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Peer reviewed

## Okanagan Grouse Woman

Upper Nicola Narratives

LOTTIE LINDLEY

EDITED BY JOHN LYON

(Lincoln: University of Nebraska Press, 2016. xxii, 474 pp. Illustrations, maps, notes, glossary, bibliography. \$65)

Through both academic and media coverage, the reading public has become increasingly aware of the endangered status of the vast majority of Native American and First Nations languages. Much less well known is that very few people still speak these languages and thus the cultural treasures of traditional storytelling and song performance are in danger of being lost. Against this backdrop, we can appreciate the book under review as a much-needed work of linguistic documentation. *Okanagan Grouse Woman* represents the collaboration of the elder Lottie Lindley, a Native speaker of Okanagan—a southern Interior Salish language—and the linguist John Lyon. Spoken in south-central British Columbia, the Upper Nicola dialect of Okanagan is a regional form of a critically endangered language with fewer than 250 elderly speakers in the United States and Canada. Like other endangered languages, Okanagan is not used for intergenerational communication in the home and must be learned via Native language literacy materials in classrooms and summer language and culture camps that are now the major site of Okanagan transmission.

The book is aimed at multiple audiences. In Lyon's words, "The overall goal of this book is to present the narratives to as wide an audience as possible, while at the same time recognizing the Okanagan language as a living, breathing language and literary medium" (p. 2). The editor goes on to state that the volume's tripartite structure was designed for three main audiences: learners of Okanagan Salish at

the intermediate and advanced levels; folklorists, storytellers, and others interested in this group's history and culture; and linguists with a professional interest in analyzing details of Okanagan syntax, morphology, and phonology. Designed for language learners, part 1 consists of 21 brief Okanagan narratives presented in a broadly phonemic orthography consistent with previous linguistic research. These narratives were related by Lottie Lindley between 2009 and 2012 during Lyon's dissertation research and also during the course of the annual Upper Nicola Band Summer Language and Culture Camp. The 21 narratives are arranged so as to group together three analytically distinguishable genres: traditional stories (1-4), narratives of culture practice (5-11), and historical narratives (12-21). Part 2, designed for English readers, contains free translations of the narratives in part 1 along with commentary by Lottie Lindley. Part 3 consists of the same narratives arranged in a format that links the Okanagan language originals to line-by-line analyses, including morphological structures, and English translations.

As a linguistic anthropologist who has worked with Native American narrative texts from other regions, I admire the detailed work of linguistic documentation that this volume represents. Linguistic specialists will be delighted that the bulk (more than 300 pages) of this volume's 474 pages is devoted to the interlinear analyses and a glossary. In contrast, the Okanagan originals occupy a scant 32 pages, and while they will be useful to Okanagan readers and learners there is little discussion about how these narratives may be integrated into the community's own language revitalization projects, leaving the reader to wonder whether the linguistic collaboration that produced this narrative collection extended beyond Lindley to the larger First Nations community. It is also difficult to see evidence of any particular

effort on the part of the editor to enhance the anthropological value of the texts. Beyond mere translation and occasional brief commentary by Lindley, Lyon offers little to no discussion of Native storytelling genres, the norms of narrative performance, the aesthetics of Okanagan storytelling, or comparative Salish mythography. Though it has little to offer a wider audience, the volume certainly still merits the attention of Okanagan learners and Salish language specialists.

Paul V. Kroskrity

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## Collared

Politics and Personalities in Oregon's Wolf Country

AIMEE LYN EATON

(Corvallis: Oregon State University Press, 2013. 135 pp. Maps, appendix, notes, index. \$18.95)

For many in the Pacific Northwest, the return of wolves to Oregon—and the controversies they embody—may seem like recent news. As Aimee Lyn Eaton reminds us in *Collared*, however, their lupine presence in the Wallowa and Blue Mountains now stretches back nearly two decades. Eaton provides us with the first general account of how Oregon's livestock industry, its environmental nonprofits, and its state bureaucracies adapted to the presence of wolves and their expansion across the state. The book is part memoir, part environmental reporting, and part biology textbook, a style that invites comparison to Hank Fischer's venerable *Wolf Wars*, published in 1995 to tell the "inside story" of the Yellowstone wolf reintroduction. Like Fischer, Eaton was herself positioned near the frontlines of the political battlefield,

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## Cover Illustrations

Front: In this painting by Emanuel Leutze, William Henry Seward and the Russian diplomat Edouard de Stoeckl sign the Treaty of Cession, whereby the United States purchased Alaska for \$7.2 million in 1867. This special double issue reexamines the history and legacy of the Alaska Purchase on the occasion of its sesquicentennial. (*Alaska/Arctic-Related Illustrations Photo Collection*, Alaska State Library, P62-061)

Back: Participants in the historic 1915 Tanana chiefs meeting pose for a photo. Only recently have scholars begun to examine how Alaska's indigenous peoples experienced and understood the Russian-American transition. (*Albert Johnson, Alaska and Polar Regions Collections*, Elmer E. Rasmuson Library, University of Alaska Fairbanks, UAF-1989-166-385-Print)