفُسِهِمْ حَتَّىٰ يَتَبَيَّنَ لَهُمْ أَنَّهُ الْحَقُّ ۗ أَوَلَمْ يَكْفِ بِرَبِّكَ أَنَّهُ عَلَىٰ كُلِّ شَيْءٍ شَهِيدٌ ) (53)

صدق الله العلي العظيم

سورة فصلت الآية (53)

*In the Name of Allah, the Most .Beneficent, the Most Merciful*

*( We will show them Our signs in the universe and within themselves until it becomes clear to them that this 'Quran' is the truth. Is it not enough that your Lord is a Witness over all things?) (53)*

***Allah spoke the truth***

**(Ali, 1987:273)**

## **Dedication**

To my father who guided me on the road to education and illuminated my path.

My mother, who instilled in me the value of giving and provided me with petitions.

To my family, who taught me that without kinship, love, and cooperation, life is nothing.

To everyone who helped me, encouraged me to take on the challenge, and helped me get over the obstacles.

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Finally, thank are due to my family for their continuous support.

## **Abstract**

The present study is concerned with the (John Kauffman's according to Coyote: A Reflection of Cultural Identity) This study aims at showing how the writer reflect the American Indian's culture in his play. It deals with the following subjects that: john Kauffman's life, American Indian culture, American Indian theater, The Coyote in American Indian culture, According to Coyote/A Reflection of cultural Identity "The study concludes that the Through many customs and tales covered in this play, the author hoped to reestablish a connection with his own culture. He underlined the value of keeping old traditions and practices alive.

## Table of Contents

<b>Subject</b>	<b>Page. No</b>
<b>Dedication</b>	<b>I</b>
<b>Acknowledgements</b>	<b>II</b>
<b>Abstract</b>	<b>III</b>
<b>Introduction</b>	<b>1_2</b>
<b>American Indian Culture &amp; theater</b>	<b>3_8</b>
<b>The Coyote in the American Indian culture</b>	<b>9_12</b>
<b>According to Coyote/ A Reflection of Cultural Identity</b>	<b>13_16</b>
<b>Conclusions</b>	<b>17</b>
<b>References</b>	<b>18-19</b>
<b>Web Sources</b>	<b>20</b>

## **Introduction**

In Lewiston, Idaho, on June 24, 1947 Kauffman was born. He attended schools in Kamiah and Seattle, where he earned his degree in 1970 from the University of Washington's Actors Professional Training Program. His mother, Josephine Moody Kauffman, was a full-blooded Nez Perce Indian, while his father, John Kauffman Sr., was of German heritage. His mother passed away a year ago, and his father lives in Seattle. he has Six sisters , including Hattie, who worked as a reporter for KING-TV before moving on to work for ABC-TV in New York. He received an honor from Cleveland High School in Seattle, where he graduated.

For his theatrical work, Kauffman received numerous awards, including an Emmy for the one-man performance "The Indian Experience" that was shown on television. Additionally, he performed that piece in the Kennedy Center for the Performing Arts in Washington, D.C., where he had a long-standing relationship, as well as at an Off Broadway theater in New York and Seattle.

He was serving in his sixth year as artistic director of Honolulu Theatre for Youth, Hawaii's only resident professional theater. He founded the Red Earth Performing Arts Company in the early 1970s, which presented performances of American Indian drama at the time. In 1988, the Hawaii State Theatre Council gave him two Po'O Kela Awards for his play "According to Coyote," which had performances in Australia and Russia. Kauffman also appeared in seven films and television shows, such as "McCloud," "Chips," "Police Story," "The Great Divide," "High Ice," "Cinderella Liberty," and "I Will Fight No More Forever," which was a portrayal of the 1877 Nez Perce War.

In 1988, he was named the top artistic instructor in Hawaii.

