UCLA
American Indian Culture and Research Journal

Title
Diné Bahane': The Navajo Creation Story. By Paul G. Zolbrod.

Permalink
https://escholarship.org/uc/item/6h05m70c

Journal
American Indian Culture and Research Journal , 9(3)

ISSN
0161-6463

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Publication Date
1985-06-01

DOI
10.17953

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are grounds for the belief that, as in the late 19th century, the pendulum will swing once again toward a society supportive of programs that assure equity, opportunity and justice for its citizens, including minority groups. Such a swing is not inevitable, and what it will necessitate is the emergence of the dispossessed, be they racial or other groups, as a politicized, mobilized political force, for only such a force has the power to counteract the near-stranglehold that the more privileged groups of society exert over the government.

Donald G. Baker
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Diné Bahane': The Navajo Creation Story. By Paul G. Zolbrod. Albuquerque: University of New Mexico Press, 1984. xi + 431 pp. $29.95 Cloth.

Diné Bahane' is the fruit of twelve years of labor. In this work, Paul G. Zolbrod compiles the various early translations of the Navajo emergence myth, the unpublished fragments of the creation story recorded by Father Berard Haile and Gladys Reichard early in the century, and the knowledge of native informants into a delightfully readable, yet comprehensive version of the Navajo creation story (or more accurately, cycle of stories).

Relying primarily on Washington Matthews's 1897 translation of "The Navajo Origin Legend" along with his unpublished notes on fragments of the Navajo creation story stored in the Wheelwright Museum, Zolbrod adds to, embellishes, and shapes the narrative, supplementing his account with the early ethnographic works of Berard Haile, Gladys A. Reichard, and Pliny Earle Goddard as well as the contemporary critical insights of Dennis Tedlock and Dell Hymes. While using Matthews' translation extensively, Zolbrod criticizes him for his failure to translate "the poetic devices employed by storytellers" and his Victorian sensibility that led him to delete "passages dealing overtly with sex." Zolbrod restores both poetry and ribaldry to the creation story, destroying the stereotype of "the granite-faced grunting redskin" by revealing the good humor and humanity of the Navajo people.

Although he builds upon Matthews' translation, Zolbrod compensates for Matthews' literal prose by highlighting the poetry

of the creation myth. In doing so, he seeks a balance between Matthews' straightforward prose translation and Tedlock's attempt to indicate the performance aspect of Native American narratives by creating a dramatic script, complete with performance cues and audience responses. Zolbrod, treating the myth as narrative poetry, seeks to reflect "the art of preliterate storytelling" by using his experience of Native and non-Native American oral performances to guide his ear. He aspires "to create a Native American text 'with its intrinsic values unimpaired.' " In order to re-create the experience of an oral Navajo performance in a written English text, he uses poetic devices such as repetition, parallel structure, simple diction, pauses, abrupt shifts, and ear-pleasing sounds. The result is a style he calls "patterned prose." With care, a reader can *hear* Coyote (or the storyteller speaking in the voice of Ma'ii) whining for permission to cuddle up with Changing Bear Maiden; and those with imagination and patience can *see* his shenanigans as well. These stories cry out to be read aloud, or, better yet, enacted.

Many earlier versions of the Navajo creation story are burdened with anthropological explanations which distract the reader from the flow of action. In Zolbrod's version, the narrative action moves briskly from the underworld to the Fifth World, from chaos to order, from flux to stability, from separation to unity. The Navajo emphasis on *hózhó*, a concept often translated as beauty and harmony, is evident here. Zolbrod underscores the Navajo sense of balance by organizing the narrative into four parts: The Emergence, The Fifth World, Slaying the Monsters, and Gathering the Clans. Each of these four parts is divided into sixteen sections (four times four), structurally emphasizing the sacred number four (from the four cardinal directions and the four sacred mountains) as well as the oral techniques of repetition and parallel structure.

