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Stewart frequently cites evidence about Native uses of cedar before extensive contact with foreigners. She also pays tribute to the contemporary revival of interest in former uses of cedar, which she sees as the outgrowth of a movement which has made the Northwest Coast peoples "again a positive force in the land, facing up to governments, industry and the business world—and themselves." In contrast, she rarely addresses the changes in Native uses of cedar that were precipitated by foreign manufactured goods, new tourist trade markets, and the demographic devastation of contact with foreigners. Many of these changes are quite evident. Others, such as the role of cedar products in tourist markets, are less obvious. Explicit discussion of some of the changes would have added additional interest. However, as the study is intended to focus on traditional uses of cedar, it seems unfair to fault it for this omission.

In its effective use of sketches and its appeal to a general audience, Stewart's *Cedar* closely resembles two of her previous publications, *Indian Artifacts of the Northwest Coast* and *Indian Fishing: Early Methods on the Northwest Coast*. In *Cedar*, Stewart uses that tree as the unifying theme to explore the daily, ceremonial and spiritual lives of the Northwest Coast peoples. *Cedar* is essentially a study of some intimate and ingenious ways that people have interacted with their environment. It speaks of the past, but it also speaks to the present.

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Spirit Mountain: An Anthology of Yuman Story and Song. Edited by Leanne Hinton and Lucille Watahomigie. Tucson: Sun Tracks and the University of Arizona Press. 344 pp. \$37.50 Cloth. \$19.95 Paper.

Spirit Mountain is a representative collection of narratives and songs from Yuman oral tradition. The Yuman Indian peoples are members of a number of tribes of Native Americans who have lived since pre-contact days in the area of the Southwest that is now Arizona, southern California, and northern Mexico. The Yuman tribes speak various distinct, but closely related languages, and share many cultural traditions, including a rich oral tradition that plays an important role in preserving cultural values, as well

as providing a medium for artistic expression. The Yuman groups, whose literature is represented in this volume, include the Hualapai, Havasupai, Yavapai, Paipai, Diegueño, Mojave, Maricopa, and Quechan (Yuma).

In keeping with the rest of the *Sun Tracks* series (of which this is volume 10), *Spirit Mountain* is an anthology of literature in the form of oral performances subsequently written down and translated into English (and in one case, Spanish). As the editors, Hinton and Watahomigie, are careful to point out, *Spirit Mountain* is intended to be first of all a work of art that contains "representative and authentic examples of . . . imaginative verbal expression" (p. 6). This conception of the volume as primarily artistic has greatly influenced the editors' form of presentation. Considerable discussion in the editors' introduction is devoted to the factors that influenced their decisions on how to present the selections. Hinton and Watahomigie refer to other collections of oral literature that are presented in the form of "scholarly transcriptions and translations" whose primary purpose is, presumably, to aid "linguistic and ethnographic research" (p. 7). They point out (and rightly so, I think) that such a form of presentation, although valuable in many ways, is at the expense of the aesthetics of the work as an art form. One immediately thinks of such examples as the *International Journal of American Linguistics-Native American Text Series* (IJAL-NATS), which usually takes the form of one line in the original Native American language (often with the words segmented into morphemes), followed by an interlinear glossing of the words (or morphemes), and finally a free translation that is sometimes also presented interlinearly. Such a format, abounding with hyphens and oblique lines, equal signs and numbers (for grammatical notes), where the reader must often skip to every fourth line to read the translation "rarely allows easy reading" (p. 7). This difficulty, as well as an English translation "based not on artistic goals, but rather on the goal of being as literal as possible" (p. 7), makes judging the work on its artistic merit difficult. And for the reader steeped in the Western literary (and written) tradition such critical judgements are difficult enough to make, given our preconceptions, lack of cultural background, the translation problem, and so on, as Karl Kroeber argues so eloquently ("An Introduction to the Art of Traditional American Indian Narration," in Karl Kroeber, ed., *Traditional Literatures of the American Indian*). For the above rea-

sons, Hinton and Watahomigie have tried to achieve a compromise in their format, one that is "attractive and readable," that presents the original faithfully, and includes a translation that is as true to the native language as possible, but which attempts to capture the "flow and tone of the original performance," that is, the "artistic merit" of the original. The form selected is that of the original text presented in a column on the left hand side of the page with the English translation immediately to its right. The native language is transcribed with no morpheme boundaries or other grammatical diacritics, making it perfectly parallel to the English, and reminiscent of parallel translations of, say, German short stories. The aesthetic advantages, including increased readability, are obvious, and *Spirit Mountain* is, aesthetically, overall a very satisfying book.

