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Monsters of Contact provides intriguing possibilities for telling Indigenous history from a more Indigenous-centered perspective. In the process, van de Logt does ask scholars to take some leaps of faith onto what is, for historians at least, uncertain ground, where educated speculation necessarily must stand in for missing facts. From this reviewer's perspective, van de Logt's assertions and speculations are warranted, and will, at the very least, require a response, whether historians are supportive or opposed. This book promises to provoke ongoing discussions about the historicity of oral traditions and will force us to consider the possibility that monsters are indeed real.

Michael Leonard Cox
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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. Lincoln: University of Nebraska Press, 2016. 512 pages. \$65.00 cloth; \$35.00 paper and electronic.

Okanagan Grouse Woman: Upper Nicola Narratives is a profoundly moving collection of Okanagan (Interior Salish) tellings by elder Lottie Lindley that is valuable for many different audiences as well as generations to come. One of the last fluent speakers of her dialect, the author learned her language, teachings, and stories from the old ones "in a manner unbroken by colonization" (xvii). Although one can engage in the book's different parts at various levels and points, please begin with the foreword by Lottie Lindley's grandson Allan Lindley, who shares the wisdom he has learned about stories in general and the honor he feels to be able to share his grandmother's stories with others. Reading this foreword prepares the ground to be planted with the seeds of each story, so that they may grow and develop in each person as may be relevant to them.

Lottie Lindley shares stories in her language, which encodes the Okanagan world view. There are twenty-nine narratives in all. The first narratives are from long ago (*captik'wł*), when people were turned into stones and mountains, and sea monsters inhabited what are now lakes. There are also stories from early contact, passed on to the narrator, that share how lands came to be inhabited. The narratives have a wide range of themes, including the history of places and their names, advice for coming of age, how to train to be a hunter, and the impacts of residential school, as well as changes in weather patterns witnessed over the last century or so. Some stories tell of the narrator's personal life, but most are stories she has heard from her elders. The book has three parts which allow each narrative to be presented in several formats. Part 1 renders the narratives in Okanagan and part 2 offers English translations. Some of the stories have two English versions in part 2: in the first version, editor John Lyon has aimed to be as faithful to the original Okanagan telling as possible, while the second is Lottie Lindley's version of the story. In some cases, the editor has written a preceding contextualization that sets the stage for the narrative, or Lottie Lindley has added some comments.

Part 3 contains an interlinear analysis of the narratives. For those who are not familiar with this way of presenting textual material, it includes five lines. The top line is the text as it is written to represent the spoken Okanagan language. Line 2 just below is an analysis of each of the Okanagan words, in which each meaningful part of the word (morpheme) is indicated by various means, such as dashes and plus signs. Line 3 presents a gloss, including a representation of what each morpheme means. The glosses given are either a translation of the contentful meaning of the root of the word, or an abbreviation of some grammatical meanings (such as whether the verb is transitive or not and what type of transitive it is). The fourth line has a translation of the gloss into English. For example, the first line on page 343 has the Upper Nicola word *x^wúysəlx*, analyzed just below on line 2 as *x^wuy-st-slx*. This is glossed as go-caus-3pl. erg on line 3, with the translation of the gloss as 'they.brought.him' on line 4. The fifth and final line is the English translation of the entire sentence, which is the same as the version 1 in English located in part 2.

The editor made many decisions regarding this interlinear analysis, including identifying morphemes and how to provide accurate meanings. Lyon's introduction explains the choices made in terms of how to represent the spoken Okanagan and how to grapple with morphemes that are challenging to translate, as well as the layout of the interlinear translation. These explanations of the interlinear glosses are necessary and helpful, although non-linguists interested in learning about Okanagan culture and how that is encoded in the language might find it a little technical. For advanced learners or speakers of Okanagan, this interlinear glossing can be very helpful in understanding the exact meanings of each word and hence to understand how the Okanagan worldview can be encoded in the language. Returning to the example taken from page 343, the concept of "bring" is one morpheme in English, but in Okanagan is represented as "cause to go," with two morphemes, pointing out that Okanagan's overt morpheme conveys the concept that someone is causing someone else to do something.

The narratives undoubtedly will be of value for those people learning Okanagan who want to enrich their cultural and linguistic knowledge. Lottie Lindley's voice—humble and wise—is evident in both versions. While not everyone will be able to access that depth of knowledge and worldview as encoded in Okanagan, one gets a sense of how the English expression and Okanagan can differ in their telling because of the context and different English versions presented in Part 2. The book also contains ten figures, with photographs of Lottie Lindley and her family, as well as two maps locating Okanagan in Salish language territory, one of which is a detail of the Okanagan dialect areas. The second map has the English names for lakes, towns, and rivers in the region. It is helpful to see where Okanagan lands are, but I found myself wanting to dig deeper into the territory, as many of the stories are intricately linked with the geographical landscape.

This collection of tellings is part of a growing body of orature in which Indigenous narratives are being published collaboratively by both family and scholars such as linguists and ethnographers. Although structured similarly to other books that offer narratives in the original language as well as translations and analyses, this volume's very rich and flexible format differs in several ways. First, many books include texts

that are related to the narrator's life history, or of teachings and stories from long ago, but the stories in this volume seem unique in coming from a range of genres: personal history, *captik*^{wł}, the spiritual and cultural significance of some places, the impact of residential school, battles between peoples, and how to be in the world. Second, at five lines the interlinearizations provide more analysis than other volumes with fewer lines. In particular, because the fourth line gives English translations of glosses such as "they.brought.him," this book becomes more accessible than books that provide only the pure glosses in the third line (go-caus-3pl.erg) and sheds light on the ways some concepts may be translated into English.

Like other volumes, the original language texts are presented in their original forms, as told by fluent knowledge keepers. This brings Lottie Lindley's voice directly to the reader. Like other volumes, each narrative is a gift, from the narrator to current and future generations, with the goal to keep passing the knowledge down, as close to how they received it. This book is good medicine, especially for those who hunger for teachings from old ones.

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Stories of Oka: Land, Film, and Literature. By Isabelle St-Amand. Winnipeg: University of Manitoba Press, 2018. 315 pages. \$31.95 paper; \$70.00 electronic.

In Quebec, Canada, where the Mohawk Nation has lived and thrived since time immemorial, is the town of Oka. The Mohawk Nation has never ceded the lands, but the town of Oka not only claims Mohawk lands, but continues to encroach upon them with constant development projects. When the settler administrators of Oka decided to begin building a golf course on Mohawk lands which included graves, Mohawks stood firm and placed their bodies directly in the path of the construction. The battle lasted seventy-eight days, and as a result, construction of the golf course extension came to a halt. The battle both reignited Indigenous activism throughout the Americas and exposed supposedly liberal Quebec for its deeply racist and entitled attitude toward the Indigenous people of Canada. In many ways, the crisis at Oka led to the Truth and Reconciliation Committee that is notable for its adamant use of the word "genocide" in the Canadian context.

Isabelle St-Amand's book is tremendously valuable in calling for reanimating the conversations around the standoff at Oka. Instead of simply telling the official history of Oka, St-Amand has chosen the lenses of literature and film to fully explore land claims and conflicts among the Mohawks. For the author, if stories of Oka continue to be told and represented, therein lies the possibility for a true apology to the Mohawk Nation, a restoration of Mohawk lands, and a fuller, more complete sovereignty rooted in land recovery. Perhaps most important is the author's determination to engage the Mohawk viewpoint on Oka. The author admits that early in the research process the project's construction lacked an ethical basis in terms of decolonization and Indigenous