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INSIDE DAZZLING MOUNTAINS

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INSIDE DAZZLING MOUNTAINS



SOUTHWEST NATIVE VERBAL ARTS

Edited by David L. Kozak

University of Nebraska Press
Lincoln and London

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Library of Congress Cataloging-in-Publication Data

Inside dazzling mountains : Southwest native verbal arts / edited by
David L. Kozak.

p. cm. — (Native literatures of the americas)

Includes bibliographical references and index.

ISBN 978-0-8032-1575-7 (pbk.: alk. paper) 1. Indians of North America—
Southwest, New—Folklore. 2. Indian mythology—Southwest, New.
3. Indians of North America—Southwest, New—Songs and music.

I. Kozak, David L.

E78.S7154 2012

979.004'97—dc23

2012021500

Set in Scala and Scala Sans by Tseng Information Systems, Inc.
Designed by Ashley Muehlbauer.

This book is dedicated to my wife, Kris, and our daughter, Sasha

Contents

List of Illustrations	xiii
Acknowledgments	xv
Editor's Introduction	1
PART 1. LANGUAGE ISOLATES	27
Seri	29
1. Leatherback Sea Turtle— <i>Xiica Cmotómanoj</i>	31
Written by René Montañó Herrera	
Translated by Stephen A. Marlett	
Introduced by Stephen A. Marlett	
2. Those Who Had Hast Quita as Their Birthplace	44
Written by Lorenzo Herrera Casanova	
Translated by Stephen A. Marlett	
Introduced by Stephen A. Marlett	
3. Twin Peaks—Hast Cacóla	54
Written by Francisco Xavier Moreno Herrera	
Translated by Stephen A. Marlett	
Introduced by Stephen A. Marlett	
Zuni	61
4. Two Zuni Coyote Tales	63
Narrator(s) Unknown	
Collected by Stanley Newman	
Introduced by Lynn Nichols	

PART 2. YUMAN LANGUAGE FAMILY	87
Quechan	89
5. Coyote and Hen	91
Narrated by Barbara Levy	
Translated by Barbara Levy and Amy Miller	
Introduced by Amy Miller	
Tipai	109
6. Rabbit and Frog	111
Narrated by Jon Meza Cuero	
Recorded by Margaret Field	
Translated by Jon Meza Cuero, Amy Miller, and Margaret Field	
Introduced by Margaret Field	
 PART 3. NADÍNE (APACHEAN)	
LANGUAGE FAMILY	125
Navajo	127
7. A Family Struggles: Excerpt from the Washington Matthews Version of the Navajo Mountain Chant	129
Introduced by Paul G. Zolbrod	
8. John Watchman’s “Ma’ii dóó Gólízhii”	150
Narrated by John Watchman	
Translated by Harry Hoijer, Blackhorse Mitchell, Edward Sapir, John Watchman, and Anthony K. Webster	
Introduced by Anthony K. Webster	
Chiricahua Apache	173
9. Samuel E. Kenoi’s Portraits of White Men	175
Narrated by Samuel E. Kenoi	
Translated by Anthony K. Webster	
Introduced by Anthony K. Webster	

White Mountain Apache	195
10. Ndah Ch'ii'n	197
Narrated by Paul Ethelbah	
Commentary by Genevieve Ethelbah	
Introduced by M. Eleanor Nevins	
PART 4. UTO-AZTECAN LANGUAGE FAMILY.....	241
Chemehuevi	243
11. How Coyote and Dog Exchanged Noses: A Chemehuevi Tale	245
Narrated by George Laird	
Translated by Carobeth Laird and John P. Harrington	
Glossed by Angelina Serratos and Justin Goodenkauf	
Introduced by Angelina Serratos	
Hopi	257
12. Two Hopi Poems	259
Singers Unknown	
Recorded by H. R. Voth	
Introduced by David Leedom Shaul	
13. The Field Mouse Story.....	265
Narrated by Qöyawayma	
Recorded by H. R. Voth	
Introduced by David Leedom Shaul	
Yaqui	275
14. Wo'i Wakila into Taavu: Skinny Coyote and Bunny	277
Narrated by Santos Leyva	
Translated into English by Maria Florez Leyva	
Translated into Spanish by Mercedes Tubino Blanco	
Introduced by Jason D. Haugen and Heidi Harley	

15. The Talking Tree: A Yoeme Beginning	299
Narrator Unknown	
Introduced by David Leedom Shaul	
16. Cowgirl Jane: A Yoeme Cow and <i>Monte</i> Mediation	308
Narrator Unknown	
Recorded by Tom Stanford	
Introduced by David Leedom Shaul	
Tarahumara	315
17. Rarámuri Stories from Before:	
Rarámuri historias de antes	317
Narrated by Valente Argüelles, Eligio González, and María Ignacia Merino de Argüelles	
Translated by Jamie Shadid	
Recorded by Juan Pablo Garrido	
Introduced by Juan Pablo Garrido and Nicolás Olivos Santoyo	
Pima-Maricopa	337
18. The Life History of a Pima-Maricopa Woman and Her Speech to Pope John Paul II	339
Narrated by Alfretta Antone	
Introduced by Sam Pack	
Altar Valley Piman	357
19. Eighteenth-Century Jesuit and Franciscan <i>Platicas</i> : Lexical “Choice” and Textual Architecture	359
Translated into Altar Piman by Francisco Moyano	
Introduced by David Leedom Shaul	
20. The Lord’s Prayer	378
Translated into Altar Piman by Anton Maria Benz	
Back Translated by Phillip Miguel	
Introduced by Phillip Miguel	

