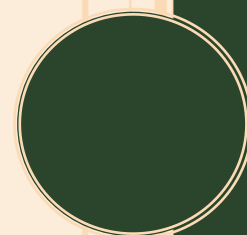


IK: OTHER WAYS OF KNOWING

A publication of the Interinstitutional Center for Indigenous Knowledge at The
Pennsylvania State University

The Interinstitutional Center for Indigenous Knowledge was established as a consortium at the Pennsylvania State University in 1995 to promote communication among university faculty, staff, students, and townspeople who share an interest in the diverse local knowledge systems that enable communities to survive in a changing world.



IK: Other Ways of Knowing

A publication of the Interinstitutional Center for Indigenous Knowledge at The Pennsylvania State University

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The Interinstitutional Center for Indigenous Knowledge is affiliated with the global network of indigenous knowledge resource centers in South America, Europe, Asia, Africa and Oceania. In 2010, ICIK became the only global indigenous knowledge resource center in North America when an extensive indigenous knowledge resource collection amassed by Dr. Michael Warren at Iowa State University's Center for Indigenous Knowledge in Agriculture and Rural Development (CIKARD) was acquired by the Pennsylvania State University Libraries.

ICIK does not independently undertake indigenous knowledge research, preferring instead to build collaborative relationships that lead to interdisciplinary research addressing issues of community scholarship and resulting in a transformation of the academy to embrace reciprocal outreach to, and in-reach from, local communities.

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Welcome to the first issue of *IK: Other Ways of Knowing*

From the Dean

It is my pleasure to introduce the first issue of the journal, *IK: Other Ways of Knowing*. The Interinstitutional Center for Indigenous Knowledge (ICIK) publishes this journal in conjunction with the Penn State University Libraries. ICIK was established at Pennsylvania State University in 1995 to promote communication among university faculty, staff, students, and townspeople who share an interest in the diverse local knowledge systems found in our changing world. ICIK also brings locally generated knowledge into the academy and supports collaborative IK research through grants and networking.

From the Editors

Given the proliferation of academic journals, the launch of a new title requires the editors to answer two questions: what is the journal about and why is it needed?

This journal is about indigenous knowledge (IK), sometimes called traditional knowledge. IK is knowledge rising from the experiences of a particular culture or society and is passed from generation to generation. In many ways it defines a culture and provides a window in how that culture thinks and interacts with the world around it. IK encompasses a wide range of disciplines including agriculture, anthropology, astronomy, community development, environmental knowledge, traditional medicine, religion, indigenous languages, and law—to name just a few. And, it is inherently interdisciplinary. It finds artistic and cultural expression in a myriad of ways including music, dance, storytelling, traditional crafts, and religious ceremonies.

Why is it needed? The perceived value of indigenous knowledge is increasing among international and development organizations who recognize the importance of IK in creating vibrant and sustainable communities. And, increasingly, scholars are turning to indigenous communities to gain a greater understanding of the world we live in. There are journals that focus on IK. Some focus on a particular geographic area or a particular discipline. This journal will take a broader perspective and engage the issues related to IK across all disciplines and across all geographies. And we hope this journal will provide an outlet for indigenous community members and the scholarly community to exchange ideas and engage in meaningful conversations about the richness IK can bring to our collective understanding of the world around us.

The University Libraries is committed to disseminating the results of its research and scholarship as widely as possible. Our faculty has pledged to make our research available as widely as possible. As part of our commitment to open access, this journal is being published through the Libraries Open Journal System (OJS).

This project involved the work of many individuals and we would like to take this opportunity to thank all of those involved in bringing this journal to fruition. Barbara Dewey, Dean of University Libraries and Scholarly Communications for her support of ICIK initiatives. Mark Mattson and Linda Friend of Publishing and Curation Services for teaching us how to use Open Journal Systems. Albert Roza, Research Data Management Specialist, for his assistance with the cover image. Catherine Grigor, Lana Munip, and

Wilson Hutton of the Public Relations and Marketing Department for their assistance in publicizing the journal release. We would also like to thank the faculty and staff in our libraries, the Life Sciences Library and the Social Sciences Library, for their continued support, encouragement, and patience while we work on this journal project. A big thank you to Judy Bertonazzi, guest editor and Lori Thompson, layout editor for bringing this issue together. None of this would have happened without the vision of Audrey Maretzki, PSU Professor Emerita and Co-Director, Interinstitutional Center for Indigenous Knowledge.

Amy L. Paster and Helen M. Sheehy, Editors

Co-Directors, Interinstitutional Center for Indigenous Knowledge

From a Co-Founder of the Interinstitutional Consortium for Indigenous Knowledge

Indigenous Knowledge (IK) has come a long way at Penn State in the past twenty years. In 1995, Ladislaus Semali, a faculty member in the College of Education and I, a faculty member in the College of Agricultural Sciences, came to believe that the historical commitment to **out-reach** on the part of land grant universities might be enhanced by a similar commitment to foster **in-reach** on the part of indigenous peoples. We thought that knowledge generated outside the academy might be valued within the academy if “other ways of knowing” were more widely understood, valued and respected by those faculty and students whose “way of knowing” was based primarily, if not solely, on the precepts of Western science.

Ladi and I were encouraged in our indigenous knowledge efforts by G. Michael Warren, a professor of anthropology at Iowa State University and a leader in the effort to bring indigenous knowledge into the academy. Michael’s goal was to create a global network of institutional resource centers where indigenous knowledge related to agriculture and rural development would be archived and made widely available. Approximately 30 of these IK centers were established and coordinated initially through the University of Leiden in the Netherlands. The final addition to the global network of indigenous knowledge centers was Penn State’s Interinstitutional Consortium for Indigenous Knowledge (ICIK) that was “blessed” by Michael on a visit to Penn State in 1995. In 1997, Michael died of a heart attack in the village where he and his Nigerian wife had a home. In 2010, the collection of materials housed in his Center for Indigenous Knowledge in Agriculture and Rural Development (CIKARD) was acquired by the Penn State University Libraries, creating a major collection of IK documents at this institution.

The Libraries at Penn State is now the institutional home of The Interinstitutional Center for Indigenous Knowledge (ICIK) and its new journal *IK: Other Ways of Knowing* will provide a channel through which the knowledge of indigenous peoples can find its way into the academy. And, in so doing, we hope to encourage a meaningful dialogue between academics and those whose different “ways of knowing” can benefit us all.

We hope you will help us spread the word about *IK: Other Ways of Knowing* and we encourage you, your friends, and colleagues, to become authors, reviewers and readers as well as thoughtful commentators who will tell us what you would like to find when you open the electronic pages of the new journal. We know the written word, particularly when it is English, is not an ideal medium for communicating across cultures and we are committed to publishing articles in indigenous languages as well as English. Our indigenous knowledge center at Penn State will continue to support an active listserv, schedule on-line seminars, hold workshops, maintain a [website](#) and expand connections with institutions and organizations around the globe. We would like to have you share with us your “other ways of knowing”.

Audrey Maretzki, Editor

Co-Director, Interinstitutional Center for Indigenous Knowledge

Introduction

From the Guest Editor

This inaugural issue *Indigenous Knowledge: Other Ways of Knowing*, a publication of the Penn State Libraries' Interinstitutional Center for Indigenous Knowledge (ICIK) highlights the vital role that storytelling plays in articulating and representing indigenous rights. Storytelling is a narrative form that all cultures practice. Storytelling, at its core, recounts events and the characters that shape, and are shaped by, such events (Bal 5). Societies cannot survive without practicing storytelling, since this practice involves all forms of narration and serves to convey the attitudes, beliefs, healing remedies, sacred acts, mythological lessons and figures, philosophies, and otherwise daily activities that come together to create identities. However, indigenous storytelling is also a primary method to convey lived realities, core values, and also informs and shapes tribal governing principles (Corntassel 138). Therefore, indigenous storytelling is a vital practice for defining political, historical, cultural, and even economic concerns, and it has been crucial to international rights discourses between indigenous leaders and rights organizations. Though storytelling has evolved in modern times to include new media, such as television and film, the basic elements and forms are ancient and have not changed. This inaugural issue of *Indigenous Knowledge: Other Ways of Knowing* draws our attention to indigenous storytelling because of its power to convey a core principal of indigenous rights' doctrine: the preservation and continuance of tribal cultural practices, including language preservation, and, as a result, the assertion of unique indigenous identities.

The [spring 2014](#) and [summer 2014](#) issues of ICIK E-News highlighted the United Nations Declaration on the Rights of Indigenous Peoples and began a conversation about this document. UN DRIP, as the declaration is commonly called, cautions indigenous peoples and their allies that, "The adoption of the Declaration by the General Assembly does not guarantee that all nations will ratify the Declaration (the U.S. Congress has not done so), or that those nations that have ratified UN DRIP, will necessarily be bound by its precepts." It is only through continuous dialogue and interventions that rights may be realized by indigenous peoples everywhere. While the 2014 issues of ICIK E-News described UN DRIP, the inaugural issue of *Indigenous Knowledge: Other Ways of Knowing* features four essays contributed by scholars who use their skill as critics to examine narrative expressions of indigenous rights in North America, South America, and Eurasia (Fennoscandia: the far north of Sweden, Norway, Finland, and northwestern Russia).

This project began in the summer of 2013 with inquiries sent to several organizations (including ICIK's list serve subscribers), publications and scholars. The authors were selected for their ability to broach interdisciplinary themes of language, literature, and indigenous rights doctrine that did not readily lend themselves to easily manageable critiques. Their essays reflect the skill and care necessary to handle concepts not often in direct tension, nor are these concepts typically in synthesis, which, when taken together, posed challenges to the development of form and content. Therefore, I would like to thank the authors, Sarah Anderson, Ida Day, Christopher Greiner, and Juanita Pahdopony, for dedicating their time, energy, skills, and research to this issue.

According to [UN DRIP](#), the development of a unique indigenous identity through the preservation and continuance of language and cultural practices lies at the core of rights' doctrine, which states "indigenous peoples are equal to all other peoples, while recognizing the right of all peoples to be different, to consider themselves different, and to be respected as such." In addition, rights discourses within traditional and modern indigenous narratives are not merely a reflection of global similarities in indigenous struggles for agency and autonomy; they are also a reflection of the evolution of ancient traditions when they are brought into modern lived experiences; and, they are in constant revision and dialogue with modern narrative forms and current knowledge. When indigenous peoples practice storytelling, whether through the oral tradition or in written form, they are performing essential roles as cultural activists, asserting identity within a local and national context. This activism through story platforms encourages indigenous peoples to maintain acts of transculturation between tribal communal forms and practices and national cultures, rather than acts of assimilation, which have historically proven to be a force that results in indigenous extinction.

The attention to storytelling practices also brings language rights to the forefront of this issue's focus. All of the essays in this issue note the presence of both Western and indigenous languages (narratives written in English also include Comanche, Anishinaabe, and Sami languages; and, narratives written in Spanish include varying amounts of Zapotec and Quechuan). This issue of *Indigenous Knowledge: Other Ways of Knowing* is simultaneously helping to draw attention to language rights while exposing the historical and contemporary loss of indigenous languages in our 21st century world. Of the 6,000+ languages used in the world today, half will likely be [extinct](#) by the end of this century. A majority of these will be indigenous languages (UNESCO). Many languages have already been lost or are dying with the elders who speak them. The death of languages is synonymous with the loss of unique indigenous identities; and, indeed, it signals a loss of indigenous knowledges, including knowledge of our world's biodiversity (Moskowitz).

In this issue, scholars from diverse fields examine four narrative forms: personal memoir and the oral tradition, testimonial, poetry, and film. Each article analyzes different

indigenous rights themes, ranging from the importance of intergenerational storytelling, indigenous testimonios as activist narratives, women's roles as keepers of cultural knowledge and as liberators, and poetry as an art that narrates indigenous relations with biodiverse lands. Each author in this issue utilizes the tools of both humanities and social science disciplines, even disciplines within science. The interdisciplinary nature of the essays in this issue is not necessarily new. Yet what is emergent is how each essay shifts between narrative analysis and the effects the narrative has in the assertion of indigenous rights claims, both locally and globally. By recognizing the bridging that is occurring in their research, the authors, and arguably the readers, are becoming aware of the simultaneous, yet separate effects that such research has as it shifts in perspective between Western (European) and non-Western (indigenous) discourses.

It is in this spirit that the first essay in this issue of *Indigenous Knowledge: Other Ways of Knowing*, is Juanita Pahdopony's personal memoir, "Kwasinapoo (Snake Medicine)." Pahdopony's reflective essay appears first because it directs us to traditional oral storytelling and its roots as an intergenerational performance. Her grandfather retells the story of Kwasinapoo with her father present in the room, and this act of kinship and oral performance made her aware of the transformative significance of their meeting. Pahdopony confirms the validity and power of Comanche intergenerational storytelling by recounting the learning and communal affiliation that resulted from this traditional Comanche storytelling act and how it shaped her adult identity.

