My song comforted her as she battled my reason
broke my long held footing sure, as any child might do. (283)

Coke portrays settler-colonial America as a rebellious child who has not yet "mature[d]" (284) and, alluding to histories of removal, indicates that America "forced [the mother] to remove" herself (283). From the speaker's perspective, the spirit and soul of the Americas have always been nurtured by Indigenous peoples, who await her return and have never ceased singing, calling her home. The desire for home is also echoed in the final lines of Coke's "Platte Mares": "Kettling, converging, calling—home. / It is the season" (265).

The ways in which a felt connection to the land and water manifest themselves in the Indigenous body and contribute to epistemologies are particularly affecting. As Simon J. Ortiz and Andrea Geyer delineate in an excerpt from *Spiral Lands/Chapter 3*: "I've been here before. / Something in the bone. Remembers" (274). Lee Marnacle's "I'm home again" rings with similar sentiment: "Memory pulls at my skin, / images punch holes in this moment / of awe over the vista the not quite born islands make. / My body knows these islands" (286). In "Si el salitre de mar," Norys Odalia Saavedra Sanchez proclaims, "Si el salitre de mar / viene a buscarme . . . Alumbraría en mí como una vela" (138). And rendered in the shape of a pregnant woman's belly, a verse from Layli Long Soldier's "Dilate" highlights:

All is experienced
throu
g
h
the
body,
somebody told me.

The speaker revises this assertion in the final stanza of the poem to read: "through all experience / is ~~through~~ the body" (82). These moments and many others make *Sing*—whose writing celebrates even as it unsettles—a powerful experience of remembrance, wisdom, loss, and hope. It is an anthology to be savored and shared.

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Telling Stories in the Face of Danger: Language Renewal in Native American Communities. Edited by Paul V. Kroskrity. Norman: University of Oklahoma Press, 2012. 288 pages. $24.95 paper.

A good first impression is like a promise, one that the reader anticipates will be kept. Like the beginning of any good story, *Telling Stories in the Face of Danger* is not a must-read for those working in the field of Native language renewal, but a should-read. This

volume not only speaks to the struggles experienced by those involved in the fight for renewed Native language vibrancy, but also provides hope as the reader learns of the negotiated successes. The nine contributors write from their foundations in work for and with Native communities in the United States, Canada, and Mexico. What is the "danger" addressed in the title? It lies in the loss of Indigenous languages and the forecast of their morbidity.

Cultural sovereignty is one of the overarching themes as it applies to the traditional art of storytelling. Editor Paul Kroskrity places storytelling squarely in the realm of cultural integrity rather than in the non-Native conscription of mere entertainment; such storytelling is more than simply an adaptation of oral traditions. In today's nomenclature, cultural integrity signifies a distinct and separate nation-state and all that this term implies within the American psyche and complex legal world of the United Nations. It is these same oral traditions that have sustained Indigenous peoples from their origins as distinct peoples.

Storytelling is a verbal art surrounded by language ideologies and haunted by linguistic oppression. Add the current hegemonic use of English to the mix with ties to political, social, and economic marginalization as part of this history of Native language usage on this continent, all of which weighs heavily upon each community. Kroskrity restates Silko (1981) in the initial chapter, "People's various identities are developed and shaped by the kinds of stories they can hear and those to which they are denied access to hearing" (5).

Explorations into language ideologies can be experienced between outsider and insider, elder and progeny, or community-to-community, where dialect differences speak to divisions that address the issues surrounding sovereignty. It is for all of the above reasons that Kroskrity states in the introduction, "only Native communities themselves can make the decisions about what kind of linguistic adaptations they want to make in regard to their heritage language" (11). This is fundamental to language revitalization.

Storytelling, in the Native way, is not about literacy. Literacy equals historical ethnocentrism. Often the goal of storytelling, in Euro-Western ways, is a means to an end, an invitation to children into the world of literature—to create a desire to learn. In Indian ways of knowing it is a means of transmitting moral and cultural knowledge and/or origin of place: an epistemology as distinct as the peoples themselves, representational of their unique cosmology.

The reports contained in the volume stem from Kiowa, Southern Paiute, Hupa, Kumiai (Baja California, Mexico), White Mountain Apache, Arizona Tewa, and Maliseet (Canada). This series of stories (reports) speaks to a people's refusal to abandon a traditional core of instructional methodologies. Storytelling, ethnopoetics, or oral tradition—however you choose to classify this Native tradition—must be viewed, as all the contributors have stated, from the vantage of the cultures from which they emerge. Because storytelling is not merely performance, but an interactive device that places responsibility on the teller and the audience, the tale may not deviate from its original role as historical, spiritual, and/or socio-moral compasses—an ethical union is formed. This is placed in the context of the etic reader when Palmer follows

Foley (1981): "oral literature . . . is as vital to Kiowas as the Bible and Homeric verses are to Western civilization" (25). This applies not only to Kiowa tradition but is inclusive of all North American autochthonous peoples.