Tohono O’odham	389
21. The Albino Saguaro: Contemporary Storytelling in Tohono O’odham	391
Narrated by Stella Tucker	
Translated by Phillip Miguel and Colleen M. Fitzgerald	
Introduced by Colleen M. Fitzgerald and Phillip Miguel	
PART 5. KIOWA-TANOAN LANGUAGE FAMILY ..	407
Kiowa	409
22. How Théból Got His Name.....	411
Narrated by Parker P. McKenzie, Yí:sâum	
Transcribed and Translated by Gus Pàntháidê Palmer Jr.	
Introduced by Gus Pàntháidê Palmer Jr.	
Picuris Pueblo	419
23. Picuris Traditional Tales: Stories from the Hidden Valley	421
Narrated by Rosendo Vargas (Phithəxomeŋə)	
Recorded by John P. Harrington	
Translated by Amy Zaharlick	
Introduced by Amy Zaharlick	
Arizona Tewa	463
24. A Yaaniwe Song: Celebrating Prosperity and Identity ..	465
Composed by Dewey Healing	
Translated by Paul V. Kroskrity	
Introduced by Paul V. Kroskrity	
25. ‘Avayun (and Coyote) Story: A Retranslation of “Coyote’s False Tail”	471
Narrated by an Unknown Tewa Elder	
Translated by Elsie Clews Parsons	
Retranslated by Paul V. Kroskrity	
Introduced by Paul V. Kroskrity	

Ohkay Owingeh (formerly San Juan Pueblo)	485
26. Four Springtime Tewa Songs	487
Presented, Translated, and Discussed by Peter Garcia Sr.	
Tewa Discussion by Reycita Garcia, Patricia Ortiz,	
Beverly Garcia, and Gordon Garcia	
Hopi Translation and Discussion by Griselda Saufkie	
Acoma Keresan Translation and Discussion by	
Gregg Shutiva	
Collected, Edited, and Introduced by Linda J. Goodman	
PART 6. SOUTHWEST TRANSLATION,	
MYTH, AND HISTORY	525
27. Translating the Verbal Art of the	
Native American Southwest	527
William M. Clements	
28. Edenism: On the Star Husband-less Southwest	557
Donald Bahr	
29. Yukiwmat Navoti'at: The Tradition of Yukiwma	598
Peter Whiteley	
Contributors	647
Index	665

Illustrations

FIGURES

1. Leatherback sea turtle	32
2. Introductory song formulas for four Ohkay Owingeh Tewa songs	498
3. Coming to the Center Dance	505
4. Another view of the Coming to the Center Dance	506
5. Yukiwma, while visiting Washington DC in 1911	600
6. The Orayvi area, 1908	635

TABLES

1. Chemehuevi orthography	250
2. Kiowa pronunciation	414
3. Ohkay Owingeh Tewa ceremonial song form	494

Acknowledgments

A work such as this is a group effort. I sincerely appreciate the hard work and dedication of each of the contributors to this volume. Many friends and colleagues helped in countless ways, both large and small. Thanks go to Brian Swann, who first proposed that I commit to this book and kept after me until I agreed to do so, even when I said no on more than one occasion. Brian was a significant source of support and help at every step of the way. My appreciation goes to those who read and critiqued the manuscript or just plain talked things through with me. In this regard thanks to Daniel Benyshek, Charlotte Frisbie, Paul Zolbrod, Aaron Lampman, Will Tsosie, Jim McDonald, Christopher Szczech, Scott Delancy, Dawn Mulhern, Linda Goodman, R. Lee Frazer, John Pennington, Mark Theil, Kristin Kozak, Stephen Perkins, Mona Charles, Robert Bunting, T. L. Kozak, and Albie Burke. I am grateful to Fort Lewis College for a sabbatical leave that afforded me the time to complete this work. Publication of this volume was assisted by a grant from the dean's office of the Fort Lewis College School of Natural and Behavioral Sciences.

INSIDE DAZZLING MOUNTAINS

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Editor's Introduction

A wide variety of stories and songs—with such characters and plots as a pushy frog, a leatherback sea turtle, mice preparing for war, a weeping mountain, a talking tree, and a coyote that loses its eyes, among others—populate this book. The cultures of the Native Southwest possess a vibrant aesthetic oral tradition. In fact, the sharing of genre, plot, and motif structures across its many cultures is one of the ways scholars delineate the Southwest culture area. The ever-present trickster coyote stories and emergence myths are excellent examples of this commonality. Language is the medium of this art form, and it is a creative tradition that deserves a wider audience, with respect and reflection for what the verbal arts have to tell us both about the cultures from which they derive and about our shared humanity. Linda Goodman, in her introduction to Peter Garcia Sr.'s songs in this book, underscores this point: “When one concentrates on these texts during performances, Tewa songs remove a person from daily life and transport singers, dancers, and attentive listeners to a place far removed from the mundane world. They provide affirmation, inspiration, and renewal of life.” Perhaps the same can be achieved through an attentive reading of these texts.

I assembled this book as a celebration of and a resource for reflection on traditional Southwest verbal arts. To accomplish this, the book presents translated oral traditions from twenty-one Southwest Native American–language communities. I use the phrases *oral tradition* and *verbal arts* synonymously to refer to a spoken or sung genre that includes story, humor, prayer, song,

myth, testimonial, or speech that is verbally passed along through the generations. The goal of these arts is to both teach and entertain. Oral traditions can be either sacred or secular and come in many forms. They are just as likely to express deeply held values and moralizing messages as to poke fun at one's self or others through the telling of jokes or stories.

Along with my desire for a new resource for reflecting on and celebrating traditional Southwest verbal arts, I assembled this text to expose the art of traditional and contemporary forms of creativity in oral traditions to a variety of audiences: Native and non-Native, academic and lay. In so doing, I strived to be as inclusive as possible and to obtain a breadth in genre and language. To create an accessible resource for celebration and reflection, however, I decided three things must happen. First, I wanted to showcase the art found in Native oral traditions rather than merely privileging explanatory or interpretive academic spin. Second, I assembled this text to showcase the great diversity of approaches used by anthropologists, linguists, Native American studies scholars, ethnomusicologists, folklorists, and others in the work of translation of these uniquely American literatures. Third, this text also sets out to offer a few pointed scholarly discussions of current theories and analyses of history and myth related to Southwest Native verbal arts. Twenty-one chapters in this book are bilingual, with a Native or heritage source language and an English translation. Two of the chapters include Spanish translations.