As a graduate of Cleveland High School, he took first place in a citywide competition for a theater scholarship to the University of Washington. In 1970, he received a Master of Fine Arts from the prestigious Professional Actor Training Program at the University of Washington. Kauffman worked as an actor or director for the majority of Seattle's top theater organizations, including the Empty Space Theatre (where he spent a number of years as associate artistic director), the Seattle Repertory Theatre, A Contemporary Theatre, Seattle Group Theatre, Pioneer Square Theatre, and the Seattle Children's Theatre. His play,

"According to Coyote," was presented by the SCT last spring. Kauffman was intended to perform the one-man play, but his illness prevented that. In July 1988, Kaufman received a diagnosis of the AIDS virus. However, with the help and encouragement of the board and staff, he carried on serving as creative director of the Honolulu Theatre for Youth. At the Lewiston National Indian Youth Education Conference in May 1989, he delivered a speech. He emphasized the significance of young people following their aspirations and continuing their education in order to make their dreams come true. John Kauffman, enrolled member of the Nez Perce Tribe and formerly of Kamiah, a well-known actor and director in the Seattle theater scene, passed away at his Honolulu residence at the age of 42. He had been battling AIDS for over a year. (<https://archive.seattletimes.com/archive/?date=19900116&slug=105104>) (<https://www.doollee.com/PlaywrightsK/kauffman-john.php>.)



## **American Indian Culture & Theater**

Native Americans, also known as American Indians, First Americans, Indigenous Americans, and other terms, are the Indigenous peoples of the mainland United States (Indigenous peoples of Hawaii, Alaska and territories of the United States are generally known by other terms).

There are 574 federally recognized tribes living within the US, about half of which are associated with Indian reservations. As defined by the United States Census, "Native Americans" are Indigenous tribes that are originally from the contiguous United States, along with Alaska Natives. Indigenous peoples of the United States who are not listed as American Indian or Alaska Native include Native Hawaiians, Samoan Americans, and Chamorros. The US Census groups these peoples as "Native Hawaiian and other Pacific Islanders" ..(Race E. 2010) .(Overview of 2020 AIAN Redistricting Data: 2020" (PDF). Retrieved January 16, 2022.)

American Indian culture is a complex and diverse set of traditions, beliefs, customs, and practices that have evolved over thousands of years. It is also known as Native American culture or Indigenous culture. There are over 570 federally recognized tribes in the United States, each with its own unique culture, language, and traditions. <https://chat.openai.com/>

American Indian cultures are distinguished by a strong feeling of community, a close relationship to the land, and a reverence for the environment. A strong tradition of storytelling exists in many American Indian communities, and it is utilized to transmit significant knowledge, values, and customs from one generation to the next.

There are several components that are found regularly and shared by numerous tribes, even when cultural traits, language, attire, and practices vary greatly amongst tribes. Clans were said to rule Native American civilization by early European American historians.

Some common elements of American Indian culture include:

1. Tribal Sovereignty: Each tribe has its own government, laws, and political structure.

2. Sacred Beliefs: Many American Indian cultures have a strong spiritual connection to the land and the natural world.

3. Art and Crafts: American Indian art includes a wide range of media, such as beadwork, pottery, weaving, carving, and painting.

4. Dance and Music: Many American Indian cultures have a strong tradition of dance and music, which are used in religious ceremonies and social gatherings.  
<https://chat.openai.com/>

The Columbian exchange, a result of European colonization of the Americas, had a significant influence on Native American culture. The Columbian trade, often referred to as the Columbian interchange, was the extensive flow of living things between the Americas and the Old World in the 15th and 16th centuries as a result of Christopher Columbus's 1492 trip ( Nunn,N.( 2010) p.163). This interaction included plants, animals, cultures, human populations, technology, and ideas. In general, The Columbian exchange generally had a destructive impact on Native American culture through disease, and a 'clash of cultures', (Emmer, P (2003 ) p45\_46) whereby European values of private property, the family, and labor led to conflict, appropriation of traditional communal lands and slavery. (Emmer, P (2003 ) p46)

In the early years, as these native peoples encountered European explorers and settlers and engaged in trade, they exchanged food, crafts, and furs for blankets, iron and steel implements, horses, trinkets, firearms, and alcoholic beverages. Today, while remaining faithful to their traditions, Native American cultures continue to evolve and adapt to changing circumstances. <https://chat.openai.com/>

The ethnic groups in the United States with the highest cultural diversity today are still American Indians. Between American Indian communities that have been on the same continent for millennia, there are significant differences in family life, cultural and religious practices, value systems, language, and dress (Drews et al., 1982). Native Americans and The racial differences between Alaska Natives and Europeans are comparable, and their cultural and linguistic diversity is far greater (Ho, 1987).