Ida Day's essay on Javier Castellano's monograph of testimonials, *El cultivo del maíz en Yojovi* (The Cultivation of Corn in Yojovi) addresses the testimonial as a form for asserting Yojovi rights to practice traditional corn farming in contrast to contemporary farming practices linked to modern genetic crop modification. In addition, Day argues that Castellano's collection of Zapotec corn farmers' testimonials helps counter negative stereotypes in mainstream media that depict indigenous peoples using protagonists that are cast as either "good," "ridiculous," or "nostalgic." For Day, Zapotec farmers in Castellano's book use testimony as a method of resistance and dialogue with modern science, with the hope that the world's ecological problems may find viable solutions in the face of non-sustainable ecological practices.

Sarah Anderson's article, "Quechuan Voices: The Art of Storytelling Through Song," depicts Claudia Llosa's 2009 film, *The Milk of Sorrow* (*La teta asustada*). Anderson examines Llosa's film for its focus on Quechuan female agency after marginalization, rape, racism, and lack of communication due to lingering colonialism after Peru's independence from Spain, and Peru's 20 year civil war, which ended in 2000. Anderson argues that Llosa's film creates a feminist counter-narrative to Peru's national discourses that have historically oppressed Quechuan communities politically, economically, racially, and culturally. Anderson foregoes discussion of film media as a narrative vehicle. Instead, she

critiques the role of a Quechuan/Spanish bilingual song, performed by the protagonist Fausta, in the representation of Quechuan women's rights to create knowledge, especially sacred knowledge, food knowledge, and knowledge of women's bodies as a source of creation, strength, and courage.

Christopher Greiner's article, "'The North Chose Us': Selected Poems by Nils-Aslak Valkeapää as Expressions of Sami Cultural Ecology and Indigenous Rights Concerns," splits his discussion into two separate concerns: how Nils-Aslak Valkeapää's poetry should be read for its emphasis on Sami relations with the surrounding lands, and how his poetry structures content to constitute a myriad of narrative forms, including dance, performance, song and creative story. Greiner stresses that such poetic configurations are unique to the Sami because they evoke a core Sami worldview: their relations with sacred lands is built on the perception that the "land chose us," which is a reversal of the typical narration of land affiliation in storytelling tropes. Like Day's and Anderson's articles, Greiner makes reference to the conflict apparent between colonial (European) and indigenous philosophies. In this case, Greiner sheds light on colonial views that lands are conquered and owned, rather than the indigenous Sami view that the lands select the Sami to co-exist and care for them, causing the Sami to surrender to the surrounding ecology.

Finally, I want to thank Managing Editor Lori Thompson for her creativity and flexibility. Her passion for her role is evident in her generosity. I learned a lot about the publishing process and editor's duties from Lori and consider her a mentor and friend. I want to thank Copy Editor Maddie Bean for providing insightful assessments of the essays in this issue. Her observations helped me consider potential submissions with more clarity and determination. Finally, my role as Guest Editor of this issue is because of the generosity of ICIK's co-Director, Audrey Maretzki. When she asked me to guest edit an issue of ICIK's newsletter, I quickly agreed, knowing that this was an important experience for me as a scholar researching indigenous knowledge and identity. I have known Audrey for five years and she continues to be a champion of my research and my career. She is a mentor and a dear friend.

As you read the essays in this issue of *Indigenous Knowledge: Other Ways of Knowing*, consider how language and storytelling work simultaneously, yet separately, to assert language rights and represent multiple thematic rights concerns expressed in UN DRIP, such as: traditional food production, sacred healing remedies, land preservation, and the development of a distinct indigenous identity.

Introduction

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Judy M. Bertonazzi, Ph.D.

Guest Editor, Indigenous Knowledge: Other Ways of Knowing

Kwasinaboo Puha (Snake Medicine)



Juanita Pahdopony

Dean (Ret.) of Academic Affairs at Comanche Nation College in Lawton,
Oklahoma

Abstract: This article is part historical narrative and part personal memoir. The author begins by explaining the Comanche tribal history of kwasinaboo puha (snake medicine). She then discusses the knowledge of kwasinaboo puha that is passed down to Comanche children through an intergenerational process that combines empirical knowledge of snake taxonomy with cultural knowledge of the kwasinaboo puha story. The author then turns to her own initiation into Comanche tribal life by listening to her grandfather's oral performance of the kwasinaboo puha story. Finally, the author reveals her adult memories of crossing paths with snakes and how kwasinaboo puha presents itself in her poetry. As a result, this article provides readers with an insight into the empirical and metaphorical practices necessary for the continuance of Comanche communal identity and survival in the Lawton area of Oklahoma.

Keywords: Comanche, kwasinaboo puha, snake medicine, knowledge, intergenerational storytelling, oral performance, poetry, Lawton, Oklahoma

doi:10.18113/P8ik159687

This essay, "Kwasinaboo Puha (Snake Medicine)," provides readers with an introduction to Comanche culture through stories of kwasinaboo. Kwasinaboo Puha is a core sign of



Fig. 1. Comanche shield

Comanche culture and its imagery appears on the modern-day Comanche war shield seal represented in the curvy dividing line separating the blue and yellow colors (See fig. 1). In Comanche history, children learned tribal values, morals, and problem-solving for the future by listening to wintertime stories. Children were entertained by stories when the weather conditions might be harsh and game was scarce. Families gathered around the fire and listened to stories of creatures and the many challenges they faced to survive in the Plains environment.

Kwasinaboo, one of the many creatures featured in stories, has been found in artwork, such as on hide designs and on personal adornment. For the Comanche, it was necessary to be keenly aware of the difference between venomous and non-venomous snakes, because both lived in the same areas of Comanche camps. In contrast, Cynthia Clay's enigmatic painting "Snake Medicine," depicts an example of kwasinaboo as a beloved pet (See Fig. 2).

Centuries ago the Comanche separated themselves from the Shoshone Nation located along the Platte River in today's state of Wyoming. During their separation from the Shoshone Nation, the Comanche traveled down the Great Plains and lived as nomadic hunters and gatherers. While the origin of why the Comanche were referred to as "snake people" is not known, some believe it originated when the Comanche traveled down the Snake River. Others say it was because Comanche "were as mean as snakes," while making the sign language of a snake traveling backward, with the right hand depicting a sinuous "S" movement. Consequently, the Shoshone were referred to as "snake people"; perhaps the oldest origin of snake symbolization. However, the Comanche do not refer to themselves as "snake people."

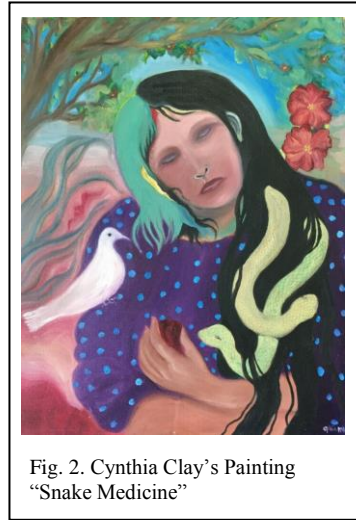


Fig. 2. Cynthia Clay's Painting "Snake Medicine"

Healing remedies such as Snake Root were developed as a result of knowledge of kwasinaboo and experiences with snakes. Snake Root, called itse¹ in Comanche, was a traditional medicine used to ward off snakes and protect the people. It was chewed and the saliva was rubbed on footwear and, in the past, was put around the tipis to discourage snakes from entering the camping area. As a preventative measure, Comanche women would wear buckskin boots that flipped over the knee and provided a double layer of buckskin hide for added protection if they should accidentally step on a kwasinaboo. In addition, kwasinaboo's name was translated to "tail with a design" and it was considered a tribal taboo to eat one. How a tail could exist without a host remains a mystery!

The healing remedy for a snake bite is derived from Snake Root, a seasonal plant traded with the Mescalero Apache people because it is no longer found in Comanche territory. Today, Snake Root is still considered a preventative medicine and is used by traditional people, particularly if one is hiking in the woods or climbing near rocks where kwasinaboo may be located.

Like most Comanche children, I grew up listening to Comanche animal stories told during the wintertime. These stories represented the survival of one generation to the next who were brought up with Comanche values and culture. Importantly, the stories offered

something to look forward to while stimulating children to consider solutions to stories that ended abruptly, or worse, had unresolved conclusions. Further, the stories connected us to Comanche oral tradition, language and ways of being while transmitting our culture to the next generation. For example, one lesson learned was respect for elders, especially during storytelling. In the past, no one interrupted a storyteller until they completed a story. This was part of the tribal etiquette of storytelling. After all, the Comanche tribal language is at risk, and the stories, at minimum, teach the tribal names of animals in our environment.

Stories of kwasinaboo and other animals also connect tribal members to Comanche philosophy and worldview. For example, the stories of animals and their lives demonstrate their important place in a Comanche hierarchy and shared environment. In Comanche worldview, there was a place for all creatures and there was a taboo against “taking the last one” in hunting. Poaching and trophy hunting for entertainment did not exist in yesterday’s Comanche culture. One story describes Comanche camping for the first time at Medicine Bluff, near today’s Fort Sill, Oklahoma. The story begins with one individual seeing a winged serpent.

The serpent warned, “Take a good look at me because you will never see me again!” Comanche were awed by the creature and recognized encroachment into the serpent’s territory came at a terrible cost.

An important kwasinaboo story was told to me by my now deceased paternal grandfather, Oliver Pahdopony. He was a well-known medicine man, commonly known as “Chief.”² I sat with quiet respect and listened as my father and grandfather faced each other in our rural east Lawton, Oklahoma living room. It was a discussion between two Comanche men and I understood the discussion was finished when my father sat back in his chair, lit a cigarette, and seemed to have disengaged from the conversation. That is when my grandfather began to tell his story of kwasinaboo. First, he recalled when the story of kwasinaboo was told to him. At the time he was a child and heard this story for the first time, the Comanche were living at nearby Fort Sill in Oklahoma Territory in the early 1900’s and my grandfather was a baby. He explained that while he could understand the language; he was not yet able to talk or hold conversations. This is the story he told me, as he sat facing my father:

A long time ago, when the animals could talk and I was a still a baby, I was riding with my father on horseback. Other warriors were also in this group of men on horses. We rode until we reached a thick, brushy area below Piatoyah.³ We rode into the thick brush as far as we could go on horseback. Then my father carried me and everyone tied up their horses and continued the journey on foot.

The landscape with covered with branches and heavy foliage. The whole area was dry and dusty. The further we went into the dense brush, the darker our surroundings. The men began to speak in hushed tones. After a time, their voices changed to excitement because they were in great anticipation of the meeting they were about to have with kwasinaboo. At last, we arrived at our destination. Some gasped when they first saw kwasinaboo! He was enormous and entwined in a shadowy scrub oak tree!

All were quiet. Kwasinaboo looked at each person like he was trying to remember them. He looked at me—a baby! Slowly, ever so slowly, he began to unwind in the tree and then he began to speak of the future,

“Look at me closely,” he said. “Look up at your surroundings and remember what I say. Look all around you because soon, all of this will be underwater!” (O. Pahdopony)

According to Grandpa Chief, he was not surprised to hear the kwasinaboo speak as much as he was surprised by *what* the kwasinaboo had to say about water covering the whole landscape below Piatoyah. Kwasinaboo was communicating a message about the landscape that was revelatory; however, today, an artificial lake supplies water to the city of Lawton and is known as Lake Lawtonka.

Decades later, this story continues to haunt me because it was my fortune to hear a Comanche story that would not necessarily be shared with those outside the culture. It is a story of kwasinaboo and his prediction of changes in our environment that would jeopardize his existence unless there was preparation for the future. It was a warning to the warriors to prepare for change. Comanche, as nomadic people, adapted to many changes in the environment and the construction of Lake Lawtonka was one of many changes for the Comanche people.

Years later, I asked my father if he remembered the story of kwasinaboo. He was in his 80's and still very alert. He did not remember. I believe the story was meant for me and may have been the reason for my gift of kwasinaboo puha. My experiences since listening to the story of kwasinaboo have become a topic of discussion between my husband and me. Every time I uttered the word “snake” I would come across one or even more often, my husband would see one. Eventually, he asked me not to say the word again so I replaced it with “long person” or “kwasinaboo.” Recently, we watched a nature program featuring the anacondas of South America and the snake word escaped my mouth. Later that day, my husband and his friend played golf in Cache, Oklahoma, and stopped by a water station. His friend sat on a nearby bench for a brief rest before they both walked to the green. At that moment, my husband looked back to see a coiled rattlesnake under the bench.

However, my most unusual kwasinaboo experience happened in the dead of winter! Wintertime is the only time I go for walks in the woods of Cache Creek. It is a long, winding creek located on my father's historic allotment of land. On that day, the landscape was particularly beautiful because the recent snows covered the ground and the dark trees and woodland were in contrast with the white snow and clear running creek. Surely, the possibility of coming across a long person was at zero on a scale of one to ten.