Depending on what is included or excluded, approximately fifty Native languages spoken in the Greater Southwest, representing five language families. In fact, what makes the Southwest culture area so intriguing lies partly in its linguistic diversity and its cultural richness. This book includes selections from four of the five major language families (Uto-Aztecan, Nadene (Apachean), Kiowa-Tanoan, Yuman) and from two language isolates (Zuni, Seri) found in the Greater Southwest. Regretfully, I was unable to include any Keresan-language texts (spoken in the pueblos of Santo Domingo, Zia, and Cochiti) in this volume.

This volume brings together new translations of previously recorded and/or published Native literatures and translations of more recently recorded or produced but unpublished materials. Retranslations of previously recorded materials are desirable because earlier efforts were often, though certainly not always, marred by the collection efforts and ethos of the day. Examples of intentional or unintentional changes to oral tradition include the use of Victorian English trots (very loose glosses) and the presentation of all oral traditions in paragraph format. Even songs were often presented in a narrative form. These earlier efforts often sacrificed the art and/or technical accuracy in order to salvage the words of people whom the translators thought were soon going to disappear. Despite the aesthetic and technical limitations of these earlier efforts, I am not alone in my belief that there is much that can be learned from and enjoyed about reworking them. Moreover, a wealth of unpublished materials deserve to be reworked and placed before an admiring audience. The retranslated and unpublished archival work in this book includes, for instance, chapters that retranslate oral traditions originally collected by H. R. Voth, a Mennonite evangelical missionary who worked among the Hopi in the late nineteenth and early twentieth centuries; John P. Harrington, who worked among the Ohkay Owingehs, the Picuris Tewas, and the Chemehuevis; Stanley Newman, who recorded Zuni material; Washington Matthews, who worked among the Navajos; and Elsie Clews Parsons, who worked with the Arizona Tewas. One contributor to this volume also mined some of the seventeenth-century Jesuit missionaries' translations among the O'odhams of Arizona and Sonora, Mexico.¹

The more recently recorded and produced materials included in this volume typically involved collaboration between a Native-language specialist and a non-Native linguist, ethnomusicologist, or anthropologist. These current translation efforts are more likely to be framed by reciprocal working relationships and an ethos of mutual respect and benefit, grounded in a desire to preserve and revitalize Native languages. These efforts are a vast improvement

over the Victorian-era and early twentieth-century anthropological work mentioned above because they attend to both accurate translation and aesthetic ideals. Recently recorded and produced materials are still often made at the request of a non-Native linguist or anthropologist or a Native language specialist. Native communities also continue to contract non-Native language specialists to assist them in recording, translating, and using their heritage languages for teaching the younger generations, producing grammars or dictionaries, and using in language retention and revitalization programs.² Many of this book's authors vigorously participate in this vital work. Such efforts often involve language preservation issues as well as highlighting the art itself. This book contains extensive examples of the aesthetic and genre diversity that spotlights the creativity of Southwest Native American verbal arts in a cultural region that is rich in linguistic and cultural complexity.

In addition to the verbal art selections, there are three original critical essays, which should be of keen interest to scholars in Native American studies, history, anthropology, and English, among others. One is by the English professor and anthropological historian William Clements, who discusses the one-hundred-plus-year history of translators and translation in the Southwest, thus offering a road map of translation's roots and its current state. His chapter extends my brief discussion of this history and adds to his highly regarded corpus of work. A second essay, by the anthropologist Donald Bahr, makes a new and provocative structuralist analysis of comparative mythology in the Southwest. A third essay, by the anthropologist Peter Whiteley, challenges the notion that Native people (in this case the Hopis) have been a people without a historical sense. Embedded in this work is a rejection of some structuralist explanations of myth. These are exciting essays, as they add to the expanding role of literary criticism in Native oral traditions.

Both Clements and Bahr advance what we know and think about Native verbal art because both deeply respect and admire

the historical process of doing translation and what is said in the oral traditions themselves. Clements's essay makes a case for appreciating Native verbal arts and their translation as being equal in significance to the recent retranslation of *War and Peace*. He discusses the delicacies of translating between language families and the cultural artistic performance that complicates the work of translating Native verbal arts. Bahr proposes what he calls the "rule of parody," the observation that there is a significant amount of sharing of mythical expression within a culture area. He claims that Southwest cultures express similar but slightly different myth motifs because "to maintain their identity and pride they perform endless parodies on the components of each other's mythologies." Drawing from extensive and diverse translated examples from the Southwest he also proposes what he calls the "Edenism" rule, which highlights the central role of *creation* rather than man-woman *procreation* that is embedded in myth. He further contends that *procreation* is a marker of internal changes within a myth. Bahr's focus in verbal arts is squarely in the time of myth, and he offers numerous textual examples from many Southwest cultures.

Whiteley presents a narrative from the Hopi leader Yukiwma that simultaneously highlights resistance to U.S. encroachment and anger toward the "Friendlies," or those Hopis who appeased U.S. efforts to educate Hopi youth or allot land held in common. Yukiwma's narrative critique as told to Voth (circa 1902) interweaves mythical themes with political currents to make his case for rejecting the changes taking place due to outside influences (e.g., Christian missionization, public education, U.S. political structures). Whiteley's work reveals the intersection of myth and history and how Yukiwma's telling strategically deployed the use of myth for telling historically and politically grounded lessons. In fact, Whiteley insists that "no oral tradition of creation, cosmogony, and world-ordering can ever be outside history." His work complicates how verbal arts are viewed and understood. Clearly verbal arts can be infused with the currents of political

and religious circumstance, and Yukiwma's narrative intent was not literary, it was not about the art. Rather, Yukiwma's narrative was a "technique of cultural resistance" to an imperial power trying to change his community.