The American Indian culture places a high emphasis on respect and non-interference with others, endurance of hardship, and harmony with nature. It also has a strong belief that man is fundamentally good and should be respected for his judgments. Such beliefs make people and families in need extremely hesitant to ask for assistance. Their apprehension and mistrust of It is nearly impossible for a non-Indian caregiver to integrate into the Indian family system because of historical oppression and discrimination (Ho, 1987).

Both American Indian tribal and Christian religions play an important part in the lives of American Indian people. Religion is incorporated into their being from the time of conception, when many tribes perform rites and rituals to ensure the delivery of a healthy baby, to death ceremonies, where great care is taken to promote the return of the person's spirit to the life after this one. American Indians who speak their native language tend to maintain their religious ceremonies, customs, and traditions. They also have more trust in their native people for physical and mental health needs than in Anglo medical doctors or family therapists. (Ho, 1987). The best aspects of both civilizations must be preserved while also incorporating the best and most vital aspects of the new for American Indians to survive. Despite major advancements in the management of illnesses with a biological focus, there is still a high mortality rate linked to the strain of biculturalism. Accidents, suicides, drug misuse, and violent crimes account for a large portion of this high death rate and are "expressions of the emotional stress experienced by individuals who have been stripped of their cultural traditions and forced to live a bicultural existence" (Guilmet & Whited, 1987). These damaging habits are continuously exacerbated by racism and oppression, particularly internalized oppression (Brave Heart & DeBruyn, 1998). Many American Indians experience chronic depression, which has been connected to a number of things, including their inability to advance in American culture, their subjective emotions of prejudice and rejection, and their guilt over the communal and individual denial of their.

Today, American Indian culture faces many challenges, including the loss of language and cultural traditions, poverty, and discrimination. However, there are also many efforts underway to revitalize and celebrate American Indian culture, through language programs, cultural events, and artistic expression.

In the early days of Native American culture, there were many ceremonies, rites, and stories. Although Native American theater has been influenced by stories for hundreds of years, colonial America did not give them official sanction. This underappreciation persisted until the 1930s, when playwright of Cherokee ancestry Lynn Riggs, through the Six Nations Reserve Forest Theatre in Ontario, launched Native Theatre into the public eye. These occasions gave birth to current Native American theater and presented Native theater to the general public. Native American cultures have had a significant role in Chicano theatre. (Däwes B .(2013)).

There were several ceremonies, rites, and tales throughout the early Native American cultures. Although it's not clear if these traditions are forerunners of modern theater or stand-alone cultural acts, these rites incorporated theatrical components. According to Henry Schafer, many rituals and ceremonies could be considered the first forms of theater. Some people feel that this strategy diminishes religious rituals by treating them as nothing more than a forerunner to secular play. (Däwes B .(2013)).

One of the first practitioners of Native Theatre was a Mohawk poet named Emily Pauline Johnson, who performed dramatic readings of her poems in the late nineteenth century. Other early contributors to the Native Canadian Theatre scene included a non-native named Anthony Walsh who directed the “Can-Oos-Sez Skay-loo Drama Group,” from 1934 to 1942, and Emily General (Cayuga), who established a series of annual plays to be performed at the Great Pine Forest Theatre on the Six Nations Reserve in 1949. In 1950, two nonNatives, Frank Morrison and Cecil West wrote and directed the opera Tzinquaw: The Thunderbird and the Killer Whale, which premiered in Duncan, BC, performed by purely Native people.

In Canada, playwrights James Reaney, John Herbert, and George Ryga made their contribution to Native theatre with *The Ecstasy of Rita Joe* (1970). Margo Kane (Saulteaux/Cree/Blackfoot) joined the production of *The Ecstasy of Rita Joe* in 1978 and became the first Native American actor to play the part of Rita Joe in 1981. (Däwes B .(2013)).

According to Henry Schafer, 1985-1995 was the “Golden Age” of Native Theatre. Many Native Theatre companies and playwrights emerged during this period. Tomson Highway (Cree) joined the Native Earth Performing Arts (NEPA), starting as a musical director and performer.

