AN ORAL INTERPRETATION PROGRAM OF
SELECTED NAVAJO LITERATURE

THESIS

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By

Barbara Kerr, B. S.

Denton, Texas

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This study selects and arranges Navajo literature for an oral interpretation program. The presentation includes an introduction, a statement of purpose, an explanation of the limitations of the study, and the procedure used. There is a brief examination of the history of the Navajo Tribe. Also included is information for selection of material for the oral interpretation program and a discussion of the selection and arrangement of Navajo literature. A summary and conclusion are included, as well as an appendix which comprises the script of Navajo literature for the oral interpretation program.

Through the oral interpretation program, this study conveys the beauty and poetry of the Navajo language.
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CHAPTER I

INTRODUCTION

In the past fifteen years, there has been increased activity within the civil rights movement. As a result several minority groups have emerged into national and international prominence. In the light of recent activities, one particular group, the American Indian, has captured the imagination and mounting interest of growing numbers of people.

Although numerous stories, tales, and legends surround the origins, histories, and lives of the Indians, they have their own legends, songs, and myths. For years this literature was of special interest only to the archaeologist or anthropologist. Peter Dillingham states that recently the literature of the Indian peoples seems to be gaining widespread recognition. Dillingham explains:

The rich tradition of Indian poetry and oratory is beginning finally to be recognized as one of the world's great literatures. From the number of books by Indian authors and the wide variety of anthologies and collections of Indian statements and writings published recently, it is evident that the Indian is at last being allowed to speak for himself (5, p. 37).

To the informed person the eloquence of the American Indians cannot be debated; their literature stands as proof of this fact. The art of idle conversation is lost on the
Indians; however, words were important to them. Jones points out that when these native Americans used words, they were meaningful and to the point:

The Indian was a doer more than a talker, but when there were words to be spoken he could utter them with a direct simplicity that went straight to the heart of the matter, shaming and confounding the white man's circumlocution (6, p. xviii).

The oral tradition of the Indian people is as much, if not more, a part of their past as are the more popular notions of totem-poles, teepees, and tom-toms. However, as Marriot and Rachlin point out, the authentic memorial that the Indian leaves to himself and to others is his literature. "It is in their oratory and oral literature that the Indians have left their lasting monument, and it shall endure" (10, p. 183).

Purpose of the Study

The purpose of this thesis is to select and arrange literature of the Navajo Tribe of the United States for an oral interpretation program. (The word "Navajo" may also be spelled "Navaho;" however, "Navaho occurs in this thesis only in direct quotations in which the writer uses that spelling.) There is included in the thesis a comparative discussion of the Navajo literature from the point of view of the oral interpreter. The major portion of the literature is composed of poetry, but as Bierhorst explains the word "poetry" is quite inclusive:
The term "Indian poetry" embraces song-texts primarily; but prayers, incantations, and certain passages from myths, legends, and chronicles may also be included. All of these were transmitted carefully from generation to generation (2, p. iii).

Armstrong states that from childhood an Indian is instructed in the importance of the spoken word used in all phases of the Indian culture:

The rich repertoire of Indian oratory roots in a wide spectrum of occasions, ranging from war to entertainment, from sanctions to announcements. From childhood an Indian learned the art of public speaking. This art was employed and developed in tribal council speeches, in peace negotiations with other tribes, in coup-counting speeches, in public ridicules, in religious ceremonies, in story tellings, in war preparations and actions, in tribal clubs, and in treaty-making with the white man (1, p. xix).

Limitations of the Study

The scope of Indian literature is immense. As a result certain practical limitations must be imposed on this study. The Navajo Tribe of the United States has been selected for the thesis for aesthetic and pragmatic reasons. Major and Pearce explain that the poetry of the Indians in the southwestern region of the United States typifies all American Indian poetry. "The poetry of Southwestern Indians, for instance, is representative of the poetry of Indians throughout the Americas" (9, p. 1). Furthermore, the Navajo Tribe is the largest tribe in the Southwest and in the entire United States. In addition, Loh points out that the Navajo Tribe has received the least white influence of any other Indian group in North America. "Of the nation's remaining
two hundred thirty tribes, none has resisted the prevailing white culture more vigorously, or more successfully, than the Navajo. . . . The Navajos won't even join the National Congress of American Indians" (8, p. 162). Loh continues with his theory by stating that "Other tribes have struggled as hard to preserve their culture, especially during the current renascence of ethnic pride, but few have had the Navajo's success" (8, p. 162). Consequently, since the Navajos are the largest tribe in the southwest and in the United States, and since the literature of the southwestern tribes is representative of all American Indian literature, it is significant that the Navajos are chosen for the purpose of this study.