This book complements the important contributions of Brian Swann's edited volumes, which focus on Native literatures and showcase English versions of Native verbal arts. These works include *Coming to Light: Contemporary Translations of the Native Literatures of North America*, *Voices from Four Directions: Contemporary Translations of the Native Literatures of North America*, and *Algonquian Spirit: Contemporary Translations of the Algonquian Literatures of North America*. They are joined by Herb Luthin's *Surviving through the Days*. This book differs from these other fine works in two ways. One is its regional focus on the singular Southwest culture area. This regional focus is warranted, as the Southwest is home to diverse, viable, and energetic Native communities. A volume of this sort is also long overdue given the vitality of contemporary oral traditions and literatures of Native communities in the Greater Southwest. Whereas the verbal arts of other cultural regions have been extensively studied and published in recent years, the Southwest has not had a major new volume for over twenty-five years. As a student I read and reread volumes such as *South Corner of Time*, edited by Larry Evers, and *Spirit Mountain*, edited by Leanne Hinton and Lucille Watahomigie and was inspired to take oral traditions and the work of translation seriously. My goal with this book is to encourage renewed celebration of and respect for indigenous voices and languages. A second difference is the extensive inclusion of original-language texts. Publishers of traditional Native verbal arts have an inconsistent record in terms of the inclusion of heritage-language texts. In my way of thinking, respect for Native languages is more fully realized when quality heritage-language texts are supplied. But their inclusion is also important from a language endangerment and preservation perspective, a topic I discuss below.

Inspiration for the oral traditions of Southwest Native American communities often emerges from the dramatic landscapes that infuse the Southwest. It is a place-based verbal aesthetic that speaks of the complex social relations between people and spirits and their direct links to the natural world. If the subjects of myth, story, and song are any indication of relative importance, mountains figure largely in Native texts. Emblematic of some Tohono O'odham song poems and speeches, for example, is the relation between mountains and clouds. One speech recorded by Ruth Underhill states how "from within the great Rainy Mountains rushed out a huge black cloud" ([1946] 1969:60), indicating a Native celebration of mountains as rain generators, the life substance of the desert. Then there is the story of Elder Brother (creator of the O'odham world), who, upon listening to his people talk of the beauty of mountains, walked around the landscape naming them. In a song translated by Frances Densmore (1929:26) Elder Brother is said to have sung,

Here we are on our way and see the distant mountain
See, the mountain far from us that has the cloud is Raven
Mountain

Despite the issues related to this translation in terms of line arrangement and verb placement, it nonetheless makes for a compelling poetic image of mountain and cloud.

It is poignant that mountains are more than passive, inert physical formations or merely staging backdrops to the dramas of life and death. Instead, mountains embody living, social worlds where people and nature communicate and interact, where acts of virtue and bravery occur, and where adventuresome people find their way and their home. In my own research in the Tohono O'odham community I often heard stories about how the insides of mountains are a mirror image of the living world, inhabited by tutelary spirit humans and animals. For this community, gaining spirit power was and presumably still is linked to spirit en-

counters in these mountains. In fact, it is probably true that every Tohono O'odham village has a nearby mountain said to be inhabited by such spirits.

Mountains are also sanctuaries, teachers of life lessons, regions of refuge, and places where some people escaped apocalyptic floodwaters during the time of myth, or even where people escaped from colonial predations. Mountains are part of a moralized environment and are anthropomorphized, as Francisco Xavier Moreno Herrera suggests in one selection in this volume. Of Twin Peaks, he says, "You are a mountain, but you are more than just a mountain. We look on you as if you were a real person."

Mountains also figure prominently in the flood stories common in the Southwest, and a wonderful example of this is found in the Hualapais' Spirit Mountain (Wikahmé) flood story. In the story the people, except for an old man, were drowned in a vast flood. The old man makes his home on the top of Spirit Mountain, from where the world begins anew. The beginning of this story, reprinted below, is narrated by Paul Talieje:

Water, water; it rained and rained,
 It rained and rained, flooding the whole earth.
 There were people who roamed this land;
 People were making their living;
 On this land they had their homes
 When water covered them all.
 It killed all the people . . .
 When that flood killed them all,
 That one, that, that one; there was someone, somebody,
 something; someone was there.
 There was someone living there.
 That one, the man was getting old, so it was told . . .
 There, on that mountain, he was placed, and there he
 lived. . . .
 (Hinton and Watahomigie 1984:15–16)

A quick accounting reveals the omniscient presence of sacred mountains in Native worldviews. For instance, there are the four sacred mountains of the Navajos (Blanca, Hesperus, Taylor, and the San Francisco Peaks), which delineate the cardinal directions, marking the boundaries of their homelands. To the west, the San Francisco Peaks are to the Hopis the dwelling place of Katsinam and the source of summer rains. These peaks are also sacred to the Hualapais, Havasupais, Yavapais, and Southern Paiutes. To the east, for the Tewas, Sandia Crest or Oku Pin stands dramatically behind Albuquerque, New Mexico. To the south the Pima and Tohono O'odham communities look to Greasy Mountain, Broad Mountain, Superstition Mountain, and Baboquivari Peak. For many Yuman-speaking communities, Spirit Mountain is central to their stories of origin. Also to the south stands Mt. Graham, a mountain held sacred by the Western Apaches (among others), the home of the Gaan (or Mountain Spirit) Dancers, mountain spirits who dance at annual girls' puberty (Sunrise) ceremonies.

Although these relatively well-known mountains are easily named, they do not exhaust the inspiration that mountains provide. In a Navajo story published by Paul Zolbrod about Big Spruce Mountain (Ch'ool'íí, or Gobernador Knob), the story's protagonist, First Man, quests to reach its summit, cloaked as it is in a dark cloud, rain, and lightning. It is an altruistic if hazardous quest. First Man attempts it for "long life and good fortune" for himself and his people (Zolbrod 1994:622). First Man is without fear, as he is armed with song, which he uses to carry out his successful ascent:

There is danger out there . . .
Nothing will go wrong. For I will surround myself with song.
I will sing as I make my way to the mountain.
I will sing while I am on the mountain.
And I will sing as I return.
I will surround myself with song.