I announced proudly, "We'll see no snake today!" in a playful manner.

Immediately, my husband admonished me, "Why did you say that word?" I smiled. We walked further until we came to an ancient snag. Its days as a tree were long over, and it was nothing but a shell of barren bark with a few broken, dried and decayed branches. It was not very tall and the top of it was ragged and splayed in many directions.

"Do you think you could run and kick like a ninja and knock that tree over?" I asked my husband.

My husband is a big, tall Comanche/Chiricahua Apache; it wouldn't take much effort on his part. Instead, he stretched out his arms and placed both hands on the bark, and leaned into the old snag. We listened to the stretching groans of the old, deep-rooted tree. Slowly, the elder hackberry skeleton tree gave way and fell over with a huge thud! A brown dust storm arose which seemed odd in the winter landscape.

When the smoke cleared, I heard my husband say, "Step back!" in an urgent manner. I moved backward quickly then looked down into the dark maw of an empty space where the tree once stood. There, in a perfectly coiled circle, was kwasinaboo, his unblinking eyes connected with mine. I don't know for how long we looked at each other, but time seemed to stand still. In movements that seemed almost imperceptible, kwasinaboo, moved backward and then downward into the earth hole left by the now absent roots. At first, I felt terrific fear, but after the shock, I recognized that I was responsible for destroying his warm winter shelter and I felt ashamed and sad. It was a moment when I realized how the story of kwasinaboo became part of my own worldview, while also realizing that it connected me to my communal heritage.

Today, there are continued efforts to preserve what's left of the Comanche language. The Comanche Nation annually allocates resources and funding for the preservation of tribal language, yet the number of fluent speakers is still dangerously low. The loss of the Comanche language represents the loss of tribal identity. Tribal language classes are offered at Comanche Nation College and the Comanche Language and Culture Preservation Committee hosts classes in the Comanche communities.

In addition, the Comanche people are continuing to recover and survive cultural losses as our tribal government develops sustainable tribal economies; supports language preservation efforts; provides support to the Comanche Nation College, which is the first tribal college in Oklahoma, and prepares to reclaim and put into trust some of the tribal lands that were lost.

I am uncertain how I came to have the gift to conjure kwasinaboo by saying his name; however, my poem “Kwasinaboo Puha” shares some of my thoughts on my experiences with this strange gift over the years.

Kwasinaboo Puha (Snake Medicine)

By Juanita Pahdopony

Earth smells slowly emanate upwards
Sweet grass, cedar, sage, and
Ghost medicine
Interweaving inside the sweat lodge.

My companion steps aside
I enter the dark space below me.
“Don’t say it.” he pleads—yet
Your powerful name escapes
My lips, once again!

Hidden in a snag
Hibernating in wintertime
Secreted in sweat lodge rafters
Coiled in crooks or
Sliding through dried fall prairie grasses

Moving like spring lightning
Rising up or
Flattening out
Fitting through horizontal vents
Slim magnificence and
Terrible summer wonder.

The Comanche name you
“Tail with a Design” – a magical being
Your superbly beaded design

Pahdopony

With its repetitive pattern and
Unspeakable, unblinking eyes.

Like a strange puzzle in a great mystery
I say your name and you appear like magic
Somehow this terrible pleasure
Outweighs the fear as we
Conjure you together.
The guest ~ an uninvited gift.

¹ *Taa N#mu Takwap#ha Tuboopu: Our Comanche Dictionary* translates “Itse” as medicine root.

² Oliver Pahdopony, a Comanche historian and fluent speaker (ca. 1898-1986).

³ *Taa N#mu Takwap#ha Tuboopu: Our Comanche Dictionary* translates “Pitoyah” as Mt. Scott.

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The Preservation of Indigenous Knowledge in Contemporary Mexico in *El cultivo del maíz en Yojovi* by Javier Castellanos



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Abstract: The author applies an ecocritical perspective to the study of Javier Castellanos' 1988 monograph of Yojovi corn farmers' testimonies, *El cultivo del maíz en Yojovi*. The author's ecocritical lens establishes Yojovi rights to determine food sustainability practices and to determine land resource use. In particular, the author examines the conflicts between Yojovi knowledge of corn varieties and their cultivation and the pressure to alter their practices to adhere to genetically modified corn crop production. She also reveals the conflicts between Yojovi narratives that situate humans within their natural habitats and the Western scientific paradigm's narratives that tend to separate humans from the natural world.

Keywords: ecocritical, Javier Castellanos, Yojovi, corn farmers, testimonies, *El cultivo del maíz en Yojovi*, food sustainability, land resource, corn varieties, cultivation, genetically modified corn crop production, narratives, natural habitats, Western scientific paradigm

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In indigenous communities, stories and storytelling focus on the teaching of mythology, cosmology, and spirituality and are used as a "bridge to get a teaching across to the audience" (Wilson and Fourhorns). The integration of indigenous texts into global discussions on ecological issues has been at the forefront of research in ecocritical studies since the central aspect of indigenous traditions is the intimate relationship between human beings and the natural world. Contemporary indigenous writers of Latin America, such as Javier Castellanos, have introduced ancient oral traditions into written literary forms to create awareness of indigenous peoples' struggle to protect their communities and environments from globalization.ⁱ This essay discusses the impact of Javier Castellanos's 1988 account of testimonials, *El cultivo del maíz en Yojovi* (*The Cultivation of Corn in Yojovi*), on cross-cultural understanding between his native village of Yojovi, Oaxaca and the global community. His monograph emphasizes the intimate relationship between the preservation of the pre-Hispanic practice of cultivating corn and contemporary survival of the Zapotec community. Castellanos shows the importance of cultivating corn (See fig. 1), contrasting it with modern scientific practices of genetic crop modification which are rooted in the abstraction of humans from nature.ⁱⁱ What the author promoted in 1988 found a global expression, almost two decades later in the United Nations Declaration on the Rights of Indigenous Peoples (UN DRIP), in the indigenous peoples' right to "practice and

revitalize their cultural traditions and customs” (“Article 11” 6). This right plays a crucial role in indigenous resistance to homogenous modernization associated with progress and in the current ecological debates on sustainability.

Javier Castellanos Martínez, born on September 20, 1951, in Yojovi, Oaxaca, is a novelist, poet, essayist, playwright, and cultural activist. His 2002 bilingual novel, *Gaa ka chhaka ki. Relación de hazañas del hijo del relámpago* (*The Deeds of the Son of Lightning*), was awarded with the Nezahualcóyotl Prize. In 2013, his literary production received the Award for Indigenous Literatures of America (Premio de Literaturas Indígenas de América). He is also the author, in 1994, of *Wila che be ze Ihao Cantares de los vientos primerizos* (*The Songs of the First Winds*)—the first contemporary novel in an indigenous language, which portrays the problems of his Zapotec community in contemporary Mexico. His works address themes that challenge stereotypical images in Latin American literature that define indigenous cultures, in which the native protagonists are “good”, “ridiculous”, and/or “nostalgic” (*La narrativa* 46). Such stereotypes trivialize indigenous communities, creating discourses that do not reflect their complex contemporary reality and exclude them from confronting global problems. Castellanos intends to correct such clichéd visions of his culture, as well as to refute “the claims of folkloric institutions which consider ingenuousness and fantasy the central point of our storytelling” (39). Therefore, instead of focusing on fantasy, *El cultivo del maíz* addresses the current reality of Zapotec people in Oaxaca, such as the effects of migration to urban areas and environmental degradation of ancestral lands.



Fig. 1. Algunas Razas de Valles Centrales de Oaxaca (Some Varieties of Corn from the Central Valley of Oaxaca, Mexico).

In the introduction to *El cultivo del maíz*, Castellanos confirms the interconnectedness between the identity of his people and their tradition: “our history is that of corn” (238). Corn constitutes an important aspect of Mesoamerican cultures, such as Castellanos’s Zapotec community, because, according to their cosmogony, it was an ingredient which formed the human race—“its flesh, blood, and sustenance” (Florescano 16). Therefore, it has a spiritual and material meaning for their existence, constituting an origin of life and a basic food source. For thousands of years, cultivating corn has been a collective practice in the region, defining the identity of its people: “cultivating corn is the synonym of indigenous identity” (Florescano 26). Castellanos’s story reflects this intimate relationship between corn practices, the cosmogony of the region, memories of the people, and celebrations in Yojovi.

El cultivo del maíz is composed of stories related to Castellanos by three indigenous farmers: Silveria Martínez, Severiano Guzmán, and Edith Castellanos, from Yojovi, Oaxaca. One of the important aspects of their narration is the description of traditional customs and collective agricultural activities in certain periods of the year, such as harvesting, drying, and storing corn. The “protagonists” of *El cultivo del maíz*, Martínez, Guzmán and Castellanos, emphasize the inseparable union between their lives and that of corn, expressing it collectively in the following words: “we cannot separate [corn’s] birth from that of our children, we cannot separate our joy from its joy, its sadness from our sadness, our suffering from its suffering, our death from its death...” (238). In this

worldview, there is an intimate link between the human and nonhuman worlds, and between all the phenomena of the universe. This concept of reciprocity and interdependence generates indigenous peoples' (See fig. 2) moral responsibilities to the environments they inhabit, as observed by Whitt: "They are obligated to provide their lands with sustenance, to sustain them by means of practices and ceremonies" (Whitt, Roberts, Norman, et al. 10). Unlike the Western/modern attitude towards nature characterized by use and exploitation, the indigenous attitude involves use, care, and respect. The descriptions of geography, climate and corn practices in Castellanos's work demonstrate the love and respect the inhabitants of Yojovi have for their ancestral land.

As part of the representation of corn practices, *El cultivo del maíz* revitalizes the indigenous tradition of storytelling. Castellanos's text portrays how indigenous knowledge relies on



Fig. 2. Santo Domingo Yojovi

the oral tradition transmitted through generations for millennia, quoting a phrase frequently heard in his community: "my grandpa tells me that he was told..." (239). Therefore, storytelling plays an important role in preserving Zapotec customs, traditions, and knowledge.ⁱⁱⁱ In contrast with modern science, which relies on supplying statistics, data, and analytics to form knowledge, Zapotec knowledge does not separate the material from the spiritual; rather it perceives the universe from a

holistic perspective. *El cultivo del maíz* reflects this holistic perspective—the link between beliefs, historical memory, tradition, and the natural world, as expressed by the author: "the intellectual talks about life referring to the books he has read, but we talk about our lives referring to the years of good or bad harvest" (238). This statement demonstrates a very personal approach, based on memory, experience, and observation of nature.

Castellanos exposes how the spiritual link between the Zapotecs and their environment is gradually being lost as their sacred land and food are threatened with genetic modification. The destruction of the soil by chemical fertilizers and pesticides causes a rural exodus. One of the narrators of *El cultivo del maíz* reflects nostalgically on the disappearance of certain indigenous traditions due to the growing interest in urban life, stating that: "during the celebration of All Saints' Day, almost everybody brings tamales and then the boys cut medlars, and all eat with lots of joy. But this is also disappearing, because the young people prefer to go to the city" (244). This comment reflects on the meaning and implications of urbanization on indigenous communities. As portrayed in Castellanos's text, young Zapotecs, attracted by economic progress found in the cities, abandon their life in the country to embrace an urban existence dependent on unsustainable over-consumption. Those who stay prefer to cultivate coffee or cane instead of corn because it is more profitable: "to sow corn is not in our interest anymore" (244). Castellanos's work questions this tendency, promoting the respect for the land, indigenous agricultural systems, and traditional uses of local crops. One of the protagonists of his story, don Guillermo, proves that soil, plowed five or six times in order to keep moisture, can produce better crops without the fertilizers; however, it requires more dedication, time, and effort.

The ecological destruction of local environments is not only a physical problem but also a spiritual one, as it results in the loss of cultures and traditions. Joel Simon expressed this idea in *Endangered Mexico: An Environment on the Edge*, observing that “an equally important but less visible loss that comes with the destruction of the forest is the centuries of knowledge about medicinal and edible plants, which is stored in the historical memory of the native inhabitants” (141). Like Simon, Castellanos questions the idea of progress associated with globalization, and emphasizes the importance of revitalizing local beliefs and practices in order to protect the environment. *El cultivo del maíz* demonstrates how the Zapotecs, due to their long tradition of agricultural and ecological knowledge (derived from a meticulous observation of the local environment), know how to grow, gather, and process their native food in a sustainable way, as observed by one of the farmers: “for us, the most important thing is corn; it is our only wealth [...] corn is like our father; thanks to it we can live” (245).^{iv} In contrast with scientific knowledge, the indigenous approach to the environment is “personal rather than abstract”, embedded deeply in their everyday life (Pierotti 23). In current ecological debate, this small-scale and intimate approach offers a valid alternative to the efforts focused at the global/universal level. Castellanos’s focus on corn practices and ceremonies in the local ecosystem of Yojovi promotes the Zapotec’s sovereignty and their unsanctioned right to “practice and revitalize their cultural traditions and customs” (“Article 11” 6). In *El cultivo del maíz*, the preservation of corn practices is inseparable from the preservation of Zapotec cultural identity.