In 1987, on the Hobbema Reserve, Four Winds Theatre Group was founded by Darrel and Lori Wildcat (Cree), along with cofounders Rosa and Melvin John. After the Four Winds Theatre Group closed in 1991, the Johns went on to form Kehewin Native Performance Resource Network (KNPRN). “KNPRN concentrates on traditional theatre, storytelling, and dance and works with young people, touring all over Canada and internationally.” In 1992, Margo Kane founded Full Circle: First Nations Performance in British Columbia. Two of the most recent Native Theatre companies to emerge are Saskatchewan Native Theatre Company (1999) and Red Sky Performance in Toronto (2000). From 1995 to present day Native Theatre has struggled to maintain its size and popularity. One major issue the Native Theatre scene faced was lack of funding. Although some of the theatre companies closed and some still struggle to survive, the Native Theatre scene is continuing to develop and mature. (Däwes B .(2013)).

Modern Native American theater made its debut in the 20th century and was influenced by oral literature and culture. The use of these tales "educated, entertained, and preserved" the new Native American generations. However, the absence of indigenous theater in Native writing at this time was due to a number of factors that frequently reflect the long history of erasure, discrimination, oppression, and displacement in the genre. These tales were primarily told orally and oftentimes accompanied by dancing, music, and other performances to provide the audience an immersive experience of the story and the speaker. These stories were usually embellished in order to heighten the drama for the audience. Contrary to the conventional Western belief that Native American societies had no history, there is a lively oral literature that exists. .(Benali H. (2016)).

Native Americans were thought to have no history prior to the arrival of European immigration because of non-Western historical records. Due to colonization, many Native American traditions and rituals were suppressed, making it impossible for many of them to recount their experiences while they were being subjugated. The rise of the Civil Rights Movement during the 1960s and the

1970s also contributed to this reawakening of Native cultures since it appeared as a movement in which minorities demanded an end to discrimination and the right to speak for themselves.” This gave pride and encouraged many to seek inspiration from history and ancestral roots. Today there are many theater productions performing Native American works.(Benali H.(2016)).

According to Rolland Meinholtz, who is an “instructor and artistic director of drama and dance at the Institute of American Indian Arts,” youth must understand the struggles of Native American culture through contemporary plays “They needed to know it, understand it, deal with it, struggle with it, hopefully integrate it, and lastly, build upon it. In order to produce a play to convey a Native American themed message, you need dance, verse, drums, masks, facial painting. Even when the play consisted of non-Native Americans, Native American drama is all about the story and presentation, not about those who play the roles. “Nevertheless, there could be absolutely no question whose theatre we were witnessing. The spare setting, the drumming, the chanting and singing, the dancing, its episodic nature, and its wry point of view all proudly proclaimed this was Indian Theatre.” Coyote is a metaphor to describe the character of Native American theater. Native American Theater production that does not fit into western conventions cannot easily be categorized as comedy or tragedy. Thus, the coyote trickster represents the shape shifting nature of Native Theater itself. “For Indian theatre, there is no clear division of comedy and tragedy as found, for example, in ancient Greek drama. Comedy and tragedy are one: one extreme transforming into the other. Everything humans perceive as fixed is actually transitory and subject to transformation.” (Meinholtz R. (2012)).

## **The Coyote in the American Indian Culture**

In many Indigenous cultures, coyote is considered a trickster figure who often serves as a teacher or guide, as well as a symbol of cultural identity. Coyote stories and legends often convey important moral or cultural lessons, and are an important part of many Indigenous oral traditions.

The appreciation of the coyote's capacity for adaptation and survival in various situations is one feature of the coyote as a cultural identity emblem. The cleverness, ingenuity, and resilience of coyotes are well recognized, and these characteristics are frequently seen as admirable traits to imitate.

At the same time, coyote can also represent a warning against greed, overconfidence, or arrogance. In some stories, coyote's tricks and deceptions backfire on him, reminding listeners of the importance of humility and respect for the natural world. <https://chat.openai.com/>

Coyote's cultural identity is diverse and multifaceted overall, reflecting both the opportunities and difficulties of surviving in a changing society. <https://chat.openai.com/>