You may be sure that the words of my songs will protect
me. . . .
(Zolbrod 1994:620–21)

Allow these brief yet wonderful examples to suffice for making my point, knowing that I could cite many others. What these prominent and other, lesser peaks have in common is that the peoples of the Southwest view these physical places and formations as arenas in which natural phenomena occur, a source for human power and inspiration. The mountainous landscape creates the sense of place and belongingness and identifies the parameters of one's origins and heritage.

In keeping with these place-based observations, this book's title derives directly from a Tohono O'odham healing song, one that relates the essential characteristics of Native oral traditions as the product of inspiration, an inspiration that I believe must guide the translation and interpretive process. David Lopez and I first translated the haiku-like song-poem in the mid-1990s, and a version of it was included in our book *Devil Sickness and Devil Songs* (1999:132).

Inside Dazzling Mountains	Si:woda dodoag m-eda c ñ-kai
Inside Dazzling Mountains	Si:woda dodoag m-eda c ñ-kai
Inside I heard	M-eda ñ-kaiham
Inside I saw	Eda n-wa:k k ñeid
The spirits singing their songs	Eda g ñeñawul a'ai mo'o wa

As the song makes clear, this person's (the "I" in the song, who is a human) spiritual learning was achieved by venturing inside mountains to learn from the spirits that dwell there.

When the scholarly community speaks of the Southwest culture area it typically includes parts of today's New Mexico, Arizona, Colorado, and Utah, a slender strip of southern California along the Colorado River, and parts of northern Mexico, with an emphasis on the states of Sonora and Chihuahua. With that said,

its boundaries have been drawn and redrawn over the years. The history of dividing up culture areas and language families has always been one of debate, contentious theory, and egos. So-called *lumpers* combine different languages into fewer language families, whereas *dividers* (or splitters) separate languages into many more language families. Given that the search for definitive answers to questions of linguistic and cultural affiliation continue, I have taken the liberty of including two texts in this collection that push the boundaries of traditional anthropological definitions of the Southwest. One is a selection of the Tiipay dialect of the Kumeyaay language. This language and related culture is often classified by anthropologists as part of the California culture area. But I include this selection because Tiipay is a member of the Yuman language family. A second inclusion comes from Oklahoma. I include the Kiowa selection because that language is a member of the Kiowa-Tanoan family (related to several New Mexico Pueblo communities), even though culturally this community has more in common with the Plains culture area. Another reason, in my mind, for including texts from these communities is that they, too, focus on Native relationships with the landscape.

TRANSLATION

The translation of Native American oral traditions has a long and complex history. And while many Native persons, anthropologists, linguists, ethnomusicologists, missionaries, and non-Native poets have contributed to the translation of said languages into English and the comprehension of the results, no single method or theory can be ascribed to this effort. In fact, a universal approach is unlikely to be achieved, nor is one desirable in my opinion. What epitomizes translation efforts today is a continuing experimentation and a growing sense of a more balanced collaborative practice based on reciprocity and mutual respect. The long history of translation reveals what I consider to be a gradual improvement

in conceptual, methodological, and technological tools that has in turn led to improved technical accuracy and poetic insight.³ There are now better ways to record, translate, and interpret Native languages. There is now a broader interest in accomplishing this work, and there is a much more democratic and collaborative process to guide and see it through. This is not to say that it is perfect in terms of accuracy or poetic or political perspective. But what I find heartening is that the effort is still going strong after over one hundred years of trying to get it right. And now with language endangerment and the threats to language viability, such efforts are more crucial than ever.

Translating Native American languages into English is controversial. As is well known, translation is rarely a politically neutral act. The study of Native American language translation often occurs in a context of unequal social power, whether based on education, social status, socioeconomic status, or race and ethnicity. Translation occurs among speakers of the dominant English language, who turn the words of a heritage language into those of the dominant one. This is not to say that translation is always done within an unequal working frame. After all, many outside specialists today do their work not just to further their own research interests but to benefit the community. To this end, it is obligatory that those of us involved in doing translation be aware of and attempt to mitigate potential social imbalances and inequities. My hope is that translation work will continue to improve on the balance and equity issue and continue to further a sense of reciprocity.

Nevertheless, for many years there has been the perception among Native communities that outsider linguists and anthropologists were exploiting Native speakers and their communities for their own personal or professional gain. Additionally, there is a sense that these outsiders are taking away or publicizing sacred or secret knowledge. There are historical examples of this being the case. Among the more well-known examples is the work of H. R.

Voth among the Hopis and Frank Cushing among the Zunis. Recently some tribal governments have become more protective of their oral traditions and heritage languages, limiting or trying to limit what is published about them. Both the historical and the contemporary situation affected the writing of this book. Two contributions, for instance, were dropped because tribal councils did not give permission to publish. In another example, some of the children of one of the narrators did not permit the publication of the heritage language because they were concerned about criticism they thought they would experience from other community members. This points to a political situation with many facets, whether internally or externally generated.

Translation is more than mechanically turning a word or words of one language into a word or words in another. And for many who read this book, seeing words on the page may be the closest thing they will experience in terms of Native oral traditions. Thus, translation of a Native language into English may appear to some as no more problematic than what is experienced in reading a translation of an Indo-European language into English. This assumption would be unfortunate, however, given that something is always lost when translating a Native American verbal art into written English. At a minimum, the syntactic and grammatical structures vary more between English and Native languages than between English and Spanish, for example. Beyond these technical issues, what is typically lost is context (Clements 1996). To understand the translations of a verbal art one must have at minimum an understanding of cultural context, of the unspoken, nuanced, and/or meanings that are both obvious and not so obvious. With this said, translation is about opportunity and optimism in that the work of translation is always about inventing new possibilities, finding new significance, and creating new insight and meaning.

