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communities faced other massive losses—relocations, the loss of their children, the suppression of their languages, to name but a few—has been the divisions manifested in many communities as to whether objects should be utilized as they were originally intended or should simply be kept in museums so future generations can "learn about who we were." These struggles around the directions in which the evolution of "tradition" will take are responses to profound loss.

Johnson's beliefs that such divisions should be seen as signs of a vigorous reawakening of lived tradition are important; they would have been much more grounded and enriched had he worked in dialogue with the various communities he referenced in order to see such divisions from the inside.

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Salish Myths and Legends: One People's Stories. Edited by M. Terry Thompson and Steven M. Egesdal. Lincoln: University of Nebraska Press. 592 pages. $28.95 paper.

Salish Myths and Legends: One People's Stories is a welcome addition to a growing corpus of English-language translations and English-language versions of indigenous people's verbal art and narrative traditions. The book is composed of forty-eight selections with the narrators recognized and with an introduction by, for the most part, a linguist or anthropologist familiar with the verbal tradition and with the language. The selections are then divided into twelve largely heuristic sections. The book's goal is to present a broad sampling of verbal genres from as wide a cross-section of Salishan groups as possible. There is a general ethnopoetic sensibility to a number of the translations and presentations. This can be seen in the fact that early promoters of ethnopoetics, Dell Hymes (six selections) and the late M. Dale Kinkade (three selections), have a prominent place in the book. Not all the editors are non-Salish scholars; Lushootseed teacher and storyteller, Vi Taqwšəblu Hilbert, for example, is responsible for three selections (either as storyteller or editor).

As M. Terry Thompson and Steven M. Egesdal note in their highly readable introduction, the book contains samplings from twenty-two of the twenty-three known Salishan languages and "some language groups have selections from more than one dialect" (xxxviii). What is more, "some selections were originally conceived in English" (xxiii). The book then combines translations of Salish-language original verbal genres with English-language originals composed by Salish people. This is an important point; when myths are told today, they are often told in Native-influenced English, and documenting such narrative and poetic traditions is also an important goal. That is, it is important to document the Salish-language originals and the English-language originals. As Thompson and Egesdal astutely note, "Salishan languages largely have devolved into something akin to museum artifacts—objects for preservation, not perpetuation—whose linguistic destiny often

falls to an 'outsider' as caretaker. Speech acts, including performance of myths (except in English), have become anthropological events, not natural communicative ones" (xxiii). Given the importance of the Salish-language originals, it is unfortunate that the Salish-language originals are not included in this book. Various Salish-language lexical items are retained, but this often aids in the impression that Salishan languages are not so much languages but rather collections of lexical items (words that can be put on display). That is unfortunate. There are a number of very good linguistic analyses of Salish ethnopoetics that do include the source language original, and the bibliography does a nice job of pointing the way to such work (I wish to note two examples not included in the bibliography: Ivy Doak, "Coeur d'Alene Rhetorical Structure," *Texas Linguistic Forum* 32 [1991]: 43–70 and Paul Kroeber, "Rhetorical Structure of a Kalispel Narrative," *Anthropological Linguistics* 37, no. 2 [1995]: 119–40).

Thompson and Egesdal do a fine job of orienting the reader to the place of traditional narrative genres among the Salishan groups and to the current language situations of those Salishan groups. Concerning the status of the Salishan languages, they state, "all are at risk of vanishing by the middle of this century, despite often valiant efforts to perpetuate them" (xxii). As they go on to explain, many Salishan groups make commendable attempts to recover or revive languages that are no longer spoken as a first language. One hopes that an appreciation of the aesthetic and poetic features of Salishan verbal art will aid in such efforts.

Translations of Salishan languages into English pose interesting and intriguing problems, as they do in all languages. As Kinkade argued years ago, "Salish evidence against the universality of the 'noun' and the 'verb'," are best understood as having two broad word classes (particles and predicates) that do not match English word classes (nouns, verbs, adjectives, etc.) ("Salish Evidence against the Universality of the 'Noun' and the 'Verb,'" *Lingua,* 1983). Egesdal does a good job explaining some of the distinctions between Salish and English in his language characteristics note that follows the introduction. But the process of translating from a language that organizes based on predicates and particles to a language like English that does not, presents interesting issues. Kinkade noted these issues in his discussion of the translations done by Native Salish speaker Lawrence Nicodemus. Take the Coeur d'Alene phrase (I have simplified the orthography here) *xes-íłc'e' xʷe c'í'*, which Kinkade glosses as "'venison is delicious," but that Nicodemus translates as "they are good to eat those which are deer." As Kinkade suggests, Nicodemus's "translations can only have been made by a native speaker; the idea of translating subjects and objects as separate clauses would hardly occur to anyone not extremely familiar with one of these languages" (34). One wishes that these issues had been attended to a bit more in the various introductions to the selections.