According to Thomas Heyd, “although we may be alienated from our natural environment, due to contemporary socioeconomic conditions, we may recover an appropriate relation to that environment through a certain type of activity or practice” (226). In *El cultivo del maíz* this activity or practice is cultivating corn. Castellanos’s work brings into dialogue the ideals of liberation ecology – a properly Latin American approach to environmental ethics, which argues for restoring a relationship between human beings and environment based on balance and equality (Heyd 226). Since the European conquest, Zapotec resistance has been rooted in a profound knowledge of the local ecosystem and the management of the land, practiced for centuries. In the face of threats posed by globalization, *El cultivo del maíz* asserts this knowledge, calling for strengthening local food systems, developing self-sufficiency, and maintaining Zapotec cultural heritage.

Castellanos’s story addresses questions of global concern—the reevaluation of indigenous knowledge (until recently pertaining to the “distant and poetic zone of myth”), and the stimulation of its dialogue with modern science in order to solve ecological problems (de la Cruz 29). He presents indigenous knowledge as an alternative to the Western scientific/technological paradigm, which is failing to provide sustainability for our planet. By promoting the tradition of cultivating corn in his native community of Yojovi, his work plays an indispensable role in inspiring global indigenous cultural rights activism in the 21st century, and contributes to the ecological debate on “sustainable and equitable development and proper management of the environment” (*Declaration on the Rights of Indigenous Peoples* 2).

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- ⁱ For more information on promoting indigenous knowledge and traditions see Grim 293.
- ⁱⁱ Castellano's critique of the modern paradigm based on the dualistic abstraction of humans from nature is found in many contemporary environmental discourses. Restoring indigenous life ways of responsibility and respect for the Earth is intimately linked to the formulation of the *Universal Declaration of the Rights of Mother Earth* in 2010, since the rights of human beings cannot be separated from the rights of nature.
- ⁱⁱⁱ For information on the role of oral tradition in preserving indigenous knowledge, see Pierotti 23.
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Quechuan Voices: The Art of Storytelling through Song



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Abstract: Sarah Anderson examines Claudia Llosa's 2009 film, *The Milk of Sorrow* (*La teta asustada*) for its use of song as a storytelling medium for expressing Quechuan women's rights in Peru. The author argues that Llosa's film represents Quechuan women's healing processes and their desire for liberation from the trauma of rape and the specters of race, class, and gender oppressions experienced during Peru's 1980-2000 Civil War. Anderson explicates the main character Fausta's song for three major symbols of Quechuan knowledge: healing the disease contracted by "the milk of sorrow," with traditional medicinal practices; Quechuan links to traditional food sources and land rights through a potato hidden in Fausta's vagina; and the potato's manifestation into a growing plant as a symbol of hope for indigenous Quechuan assertion of culture, land, and identity rights, especially for women.

Keywords: Claudia Llosa, *The Milk of Sorrow*, *La teta asustada*, song, storytelling, Quechua, Quechuan women's rights, Peru, healing processes, liberation, trauma, rape, race, class, gender, Civil War, knowledge, traditional medicinal practices, traditional food sources, land rights, potato, Fausta, vagina, hope, indigenous, cultural, land, identity, rights

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From 1980 to 2000, a brutal and violent civil war plagued the country of Peru, claiming the lives of some 70,000 people. Seventy-five percent of the victims of this conflict were from the indigenous groups of highland Peru. Rape was one of the atrocities utilized by both the military and the guerrilla group, el Sendero Luminoso, to torture and instill fear in innocent victims. Consequently, the indigenous women were extremely victimized by the war and the effects of this tragedy can still be felt today in many Quechuan communities (Leiby). Since colonization, the indigenous population in Peru has been marginalized. In a country that has continually favored the white European heritage over indigenous blood and where race and class are intricately woven together into a hierarchy of power, the Quechua speakers have been silenced. Nevertheless, out of the ashes of the tragic civil war and the long history of oppression, Peruvian film maker Claudia Llosa has created an artistic gem that gives voice to the silenced.

The 2009 film, *The Milk of Sorrow* (La teta asustada), captures the lingering fear of civil war with the art of storytelling through song. With a captivating voice, the protagonist, Fausta, sings in her native Quechua, to tell her story. Although the majority of the film is in Spanish, Claudia Llosa beautifully incorporates the native language of her character into the film thus acknowledging the vast number of Peruvians whose principal language is Quechua but also speak Spanish. The plot is the following: Fausta and her mother are forced to leave their native village to live in the capital, Lima, as a result of the armed conflict and the death of her father. Tragically, Fausta's mother was raped, while pregnant by the same men who murdered her father. Therein, the film juxtaposes and highlights the traditional cultural beliefs of the displaced Quechuan community with the realities of life in modern day Lima, illustrating how the themes of gender, race and class affect this young indigenous woman.

Of significant importance is the fact that Fausta believes she has a disease, la teta asustada (the milk of sorrow), where the fear of rape is passed through a mother's breast milk. Clearly, this disease is not diagnosed by a medical doctor in Lima but rather comes from the ancient medicinal beliefs of the Quechuan community, providing a platform for viewers to understand the discrepancies between the modernized world and longstanding indigenous traditions that have existed for centuries. These cultural differences have contributed to the long history of mutual misunderstandings and racism. In the case of Fausta, her belief that she is sick with this ailment causes her to live life in fear and mistrust strangers, especially men. Furthermore, she attempts to protect herself from the horrors her mother endured by keeping a potato in her vagina to repel potential rapists because as she says, "only revulsion stops revolting people" (*Milk of Sorrow*).

This essay examines and explores Fausta's singing as a means to negotiate her rights as an indigenous woman in a modern world, confronting the multitude of boundaries constructed by her lived past, cultural practices and war. The idea that indigenous songs are the historical narrative of a cultural group is not a new idea. However, looking at song as a cultural script in which indigenous populations emigrate or assimilate into a new metropolitan culture in a modern globalized world, leads us to analyze the function of this oral narrative through a different lens. This essay treats Fausta's songs as narrative discourse and as Daiute and Lightfoot explain, "The way people tell stories influences how they perceive, remember, and prepare for future events" (x-xi). Fausta sings in both Quechua and Spanish to remember, to forget, to negotiate and find meaning in her future.

The film begins with Fausta's dying mother singing to her in Quechua about how they had "raped with no pity for my daughter inside" (*Milk of Sorrow*). Consequently, Fausta's belief that she has "la teta asustada" controls her life. This fear engulfs every aspect of her life, and the potato is her only sense of security. Nevertheless, the death of her mother becomes the incentive for Fausta to gain economic freedom and take her mother's body

back to their village for burial. Being forced to confront her anxiety and leave the protective borders of her uncle's house to work in the metropolitan space of Lima becomes a catalyst for Fausta to overcome fear thus providing her agency to make decisions for the first time as a grown woman. This symbolic journey from girlhood to womanhood is metaphorically represented with Fausta climbing a very long and tall set of stairs from the isolated area of her uncle's make shift neighborhood, to the robust hustle of the city above.

Fausta begins to work for a white, upper class woman, Aida, who is a famous pianist in Lima. While she works, Fausta sings. Aida is frustrated by her inability to compose new material and becomes fascinated with Fausta's songs. When Aida's pearl necklace ruptures, she offers to give Fausta one pearl at a time in exchange for singing her songs. This deal creates a relationship reminiscent of the colonial period in Latin America; the young indigenous woman becomes metaphorically enslaved to the white upper class woman of European descent. This act signals the distressing reality of the colonial structures of power that continue to plague Latin America. This conjunction between race and power persists and can be witnessed by simply turning on the television in Latin America. The maids are the dark skinned women of indigenous heritage, and the wealthy upper class is white. After independence from Spain, Latin American nations attempted to break ties with their colonial past. However, the social, political and economic institutions and structures that had been in place for hundreds of years were difficult to modify. Fausta and Aida's relationship is emblematic of the failure to dismantle the colonial structure of power as related to race.

Throughout the time Fausta is employed by Aida, she continues to use the potato in her vagina as a form of protection from rape. The use of the potato in the film is an evident cultural inclusion, as the potato is native to South America. Although this act is shocking to viewers, we can contextualize the use of the potato as a means for Fausta to express her rights as a woman by choosing to defend her body. Even if this desire to defend is fear-driven, the fact that she consciously decides to take action is crucial to her self-empowerment and transformation. Moreover, the potato's history in Peru is significant to the metaphor represented by the potato. There is scientific evidence that potatoes were domesticated as early as 10,000 years ago in Peru. Moreover, the Spanish word for potato—"papa"—is a Quechua word (The 3800 Types of Potatoes). Therefore, inserting the potato into her body metaphorically represents the idea of a return to her origin. That is to say, the potato symbolically represents the history of her people. The potato is native to the land and existed long before the arrival of the Spanish, just as Fausta's ancestors also existed long before the Spanish invasion. This native indigenous population was invaded and plundered by the Spanish and then centuries later invaded and violated again by the perpetrators of the violence during the Civil War. Therefore, Fausta attempts to protect herself from further invasion by utilizing a native food, one that has nourished her people for thousands of years and can now "nourish" her right to defend and protect her body.

Nevertheless, the potato will not nourish her body but will grow and rot inside her vagina. Ultimately, Fausta is the only one who can eradicate the powerfully symbolic putrefaction of the potato. Self-empowerment is attained through the discovery of her “voice”. Hence, Fausta’s singing becomes a tool for liberation and therein paves a path towards agency.

When Aida takes Fausta to her concert and performs one of Fausta’s original pieces, the film’s viewer anticipates the woman will acknowledge the work as Fausta’s song. Nevertheless, this does not occur. In a culminating moment on the drive home from the concert, Aida discusses the success of the concert with her driver. From the back seat, Fausta proclaims, “They [the people of Lima] liked it a lot.” Fausta’s boldness to speak without being asked a question angers Aida, and she orders Fausta out of the car. In the dark night, in the middle of an unknown street, we hear Fausta verbalizing to the car as it leaves her, “My pearls, my pearls. We made a deal.” This moment of verbal recognition is crucial to Fausta’s self-empowerment. We can see the fear that has held her captive begins to dissipate as she challenges Aida for the first time. Her song has ignited her courage to speak. The “slave” has confronted the master and is metaphorically challenging the unjust hierarchal Colonial structure of power, where class and social status are based on race.

In *Milk of Sorrow*, Claudia Llosa brilliantly develops the characters of Fausta and Aida: the Quechuan speaking indigenous woman and the white upper class woman of European decent. Llosa deliberately establishes this relationship of employer/worker which functions like owner/slave without any loyalty in the end. This juxtaposition therein becomes a clearly feminized version of the conquest and the colonial period. This female representation of the colonial structures of power negates the issue of gender in the patriarchal hierarchy of power that was present since the arrival of the Spanish. Therefore, by depicting the hierarchal structure with the two female characters, the film is able to specifically highlight the notion of race discrimination in Peru. Claudia Llosa creates a character and story that underscore the painful and violent history of Peru while opening a space for healing. From conquest to the Civil War and continuing to the present day, the indigenous populations have been enslaved, marginalized and abused by those in power. As Llosa has commented, “I share the idea that the task of opening spaces, to think, is the only way of facilitating the dialogue on a topic that brings so much pain, and this film was conceived as a search of healing” (Harris 1).

Therefore, this climactic moment that gives Fausta a voice and diminishes her fears leads her to sneak back to Aida’s house to take the pearls that she was promised. Meanwhile, the potato inside her has sprouted and is growing, making her ill. After collecting her pearls, Fausta faints and upon waking declares, “Get it removed from inside of me” (*Milk of Sorrow*). Finally, the sprouting rotten potato is surgically removed from her body. Then in the last scene of the film, we see a potted flowering plant on her doorstep. As the camera slowly scans the plant, it becomes apparent that the white flowering plant is a potato plant

(*Milk of Sorrow*). This ancient staple that dates back to before the conquest now flowers as a sign of hope instead of decaying and decomposing inside of Fausta. Befittingly, the potato symbolizes the indigenous struggle and the oppression and violence that have plagued the Quechua speakers of Peru. By metaphorically comparing a native staple, which originates in South America, to its native inhabitants, viewers discern the message of hope that Llosa depicts with the film. Most importantly, these final acts by Fausta, standing up to Aida and having the potato removed, are all inspired by her music. In this powerful and unforgettable film, Claudia Llosa captures the importance of song as a means of storytelling. As she states, “I was completely captured by the idea of how Andean peoples communicate about themselves through their myths, singing and dances. This belief about how war can be transmitted as an illness, generations through generations, is a mechanism to talk about what happened and to start a process of symbolic healing” (Harris 1). Hence, Fausta’s singing allows her to remember, but simultaneously she begins to heal and forget the destructive fear that engulfed her as a result of the Civil War. In the end, the white flower of the potato plant offers a sign of peace and hope, therein revealing the potential for healing and transformation. Clearly, Claudia Llosa believes that the dominant culture of Peru can change and liberate the victimized, the marginalized and the voiceless.

