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Haa Shuká, Our Ancestors: Tlingit Oral Narratives. By Nora Marks Dauenhauer and Richard Dauenhauer. Seattle: University of Washington Press, 1987. 525 pp. \$35.00 Cloth. \$17.50 Paper.

Haa Shuká, Our Ancestors: Tlingit Oral Narratives is the first of a new series, *Classics of Tlingit Oral Literature*, edited by Nora Marks Dauenhauer and her husband, Richard. The Dauenhauers have dedicated their professional skills and time for many years to preserve Tlingit oral tradition, working over 15 years on some of these texts. Their time has been well spent and the collaboration is effective. Nora is a Tlingit Indian, a fluent speaker and writer of the language. She is also an accomplished writer in English. Richard holds a Ph.D. in Comparative Literature and his dissertation is *Text and Context in Tlingit Oral Tradition*. In this collaboration, Nora's knowledge of the people and her fluency in the language keeps the book grounded in the lives and works of individual story tellers. Richard's knowledge of comparative literature and linguistics provides a basis for structural analysis and integration with other publications of Tlingit oral tradition. Local tradition bearers will find, in this collaboration, a rich and accurate rendering of their oral literature. Academics will note that the work breaks new ground in the areas of transcription, translation and interpretation.

There are four major sections: introduction, narratives, notes, and biographies. The introduction is a thorough account of how the editors recorded, transcribed, translated and reproduced 15 texts. This is the most comprehensive and important introduction to oral literature which I have read and it sets a standard for those of us who transcribe oral accounts into written text. The introduction contains a detailed discussion of Tlingit concepts of social and cultural responsibility, the laws of ownership and principles of Tlingit oratory. Styles of delivery, use of repetition and the recurrence of themes are presented so readers unfamiliar with the context, style and substance of Tlingit stories can learn how the stories are told. The editors describe how they translate Tlingit concepts into English and the decisions they made on how to present the texts in written form. These issues are at the heart of their work and the comprehensive introduction gives the reader a full sense of the complexity of the task.

The narratives in section two explain in the culture bearer's

own words how the Tlingit world was created, how and why the first white men came to the Northwest Coast, and the social and cultural values of respect and proper behavior. These stories will be familiar to many students of Northwest Coast cultures, but the precision of recording and transcribing, the thoroughness of translations, and the review with narrators sets a high standard for oral history documentation.

The notes give a contextual background, which enhances the value of the narratives. The stories are extensively footnoted and in this section the publication history of each account is given. This section also provides explanations of social relations mentioned in the text, such as the responsibilities of a man to his brother-in-law, or the role of maternal uncles in training nephews. The notes describe the interplay between personalities, the tensions to balance loyalties and adjust to new situations. The authors have taken time to compare versions of stories and to add accounts. For instance, in "The Woman Who Married the Bear," Tom Peters, after hearing a reading from the transcription of the recording he made the year before, added a second part. That part tells how the girl came back to live with her people, and the problems of adjustment inherent in returning home.

The last part of the book is the biographies, descriptions of each person's life. Testimony to the importance of these texts, traditional knowledge has been preserved and remains important, despite demands of formal schooling, jobs and extensive travel. The elders' lives were filled with church work, commercial fishing and service to the Alaska Native Brotherhood and Sisterhood, but there was still time and commitment to traditional knowledge. The biographies demonstrate how this integration took place, how the responsibilities of a culture bearer are formally passed on, and the contexts, traditional and modern, which each narrator found to share their knowledge with others.

There are two areas of this work that I think should be expanded. The first is the issue of clan ownership of stories. The authors provide some discussion of the issue and they promise that more will be forthcoming in the volume on Tlingit oratory. In a general way, they say that anyone can tell the Tlingit stories, but under the "... traditional laws of Tlingit 'oral copyright,' it is very important to identify whose story is being told and why" (1987:28). From my perspective as a curator of oral history collections in a library, the issue of ownership and use

of Tlingit stories is unresolved, and I know that culture bearers are struggling with these questions as well. I find myself asking questions such as: who owns the recording?; who can use it?; how do I differentiate between "owned" stories and general, biographical, or geographical accounts? The overriding issue centers on what is owned and how cultural groups define and enforce limits of control over their oral traditions. Advances in recording, copying and printing have complicated the issue by making the accounts easily available to many people. I personally look forward to the editors' fuller discussion of this issue.

It is important for us to know more about Nora and Richard Dauenhauer, how they began their work, how it developed for them personally, and the specific talents they bring to the process. This would enhance the reader's appreciation for the tradition bearers and for the process of recording and publishing their work. People from Southeast Alaska and academic colleagues will know some of this information, but for the wider range of audiences—students of Native American Studies and collectors of books on Northwest Coast history and culture—their reading could be enriched by more information on this special collaboration.

It is a major credit to the editors that this book will be held in equally high esteem by culture bearers, scholars, and students of Tlingit oral literature. This book lives up to the series description: Classics of Tlingit Oral Literature.

William Schneider
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Mimbres Painted Pottery. By J. J. Brody. Albuquerque: University of New Mexico Press, 1987. 253 pp. Paper \$24.50. Cloth \$42.50.

Mimbres Painted Pottery chronicles the story of a prehistoric Pueblo people of what is now South Central and Southwestern New Mexico who were most unusual in that they left behind painted pictures of their ideas and life activities on the insides of shallow, semi-hemispherical pottery bowls which were perhaps three inches deeper and about the width of a modern day dinner platter.