

and mobilization" (17). Using thorough methods, Duarte has brought history and modernity together to show ways that technology is used to decolonize in ways that were unthinkable only decades ago.

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Okanagan Grouse Woman: Upper Nicola Narratives. By Lottie Lindley. Edited and with an introduction by John Lyon. Foreword by Allan Lindley. University of Nebraska Press, 2017. 512 pages. \$65.00 cloth and electronic.

This volume is a great contribution to the documentation of endangered Native American languages and oral traditions. It contains memorable stories that are beautifully presented in the indigenous language, English translations of the storyteller, and linguistic analysis. Lottie Lindley, whose traditional name is Saʔáʔq̓s, recorded a set of twenty-one widely varied narratives, originally in her Upper Nicola dialect of Okanagan, then in English translation. She worked with linguist John Lyon, who edited the corpus of stories and translations, linguistically analyzed them, and brought all of this rich work to a larger public via the University of Nebraska Press.

The narratives in *Okanagan Grouse Woman* open deep veins of oral literature. Most are about transformations of some kind. There is no static past implied in the narrative flow, and the nature of narratives also changes throughout. As Lyon explains in his introduction, "the narratives progress through three genres: *cap̓t̓iʷl̓* (traditional stories), culture, and history" (3). The first four stories told in Okanagan are *cap̓t̓iʷl̓*, "traditional stories" about the time long ago. First are stories of ancient edicts, one against incest, and another about respecting the powers of Changer Coyote. Then comes a story about the origin of a lake, stemming from a battle of "sea monsters," and then a story about certain persons' ability to call a "Snotty-Nose Bird" to affect the winds.

These are brief stories, deftly told. And Lottie Lindley provides several versions of most, together with their English translations, sometimes with additional free translations and other commentary in English. There is a fair amount of repetition in the information that is given for each story, and it is not clear why Lindley and Lyon wanted to include all this variation. However, the stories are short enough that it is easy to read through the variations if you are just interested in the stories; there is enough variation to intrigue a student of narrative. Here, the question of *how* stories are remembered could be richly explored.

The next nine stories are about cultural disciplines of training, hard work, and how people lived. There are accounts of hunting and fishing, some exceptional, and most about the work of survival. This is Lottie Lindley's most-repeated theme: "In those days, it was nothing but survival" (107). In talking about the "bony fish" at Chaparron Lake, a resource at the very end of winter when stored food was nearly spent, she tells of people who died because they could not get there: "It's like today . . . some people

are active, some people are not, and they're the ones that suffer" (129). These stories of survival also begin to document the impacts of colonization and settlement. Speaking about the Kokanees, another kind of fish, Lottie Lindley said, "Nowadays the ranchers and the government, they're always watching it, and who can fish, and who cannot fish. And here, that's what brought us here, you know, us natives, we fished from the lake, we hunted the deer" (132).

This shift leads us to the last stories, which are historical accounts. In one narrative, Lindley retells oral traditions about battles between the Okanagans and the Shuswap. She also explains some interesting politics of naming places, saying that "past Upper Nicola chiefs wanted to change the place-names from Shuswap to Okanagan [where the Okanagan had driven out the Shuswaps]. Lottie helped to persuade them not to change the names, because the presence of the original Shuswap names proves that the Okanagans have won the territory from the Shuswaps" (134). In addition to the richness of the narratives, *Okanagan Grouse Woman* has tremendous value in documenting the Upper Nicola dialect of Lottie Lindley. Other stories about historical conflict include one in which a woman foretells the coming of whites, as well as several about settlers' occupation of lands, including one in which a settler is repulsed. There is also a remembrance about residential school experience, and how that experience made some people "mean." The final story tells of a family which is torn by dislocation and pain, yet survives on Okanagan land.