To conclude, this film depicts Fausta’s journey as emblematic of indigenous rights and discrimination in Peru. Fausta’s lyrical song tells her story and therein becomes a tool to break down the metaphoric borders of gender, class and race that have held ancient indigenous cultures captive. *Milk of Sorrow* gives voice to the powerless, the marginalized and the victims of a country that since the conquest of the Incas by the Spanish, have been silenced. From conquest to Civil War to the present day, the indigenous populations of Peru have been victimized by senseless racial discrimination. Nevertheless, Claudia Llosa creates a space to heal and gives hope for new beginnings. In the end, Fausta’s song liberates and allows her voice to be heard, just as the white breast milk of sorrow gives way to the white flower of hope. And as viewers of this vital and compelling film, we are left to contemplate the continual plight of indigenous populations throughout Latin America. Will their songs and stories be heard or will they be forgotten and silenced in our modern globalized world?

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“The North Chose Us”: Selected Poems by Nils-Aslak Valkeapää as Expressions of Sami Cultural Ecology and Indigenous Rights Concerns

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Abstract: This article analyzes three poems by acclaimed Sami poet Nils-Aslak Valkeapää. The author examines poetic language to underscore its ability to evoke Sami identity and the geography and ecology found where the Sami live in Fennoscandia (the far north of Sweden, Norway, Finland, and northwestern Russia). The author also weaves together each poem’s theme(s) in order to emphasize the importance of the Sami’s distinct perspective toward the lands surrounding them, and the Sami’s place as its first inhabitants. Throughout the article, the author connects poetic structure, form, and content, bringing together aesthetic and indigenous rights concerns, especially Sami rights to determine their own cultural practices, which involve a deep relationship with Fennoscandia’s ecologically-specific co-inhabitants: for example, its reindeer, fish, and birds.

Keywords: poetry, poems, Nils-Aslak Valkeapää, Sami, identity, geography, ecology, Fennoscandia, Sweden, Norway, Finland, northwestern Russia, aesthetic, indigenous rights, cultural practices, reindeer, fish, birds

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Storytelling practices among the Sami (the indigenous people of northern Scandinavia¹) reflect a rich and vital wellspring of cultural knowledge and cultural memory. From the traditional *joik*² to contemporary hip-hop, oral and folk traditions, arts, crafts, theatre, myth and legend, poetry and prose, Sami storytelling traditions express a celebration of cultural identity and an affirmation of their right to exist as an indigenous people in the geographic context of the landscape and ecology to which they are by right of birth connected and in which they find their identity and very meaning as a native and “first nation” people. Life and land for the Sami are intimate and inseparable. Despite documented evidence of their indigenous habitation in the northern regions of Scandinavia from at least the time of the last ice age, the Sami people face increasing threats to their traditional livelihood and their very right to exist and enjoy a meaningful

human life in their native lands. Mining and other industrial interests continue to force the Sami out of their native lands and compromise their ability to maintain a coherent cultural identity. Such dispossession in the face of continued colonial encroachments is given voice through Sami narratives—perhaps one of their last remaining means for the articulation of their cultural identity and indigenous existence. Storytelling practice and traditions are also potentially empowering ways for the Sami to gain wider recognition as an indigenous people with rights to self-determination in their native environments and to continue the very difficult but very necessary process of cultural renewal, or at the very least, survival.

This article provides a reading of selected poems by the Sami poet and artist Nils-Aslak Valkeapää (1943-2001) as performative expressions of Sami cultural ecology and indigenous rights concerns, specifically land rights and the right to self-determination. Notwithstanding the obvious limitations of indigenous Sami poetry in English translation,³ it is to be hoped that this reading can offer some sense of the aesthetic reactions and connections that emerge from the poems, and the intimate links the poems have with the landscape ecology and Sami indigenous identity, which Valkeapää's work seeks to express.⁴ Valkeapää's poetry is selected here due to his recognized status as a central voice in the Sami literary, artistic, and performative tradition—a tradition that is colorful, vibrant, vital, and a key element of Sami indigenous culture and identity.⁵ The idea of a "folk" or "oral" tradition, which is generally invoked in these kinds of discussions, is perhaps less pertinent than capturing the powerful and polyphonic resonances that speak to a shared sympathy in the collective human imagination even as they articulate a particular, unique Sami perspective.

The Sami literature and language scholar and translator Harald Gaski notes that Valkeapää's poetry and art are to be best understood as a "totality in all the different modes of expression he chose to use." Any one poem "can be read in isolation, but it is best understood when it is read as a continuity" (Valkeapää 2003). That is precisely the approach intended in this reading. The poems selected all come from Valkeapää's acclaimed collection *Trekways of the Wind*, with one exception, which is the following poem, included in a dialogue with Valkeapää, with the aptly titled heading, "I have no beginning, no end." Valkeapää writes:

and life dressed, showed off

with colors

visions

life

exquisite
the North chose us
as did the reindeer
the fishes
birds,
they all decided
and we
were given the spring day's marvel
the stories of the blue night
the North
nurtured us
strained (Helander and Kailo 102)

From a purely visual perspective, what stand out in this poem are the free form and flow of the lines and the images. There is the clear and palpable sense that one is right in the middle of things, truly *in medias res*. This poem addresses the reader at the level of the mind and it engages the senses. An event is alive and happening—impressions are forming, a voice and a vision are being articulated, in the moment, *now*. In this sense, the poem is a form of dance, a performance, and not just an utterance or a song—although it *is* that, as well. At the same time, a kind of sacred history is being recounted. The poem is thus also acting as a creation story, an account of the Sami's existence, if not of their origin: “the North chose us / as did the reindeer / the fishes / birds, / they all decided” (102). The Sami, that is to say, did not simply arrive in their land of ancestral origin, as a result of random nomadic wandering. The land and its inhabitants—especially the reindeer, the fishes, and the birds—*selected* the Sami, they *chose* the Sami as caretakers and co-creators to share in maintaining the integrity and balance of the landscape and ecology—in other words, to share in the heart and body of the place itself. Agency here, while perhaps not entirely surrendered, is transferred to the will and way of nature. In contrast to the colonialist view of settlement and conquest, in the sense of discovering and staking a claim to the land, it is here the Sami, who have been claimed, are “chosen,” by the land. In this connection, it is thereby the region—the North—and the animals (reindeer, fishes, and birds) that are, in effect, if not in fact, the truly native life forms and

“indigenous” inhabitants. The Sami thus gain their aboriginal status by virtue of their acceptance by the native animals and greater regional influences that “chose” the Sami and “nurtured” the Sami, despite the hard fact that such a nurturance is “strained.” This is a radically different view of nature and territory and human-environment relations. It is a view that emphasizes connections over conquests, relationships and responsibilities over rights—although the crucial question of “rights” is hereby framed and understood as applying to those peoples who have the right “fit,” one might say, both evolutionarily and ethically, who are best suited to the environment and the needs and concerns of the land. The Sami are the right fit for their landscape because they adapt themselves to it, and live in a balanced state of reciprocity with it, rather than try to force it to fit their imagined economic imperatives. Adaptation for the Sami is both a practical matter and an ethical relationship. This relationship is reflected throughout the work of Valkeapää and much of Sami poetry. Cultural ecology for the Sami is a very real and embodied experience.

The Sami way of life—“the old Sami life”—claims attention in Valkeapää’s *Trekways of the Wind*. The following lines are excerpted from a longer narrative poem:

How I respect
the old Sami life
That was true love of nature
where nothing was wasted
where humans were part of nature

Not until now have they realized
that the people who lived here
ten thousand years ago
melted to become the Sami

That is a long time
The wanderings of the Egyptian Pharaohs
The riches of the Roman empire
The glory of the Greek culture
short moments if you compare

...

How I respect the ancient Sami way
How everything was utilized
everything that could be used
from reindeer pelts coats shoes sinews for thread
boil fry split dry

If you were hungry you were
but no one should mention starvation

In this affluent world
every other child is starving
and one third
eat two thirds
of the world's food

...

How I respect old Sapmi
How could they have lived for ten thousand years
without the right
to call the Samiland Sapmi
without the right to Sapmi
to be Sami

How could they have lived for ten thousand years
in discord with nature
see the smart ones of the present
pollute the world poison
eat it barren
gnaw its bones
Homo Sapiens the wise human

...

How I respect Sapmi
and the Sami life
but what can I do
what
I hide in the depths
in the hiding places of the tundras
to watch silently
how my land is destroyed
our Sapmi
like lemmings in a flock
they spread everywhere
I blink

In the depth of my being
a yoik grows
sadly
with tears in my eyes
I yoik in the voice of the heart
how I respect
Sapmi

This is an intimate, powerful, comprehensive, and certainly personal account of the poet's connection to Sami culture and identity and the landscape and lifeways that define those relationships. While in many respects the poem speaks for itself, a few observations might be useful in drawing out the question of Sami cultural ecology and indigenous rights and identity. In the most basic and vital sense, the Sami are the Sami by virtue of their relationship to the land. However, as a displaced or dispossessed people, they are, culturally and geographically, in a state of contradiction and loss: discursively and in terms of their indigeneity. The "old Sami way of life" is articulated as having ancient roots indeed: 10,000 years by both Valkeapää's account and reckonings in the archaeological record.⁶ Legal complications aside, a people with a 10,000 year history is a people that should, at the very least, be granted a fairer hearing with respect to their right to inhabit their native lands and conduct their affairs, that is, to express their cultural lives and maintain their existence as an indigenous people in a manner peaceable and respectful of international politics, regional customs, and economic needs.

Acknowledging the existence of the Sami people is at least a start, but acknowledgement is far from enough to meet the needs of any people, particularly where cultural heritage and lands rights are concerned. The Sami Parliament, for example, might be recognized by some governing orders as a serious and legitimate decision-making body in their own right, with increasing visibility at such platforms as the United Nations. But in terms of having a viable and influential place on the world stage, in terms of having a voice, there is considerable room for increased recognition and cooperation among the international community, and particularly in the case of Scandinavia. To the extent that governing bodies and corporate interests can insist on constant and all-but-unregulated industrial expansion (billed always in the twin imperatives of "development" and "economic growth") with cold detachment and disregard for the rights of the indigenous Sami is an unfortunate argument for the failure of the human species to reconnect to a sense of that which makes *humanity* a term of value and significance.⁷

The health of one culture contributes to the health of all cultures. This is a basic moral truth and speaks to the heart of the poetry included in this article, and throughout the life and work of Nils-Aslak Valkeapää. The fundamental point is not only Sami rights, vital

and serious as these rights are, but the much larger and universal matter of biodiversity because cultural diversity is reliant on biodiversity. This connection is clearly established in a report issued in 1999 by the United Nations Environment Programme (UNEP), *Cultural and Spiritual Values of Biodiversity*. Klaus Topfer, Executive Director of the UNEP, explains this connection and how the loss of cultural diversity can in many ways be more serious, and carry greater threats to human survival, than biodiversity as generally conceived:

Besides the profound ethical and aesthetic implications, it is clear that the loss of biodiversity has serious economic and social costs. The genes, species, ecosystems and human knowledge that are being lost represent a living library of options available for preventing and/or adapting to local and global change. Biodiversity is a part of our daily lives and livelihoods, and constitutes the resources on which families, communities, nations and future generations depend. (xi)

Central to understanding this connection between biodiversity and cultural diversity is not only knowledge of their relationship, but also the basic matter of respect, which presupposes and reinforces any sense of an ethical and moral conscience. "Respect for biological diversity," Topfer argues, "implies respect for human diversity. Indeed, both elements are fundamental to stability and durable peace on earth." Moreover, he writes:

The key to creating forms of development that are sustainable and in harmony with the needs and aspirations of each culture implies breaking out of patterns that render invisible the lives and perspectives of those cultures. It is the concern of many people that biodiversity must be appreciated in terms of human diversity, because different cultures and people from different walks of life perceive and apprehend biodiversity in different ways as a consequence of their distinct heritages and experiences. (xi)

These observations hold particular relevance for underrepresented indigenous peoples such as the Sami. The future of the Sami and the future of life on this planet will depend in large measure on how human beings going forward come to understand and respect the connection between cultural diversity and biodiversity, and the vital links common to, and constituent of, each.

The most appropriate way to conclude this article on Sami storytelling and indigenous rights concerns is with an observation by Valkeapää about the particular importance of the Sami as a culture and as a people. The following passage is a transcription of his words recorded in a film directed by Lennart Mari, *The Winds of the Milky Way* (1977):

I am Ailu and I am Sami, different from the rest.