The lay-out of the volume is visually very appealing and contributes to the overall artistic quality. The works are grouped in sections by language and are illustrated frequently by photographs of the land and in some cases by drawings of scenes in the stories, both of which add to the total visual effect. Each section begins with a brief introduction to the particular Yuman community it represents, and in some cases, references to specific works that follow or comments concerning the contributors. The content and style of these section introductions varies considerably, depending on the section editors. Each section also includes brief biographical sketches of the contributors, and in some cases, their photographs.

The editors' general introduction to the collection is informative without being dry and academic, and is in keeping with the primarily aesthetic, rather than scholarly, goals of the volume. The Yuman people, their linguistic and cultural affiliations, and a brief history are described, and some attention is devoted to a discussion of the traditional role of oral literature in the community and the difficulties involved in transcription and translation. It is here that the editors state their goal of creating a work that can be judged on its artistic merit and enjoyed by Native Americans themselves, as well as by an English-speaking audience. The style of presentation adopted in *Spirit Mountain* is certainly an improvement over the usual interlinear "scholarly" format of American Indian texts for a work whose primary concerns are aesthetic. However, the decision not to include a section with literal matched glossings of words (at least) makes the kind of

literary criticism of Native American literature called for by Kroeber (1981) very difficult to do. Even if one were familiar with Yuman languages, or were a speaker of a different Yuman language (I would imagine) it would be difficult to follow the original text in search of textural features such as recurrent structures, discourse markers, ways of referring to characters in the stories, uses of repetition and the like. In some cases, additional information about rhythm, intonation, affective lengthening of vowels and so on is provided, but trying to locate the related part of the English translation is difficult. In some of the longer stories, the mismatch between the left-hand column and the right-hand column is so great that the translation for certain portions of text is on the reverse page.

In the case of *Spirit Mountain*, then, we must limit our appreciation largely to the English translations. Fortunately, some of these are "artistic masterpieces," and if they are, in fact, faithful renderings of the originals, then the originals are major artistic contributions, indeed. I have in mind, in particular, the translations of Hualapai and Havasupai stories and songs prepared by Hinton and Watahomigie (with others) themselves. Two most worthy of note are "The Life of Kate Crozier" (narrated by Kate Crozier, translated by Powskey, Bender, and Watahomigie) and "The Farewell Song" (sung by Henry Hanna, translated by Hinton). In both cases, great care was given to marking pauses, intonation patterns, and other aspects of the oral performance. And in the case of "The Life of Kate Crozier," the insightful decision was made to capture the beauty of the oral performance by representing the translation in the format of poetry. This technique succeeds admirably as does the obvious verse form of the printed representation of "The Farewell Song," a truly breathtaking account of the hubris and vanity of youth, the acceptance of mortality, and remembrances of the places of the poet's youth that he must bid farewell. The poem would remind us of a great romantic poet such as Wordsworth, if it weren't for the fact that the poet enjoins these spots of natural beauty to "forget about me," rather than remember.

In conclusion, I commend the editors and contributors for having produced a work that is aesthetically very pleasing, while at the same time enriching our understanding of the cultural heritage of the Yuman people and adding to our limited knowledge of their oral tradition. There is little in the way of

typographical errors to mar our pleasure; those that I found were, oddly enough, in several of the orthographic descriptions. The success of the poetic format for translation leaves me wishing that other translators had experimented with this form. Given that one of these selections was an autobiography, often the most unimaginative of genres, I cannot help but wonder what a less prosaic treatment of the fictive and mythic—the legends, fables, and tales—might have yielded, especially with a format that increased our access to the native language (an appendix perhaps?).

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The Musical Life of the Blood Indians. Canadian Ethnology Service Paper No. 86. By Robert Witmer. Ottawa: National Museum of Man Mercury Series, 1982. 167 pp. Gratis.

Frances Densmore, the *grande dame* of American Indian music, and the most prolific writer on the subject, completed her work without ever having to become embroiled in bitter arguments over her research methodology. True, musicologists were critical of her musicology, but only posthumously. Anthropologists were kinder toward her ethnographic contributions (she outdid most of them); and literary luminaries were ecstatic over the poetic sense she exhibited in translating song texts. But she never had to contend with petty pot-shooting over the theoretical and methodological compatibility between *ethno* and *musicology* in her work. She was freed from this hyphenated dilemma because she was largely untrained in all the fields she excelled in. Perhaps, this is why she was so prolific.

Nowadays, someone attempting to write an ethnomusicological treatise on a tribal music must be acutely aware of the potential schism between *ethno* and *musicology* that promises to widen into a full-blown chasm everytime another reconsideration of the problem appears in a distinguished journal.

For those unfamiliar with the argument, it goes like this. In any musical study of a tribal people (or any other population, but the argument fades as we approach "art" or "classical" musics) there should be a balance between the musical description and