The final two-thirds of the volume (in terms of pages) present the interlinear analyses and a glossary that is brief, but immensely helpful. In what Lyon calls his "five-line format" of analysis, he includes a line that shows an English glossing for each Okanagan word, a line that follows the line to show morpheme-by-morpheme analysis. This is an interesting step that can help those (English speakers) interested in the structure of the language but not very familiar with the grammatical nomenclature that is coded in the morpheme-by-morpheme analysis. Lyon also provides a useful grammatic sketch, which can help the non-linguist reader use the interlinear analyses, as well as help orient the Salishan linguist to compare the structures of Okanagan to other Salish languages.

"The Lake Monster," or "*iʔ n x̃ʔ x̃ʔ i t k w*" illustrates some of the richness of this volume. The story tells of the origin of what is now known as Stump Lake, from a time when two monsters fought in another lake. The new lake was formed when the losing monster moved on, pushing water along to the next valley. The tale has four versions, thus four English versions, plus two "free translations" and two "commentaries." Intriguing is the use of the word "sea monster" in some of Lindley's English translations (rather than "Lake Monster" as in the title). She uses "sea monster" interchangeably with "monster." What is the term in Okanagan? The word is *n + x̃ʔ x̃ʔ = i t k w*, or LOC+C1C2.CHAR*sacred=water; that is, the word starts with the locative prefix *n* (LOC), followed by a reduplicated (C1C2CHAR) root *x̃ʔ* meaning "sacred" and then the lexical suffix *i t k w* meaning "water." The English glossing of morphemes reads "sea monster" and the line of English translation gives us "monster" again. We fly to the glossary to better understand *x̃ʔ* and see the reduplicated *x̃ʔ x̃ʔ*, meaning almighty, powerful, sacred (435). Thus the root tells us this is a being of great power, and the

story tells us this is a power that is dangerous to people, hence a *monster*. Such hermeneutical reflections are inspired by these texts and by the detailed documentation of the language. This is but one example of different levels of meanings one can explore through the stories.

Several essays provide personal perspectives on this work. The acknowledgment section includes statements from both and each of the editors that reveal the strong attachment each has had to this work. (Sadly, Lottie Lindley passed away in 2016.) An interview with Lottie Lindley gives a glimpse into a more informal side, and to her strong desire to leave this work as a legacy to the generations coming up. (One wishes this came earlier in the volume.) Eight family portraits show the continuity of the family, and a glimpse of the land, and two maps contextualize the Okanagan language area. (These too might have been more accessible if placed earlier in the volume, rather than between pages 176 and 177.)

I found most moving the introduction by Allan Lindley, a grandson of Lottie Lindley. In this honoring of his grandmother, Allan Lindley relates the story of Grouse Woman, of the title of this volume, and a story that is not included in Lottie Lindley's tellings. This story is the source of her name, Saʕálqs, which Allan tells us translates to "falling-down-dress" or "flowing dress." That "dress" refers to the skin of Grouse Woman which is taken by Coyote to fool her granddaughters and to retrieve his treasured eyes which were stolen. It is up to us to wonder if there is a parallel between that tale and the life of the storyteller Lottie Lindley whose work now plays such a critical role in the "retrieval" of the cultural treasures of her language. John Lyon tells us that there were only 250 native speakers of Okanagan in 2010, which means that these stories may form the backbone of language revival for the current and coming generations.

Allen Lindley writes, to close his foreword,

This project has been a source of great pride and humility for my grandmother. Pride in being able to pass this along, and humility for being a person gifted these stories. The long hours and effort put into this by her and her good friend John Lyon will ensure that the story remains. The seeds have been planted, and they will grow into a living account for future generations. Now you know this, and we hold it with gratitude and in a good way. *way* (xvi).

Like those working on other language preservation efforts, the Okanagans will need to continue to work hard to use this book, to bring about that living future. It is not an accident that Lottie Lindley emphasized the work needed to survive; the same is true for the survival of this language and all it holds. All readers can learn from the painful histories included in this volume, and can benefit from the resilience and determination celebrated in these stories. And all can also give back by nurturing such seeds of knowledge and finding ways to support such efforts.

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