Translation is underscored by the promise of finding ways to respectfully bridge the conceptual and lived worlds that perhaps

more often than not serve to divide us as people. None of this is to say that one can ignore or discard translational accuracy or take unfounded liberties with what others say or have said. New possibilities and insight, for example, can emerge only from a fidelity to what was actually said. David Lopez, the man with whom I worked most closely in the Tohono O'odham community, often said to me that "we have to get the words straight." That is, we must work toward an accurate or "literal" translation before we could say anything truthful or meaningful about them. His counsel was to work toward achieving the accuracy of the linguist and bringing out the beauty of the art. Therein lies the rub of the work of translation. To translate is to be simultaneously a scientist and an artist.

Translation is central to all communication. To be experienced translators of everyday communications, as we all are, we must know (if only intrinsically) the mechanics of language. Much of early life is built around learning the grammar and syntactic structures of one's Native tongue. But one must also learn and be able to deploy and interpret symbolic and metaphoric—that is, artistic—uses of language. This is where the play of language resides. To translate across languages, then, suggests to me that the translator must attend to both the science (technical) and art (aesthetic) of the oral tradition. To traverse this dichotomy the non-Native translator of a Native language must also have an ethnographic, contextual awareness.

In his assessment of Native American translational theory Arnold Krupat (1992) makes the case that translational approaches have typically followed one or another of two broad strategies. The history of translation has privileged either highlighting the sameness of Native linguistic productions or their exotic difference from Western aesthetic and literary ideals. Translation has privileged likeness or unlikeness, ours and theirs, science or aesthetics. Krupat argues that emphasizing one cannot help but sacrifice to some degree the other. I think that is true. Thus the linguistic or anthropological focus on the literal and fidelity to original texts

may inadvertently sacrifice the oral tradition as art. On the other hand, poetic approaches may inadvertently sacrifice the linguistic accuracy of the originally uttered words. In any case, translation can be seen as always lacking something, and improvements in translation mean attending simultaneously to context, accuracy, and art. This is not to condemn the effort as hopelessly flawed but merely to point out that improvements can always be realized.

The selections in this book inevitably continue some of these trends but also offer a new direction. This book contains examples that privilege either a technical or aesthetic approach, and yet all of the authors attempt to be sensitive to both. But not all translation falls neatly into Krupat's science/aesthetic, ours/theirs dichotomy. Recently another translational path has appeared where Native speakers are in control of selecting and/or translating texts of their choice to use as they deem appropriate. What one might call a repatriation approach to translation refers to efforts that return language to its home community of speakers. Such a perspective has arisen in response to collection and translation practices largely, though not exclusively, of the past, which some have perceived as an act of taking possession of something that does not belong to the outsider translator and his or her culture. This implies a sense that oral traditions have been alienated from the source community. The language repatriation approach is intended to reverse the alienation process and help Native persons or communities regain control of their language and how it is represented and made available for public consumption. At this approach's center is that what is translated and the translation itself is decided upon by a Native heritage language-speaking person. The approach returns control over the selection of texts and how they are translated to a knowledgeable Native speaker. It is repatriation because the verbal art is returned to its language roots by a Native speaker. Phillip Miguel, in this book, states this position bluntly when he says, "I have in a sense colonized the colonial culture. I have used what was intended as a tool of culture change for my own, Native pur-

pose. I have decolonized this text by co-opting it for an indigenous purpose." Among Southwest languages the work of Rex Lee Jim (Navajo) (Jim 2004) stands as an excellent example of this path. Yet this approach raises new questions. For instance, are some Native speakers authorized to make translations? Is one dialect "official"? Are Native speakers equally endorsed or respected? What criteria are used in text selection? These and other questions await discussion. In this volume examples of the repatriation approach are found in the selections by Phillip Miguel (as quoted above), Francisco Xavier Moreno Herrera, Lorenzo Herrera Casanova, René Montaña Herrera, and Gus Pàntháidê Palmer Jr. I trust and hope that more of this kind of work will appear and that it will be wholly applauded and encouraged.

LANGUAGE DIVERSITY

To say that Southwest Native languages are diverse is an understatement. As mentioned above, there are five distinct language families and two isolates found in the Greater Southwest culture area. At the time of contact with Europeans there was even more language diversity than today. For instance, the Native languages of southwestern Texas and the Mexican states of Coahuila, Chihuahua, Nuevo Leon, and Tamaulipas are not well known, and the classification of the many extinct languages from this region will more than likely remain in question. Modern language research into Southwest languages extends back to the late 1800s and continues into the present. The sum of this research provides a reliable understanding of language relations; grammatical, syntactic, and phonological systems; and how language assists in the understanding of the movement of people over thousands of years. I wish to make a few comments on each of the language families.

The Uto-Aztecan family is one of the largest language families in the New World and perhaps one of the most intensively studied in the Southwest. Various classificatory hypotheses have been for-

warded and amended over the past one-hundred-plus-year period. The approximately thirty languages in the family were variously divided into three major branches by Sapir (1913–14), whereas Kroeber (1934) divided the family into nine distinct branches (Swadesh 1954–55). The chain model competed with the family tree model, which suggested that the nine branches were coequal. Wick Miller (1984:21) offered yet a third classificatory hypothesis, arguing that there were five coequal branches. Of the classification systems, only Sapir's has been discarded by contemporary linguists. Heritage-language texts from Hopi, Tohono O'odham, Yaqui, and Altar Valley Pima languages are presented in this book.