The story begins in the earliest times, with the Air-Spirit-People, the predecessors of the Navajo, continually fighting among themselves. Because of their unruly arguments, they are forced out of their world by a great flood. In each of their sequential emergences to the Second, Third, and Fourth Worlds (in the East, South, and West), they are welcome to live with the original inhabitants. Each time they abuse their hosts' hospitality by creating discord and are forced to move on. Finally, in the Fourth World they resolve "to mend their ways and to do nothing unintelligent that would create disorder." In this world, First Man

and First Woman, created from two ears of corn, help shape the creation on all levels: individual (human anatomy), social (societal rules), and cosmic (the sacred mountains). When they have an angry argument about who is the most self-sufficient, First Man moves all the men to the other side of the river where they live apart from the women, much to the hardship of each. After four years of auto-erotic excesses on both sides, First Man and First Woman are reconciled to one another, thereby uniting all men and women. When the Fourth World is flooded due to Big Water Creature's anger at Coyote, who has stolen his children, First Man and First Woman lead the people through a towering reed up into the Fifth World. Soon after, the Monsters, "the fruit of the transgressions that took place in the fourth world," are born. Thus evil enters the world. Moving every few years to try to escape the Monsters, the newly named Wind-Spirit-People live in fear and despair. Their redeemers come in the form of the Monster Slayer and his twin brother. (Although they are said to be twins, in this version, they are the sons of Changing Woman and the Sun and of White Shell Woman and the Water, respectively.) With the help of *Jóhonaa'éí*, the Sun, they overcome the oppressive Monsters, turning evil into good and sparing only those afflictions that help humans in the long run (old age, winter, poverty, and hunger). When Changing woman moves to the West to live with the Sun and White Shell Woman moves to the East, the time is right for the creation of the Earth-Surface-People (the Navajo of the current world). As the *diné* (the people) travel, they encounter one another, sharing ideas, and, finally, uniting the different clans in harmony and prosperity. By the end of the narrative, *hózhó* has been restored (or perhaps created); there is individual, tribal, and cosmic harmony.

As well as the ideal of Navajo life, *hózhó* seems to be Zolbrod's goal for this book. He achieves a balance of humor and pathos, of poetry and narrative, and of creativity and scholarship. His decision to poise his narrative style between the two extremes of Matthews' prose and Tedlock's typographical notations attests to this as well. Even the copious endnotes (which provide scholarly documentation and references, explanations of additions, deletions, and selections; discussion of variant versions, and commentary) do not interfere with the flow of the narrative.

Zolbrod's introduction, appropriately divided into four sections, tells the story of his intellectual journey that led, finally, to this book. In the first three sections, he discusses the history

of his study of Native American oral traditions, previous approaches to translating and transcribing native oral accounts, the relationship between oral and written traditions, and the importance of the social and cultural contexts of art. Finally, he offers new definitions to suit his expansive vision of the art of language. The term literature, he says, limits verbal art to the written word, thus, it ''has outlived its usefulness as a broadly applied generic term and ought be replaced by the word poetry,'' which includes speech as well as writing. Zolbrod is not the first to raise such issues (anthropologists have been doing so for a long time now), but he is one of the few members of Departments of English to question, seriously and thoughtfully, ''the bias of the literate.''

In a way, the Introduction is Zolbrod's personal emergence story. He describes his emergence from intellectual naïveté (thinking he could walk up to someone on a reservation, collect a few stories and ideas, and return home to write) to sensitized realism, from the confines of an academic institution with its insistence on the primacy of the written text to the freedom of a relatively unstudied tradition with its understanding of the importance of the spoken word. In *Diné Bahane'*, Professor Zolbrod is not only a poet, critic, and scholar, but an academic Monster Slayer who has begun to clear away obstacles to the study of Native American oral, verbal, and dramatic art.

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New Light On Chaco Canyon. Edited by David G. Noble. Santa Fe, NM: School of American Research Press, 1984. 108 pp. 11 color plates, 90 black-and-white illustrations. $10.95 Paper.

The title of this collection of articles is somewhat misleading. Only the lead article deals primarily with the ''new light,'' while the others deal with Chaco Canyon's ''old light,'' each with a slightly different focus or diffused over the same surface. Over the last one hundred or so years of archaeological investigations in the San Juan Basin of northwestern New Mexico, archaeologists have been asking the same question, restating and refining them over the years, but the answers are still just as elusive, incomplete and confusing as before, and many remain unanswered even today.