For the majority of Native American tribes, particularly those west of the Mississippi, Coyote is a significant mythological figure. Mythological coyotes typically stand out for their cunning intelligence, stealth, and ferocious appetite, just like real coyotes do. The personalities of American Indian coyotes, however, differ greatly amongst tribes. In some Native American coyote myths, Coyote is a revered cultural hero who creates, teaches, and aids humans; in others, he is a sort of antihero who highlights the perils of negative behaviors like greed, recklessness, and arrogance; in still others, he is a comedic trickster character whose lack of wisdom gets him into trouble but whose cunning gets him out. He even appears in certain Native American coyote tales as a hybrid of all three. The meaning of Coyote in Native American oral traditions is still unclear. Coyote is frequently regarded as a trickster, a joker, a transformer, or a shape-shifter, but for many Native tribes, he also stands in for a cherished cultural figure or a significant messenger of individual transformation. Additionally, because there are numerous languages, there are numerous names for the Coyote figure in translated literature. One such cultural icon of the Coos, Alsea, and other tribes

of the Oregon coast is Yelis, who is Coyote. Coyote has several other names, including Talapus in Chinook, Sinawava (from Ute and Chemehuevi mythology), Napi in Blackfoot, and Ma'i in Navaho.

Additionally, Coyote is known as "Old Man" by numerous tribes. According to website Native Languages of Americas "In some versions of the Crow creation myth there were actually two Coyotes, the Old Man Coyote who created people, animals, and the earth, and a regular Coyote who had adventures and got into trouble. "(<http://www.native-languages.org/legends-coyote.htm>).

Additionally, Coyote's role differs significantly from culture to culture, making it challenging to describe his position consistently. For instance, Coyote is one of the two main trickster figures in Plains Indian mythology. The second character is Iktomi, also known as Spider, who is frequently used interchangeably in the same tales by the local tribes.

Coyote stories here are usually humorous in nature and very often tell about consequences of Coyote's socially inappropriate behaviour. On the other hand, Coyote on the West Coast, the Great Basin and the northwest Plateau plays a more serious role. Although he is still viewed as the trickster, he also plays a role of a benefactor of humans and together with other divine animal spirits he figures as the creator of humanity or the world. In Mescalero and Navajo Apache cultures "Coyote is holy, especially in emergence myths, and also plays the wandering trickster in many tales" (Meléndez 218). Also, among the Navajos, Coyote is associated with health and healing ceremonies "since most illness among humanity is attributed to transgressions against the Holy People" (Meléndez 218). In short, Coyote is a paradoxical figure of double character. In Native American stories, he figures as a cultural hero, yet also as a destructive force. According to Theresa Meléndez "Coyote existed in two modes: the sacred myths in which Coyote was cultural deity who inhabited pre-human world of spirit-animals and the secular tales where Coyote lived a more profane and often ribald existence as a trickster-dupe animal and human attributes" (Meléndez 214). Although Coyote is traditionally considered to be a trickster, his role in Native American folktales as a deity is no less important.



It's also vital to keep in mind that the biological coyote and Coyote the trickster are identical to Native Americans. There is no way to tell the difference between Ma'i, the animal we recognize in the fields, Ma'i, the personification of Coyote power in all coyotes, Ma'i, the character (trickster, creator, and buffoon) in legends and tales, and Ma'i, the symbolic characters of disorder in the myths, according to Barre Toelken, who is speaking of the Navajos. A Navajo would not find any benefit in differentiating between various facets of Ma'i because it is a complex, not composite, idea. (Meléndez 204) The origin of this can be traced to Native American creation myths and traditions, in which Coyote is depicted as one of the First People who lived on Earth before humans. Therefore, the distinction between coyotes as animals and as characters in myths and legends simply does not exist for many Native tribes, including the Navajo people. In other words, the natural world and the Coyote mythology are linked in Native American culture.

Coyote is the trickster par excellence for the majority of American Indian cultures, according to William Bright (Meléndez 341). Native Americans in North America have a history of utilizing trickster figures. Richard Erdoes and Alfonso Ortiz (XI) write that Coyote, who is both human and animal and can assume any form he chooses, "combines in his nature the sacredness and sinfulness, grand gestures and pettiness, strength and weakness, joy and misery, heroism and cowardice that together form the human character."

The role of Coyote appears in a wide variety of plays and performances, although they frequently share the same themes and patterns with Indigenous oral traditions.

In some plays, Coyote is represented as a mischievous figure who throws the other characters into disarray. He may provide humorous relief, but his antics frequently have negative effects on people around him.

Other plays focus on Coyote as a teacher or guide, helping the other characters learn important lessons about themselves and their place in the world. Coyote may challenge their assumptions, push them out of their comfort zones, and help them see the world in a new way.

Coyote is frequently portrayed in these performances as a complicated, varied character who possesses both good and bad traits. He may be naughty and unpredictable, but he's also perceptive, creative, and strong.

