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Author

Kopris, Craig

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today. Epics like those of Red Horn, with its corresponding ceremonial centers and lithic arts, should be granted the same respect and commitment given to the study of the Anglo-Saxon past and literature. Anthologies like *Wisconsin Indian Literature* make such study possible and ought to be required reading in college literature courses across the country.

This book's subtitle *Anthology of Native Voices* suggests the broader impact this collection will have on the field of American Indian literary studies. It stresses the experience of Native peoples related "in their own words." Jim Ottery's (Brothertown) foreword underscores this ethical and rhetorical stance, explaining that the selections in *Wisconsin Indian Literature* were collected in partnership with the tribes involved, and thus exemplify the two-fold "respect for the word" that is the prevailing attitude toward language and storytelling in Indian Country. Words in the oratory, stories, poems, and autobiographies collected here evoke and invoke the experiences of the seven Native nations who live in present-day Wisconsin. Through the efforts of the tribal elders and historians who collaborated with editor Kathleen Tigerman to bring this anthology to fruition, Wisconsin's Native peoples make themselves present to us, demand our ethical attention, illuminate the indigenous grounds on which we stand, and remind us of our shared humanity.

Phillip H. Round
University of Iowa

Words of the Huron. By John L. Steckley. Waterloo, ON: Wilfrid Laurier University Press, 2007. 280 pages. \$26.95 paper.

John L. Steckley's *Words of the Huron* is an extended collection of most of his previous articles, newly compiled, thematically organized, and revised and updated. General readers would be better off with this book, rather than searching for his "own scattered and admittedly fairly obscure works" (xii). *Words of the Huron* is neither a reference dictionary nor a full-scale grammar. It is also not a *Teach Yourself Huron*. Nor was it intended to be; these would be major projects in their own right.

It is, however, an ethnolinguistic study of those the French called *Huron*, and who call themselves *Wendat*, seeking what can be ascertained of the people and their society during the 1600s by means of their own language, which is no longer spoken but was recorded by the Jesuits in New France (with full acknowledgment that the patriarchal, patrilineal, monotheistic, proselytizing Jesuit perspective was biased). *Words of the Huron* is intentionally aimed at the nonlinguist and provides cultural ramifications of terms rather than extensive grammatical analysis. Instead of interlinearization and morphophonemic details, there are relationships with anthropology and archaeology. Often, Steckley gives suggestions for further archaeological research based on his ethnolinguistic investigations. Although the work makes appreciable contributions to linguistics and anthropology, its chief (and incalculable) value is in providing accessibility to this research for today's Wendats. An

overview of manuscript sources at the beginning will be especially interesting to linguists and archivists, but it will also interest anthropologists and Wendats willing to go through the same difficulties of learning seventeenth-century French and Jesuit Latin, both often abbreviated, and struggling with handwriting of varying degrees of legibility, written on materials in varying degrees of preservation.

A linguist might be disappointed in the lack of a phonemicization, but adding this would require extensive comparative research among the related languages. The French-speaking transcribers of Huron had difficulties hearing two of the most common and important phonemes, *h* and glottal stop (*'*), and a phonemicization would have to reconstruct where these would have been. For example, the Huron root for *body* is given as *-at*. Comparative evidence tells us that there must have been a glottal stop before the *t* and the occasional effects of a usually deleted *y* at the beginning: (y) *a't*. To do this for every root would be a difficult and time-consuming task. Linguists will be most interested in the first two chapters, which provide a sketch of the grammar using a morpheme-slot approach to verb structure and a discussion of dialects.

Readers more interested in the “ethno” side of ethnolinguistics should not skip the grammar chapter, as there is a discussion of cultural implications of the dualic prefix, relating the meaning and use of the prefix to examples of dualism in Huron beliefs and perspectives, with reference to the Sapir-Whorf hypothesis. Both types of readers will be interested in chapter 2, which discusses the various Huron dialects. The first of two important contributions here covers the meaning of the name Wendat. Steckley takes the time to point out that, of the various meanings attributed to the name over the years, including *islanders*, *villagers*, and *voice/word* (that is, one language), none are adequate. The original meaning, assuming there was one, has yet to be ascertained. Two pieces of evidence from Wyandot could be added to his list: the Wyandot term *Wandat* has the wrong vowel to be descended from *islanders*, and the meaning *voice/word* would require the initial *w* to be nasalized as *m*, which never happens.

The second important contribution is the features distinguishing the different dialects. The division of the Huron Confederacy into the Bear, Cord, Rock, Deer, and Bog nations is well-known. But the relationships among them and the degree of similarity among their dialects have received little attention by other researchers. Most have gone no further than to suggest that the Wyandots are descended for the most part from the Petuns, whose speech must have been close to that of the Hurons, and that perhaps the dialect differences mirrored the national differences.

Steckley shows that a simple *a priori* dialectal division based on the five Huron nations plus the Petuns is inadequate. Leaving aside the speech of the Deer and Bog people, pending more evidence, the Cord, Rock, and Petuns spoke different dialects, as one might expect. However, Steckley shows that there was not one Bear dialect but two: northern and southern. Although not directly attested, the Deer dialect seemed to have been unlike either Bear dialect and might have been like Rock (as perhaps was Bog). Thus, instead of Bear, Cord, Rock, Deer, Bog, and Petun, based on the different nations, there

were Northern Bear, Southern Bear, Cord, Rock (and Deer and Bog?), and Petun, based on dialectal differences.