We are a small people and our culture is different. Moving amongst a larger people I even have to use another name. But I'm still a Sami and I don't want our culture to be diluted by larger cultures. The world would be poorer if we had only one culture....

The multiplicity of cultures strengthens the world, and thus each individual culture becomes stronger. The diversity of cultures is also important in a therapeutic sense. People speak of primitive cultures. I believe that the development or lack of development of a culture depends on the observer, and how values are assessed. Our Arctic culture is important for the whole world, because it contains experiences within it that other cultures don't have.

Or again, to return to *Trekways of the Wind*, here is a shorter poem that expresses a similar, sentiment about the matter of culture and language and what both might bring to bear on the future of the Sami way, its survival in every sense of the word:

The redness of evening
Birch tops sway against the sky
The reflection of light in the river

Everything remains unsaid
Still

¹ The Sami are the indigenous people of the far north region of Fennoscandia, which includes the northernmost regions of Norway, Sweden, Finland, and northwestern Russia (the Kola Peninsula). Estimated population ranges from between 70,000 to 100,000 depending on how certain individuals identify as Sami and how demographic figures are counted. For more information about Sami history, culture, indigenous concerns and ethnological accounts, see Broadbent, Gaski, Gaski, Helander and Kailo, Kuokkanen, Lehtola, and Valkeapää .

² A brief definition for *joik* (also *yoik*) is that it is the oldest and most popular traditional Sami musical form, a kind of melodic chant that is improvised and rhythmically structured by the feelings and moods of the occasion. A *joik* is often sung in honor and celebration (and sometimes in mourning and lament) of a particular place.

³ Gaski discusses the richness and textuality of Sami languages and the difficulties of translation.

⁴ Sources that explore the connections between culture, place and space (what might be conveniently designated as “cultural ecology”) include Hirsch and O’Hanlon, Johnson and Hunn, and Nazarea.

⁵ Detailed discussions of Valkeapää’s poetry and other performances situated within Sami art and literary traditions can be found in Cocq and Dana. Valkeapää’s own book, *Greetings from Lapland*, is also relevant in this connection.

⁶ The exact origins of Sami habitation remain an uncertain point of archaeological investigation. However, it is a mostly accepted consensus among anthropologists that Sami genetic and cultural ancestry in the region can be traced to the last ice age. Sami habitation and settlement is established beyond dispute in Scandinavia from at least the Late Iron Age and Medieval periods (ca. 800-1300); see Broadbent in Herva and Lehtola.

⁷ Sami history is unfortunately rife with abuses and injustices committed against them, particularly over land resources (most notably timber) and mineral rights. Conflicts and abuses continue to this day. See Brown, Ellis, Madslien, Osborn, and Shukman for recent accounts of national and geopolitical conflicts over Sami land rights and the encroachments of mining and other industrial activities. Ellis directed a documentary film by the same title, *Under Northern Lights*, that provides a more visual and human account of the conflicts and struggles particularly as such matters affect Sami indigenous rights and cultural identity. Note especially the blatant disregard of Sami rights by

representatives of mining companies, particularly in the case of the oddly, and insultingly, named Beowulf Mining.

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Book Review

From the Publisher

Bawaajimo A Dialect of Dreams in Anishinaabe Language and Literature. By Margaret Noodin. East Lansing, MI: Michigan State U P, 2014. 234 p. \$29.95 USD.

Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature (See fig. 1) combines literary criticism, sociolinguistics, native studies, and poetics to introduce an Anishinaabe way of reading. Although nationally specific, the book speaks to a broad audience by demonstrating an indigenous literary methodology. Investigating the language itself, its place of origin, its sound and structure, and its current usage provides new critical connections between North American fiction, Native American literatures, and Anishinaabe narrative. The four Anishinaabe authors discussed in the book, Louise Erdrich, Jim Northrup, Basil Johnston, and Gerald Vizenor, share an ethnic heritage but are connected more clearly by a culture of tales, songs, and beliefs. Each of them has heard, studied, and written in Anishinaabemowin, making their heritage language a part of the backdrop and sometimes the medium, of their work. All of them reference the power and influence of the Great Lakes region and the Anishinaabeakiing, and they connect the landscape to the original language. As they reconstruct and deconstruct the aadizookaan, the traditional tales of Nanabozho and other mythic figures, they grapple with the legacy of cultural genocide and write toward a future that places ancient beliefs in the center of the cultural horizon.

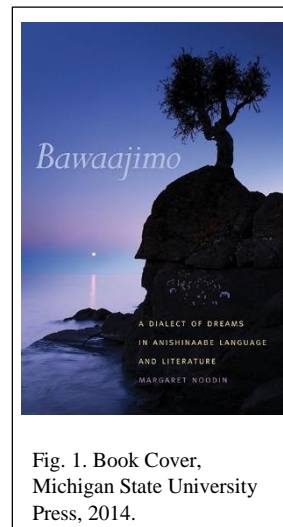


Fig. 1. Book Cover, Michigan State University Press, 2014.

Book Review: Margaret Noodin's *Bawaajimo: A Dialect of Dreams in Anishinaabe Language and Literature*.

doi:10.18113/P8ik159691

Margaret Noodin's book reminds us that indigenous knowledge is often conveyed through storytelling. Similarly to other forms of knowledge, Anishinaabe storytelling has developed from a long history of experience with, and deep understanding of, the lands of the Great Lakes region in the U.S. and Canada. In fact, the author makes clear that language and literature practices are vital to the assertion of a key indigenous rights' issue: the assertion of a unique indigenous identity. Noodin achieves this by introducing her theory

“*bawaajimo*,” a word she creates by joining two Anishinaabe words together: *bawaajige* (to dream) and *wabaamaa* (to see) (xv). In traditional Anishinaabe culture, a dream or vision is commonly experienced as a religious act in which someone receives knowledge during a dream or vision state. Noodin applies her theory of “*bawaajimo*” to the act of academic critique by performing “*bawaajimo*” from an Anishinaabe perspective; in other words, Noodin sets out to “wonder if in dreams we sweep reality away, cast time aside, and see the other side for a while” (xvi). In fact, it is in this state of “*bawaajimo*,” between reality and a dream-like sequence, that as readers we can begin thinking in Anishinaabe while reading or hearing Anishinaabe stories.

Noodin, like other contemporary Anishinaabe scholars and writers, stresses an Anishinaabe-centered approach to the study of language and literature as vital to the preserving and the exercising of rights to their cultural traditions (including stories, both oral and written). In storytelling, actions, through the use of verb forms, dictate characterizations and plot. As a result, action-oriented texts provide readers with a distinct form of thinking, speaking, and writing in Anishinaabemowin, the language of the Anishinaabe. However, as Noodin makes clear, in our contemporary period an Anishinaabe-centered approach involves more than a focus on Anishinaabe-derived knowledge. It is a dialect, or a mediation, between the Anishinaabe worldview and the European-derived worldview, since these two overarching worldviews have been in tension, arbitration, and conversation for centuries.

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Judy M. Bertonazzi, Ph.D.

Guest Editor, IK: Other Ways of Knowing

News and Notes

Call for Submissions

IK: Other Ways of Knowing is soliciting submissions for upcoming issues

About the journal. This is an electronic, multidisciplinary, peer-reviewed, open access journal that publishes original research articles as well as review articles in all areas of indigenous knowledge from a global perspective. The journal is published twice yearly by the Pennsylvania State University Libraries, and is co-sponsored by the Penn State Libraries and the Penn State Interinstitutional Center for Indigenous Knowledge (ICIK). One annual issue is guest-edited and theme-based; the second annual issue is an open content issue edited by the Penn State Libraries and ICIK team.

Indigenous knowledge is an emerging area of study that focuses on the ways of knowing, seeing, and thinking that are passed down orally from generation to generation. These ways of understanding reflect thousands of years of experimentation and innovation in topics like agriculture, animal husbandry, entomophagy, biomimicry, child rearing practices, education systems, herbal and other traditional medicines, natural resource management and resilience to climate change—among many other categories.

These ways of knowing are particularly important in the era of globalization, a time in which indigenous knowledge as intellectual property is acquiring new significance in the search for answers to many of the world's most vexing problems: disease, famine, ethnic conflict, and poverty. Indigenous knowledge has value, not only for the culture in which it develops, but also for scientists and planners seeking solutions to community problems.

As a forum for the sharing of practical knowledge and local wisdom for the benefit of all peoples, this journal is of special interest to development professionals who treasure this local knowledge, finding it extremely useful in solving complex problems of health, agriculture, education, and the environment, both in developed and in developing countries.

Manuscripts. Submissions must be original, not previously published, nor submitted for publication in another journal. All manuscripts are subject to double blind peer review. Photographs, and other visual materials, are highly encouraged for each submission. All manuscripts should be in English. However, if the author is indigenous, a manuscript in the indigenous language will be accepted if an English translation is also provided. Both the indigenous and English language versions will be published. Reviewers will use the English version in assessing the manuscript. Full submission guidelines are available at the journal's home page at <http://journals.psu.edu/ik/about/submissions#authorGuidelines>.

We are accepting:

- Original research articles.
- Literature reviews
- Proposals for themed guest edited issues
- Reviews of new resources, including books, music, video, or web materials.
- Poetry, traditional stories, etc.
- Articles about applied indigenous knowledge, e.g., traditional ways of utilizing local flora, insects and other fauna

Please register and submit your manuscript or proposal at <http://journals.psu.edu/ik> or, contact the editors Helen Sheehy at hms2@psu.edu and Amy Paster at alp4@psu.edu

Looking Back: Recent ICIK Activities

ICIK Seminar series.

Seminars are archived on Penn State Mediasite Live. For a complete list of seminars visit the [ICIK website](#)

- **Hegemony (Un)Bound: Representations of Indigenous Peoples in K-12 U.S. History Standards.** Presented by Dr. Sarah Shear, Assistant Professor of Social Studies Education Penn State University, Altoona. Sept 17, 2014.
[Available on Mediasite Live](#)

Dr. Sarah Shear shares the results of a two year study she conducted with colleagues at the University of Missouri which sought to better understand how K - 12 content standards in American schools represent, and more commonly misrepresent, indigenous peoples in United States history. Shear discusses the ways in which the findings of her study can help us understand not only the discourse of what is taught in our classrooms, but also the ways in which we are preparing our future educators to teach in a way which is mindful to social justice while adhering to educational policy.

Sarah B. Shear earned her doctorate at the University of Missouri in 2014, and is now an Assistant Professor of Social Studies Education at Penn State University's Altoona Campus. Dr. Shear's research is divided into four areas: representations of indigenous peoples in the Social Studies curriculum; experiences of indigenous and non-indigenous educators teaching Social Studies within indigenous communities; decolonizing and post-qualitative theory and methodology; and the preparation of pre-service teachers to engage in teaching and learning for social justice.

- **Engaging with Ojibwe Communities in Northern Minnesota.** Dr. Bruce Martin, College of Agriculture and Executive Director ECIR, University of Michigan and Danna Jayne Seballos, Assistant Director, Penn State World in Conversation. September 29, 2014.
[Available on Mediasite Live](#)

In May 2014, twenty-one Penn State students traveled to the Red Lake, Leech Lake and Mille Lacs Ojibwe nations located in northern Minnesota for the Maymester component of CED 497B/C, an embedded course offered in spring and summer semesters. Through a unique and inspiring relationship between Dr. Bruce Martin and Ojibwe leaders, this award-winning field experience brings students into Native communities to participate in daily life with host families, take part in traditional

ceremonies with medicine men and learn about the history and culture of the Ojibwe from local Native teachers. At this seminar, you hear the personal accounts of students' cultural engagements and their developing perspectives on the ways of knowing of the Ojibwe (Anishinaabeg).

- **Indigenous Knowledge: Egypt and the Egyptians.** Presented by Dr. Arthur Goldschmidt. Professor Emeritus, Penn State University. November 19, 2014. [Available on Mediasite Live.](#)

Almost everyone knows the Nile and Egypt and can find them on the map, but how much do we really know about Egypt's history through the ages, the symbiotic relationship between the Egyptian people and the River Nile, the effects of two millennia of foreign rule, and the recent efforts of the Egyptian government and people to modernize their country? Dr. Goldschmidt explores the lifestyles and indigenous ways of living of the Egyptians living along the Nile.

Arthur Goldschmidt, Jr., Professor Emeritus of Middle East History at Penn State University, is best known for his Concise History of the Middle East, a popular textbook whose eleventh edition is now in preparation, but he has also written the Historical Dictionary of Egypt (4th ed., 2014) and numerous other books and articles on 19th and 20th century Egyptian history. He graduated from Colby College in 1959 and earned his Ph.D. in history and Middle Eastern studies from Harvard University in 1968.