The use of indigenous English in many narratives—what Anthony Mattina once termed "Red English"—is also welcome (*The Golden Woman*). Mattina, whose own work on Red English and Salishan languages is well-known, introduces a speech by William M. Charley that discusses the importance of "his two

heads, the English language, and the Indian language" (297). Ivy Doak presents a Coeur d'Alene Coyote story that was told in English by Margaret Stensgar. Doak wisely includes a bit of the interaction between narrator and audience (in this case her grandson Joseph Reno Stensgar) that suggests something about the translation of onomatopoeia across languages and, perhaps, the aesthetic enjoyment that comes with such onomatopoetic forms in the Native language. Below I present a bit of that performance. The passage begins with Margaret Stensgar speaking (I have modified the orthography slightly):

Margaret:
...
His tail is wagging while he's walking.
Reno:
wɛ' wɛ' wí'šups
Margaret:
Yeah, in Indian they say:
wɛ' wɛ' wí'šups
wɛ' wɛ' wí'šups

That is waggedy-tail, waggedy-tail. That's Coyote (210–11). Such moments allow for an appreciation of the interactional flavor of a narrating event as well as the Salish English used here. It reminds us of a point that Thompson and Egesdal make, "importantly, a story was never THE story" (xxxiii). Such examples were verbal performances told before audiences, audiences that aid in the calibration of poetic form and content.

One feature of Salishan ethnopoetic structure seems particularly interesting, and one wishes a more detailed discussion had been given. As represented in this collection, we see that initial particles (that is, *húy*, "and then") and pattern numbers are extremely important in the discourse organization of these narratives (see especially the discussions by Kinkade and Hymes). However, as Hymes notes, in Bella Coola (and it appears only in Bella Coola) the quotative suffix *-k*ʷ ("they say, it is said") aids in the "marking of relationships among lines or groups of lines" (370). The use of quotative seems to be absent from the narrative traditions of other Salishan-language groups. Such quotatives, either as particles, verbs of speaking, suffixes, or enclitics, are very common in the narrative traditions that I am most familiar with, that of the American Southwest (that is, Uto-Aztecan languages, Athabaskan languages, and the language isolate Tonkawa) and those in other parts of North America (Seneca, for example). As Thompson and Egesdal note, "the Bella Coola became isolated far to the north of the body of Central Salish" (xvii). One wonders where or how the quotative suffix came to have such an important place in Bella Coola ethnopoetic traditions.

There are a number of exemplary selections and introductions to those selections. The Douglas Duer and M. Terry Thompson introduction to a composite Tillamook epic is especially enlightening, as are the various introductions by Hymes, Kinkade, Doak, Steven Egesdal, and Sarah G. Thomason. My personal favorite selection, for what it is worth and to pick but one, is the humorous tale told by Mabel Joe (317–18). That story is based on the verbal

play available to Thompson River Salish speakers based on the lexical suffix =*aqs*, which has a variety of meanings based on the sense of "protruding" (that is, "nose" and "end of a branch"). Thompson and Egesdal also include a small sample of contemporary written poetry by Duane Niatum (336–38) and the late Jack Iyall (335). Those selections remind us that creative traditions continue, and they continue in English in the selections presented.

This is an excellent book, and my criticisms are meant to suggest just how little we know about Salish ethnopoetics (here broadly conceived as the poetics of a given people). The book is accessible for students who are not linguists or linguistic anthropologists, and the introductions to the book and to the individual selections are uniformly well done. Focusing on a specific language family is an excellent method to highlight the similarities and the differences across traditions. I would recommend this book for classes on Native American oral literature or Native American verbal art without hesitation. One could certainly imagine putting this book in dialogue with recent collections on Algonquian verbal art (Brian Swann, *Algonquian Spirit: Contemporary Translations of the Algonquian Literatures of North America*) and Native Alaskan verbal art (Ann Fienup-Riordan, *Words of the Real People: Alaska Native Literature in Translation*). I would also recommend this book to those interested in Native American verbal art more generally. Finally, this book expands our understanding of human expressivity and creativity and the important role that language plays in such imaginative displays. It is a shame to conclude by noting that "most Salishan languages are no longer spoken actively" (xxxviii).

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The State, Removal and Indigenous Peoples in the United States and Mexico, 1620–2000. By Claudia B. Haake. New York: Routledge, 2007. 293 pages. $110.00 cloth.

Claudia Haake ends the introduction to her book by joining Tzvetan Todorov in asserting that "it is not enough to damn the conquerors and to feel sorry for the Indians . . . one has to analyze the weapons of the conquerors to stop them from using these even today" (9). She seeks to analyze the weapons of the conquerors by comparing the forced migration of the Delaware (Lenape) in the United States and the Yaqui (Yoeme) in northern Mexico. Her focus is on indigenous responses to Removal from their ancestral lands and the effects of Removal on their identities, politics, and cultures. She concludes that in both cases the nation-state sought to destroy the indigenous societies and that in each case they failed. Today the Delaware and the Yaqui maintain their identities and cultures.

There are extensive literatures about US Indian policy and about the history and anthropology of indigenous peoples in Mexico. Haake's book stands out as a rare attempt to compare indigenous policies and experiences