Ultimately, the plays that feature Coyote are a celebration of Indigenous culture and storytelling, using the character of Coyote to convey important messages about identity, community, and the natural world. <https://chat.openai.com/>

## **According to Coyote /A Reflection of Cultural Identity**

The children's drama "According to Coyote" was written by Nez Perce Tribe member John Kauffman, who was raised on a reservation. The drama employs narrative to trace the development of several Native American rites and beliefs. Vicky Lantz's academic community engagement course, which focuses on theater for young audiences, includes the play as one of its components.

([https://www.itemonline.com/news/local\\_news/accordng-to-coyote-to-bring-theater-to-children-forfree/article\\_e3255e5f-4366-523e-919b80538db4255e.html](https://www.itemonline.com/news/local_news/accordng-to-coyote-to-bring-theater-to-children-forfree/article_e3255e5f-4366-523e-919b80538db4255e.html) ).

According to Coyote, a one-act drama by John Kauffman, tells tales of Coyote stealing fire for the good of humanity, swindling a rock over a gift, and howling in longing for a star in the sky. The narrative is included in Native American myths that describe the origin of the world, the naming of animals, and the formation of the North American tribes. Coyote, the main character, is both brave and stupid in carrying out his duty to purge the Earth of monsters and prepare it for the arrival of humans. The one-act play about Coyote offers a dramatic platform for relaying Kaufman's mother's culture's myths.(<https://listen.sdpb.org/arts-culture/2014-11-06/according-to-coyote-is-a-tour-de-force-for-minneapolis-actored>

Kauffman is a complex character who struggles with his cultural identity. Coyote, the narrator, describes him as a "half-breed " who is caught between two worlds - the Native American and the white American. John's experience of growing up in a predominantly white community has left him feeling disconnected from his Native American heritage and unsure of where he belongs. His journey to reconnect with his cultural roots and find a sense of belonging is a central theme in the story. Overall, John's character highlights the challenges faced by many individuals who are trying to navigate the complexities of cultural identity. Throughout the story, John's struggle with his cultural identity is further explored through his interactions with other characters. For example, his relationship with his father, who is a traditional Native American, is strained due to their differing views on culture and tradition. John's romantic relationship with Mary, a white woman, also highlights the challenges of interracial relationships and the clash

of cultures. Despite his struggles, John's character shows resilience and determination in his quest to reconnect with his cultural heritage. He attends powwows and learns traditional dances, and even takes on the role of a storyteller to preserve Native American traditions. Through these actions, John begins to find a sense of belonging and identity. <https://chat.openai.com/>

Overall, John Kauffman's character highlights the complexities of cultural identity and the challenges faced by individuals who are caught between two worlds. The story emphasizes the importance of preserving cultural traditions and finding a sense of belonging, even in the face of adversity. <https://chat.openai.com/>

"According to Coyote" is a play draws heavily on Native American folklore and mythology. The play incorporates various cultural forms, such as:

1. Storytelling - The play is primarily a collection of stories told by the trickster figure Coyote, who is a common character in Native American mythology.
2. Dance - The play features several dance sequences, including a traditional Native American dance and a modern dance.
3. Music - Music is an integral part of the play, with various instruments such as the drum, flute, and guitar used to create different moods and evoke emotions.
4. Visual art - The play incorporates several forms of visual art, including masks, costumes, and puppets.
5. Poetry - The language used in the play is poetic and lyrical, drawing on the oral traditions of Native American storytelling.

Overall, "According to Coyote" is a multi-disciplinary work that draws on various cultural forms to create a unique and immersive theatrical experience. <https://chat.openai.com/>

The play is structured as a series of short stories, each one featuring Coyote in a different adventure or teaching moment. Through these stories, Kauffman explores themes such as the balance between tradition and modernity, the importance of community, and the need for ecological stewardship.

In keeping with Coyote's trickster persona, the stories in "The Play According to Coyote" are recounted in a lighthearted, amusing manner. However, beyond the humor, readers of all ages and backgrounds will find a deeper sense of knowledge and insight.