Speakers of the Kiowa-Tanoan family of languages live almost exclusively along the Rio Grande in pueblos, and the language family is divided into three coequal branches. The Tiwa-speaking branch includes the people residing in Taos and Picuris Pueblos in the north and Sandia and Isleta Pueblos in the south. The Tewa branch is spoken by people living in the pueblos of San Juan, Santa Clara, San Ildefonso, Pojoaque, Tesuque, and Tano (the Arizona Tewa). The Towa branch is now only spoken by people of Jemez Pueblo. As mentioned earlier, an interesting linguistic feature of Kiowa-Tanoan is its relationship to the Plains Kiowa culture found today in Oklahoma. With no definitive conclusion, the time depth of the family has been estimated at between two thousand and four thousand years, with ancestors hypothesized as coming from either southern Arizona, southeastern California, or the San Juan valley of south-central Colorado. The languages of Tewa from San Juan and Hopi-Tewa and Tiwa from Picuris are presented in this book.

The closely related Yuman languages (Kendall 1983) of the Cochimi-Yuman family are well understood. The family is divided into four branches: Delta-California (Tiipay, Ipai, Kamia, Cocopa, Halykwamai), Pai (Havasupai, Yavapai, Walapai, Paipai), River (Mohave, Quechan, Maricopa, Kavelchadom, Halchidhoma), and Kiliwa. As Kendall (1983:5) points out, Yuman-language speakers

have been rather arbitrarily assigned into one of three separate culture areas: Southwest, Baja California, and California. This assignment reveals an underlying limitation or failing of the culture area divisions discussed above. Three of the Yuman languages are closely related, while Kiliwa diverges significantly from them (Foster 1996:86). Selections in this book include Quechan and Tiipay.

Having arrived over five hundred years ago, the Nadene (Apachean) language family is a relative newcomer to the Southwest region. This family is composed of Western Apache, Jicarilla, Mescalero, Chiricahua, Lipan (extinct), and Navajo. Speakers are distributed over a vast area of the Southwest. Selections from Navajo, Western Apache, and Mescalero are found in this book.

Zuni and Seri are linguistic isolates. While both have been variably linked to other language families, such links have proved inaccurate or inconclusive at best. For example, at various times Zuni has been alternately placed in the Uto-Aztecan, Keresan, or Penutian families. Seri, on the other hand, has been included incorrectly in the Cochimi-Yuman and Uto-Aztecan families as well as the Chumash language in California. And while Seri has been listed as a member of the Hokan stock, it is now generally assumed to be an isolate. Zuni and Seri selections are included in the book.

Unfortunately I was unable to obtain participation from those who work with the Keresan language family, and so no Keresan texts are presented in this book. Two potential contributors were unable to receive publication permission. Keresan is divided into eastern and western dialects, with villages of Santo Domingo, Zia, Cochiti, Santa Ana, and San Felipe in the east and Acoma and Laguna in the west. I hope in the future that others will bring forth more of the verbal arts of this language family with the blessing and participation of Native Keresan speakers themselves.

ENDANGERED LANGUAGES

The United Nations declared 2008 the International Year of Languages. This timely declaration was made in response to mounting and disheartening evidence that the rate of global language endangerment and loss has accelerated in the past generation to an unprecedented degree. It is widely thought that humanity has much to lose in terms of knowledge, cultural richness, worldview, and creativity with every language that ceases to be spoken (Mithun 1998). With each language loss is the loss of a distinct way of classifying, seeing, and experiencing the world. As Kenneth Hale and others (1992:35) have stated, “linguistic diversity is important not only to human intellectual life . . . but also in relation to the class of human activities belonging to the realms of culture and art.” The link between language and culture is strong because the language one speaks strongly influences how one engages the world.

For many Native persons language is synonymous with culture. It is thought that half of the estimated six thousand to seven thousand languages currently spoken in the world will be extinct by the year 2050 unless the deleterious processes currently at work are reversed. Globalization can be implicated in this language loss, as it encourages linguistic homogenization and assimilation. But there are many unique, localized pressures contributing to endangerment, including labor migration, disaster-induced migration, or even intra-community disagreements regarding the status of heritage-language use among the younger generations and whether the language should be published and translated. Whereas global warming and loss of biodiversity are hot topics on virtually everyone's tongue, language loss and endangerment and efforts at preservation and promotion are only gradually bubbling up to conscious awareness. Language loss is a poignant issue around the world; it is an issue that is clearly reflected in the U.S. Southwest; it is an issue that will demand understanding of both

localized and global forces, with interventions that are locally conceived and enacted.

In general, Native American languages and Native oral literatures of the Southwest remain vital (Goddard 1996:3). Happily, I can report that most of the languages presented in this book are full of life, spoken by high percentages of all segments of the population. This does not mean that heritage languages are entirely safe. In an informal survey of this book's authors, I asked for their assessment regarding the state of the language that they speak and/or study. A nearly unanimous sentiment emerged: Native languages of the Southwest are threatened, some more so than others. The immediate prognosis for some is not a happy one. Still more surprising is that even in those communities where the heritage language is vital and spoken by young and old alike, there was a perception among the contributors of this volume, born of experience and time, that the various forces that conspire to diminish heritage languages' vitality pose a serious and immediate threat and that diligence is imperative. Even the Native Southwest has been identified as experiencing a decline of speakers. Several Southwest Native languages are currently experiencing precipitous declines in the number of speakers (Harrison 2007). Lamentably, several Southwest languages (e.g., Kiliwa, Quechan, Maricopa, Mohave) are threatened with extinction in the very near future as the eldest speakers pass on. In the face of threats of language endangerment and loss, I am hopeful that the work of translation, collaboration, and language promotion such as that found in this book is an effective type of advocacy for language retention, cross-cultural understanding, and vitalization, an answer to the threats to language diversity and preservation.

ORGANIZATION OF THE TEXT

Several years ago Brian Swann and I agreed that a book of translations of Southwest oral traditions was needed. What we could not

agree upon was who would edit it, as neither of us was ready to tackle such a project at that time. A couple of years passed, and he asked me once again if I would assume the editor role. At the time I again deferred, suggesting that he ask others to do it. I did say that I would consider the possibility if he could not find a taker. He could not, so here I am writing this introduction. In retrospect, I am happy he did not find someone else. The experience of working with many talented, committed, and thoughtful colleagues on this book has been vastly rewarding and personally inspirational.