Language is indelibly tied to identity, as many of the authors point out. The thrust here is the story as a means to reestablish language proficiency and, in its turn, reclaim not the idealized Indian self, but to actualize a culturally distinct individual and thereby community. This has much to do with language ideology, not an idealized pan-Indian ideology, but a philosophy that permeates each community and becomes a defining element in what it means to be _____ (fill in the nation/tribal affiliation). Each study in the text reviews a theoretical stance, arranged with evidentials, that places each study as a unique footprint impressed with a people's language, giving the reader a snapshot in time of language use within the community. What is the interplay between conversation, language, and storytelling, especially those stories that invoke, relate, and consist of a people's origins? It is the act of a people becoming human, the creation of the physical world and one's relationship to the world of spirit, the essence of what it means to be human.

The real story or value here is not held in the theoretical elements strewn among the pages, but in the remembrance of what is means to be Paiute, Kiowa, Hupa, Tewa, Kumiai, Maliseet, or Apache: Political overtures, employing sociopolitical uniqueness, contrasts within a cultural region. These distinctions are often indistinguishable to an outsider. This is evident in the provincial work of northwestern California. Language and story mark the subtle shifts, lending itself to the unique esotericism of each people, defining them as a distinct people. The narrative distinctions are iconic representations conjuring images of ethnicity pointing to language's symbolic functions, termed "diacritica of ethnicity" by Fredrik Barth (1969) and denoted as "minor" symbolic differences. This places an etic judgment on the story and the storytelling, when in reality the so-called negligible shifts in the story speak directly to their familiar, political, cultural, and religious ties, in essence to the heart of their identity, illuminating the dissimilarity in Indian country and the rapidly approaching nebulous boundaries of our increasingly global perspectives.

Those involved in the language revitalizationist movement aspire to be free of the "tyranny of polyglossia" (Bakhtin 1981) whereby we are pan-Indians of the Americas. The dream is to return to where our identity and place are couched in the language of our ancestors, a place where we can hear them still. As Gonzales writes, "The language of one's birth is a priceless gift. To lose it would be to lose one's self and one's uniqueness" (90). It is quite evident that the loss of language is much more than the loss of a form of communication; it becomes the loss of heritage and origin.

Stories allow the listener to internalize the values and proper modes of behavior, cultural understanding, knowledge of the history of a people. This then translates to community unification and the strengthening of familiar ties, according to the authors. Storytelling becomes an expression of mutual obligation between listener and teller. This is a cultural value that is losing its grip, casting a shadow, so to speak, beckoning the dawning of Native language morbidity. Language maintenance programs are believed to represent language continuity, when in fact, as Nevins and Nevins frame it,

they are more representational of dominant society's discourses and institutions and "represent a radical transformation" from traditional epistemologies (147).

Kroskrity's experience comprises thirty-plus years working with Native people in their communities. His expertise falls into several camps here. With this volume it is in the selection of the contributors and his comprehensive review of issues within the world of Indigenous language reclamation, coupled with the art and meaning of storytelling to America's first people. Stories, they say, maintain a cosmic order, shedding light on a distinct cosmology. More importantly, stories initiate the young and are "icons of ethnic identity," an order generally not visible to the uninitiated, the "expert" outsider (157). Storytelling, it is said, develops the moral character of children while strengthening the social structure or laws of an adult populace. This book is storytelling. The experts in this volume have earned the label. Their stories are about stories and storytellers and their meanings in the communities, in a cultural practice where the audience is not traditionally an observer, but rather the performance requires an engaged and participatory listener.

History is who we are. Our ancestors, the first historical actors, sang or prayed or foretold us into this time, this place. Stories ~ legend ~ myth; however you choose to think of an ancient time, an ancient place, it is a remembrance of how we came to be. We are the new historical actors. Let us now tell a story, make new a history as we move towards language renewal that will help define each community by means of its own doctrine. There is tradition, and then the place where it is not truly broken, but blurs, transmuting to a space of transgenerational deployment. Storytelling is a place in which the art of oral performance reflects the light of a divine and principled compass of the traditional story, and it is now teaching through a genre familiar to the old and providing guidance to the young. It is the old ways, stories reincarnate, the whispering of the ancestors, defying the hegemonic and ensuring cultural and linguistic sovereignty.

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Where the Earth and Sky Are Sewn Together: Sobaipuri-O'Odham Contexts of Contact and Colonialism. By Deni J. Seymour. Salt Lake City: The University of Utah Press, 2011. 344 pages. $60.00 cloth.

Many scholars assume that the American Southwest is one of the most completely documented regions of Native North America. Armed with rich archaeological data, often of considerable time depth, a documentary record spanning three colonial eras, and unparalleled ethnological research, southwestern scholars have generated an impressive body of work that elucidates the complexities and diversities of Native societies, especially with respect to cultural change.

Despite the abundance of literature written from a variety of perspectives, new, fundamental questions often remain, challenging or requiring a reexamination of the