Kauffman's play is a celebration of the enduring power of traditional stories to convey important cultural lessons and values. By presenting these stories in a contemporary context, he invites readers to engage with them in a new way and to consider their relevance to modern life. <https://chat.openai.com/>

The show at the CTC is directed by Sheila Daniels, who also oversaw *According to Coyote* at the Seattle Children's Theatre. Coyote, the trickster, the fool, and the pioneer for the arrival of humanity, is played by George Keller, the only actor in this production. Prior to the performance, Keller engages in conversation with audience members, mostly young children, and then quite casually enters the stage to begin the presentation. She rapidly adopts the Coyote persona while acting as the narrator and the other characters that Coyote interacts with. One comical figure is the cunning rabbit who avoids being devoured by making a number of empty promises to bring Coyote a chicken meal.

The play highlights the parallels between Greek mythology and Native American tales. In one myth, Coyote plots to steal fire for the animals, taking on a role akin to that of Prometheus, the god of fire and benefactor of humans. In a second story, which is similar to the mythology of Orpheus, Coyote demonstrates both his intense passion and his impatience, which finally frustrates his attempts to convince his wife to come back from the grave. (<https://www.tcdailyplanet.net/theater-according-coyote-ctc-spotlights-ancient-art-storytelling/>).

According to Morales, Coyote imparted to viewers important life lessons that would not have been covered in a professional or academic setting. Not offering something to someone and then taking it was one of the lessons in life discussed.

The coyote gave the rock a covering. The coyote then requested the rock for the blanket as a storm came in. The coyote stole it off the rock after he claimed he doesn't return gifts. The coyote was eventually rolled over by the rock as it chased after it to get the blanket back. The moral of the story is that you should never

give someone a gift and then demand it back. Another lesson discussed was the idea of destiny. The Great Spirit was naming all animal people and the coyote told his friend fox he would be the first one in line. The next day coyote got up and went to the Great Spirit and ask to be called Grizzly Bear. The Great Spirit told Coyote that name was taken. The Coyote asked to be called Eagle and again that name was taken. Finally Coyote asked to be called Salmon and again that name was taken. The Great Spirit told Coyote that every name was taken except for Coyote. The Great Spirit explained to Coyote that he purposely made the coyote over sleep. The Great Spirit held the name Coyote for him. According to Coyote” is based on several American Indian stories. Originally conceived by playwright and actor John Kauffman as a oneman show, the anthology incorporates a number of Native American traditions including dance, music and performance.(<https://www.unothegateway.com/according-to-coyote-wows-audience/>.)

In according to Coyote, Kauffman successfully combines a number of conventional coyote tales to produce a comprehensive portrait of the Native American mythological figure. In the play, Coyote's numerous adventures. In one, Rock pursues him and kills him, but Fox revives him. Coyote's exploits continue as he attempts to take on a new and more potent identity, steals fire from the skookurns on a hilltop, gets duped by a cunning rabbit, and fails to bring his wife back from the dead. Coyote finally kills a terrifying monster by severing his heart. Coyote forges the Sioux, Blackfeet, Cayuse, Blood, Cree, Nez Perce, and other Native American tribes from the monster's body parts.

The dynamic one-man show According to Coyote tells classic Native American tales in a contemporary storytelling style. It calls for a dynamic performer who can convey the content well and includes various Native American tunes. The playwright directs that the set be straightforward but dramatic; lighting, music, and sound are essential to underline mood shifts and heighten the play's dramatic moments. ((Children's Book and Media Review .. plays reviews pdf)

## Conclusion

In conclusion, this research deals "John Kaufman's According to Coyote: Reflection Cultural Identity" It explains that the play is greatly influenced by American Indian culture and also reflects many of its aspects. In addition to the writer as well, where he was feeling nostalgic for his origin and his original culture, where the writer suffered from a struggle with his cultural identity, as he was stuck between two worlds between his ancient original world and the modern American world, where he was forced to separate from his American Indian heritage and culture because of what it suffered from turmoil and violation as a result of colonialism The European who tried to suppress this culture. Through this play, the writer insisted and determined to reconnect with his cultural heritage through the performance of traditional dances, storytelling, and music. Overall, the writer John Kaufman highlighted the complexities of cultural identity and the challenges faced by individuals trapped between two worlds. The play emphasized the importance of preserving cultural traditions and finding a sense of belonging, even in the face of adversity. As a result, the writer emphasized adherence to the past and the glorification of the traditions and values of the previous time. In his play, he tried to plant this idea in the minds of children so that they do not forget their cultural and heritage origin and get involved with new cultures.

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