- **Analysis of Traditional and Modern Approaches to Goat Production and Management in Rwanda.** Presented by Kira Hydock, Penn State Schreyer's Honors College. African Studies, International Agriculture, and Veterinary and Biological Sciences. December 3, 2014. [Available on Mediasite Live.](#)

After visiting Rwanda during the summer of 2012, Kira left the country with many questions. One was, "Why are there so many goats in a country with a 'one cow per poor family' program?" Kira's interest in learning about traditional goat production and management in Rwanda's Muhanga district became the impetus for her honors thesis. She compiled a literature review of traditional goat production methods and combined the review with personal accounts and opinions from Rwandan goat herders. Access to this information allowed Kira to generate several conclusions about goat herding in Rwanda and enabled her to formulate recommendations for the preservation of traditional practices that simultaneously increased the productive capacity of the goat herds. These observations are presented in her seminar.

Kira Hydock is a senior in the Schreyer Honors College majoring in Veterinary and Biomedical Sciences and African Studies, with a minor in International Agriculture. She will attend the University of Pennsylvania's School of Veterinary Medicine in the fall of 2015 to fulfill her dream of becoming a veterinarian. Kira is a recipient of the 2014 M.G. Whiting Student Indigenous Knowledge Research Award, and the first

undergraduate to ever be selected. Kira will be introduced by her advisor, Dr. Clemente Abrokwa, Senior Lecturer in African Studies.

- **Food Processing with Malawian Village Women: Steps Out of Servitude.** Presented by Dr. Dorothy Blair, Dept. of Nutritional Sciences, Penn State University. Wednesday, January 21, 2015.
[Available on Mediasite Live](#)

As a volunteer for USAID's Farmer to Farmer Program, Dr. Blair recently worked with Malawian village women -- members of a 15 village Community Based Organization called Kurya Ndiko Uku. Her job was to nutritionally improve and add value to their agricultural crop food processing. Baked products are the women's major money making venture, along with sewing hand-bags. Financial independence is critical for these women as it raises their status and provides some freedom of movement in a culture of marital servitude and confinement to the household. This seminar describes how they learned together --with frequent bouts of singing and dancing -- to reduce costs and tweak recipes by improving methods, and incorporating soy milk, soy mash, and seasonally available grains and fruits. They cooked exclusively on 3 rocks or baked in ingenious wood-fired ovens. Deforestation was reduced by the introduction of firewood-conserving "hot-baskets," as well as women's time spent gathering firewood and tending a smoky, lung-damaging fire. Dorothy Blair, PHD, was a Peace Corps Volunteer in the Philippines before receiving her advanced degrees in human nutrition from Cornell University. She recently retired from Penn State University after 32 years as a faculty in the Nutritional Sciences Department, where she focused on food security and food processing. This was her third trip to work in Southern and East Africa on local food security issues.

- **What Do Sherpas Think About Climate Change on Mount Everest?** Presented by Pasang Yangjee Sherpa, Dept. of Anthropology, Penn State University. Wednesday, January 28, 2015.
[Available on Media Site Live](#)

This seminar focuses on the Sherpas of Mount Everest region in Nepal, and discusses how climate change has become a local issue. It begins by introducing the Sherpas and how climate change concerns them. It then discusses climate change as an institutional issue, and climate change as an environmental issue. The seminar concludes by discussing what is next for the Sherpas and the researchers. The presentation is based on Pasang Sherpa's fifteen months of ethnographic fieldwork in the Everest region and in Kathmandu between 2010 and 2012.

Pasang Sherpa is a Lecturer in the Department of Anthropology at Penn State University. She earned her doctorate at Washington State University in Anthropology. Her topical and regional research areas include international development, climate change, indigenous peoples, Sherpas and South Asia. She is the recipient of 2014 Senior Fellowship Award from the Association of Nepal and

Himalayan Studies.

- **Forest Food Fight! Gender, Indigenous Knowledge, and the Struggle for Resources at the Dwesa-Cwebe Nature Reserve in South Africa.** Presented by Katie Tavenner, Ph.D. Candidate, Rural Sociology and Women's Studies. Wednesday, February 25, 2015.
[Available on Mediasite Live.](#)

For over 100 years, the communities adjacent to the Dwesa and Cwebe Forests have been caught in a conflict over natural resources. Residents were forcibly removed from the area for decades by Colonial and Apartheid-era governments. After being declared a Nature Reserve in 1978, locals were fenced out, losing all access to natural resources. Although the communities won a land-claim battle in 2001, the current management of the reserve still reflects a “fortress conservation” model, where local people are prohibited from harvesting natural resources, including a variety of forest foods. Remarkably, the indigenous knowledge associated with these foods endures, primarily through the stories, actions, and resistance of local women. This seminar highlights the gender-differentiated knowledge and valuation associated with forest foods, the politics of everyday resistance and the possibility for resource co-management at the Dwesa-Cwebe Nature Reserve.

Katie Tavenner is a dual-degree PhD candidate in Rural Sociology and Women's Studies. Her research interests include international development, natural resource management, biodiversity conservation, feminist theory, and rural social/agrarian change. In 2013 she was awarded a U.S. Borlaug Fellowship in Global Food Security and was a visiting researcher at Bioversity International in Rome. Katie will be introduced by Dr. Carolyn Sachs, Professor of Rural Sociology and Head of the Women's Studies Department.

New Resources on Indigenous Knowledge

This section lists new books or media related to indigenous knowledge. It is not intended to be comprehensive but covers a wide range of disciplines and provides a snapshot of current research on indigenous issues.

- Adebayo, Akanmu G., Brandon D. Lundy, Jesse J. Benjamin and Joseph Kingsley Adjei, eds. 2015. *Indigenous Conflict Management Strategies in West Africa: Beyond Right and Wrong*. Conflict and Security in the Developing World. Lanham: Lexington Books. [Publisher's page](#)
- Andersen, Chris. 2014. *Metis: Race, Recognition, and the Struggle for Indigenous Peoplehood*. Vancouver, BC: University of British Columbia Press. [Publisher's page](#).
- Ari, Waskar. 2014. *Earth Politics: Religion, Decolonization, and Bolivia's Indigenous Intellectuals*. Narrating Native Histories. Durham, NC: Duke University Press. [Publisher's page](#).
- Bohr, Roland. *Gifts from the Thunder Beings: Indigenous Archery and European Firearms in the Northern Plains and Central Subarctic, 1670-1870*. Lincoln, NE: University of Nebraska Press. [Publisher's page](#).
- Brown, Jessica and Terrence Hay-Edie. 2014. *Engaging Local: Communities in Stewardship of World Heritage: a Methodology Based on the COMPACT Experience*. World Heritage Papers 40. Paris: UNESCO. [Full text online](#).
- Bryan, Joe and Denis Wood. 2015. *Weaponizing Maps: Indigenous Peoples and Counterinsurgency in the Americas*. New York: Guilford Press. [Publisher's page](#).
- Campbell, Craig. 2014. *Agitating Images: Photography against History in Indigenous Siberia*. First Peoples: New Directions in Indigenous Studies. Minneapolis, MN: University of Minnesota Press. [Publisher's page](#).
- Carey, Jane and Jane Lydon, eds. 2014. *Indigenous Networks: Mobility, Connections and Exchange*. Routledge Studies in Cultural History. New York, NY: Routledge. [Publisher's page](#).

- Child, Brenda J. and Brian Klopotek, eds. 2014. *Indian Subjects: Hemispheric Perspectives on the History of Indigenous Education*. Santa FE, NM: SAR Press. [Publisher's page](#).
- Colín, Ernesto. 2014. *Indigenous Education through Dance and Ceremony: a Mexica Palimpsest*. Basingstoke: Palgrave Macmillan. [Publisher's page](#).
- Cortina, Regina. 2014. *The Education of Indigenous Citizens in Latin America*. Bristol, UK: Multilingual Matters. [Publisher's page](#).
- Cox, James. 2014. *The Invention of God in Indigenous Societies*. Durham, England: Acumen. [Publisher's page](#).
- Devy, G.N., Geoffrey V. Davis, K.K. Chakravarty. 2014. *Knowing Differently: the Challenge of the Indigenous*. London: Routledge. [Publisher's page](#).
- Disko, Stefan and Helen Tugendhat, eds. 2014. *World Heritage Sites and Indigenous Peoples' Rights*. IWGIA doc no. 129. Copenhagen: IWGIA, Forrest Peoples Programme and Gundjeihmi Aboriginal Corporation. [Publisher's page](#).
- Doyle, Cathal M. 2015. *Indigenous Peoples, Title to Territory, Rights and Resources: the Transformative Role of Free Prior and Informed Consent*. *Routledge Research in Human Rights Law*. New York, NY: Routledge. [Publisher's page](#).
- Drahos, Peter. 2014. *Intellectual Property, Indigenous People and their Knowledge*. Cambridge Intellectual Property and Information Law. Cambridge, UK: Cambridge University Press. [Publisher's page](#).
- Dunbar-Ortiz, Roxanne. 2014. *An Indigenous Peoples' History of the United States*. Boston: Beacon Press. [Publisher's page](#).
- Eades, Gwilym Lucas. 2015. *Maps and Memes: Redrawing Culture, Place, and Identity in Indigenous Communities*. McGill-Queen's Native and Northern Series 76. Montreal: McGill Queens Univ. Press [Publisher's page](#).
- Emberley, Julia V. 2014. *The Testimonial Uncanny: Indigenous Storytelling, Knowledge, and Reparative Practices*. Albany, NY: State University of New York Press. [Publisher's page](#).

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- Emeagwali, Gloria, and George J. Sefa Dei, eds. 2014. *African Indigenous Knowledge and the Disciplines*. Anti-colonial Educational Perspectives for Transformative Change 2. Rotterdam: Sense Publishers. [Publisher's page](#).
- Ferrara, Nadia. 2015. *Reconciling and Rehumanizing Indigenous-Settler Relations: an Applied Anthropological Perspective*. Lanham, MD: Lexington Books. [Publisher's page](#).
- Ferreira, Mariana Kawall Leal. 2015. *Mapping Time, Space and the Body: Indigenous Knowledge and Mathematical Thinking in Brazil*. New Directions in Mathematics and Science Education 29. Rotterdam: Sense Publishers. [Publisher's page](#).
- Food and Agriculture Organization. 2014. *Respecting Free, Prior, and Informed Consent: Practical Guidance for Governments, Companies, NGOs, Indigenous Peoples and Local Communities in Relation to Land Acquisition*. Governance of Tenure Technical Guide 3. Rome: FAO. [Full text online](#).
- Gomez, Gale Goodwin and Hein van der Voort. 2014. *Reduplication in Indigenous Languages of South America*. Brill's Studies in the Indigenous Languages of the Americas. Leiden, NL: Brill. [Publisher's page](#).
- Goulet, Linda M. and Keith N. Goulet. 2015. *Teaching Each Other: Nehinuw Concepts and Indigenous Pedagogies*. Vancouver, BC: University of British Columbia Press. [Publisher's page](#).
- Green, Joyce A, ed. 2014. *Indivisible: Indigenous Human Rights*. Winnipeg, MB: Fernwood Publishing. [Publisher's page](#).
- Griffin, Rosarii, ed. *Education in Indigenous, Nomadic and Travelling Communities*. Education as a Humanitarian Response. London: Bloomsbury Publishing. [Publisher's page](#).
- Gutiérrez Aguilar, Raquel. 2014. *Rhythms of the Pachakuti: Indigenous Uprising and State Power in Bolivia*, trans. Stacey Alba D. Skar. New Ecologies for the Twenty-First Century. Durham, NC: Duke University Press. [Publisher's page](#).
- Hallinan, Christopher J. and Barry Judd. 2014. *Indigenous People, Race Relations and Australian Sport*. Sport in the Global Society – Contemporary Perspectives. New York, NY: Routledge. [Publisher's page](#).

