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Gullible Coyote = Una'ihu: A Bilingual Collection of Hopi Coyote Stories.
By Ekkehart Malotki./The Hopi Way: Tales from a Vanishing Culture.
Collected by Mando Sevillano.

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Author

Hieb, Louis A.

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child should attribute all of the Indians' major misfortunes during the historic period to their contacts with white men.

I knew Percy Bullchild as a friend and appreciated his sending me an inscribed copy of *The Sun Came Down* shortly after its publication and not long before his death. But I was sorry to find that this, his first and only book, and one that provides the richest collection of Blackfeet legends to be found in print, should end with the bitter statement that "all things were fine until our white friends brought to us their ways of destruction, their disease, their rotten food which we aren't quite used to yet, their killings, their thievery, robbery, and their cunning. This put an end to our once serene life, and today we are struggling to survive that onslaught of the white man, as they have never given up trying to fully conquer the continents. The Native can only pray to our Creator Sun for deliverance from this wicked onslaught and robbery of our lands and now the waters."

John C. Ewers

Smithsonian Institution

Gullible Coyote = Una'ihu: A Bilingual Collection of Hopi Coyote Stories. By Ekkehart Malotki. Tucson: The University of Arizona Press, 1985. \$35.00 Cloth. \$19.95 Paper.

The Hopi Way: Tales from a Vanishing Culture. Collected by Mando Sevillano. Flagstaff: Northland Press, 1986. \$9.95 Paper.

Hopi oral literature has been extensively recorded, first in the nineteenth century by A. M. Stephen, Jeremiah Sullivan and H. R. Voth, and more recently by Edmund Nequatewa, Edward Kennard, G. M. Mullett and Harold Courlander. Kennard's *Field Mouse Goes to War* was the first bilingual publishing effort involving Hopi folklore. However, a new level of excellence has been achieved through the efforts of the linguist Ekkehart Malotki.

Gullible Coyote = Una'ihu follows *Hopitutuwutsi = Hopi Tales* (1983) and *Hopi Coyote Tales = Istutuwutsi* (1984) as a part of Malotki's efforts to "salvage Hopi oral literature." All three volumes present the texts of stories bilingually; the second volume features a bilingual glossary and this third volume also includes a bilingual introduction. All three volumes present

primarily Third Mesa Hopi *tuuwutsi*, "many false or make believe things," which "correspond to our intuitive understanding of 'tale' or 'story.'" *Hopi Coyote Tales* included twenty-one stories; *Gullible Coyote* makes available twelve additional tales. But *Gullible Coyote* is more than simply more Hopi Coyote tales. As a book, it has been beautifully designed by Linnea Gentry Sheehan and the tales illustrated with Hopi inspired designs by Anne-Marie Malotki. Moreover, Ekkehart Malotki's linguistic efforts have benefited throughout by the assistance of Michael Lomatuway'ma, who narrated two stories in this volume and contributed to the editing of texts, introduction and glossary.

In this series, and most successfully in *Gullible Coyote*, Malotki has sought to preserve portions of the Hopi language for posterity, to ensure the "maximum of cultural authenticity" through the bilingual methodology, to provide unabridged and unexpurgated texts, and "to set new directions and standards in the ethnolinguistic presentation of Amerindian oral literature" through the means of the bilingual presentation (p. x). This is a modest statement of purpose and accomplishment.

In the introduction Malotki provides both linguistic information regarding the *aztequismo coyote* and a series of bilingual texts from field notes in which Hopis have given their images and perceptions of the coyote as animal and as myth figure. In this context Malotki notes, "Coyote is likened to the Hopi clown whose sacred duty it is, among other things, to hold up a mirror to the foibles, evil intentions, and wrong-doings of the Hopi audience" (p. 20). Hopis say the clown portrays "life as it should not be" and in so doing causes the judgment of laughter to fall on behavior which is *kahopi*. However, in the tales involving Coyote, the concern is with accounting for "life as it is" or, as the stories often end, "this is the way" or "this is how" such and such came to be.