This book features a remarkable diversity in terms of topical coverage and expertise. To assemble it I wrote hundreds of (sometimes pestering) e-mails and made many phone calls inviting every colleague I knew, and many more whom I did not, to participate in this project. I placed announcements in the Society for the Study of the Indigenous Languages of the Americas (SSILA) newsletter and sent flyers to academic departments and regional tribal offices around the country. As a professor at a small liberal arts college in southwestern Colorado (Fort Lewis College) with a relatively large Native student body, I have had the good fortune of having many Native students in my classes. Many of them are from the very communities this book showcases. These students have taught me valuable lessons and, in a way, this book is a way to reciprocate their generosity.

In the end, this book is a collaborative effort with nearly forty coauthors. Many of the selections feature animal stories. But other selections feature insects, birds, and family relations; many of them also have an abiding sense of place. The book is divided into six sections. Each of the first five sections is devoted to a language family or one of the language isolates. The sixth section is reserved for the three essays on history, myth, and myth-history. While I tried at first to impose a rigid and uniform organization for how I wanted the contributors to structure their selections, I quickly learned the limitations of this approach. I ended up being much more flexible than I imagined I would. But that flexibility

allowed the varied approaches to the different materials presented in print to better serve their individual language and genre. Moreover, this flexibility encouraged a diversity of technical and aesthetic approaches to translating the verbal arts—thus proving that no single approach is perfect, adequate, or better than another. Generally, though not always, each chapter has an introduction followed by an English translation and then the heritage-language text. The chapters in part 6 follow a more conventional academic presentation style.

This book offers readers a diversity of genres, languages, and translational approaches. From beginning to end it is a highly collaborative endeavor. I trust that this collection will provide the foundation for a sound understanding and appreciation of South-west Native verbal arts.

NOTES

1. Numerous previously published works are ripe for reconsideration. Among them, for example, is the work of Frank Russell (*The Pima Indians*), Francis Densmore (*Papago Music*, *Music of Santo Domingo Pueblo*, and *Music of Acoma, Isleta, Cochiti, and Zuni Pueblos*), Frank Hamilton Cushing (*Zuni Folk Tales*), Washington Matthews (*The Night Chant: A Navajo Ceremony* and *The Navajo Mountain Chant*), and Ruth Bunzel (*Zuni Origin Myths*), among others. In addition, there are archives at the University of California, Berkeley; Arizona State University; the University of Arizona; the University of New Mexico; the Whatcom Museum; the Smithsonian Institution; and the American Philosophical Foundation, to name a few.

2. The term *heritage language* identifies non-dominant languages of a nation-state. For instance, in the United States any language other than English might be considered a heritage language. For this book I designate indigenous or First Peoples' languages as heritage languages in the United States.

3. Prominent among those doing this work are Dell Hymes (1981, among others), Dennis Tedlock (1983, among others), Larry Evers and Felipe Molina (1987), and Donald Bahr (1983, among others).

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LANGUAGE PRESERVATION RESOURCES

The following is an overview of organizations working on the front lines of Native American language-preservation efforts. It is not an exhaustive list but one that highlights the need for more public involvement at this most critical of moments. It includes the initiatives of corporations, universities, Native networks, and nonprofit groups.

The Native American Language Center at the University of California. The center encourages linguistic research on Native languages and supports the intergenerational learning of heritage languages. It fosters interdisciplinary and collaborative approaches to language documentation, preservation, and revitalization. <http://nas.ucdavis.edu/NALC/home.html>.

The University of Arizona Technology-Enhanced Language Revitalization Project. This project aims at video and audio documentation of the Mohave and Chemehuevi languages, both of which are highly endangered. In addition to early syntax work in the 1970s, some phonology and electronic documentation were initiated in 2003.

Linguistic Society of America. The Committee on Endangered Languages and Their Preservation (CELP) fosters the documentation and study of threatened languages. It provides technical support for heritage-language communities wishing to maintain the viability of their languages. It also encourages institutions to compile grammars and dictionaries, document and study languages, and assist academic institutions in this process.

Native Languages of the Americas. This is a nonprofit organization that aims to preserve, protect, and promote endangered Native languages. <http://www.native-languages.org/>.

Summer Institute of Linguistics (SIL). SIL is a faith-based (Christian) organization that studies, documents, and assists in the preservation of languages around the world. Over its seventy-year history SIL has worked with NGOs, academic institutions, and indigenous communities to conduct research on endangered languages. SIL researchers have developed software such as Speech Analysis Tools. www.sil.org.

The Society for the Study of the Indigenous Languages of the Americas (SSILA). An international scholarly organization dedicated to the scientific study of Native American languages, SSILA was founded in 1981. www.ssila.org.

Indigenous Language Institute (ILI). ILI facilitates community-based initiatives for language revitalization via culturally appropriate groups and individuals. It is also active in promoting public awareness of the endangered language crisis. www.indigenous-language.org/.

Rosetta Project. This is a global effort and collaboration among Native speakers and language specialists to build a publically accessible digital library of human languages. The project is a response to the catastrophic loss of the world's languages. rosettaproject.org.

Enduring Voices Project. A National Geographic-sponsored project, its goal is to document endangered languages and prevent language extinction by understanding the geographic dimensions of language distribution, understanding the links between linguistic diversity and biodiversity, and bringing wide attention to the language-loss issue. www.nationalgeographic.com/mission/enduringvoices/index.html.

Living Tongues Institute for Endangered Languages. Its mission is to document, maintain, preserve, and revitalize endangered languages worldwide via community-based and collaborative projects. With a community's permission, the project aims to assist communities in their efforts at language preservation and promotion. www.livingtongues.org.