- Hendry, Joy. 2014. *Science and Sustainability: Learning from Indigenous Wisdom*. New York: Palgrave Macmillan. [Publisher's page](#).
- Inter-Parliamentary Union, 2014. *Implementing the UN Declaration on the Rights of Indigenous Peoples*. Handbook for Parliamentarians 23. Geneva: IPU. [Full text online](#)
- Isla, Ana. 2015. *The "Greening" of Costa Rica: Women, Peasants, Indigenous Peoples and the Remaking of Nature*. Toronto: University of Toronto Press. [Publisher's page](#).
- Jacob, Michelle M. 2014. *Yakama Rising: Indigenous Cultural Revitalization, Activism, and Healing*. First Peoples: New Directions in Indigenous Studies. Tucson: Univ. of Arizona Press. [Publisher's page](#).
- Jacobs, Margaret D. 2014. *A Generation Removed: the Fostering and Adoption of Indigenous Children in the Postwar World*. Lincoln, NE: University of Nebraska Press. [Publisher's page](#).
- Kimmerer, Robin Wall. 2014. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis, MN: Milkweed Editions. [Publisher's page](#).
- Kowal, Emma. 2015. *Trapped in the Gap: Doing Good in Indigenous Australia*. New York: Berghahn Books. [Publisher's page](#).
- Lee, Lloyd L., ed. 2014. *Revitalizing and Reclaiming Navajo Thought*. Critical Issues in Indigenous Studies. Tucson: University of Arizona Press. [Publisher's page](#).
- Linera, Álvaro García. 2014. *Plebeian Power Collective Action and Indigenous, Working-Class and Popular Identities in Bolivia*. Historical Materialism Book Series. Leiden, NL: Brill. [Publisher's page](#).
- Loft, Steven and Kerry Swanson, eds. *Coded Territories: Tracing Indigenous Pathways in New Media Art*. Calgary, AB: University of Calgary Press. [Publisher's page](#).
- McCallum, Mary Jane Logan. 2014. *Indigenous Women, Work, and History, 1940–1980*. Critical Studies in Native History. Winnipeg, MB: University of Manitoba Press. [Publisher's page](#)

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- Marchand, Michael E., Kristiina A. Vogt, Asep S. Suntana, Rodney Cawston, John C. Gordon, Mia Siscawati, Daniel J. Vogt, John D. Tovey, Ragnhildur Sigurdardottir, Patricia A. 2014. *The River of Life: Sustainable Practices of Native Americans and Indigenous Peoples*. Berlin: Gruyter/Higher Education Press. [Publisher's page](#).
- Mason, Courtney W. 2014. *Spirits of the Rockies: Reasserting an Indigenous Presence in Banff National Park*. Toronto: University of Toronto Press. [Publisher's page](#).
- McGlennen, Molly. 2014. *Creative Alliances: the Transnational Designs of Indigenous Women's Poetry*. American Indian Literature and Critical Studies Series 62. Norman, OK: Oklahoma University Press. [Publisher's page](#).
- McKegney, Sam, ed. 2014. *Masculindians: Conversations about Indigenous Manhood*. Winnipeg, MB: University of Manitoba Press. [Publisher's page](#).
- McLeod, Neal, ed. 2014. *Indigenous Poetics in Canada*. Indigenous Studies Series. Waterloo, Ontario: Wilfrid Laurier University Press. [Publisher's page](#).
- Metcalfe, Peter. 2014. *A Dangerous Idea: the Alaska Native Brotherhood and the Struggle for Indigenous Rights*. Fairbanks: University of Alaska Press. [Publisher's page](#).
- Minthorn, Robin and Alicia Fedelina Chavez, eds. 2015. *Indigenous Leadership in Higher Education*. Routledge Research in Educational Leadership. New York, NY: Routledge. [Publisher's page](#).
- Muller, Lorraine. 2014. *A Theory for Indigenous Australian Health and Human Service Work: Connecting Indigenous Knowledge and Practice*. Crows Nest, NSW, Australia: Allen and Unwin. [Publisher's page](#).
- Neuburger, Martina and H. Peter Dörrenbächer, eds. 2015. *Nationalisms and Identities among Indigenous Peoples: Case Studies from North America*. Nationalisms across the Globe 16. Oxford: Peter Lang. [Publisher's page](#).
- Norman, Emma S. 2015. *Governing Transboundary Waters: Canada, the United States, and Indigenous Communities*. Earthscan Studies in Water Resource Management. New York, NY: Routledge. [Publisher's page](#).

- Panich, Lee M. and Tsim D. Schneider, eds. 2014. *Indigenous Landscapes and Spanish Missions: New Perspectives from Archaeology and Ethnohistory*. The Archaeology of Colonialism in Native North America. Tucson: University of Arizona Press. [Publisher's page](#).
- Ramos, Gabriela and Yanna Yannakakis, eds. 2014. *Indigenous Intellectuals: Knowledge, Power, and Colonial Culture in Mexico and the Andes*. Durham, NC: Duke University Press. [Publisher's page](#).
- Rhea, Zane Ma. 2015. *Leading and Managing Indigenous Education in the Postcolonial World*. Routledge Research in International and Comparative Education. [Publisher's page](#).
- Rombouts, S. J. 2014. *Having a Say: Indigenous Peoples, International Law and Free, Prior and Informed Consent*. Nijmegen, Netherlands. [Publisher's page](#).
- Shanley, Kathryn W. and Bjorg Eyjen, eds. *Mapping Indigenous Presence: North Scandinavian and North American Perspectives*. Critical Issues in Indigenous Studies. Tucson: University of Arizona Press. [Publisher's page](#).
- Sillitoe, Paul. 2015. *Indigenous Studies and Engaged Anthropology: the Collaborative Moment*. Farnham, Surrey; Burlington, VT: Ashgate. [Publisher's page](#).
- Simon-Aaron, Charles. 2014. *Three African Social Theorists on Class Struggle, Political Liberation and Indigenous Culture: Cheikh Anta Diop, Amilcar Cabral, Kwame Nkrumah*. Lewiston: Edwin Mellen Press. [Publisher's page](#).
- Smith, Keith D., ed. 2014. *Strange Visitors: Documents in Indigenous-Settler Relations in Canada from 1876*. Toronto: University of Toronto Press. [Publisher's page](#).
- Smithers, Gregory D. and Brooke N. Newman. 2014. *Native Diasporas: Indigenous Identities and Settler Colonialism in the Americas*. Borderlands and Transcultural Studies Series. Lincoln, NE: University of Nebraska Press. [Publisher's page](#).
- Stevens, Stan. 2014. *Indigenous Peoples, National Parks, and Protected Areas: a New Paradigm Linking Conservation, Culture, and Rights*. Tucson: University of Arizona Press. [Publisher's page](#).

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- Taylor, Kerry and Pauline Guerin. 2014. *Health Care and Indigenous Australians: Cultural Safety in Practice*, 2nd ed. South Yarra: Palgrave Macmillan. [Publisher's page](#).
- Teves, Stephani Nohelani, Andrea Smith and Michelle Raheja, eds. 2015. *Native Studies Keywords*. Critical Issues in Indigenous Studies. Tucson: University of Arizona Press. [Publisher's page](#).
- Turner, Nancy J. 2014. *Ancient Pathways, Ancestral Knowledge: Ethnobotany and Ecological Wisdom of Indigenous Peoples of Northwestern North America*. McGill-Queen's Native and Northern Series 74. Montreal: McGill-Queens University Press. [Publisher's page](#).
- Vasquez, Patricia I. 2014. *Oil Sparks in the Amazon: Local Conflicts, Indigenous Populations, and Natural Resources*. Studies in Security and International Affairs. Athens, GA: University of Georgia Press. [Publisher's page](#).
- Wane, Njoki Nathani. 2014. *Indigenous African Knowledge Production: Food Processing Practices among Kenyan Rural Women*. Toronto: University of Toronto Press. [Publisher's page](#).
- Wane, Njoki Nathani, Francis Akena Adyanga, and Ahmed Ali Ilmi, eds. 2014. *Spiritual Discourse in the Academy: A Globalized Indigenous Perspective*. Black Studies and Critical Thinking 55. New York: Peter Lang. [Publisher's page](#).
- Whitbeck, Les B., Melissa Walls, and Kelley Hartshorn. 2014. *Indigenous Adolescent Development: Psychological, Social and Historical Contexts*. Explorations in Developmental Psychology. New York, NY: Routledge. [Publisher's page](#).
- Wyman, Leisy Thornton. 2014. *Indigenous Youth and Multilingualism: Language Identity, Ideology, and Practice in Dynamic Cultural Worlds*. New York: Routledge. [Publisher's page](#).
- Zappia, Natale A. 2014. *Traders and Raiders: the Indigenous World of the Colorado Basin, 1540-1859*. Chapel Hill, NC: Univ. of North Carolina Press. [Publisher's page](#).

Contributing Authors

Sarah Anderson completed her Ph.D. in Hispanic Cultural Studies at Michigan State University in 2007, with a specialization in Latin American literature and culture. Currently, Sarah teaches Latin American Studies and Spanish at California State University, Chico. Sarah's research interests include, Latin American Women Writers, Border and Gender Studies and Latin American Film. Presently, Sarah is working on a project about a female Mapuche poet and novelist from Chile, whose work highlights the social and political injustices of this indigenous group.

Judy Bertonazzi, scholar of border literature and cultural studies, holds a Ph.D. in English Literature and Criticism from Indiana University of Pennsylvania. She has spent over seven years researching North American women's border narratives and their intersections with indigenous knowledges and storytelling traditions. Dr. Bertonazzi has taught English at Penn State Altoona. Most recently, she authored a chapter on "Indigenous Peoples' Rights" that was published in the September 2012 issue of The Encyclopedia of Global Social Issues. Dr. Bertonazzi has also published on filmmaker and novelist Julie Dash's oeuvre, with particular emphasis on her novel, *Daughters of the Dust*, which narrates the lives of the indigenous Gullah women who live on the Sea Islands off the coast of the Southeast United States.

Ida Day is a Spanish Instructor at the University of South Carolina Upstate. She holds a PhD in Hispanic Studies (2013) from the University of Georgia. She specializes in contemporary Latin American Literature and Indigenous Studies, with a focus on ecocriticism.

Christopher Greiner (B.A., Penn State University; M.A., University of Minnesota) is a doctoral student in anthropology at the University at Buffalo, SUNY. His main research focuses on indigenous knowledge and particularly indigenous healing traditions. He is also interested more broadly in cognition and cultural ecology, ethnopoetics, and native worldviews. He also writes poetry and fiction on occasion. Comments and/or questions may be addressed to greiner3@buffalo.edu.

Juanita Pahdopony, M.Ed., recently retired as the Dean of Academic Affairs at Comanche Nation College in Lawton, Oklahoma, also taught in the Arts and Humanities Department. Currently, she is researching Comanche history, reviewing books, writing

poetry and short stories. Currently, she serves as an editor for the Texas Bison Student Study Group and is an enrolled Comanche citizen.

Editors Biographies

Judy Bertonazzi received her Ph.D. in English Literature & Criticism from Indiana University of Pennsylvania. Her research interests are in 20th and 21st century American women's border narratives in comparative and transnational frameworks. She has written articles on African American filmmaker and author Julie Dash, Mexican author Laura Esquivel, and the history and contemporary developments of global indigenous peoples' rights issues. She is currently working on a journal manuscript and book-length project on methods for critiquing U.S. women's border novels. She also teaches composition courses for Cumberland County College in New Jersey. She is the Guest Editor for v.1, no.1 of *IK: Other Ways of Knowing*.

Audrey N. Maretzki is a Professor Emerita in the College of Agricultural Sciences at Penn State. She received an M.S. in Community Nutrition from Penn State and a Ph.D. in Higher Education from the University of Pittsburgh. Prior to joining the Penn State faculty in 1985, she was a faculty member for 20 years at the University of Hawaii and a 1983 Fulbright Scholar in New Zealand. From 1986-1992 she was Editor-in-Chief of the Journal of Nutrition Education. In 1995, she co-founded the Interinstitutional Consortium for Indigenous Knowledge (ICIK) that has been administratively housed in the PSU Libraries for the past five years. During this time, the initial IK consortium at PSU has expanded in scope to become the **Interinstitutional Center for Indigenous Knowledge**; the only global indigenous knowledge resource and outreach center in the U.S. In retirement, Maretzki continues her involvement in indigenous knowledge as a co-director of ICIK, an editor for the new publication *IK: Other Ways of Knowing*, organizing monthly IK seminars and managing an IK listserv with approximately 900 subscribers.

Amy L. Paster is the Head of the Life Sciences Library at Penn State. She received an M.L.S. in Library Science from SUNY Albany and a B.S. in Entomology from the University of Georgia. Prior to joining the Penn State faculty in 1985, she was a librarian at Rensselaer Polytechnic Institute in Troy, NY. She currently serves on the editorial board of the Journal of Agricultural and Food Information. In addition Paster is a Co-Director of the Interinstitutional Center for Indigenous Knowledge (ICIK) at Penn State.

Helen M. Sheehy is Head of the Social Sciences and Donald W. Hamer Maps Libraries at the Pennsylvania State University Libraries. She has a B.S. in nutrition from Framingham State University and an M.L.S. from Clarion University of Pennsylvania. Prior to becoming a librarian she worked in community development in Honduras with

Peace Corps and CARE. From 2003-2009 she was a managing editor of the American Library Association journal *DttP*. In addition Sheehy is Co-Director of the Interinstitutional Center for Indigenous Knowledge (ICIK) at Penn State..

Lori Thompson lives in New Jersey and currently serves as the Director of Strategic Initiatives and Program Development in the Office of Academic Grants and Sponsored Research at The College of New Jersey, Ewing, NJ. She is also the ICIK liaison for her institution. Lori holds a bachelor's degree in political science from The College of New Jersey and graduated from Penn State in 2009 with a Masters in Professional Studies in Community and Economic Development. Her master's research topic was: Integrating Traditional Ways of Knowing into the Modern, Western Model of Education to Restore Locally-Focused, Place-Based Communities.

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