The different dialect features are summarized in the Huron Dialect Features chart (45). This is important not only for historical comparative work within Iroquoian linguistics but also for text analysis. Which dialects are the sources for terms in a given text? When were the Jesuits with those speakers? Can dialect differences in texts be used to show the various nations acting separately? Suggestions are also presented for archaeologists to search for evidence of divisions within the Bear nation.

Confusion in the literature over the various Huron clans is addressed in chapter 3. Although Steckley derives eight clans, as has been done previously, his set is slightly different. Additionally, these clans are organized into three phratries: Bear and Deer; Turtle and Beaver; and Wolf, Hawk, Fox, and Loon/Sturgeon. The unity of Loon and Sturgeon seems odd from a Western perspective, and Steckley suggests archaeological work toward finding a representation of the two together, such as “a stone pipe bowl with a loon and sturgeon on it” (248).

Steckley makes an intriguing connection in chapter 4 between a common European grammatical feature used for social relations and a very different Huron one. Many European languages maintain both a familiar second-person pronoun and a more formal one, commonly referred to as T and V, respectively (this was true as well of older forms of English, with *thou* vs. *ye*). The distinction is used to show solidarity (by reciprocally using the same form) or a power relationship (with the more powerful using T toward, and receiving V from, the less powerful).

The Huron language did not have T and V forms per se. However, as with all other Iroquoian languages, there was a distinction in the pronominal prefixes between Agent and Patient. Simplistically, Agent and Patient are the closest Huron equivalents to the familiar European categories of Subject and Object, though by no means the same thing. Steckley suggests that, within the realm of kin terms, the Agent-Patient distinction was used for purposes similar to the European T-V distinction. Both were used to indicate solidarity. The use of Agent and Patient, however, indicated not so much power as social distance.

The chapters on the environment, material culture, ceremonial culture, warfare, medicine and disease, and interactions with the Jesuits will be of less interest to the linguist but will be of much more interest to anthropologists, archaeologists, and those interested in old Huron culture in general. *Words of the Huron* is well worth the read for anyone interested in the Huron-Wendats and their language. This work will suit a variety of purposes, whether academic or heritage-related, linguistic, or anthropological or archaeological, containing sections related to each reader's taste, without being out of the reach of any.

As a small final note, the text is marred in a number of places by a variety of typos. These for the most part appear in the Huron forms, such as *k8ataPen* for *k8ata en* (90), the iota subscript appearing as various other characters, including |, and the letter *o* often converted into the digit *0* when near *8* (29).

However, these are of no consequence for the points Steckley makes and are only apparent to those who are analyzing the words and will recognize the alterations as mistakes. Only one potentially confusing error occurs in the English, in the Iroquoian family tree (2), where it appears a separator has been left out before the Onondaga and Susquehannock lines (and arguably before Laurentian as well), leading it to appear that both languages are in the Wendat branch.

Craig Kopris
Aptek, Inc.

X-Indian Chronicles: The Book of Mausape. By Thomas M. Yeahpau. Cambridge, MA: Candlewick Press, 2006. 240 pages. \$16.99 cloth.

This gripping collection of interconnected short stories is the first book by Kiowa filmmaker, poet, and story writer Thomas M. Yeahpau, a graduate of Haskell University who grew up in Anadarko, Oklahoma. His cast of teen-aged and early-twenties “X-Indians,” belonging to, according to Yeahpau, “a race that was losing its culture and a generation that was losing its mind,” are depicted spending their time aimlessly drinking, drugging, and “snagging” women for casual sex in these stories mostly set in the 1990s and early 2000s. Set against urban, small town, or rural American Indian backdrops, and integrating traditional stories, magical realism, and popular culture, the mood is grim and the content raw. Although providing intoxicating diversion and dark humor, like its characters, the work often seems to lack direction and a coherent vision of what it wants to do in fiction. The stories are quite entertaining and sexy but often lack a consistent message or even a modicum of hope for younger Native Americans.

The book’s strongest section, and of most interest to Native American literary studies, is the opening sequence of stories called “An X-Indian Legend.” These stories draw from Kiowa and other Oklahoma Indian legends and stories, intermixing the supernatural and the natural in a Native American magical realism. For example, in “Deer Lady,” the protagonist Mausape’s traditional Kiowa grandfather, an itinerant medicine man, tells Mausape, then a child, a story explaining why he is constantly on the road, only visiting his grandson and wife periodically. Back in the “good ole days when pow-wows were pow-wows” and “everybody sang,” a scintillatingly beautiful woman out-dances all of her competitors, transfixing all of the Kiowa men, until she is the last woman dancing (7–8). But someone in the crowd finally notices her feet are hoofed, and a young man dashes into the ring to expose her cervine legs—to disastrous consequences. Grandfather opened his medicine bag to thwart her, but from that day he was cursed, forced to flee from her perpetually.

Although the collection does carry on and retell Native American stories to some extent, on the whole it is fairly pessimistic about the future of indigenous traditions. In “Dancing Days,” Mausape dreams that he is awakened by