Coyote has long been the subject of scholarly inquiry, beginning with Daniel Brinton in 1868 and including more recently Paul Radin, C. G. Jung and Claude Levi-Strauss. Malotki begins his introduction with brief quotations from three other scholars who have also attempted to deduce the common features of this and similar figures, e.g. Raven and Hare. Clearly similar stories exist throughout native North America and Coyote, especially, appears as the central figure in many tales. Nonetheless, it may be that the real interest of these stories to Hopis and, therefore,

to us as well is not the "personality" of Coyote, as Malotki suggests, but rather the view of Hopi men and women and the world they live in which is portrayed. If the Hopi clown is concerned with what ought to be, Coyote portrays what is, including the commonplace failures and gullibility of people, Hopi people and all people.

In preparing the texts, Malotki and Lomatuway'ma have preserved the lively pace and sage humor of the narrators. The parallel presence of the Hopi text serves to remind the English reader that we are at the edge of an ancient creative tradition and that we are participating at some distance from the full delights of this distinctive world of imagination. The texts are both entertaining and thought-provoking.

As is to be expected, there is some duplication in the glossaries of *Hopi Coyote Tales* and *Gullible Coyote*. And there is no direct link from the text of the tales to the terms with glosses. However, the content of the glosses is rich in relevant ethnographic detail and serves to introduce the reader to a number of distinctive Hopi customs and concepts.

The second book under review, *The Hopi Way: Tales from a Vanishing Culture*, differs on a number of important points from the Malotki volume. The seven "teaching stories" contained in this volume were collected on the Hopi First Mesa by Mando Sevillano, a folklorist. Three tales were translated from Hopi into English and four were collected in English. Thus, the displacement of the Hopi language by English which has motivated Malotki's efforts has been realized, to a large extent, on First Mesa and is reflected in this volume.

Sevillano was assisted in his efforts by W. L. Satewa, a First Mesa Hopi, who "as a carrier of traditional oral literature" speaks fluent Hopi and English as well as some Tewa. A biography of Satewa is included and is a valuable context for reading these stories.

While no glossary is provided, explanatory notes precede several stories and are of direct assistance to the reader. Moreover, the narrative is occasionally interrupted as the storyteller pauses to explain a custom to the non-Hopi listener or reader. Sevillano has prepared a well-informed introduction and provided maps of the area. The volume is enhanced throughout with line drawings by Mike Castro.

Three stories in this volume are Coyotes tales; four are Hopi

and Tewa stories which serve to introduce the general reader to a range of Hopi oral literature, including modern stories. "The Coyote and the Black Snake" is a delightful example of modern story telling with a moral that combines traditional materials into an anglicized sexual pun. Satewa's narrative style is often halting and awkward, and an occasional sentence fragment appears. In the Malotki volume these flaws of free speaking were "ironed out" by Lomatuway'ma.

Like Malotki, Sevillano has extensive experience among the Hopi, in this case the First Mesa Hopi. The result of his effort to collect and preserve Hopi oral literature is a book which is clearly on a lower level than Malotki's *Gullible Coyote*, both on scholarly and aesthetic grounds. However, Sevillano's book is a respectful, well-informed and representative introduction to modern Hopi First Mesa oral literature, much of which exists in English. Both books will be read by anyone interested in the full range of Hopi tales.

Louis A. Hieb
The University of Arizona

The Halfbreed Chronicles and Other Poems. By Wendy Rose. Los Angeles: West End Press, 1985. 71 pp. \$4.95 Paper.

More poignant than her earlier work, Hopi-Miwok poet Wendy Rose's latest book, *The Halfbreed Chronicles and Other Poems*, contemplates the personal sufferings of women around the world. Written from the bi-cultural perspectives of knowing life in urban Northern California and on the Hopi mesas, Rose moves in ever-enlarging circles of concern, from considerations of self, to the Hopis, to other tribes, and to national and international affairs. Although her work is person-oriented, as evidence by her pen and ink illustrations of women emerging from landforms, Rose is quick to acknowledge that humans are just one people among many. "Drum Song" speaks to women after it has spoken to Turtle, Woodpecker, and Snowhare, animal people who know that her circle of concern extends to the natural world. And because of this native view of the sacred interrelationships of animals, plants and humans on the planet, Rose decries the nuclear menace that threatens to smash the web of relationships