Moreover, it is appropriate that Navajo literature be considered for such a study not only because it is representative of all Indian literature, but also because of the oral tradition of the Navajo Tribe and their oral literature that has been painstakingly passed down and preserved.

The oral presentation of Navajo poetry can effectively show the aural aspects of Indian literature: the tone or attitude of the poetry, the rhythm, the repetition, and the structure. These characteristics are concerned with sound as well as meaning and are, therefore, of interest to the oral interpreter. Furthermore, the Navajos intended for their poetry to be spoken, chanted, or sung. It seems valid, therefore, that the poetry of the Navajo Tribe should be
chosen for study from an oral interpreter's point of view.

Procedure

In order to fully understand and analyze Navajo literature, it is essential that this study include information concerning the Navajo background. Chapter II of this study is devoted to a survey of Navajo history.

The literature of the Navajos does not merely reflect their historical background but is an incorporation of every phase of Navajo culture and life. As A. Grove Day relates, the concise wording of Indian poetry captures the depth of feeling and ideas that can be touched by human thought and emotion. According to Day:

The best epitome of the function of poetry in the life of the American Indian is given by F. W. Hodge: "Most Indian rituals can be classed as poetry. They always relate to serious subjects and are expressed in dignified language, and the words chosen to clothe the thought generally make rhythm. . . . The few words of a song will, to the Indian, portray a cosmic belief, present the mystery of death, or evoke the memory of joy or grief; to him the terse words project the thought or emotion from the background of his tribal life and experience, and make a song vibrant with poetic meaning . . . (4, p. 2).

Leighton and Leighton explain that the beliefs and ideals held by the Indians are related to their history:

It is not easy to say why the Indians believe as they do, but the more closely we look, the more it becomes evident that the things which men believe are related to their history and the lives they have to lead and answer deep needs (7, p. 30).
Chapter III is the major portion of this study and includes the selection and the arrangement of Navajo literature. The literature will be chosen for its representation of and significance to the Navajo life and culture.

The bulk of Navajo literature will be selected from religious ceremonies. However, the religious and social lives of the Navajo are so overlapping that one does not distinguish between the two. Fundamental to the Navajo is his awareness and concept of nature in which all animal and plant life possess a degree of humanism. Therefore, it would be most appropriate to this particular study to include literature representative of the Navajo's esteem for plants and animals. As previously stated, the Navajos have their own myths and legends. Those concerning the creation of life are some of the most beautiful to be found in Indian literature. Much of Navajo poetry is of epic proportions and one of these poetic rituals continues for nine days. Poetry of the mythological Navajo creation and the famous epic "Mountain Chant" is also included in this study. To the Navajos the home is of great significance, probably as a result of the matriarchal society whereby clans are based on kinship to the mother. Poems relating to the home and family relationships are also included. A great many rituals of the Navajo religious ceremonies concern themselves with curative measures, and poetry of this nature is also included.
At this time there are a number of young Navajo writers whose literature is being published. The contemporary literature is chosen in order to show this particular audience a representative view of the feelings of young Navajos today. Many of the selections represented reflect the respect of the contemporary Navajo toward his traditions and heritage, while others mirror the feeling of the ancient Navajos in their love of the land, plants, animals, and the home. Some of the other material is typical of young people, no matter what their backgrounds and environments may be. The contemporary literature would be highly appropriate for the hypothetical audience and occasion of this study.

Another basis for the selection of the specific literature is the critics' evaluations of the Navajo literature; an attempt is made to select those poems which have found favor with the critics. Another criterion for selection of the literature is the popularity of the literature found in numerous collections and anthologies available to the reader.

Several recognized scholars in the field of oral interpretation provide standards by which literature may be selected and arranged into a program format. The criteria established by those scholars were used in selecting and arranging the material for the oral interpretation program contained in this thesis. These scholars are: Chloe Armstrong, Paul D. Brandes, Charlotte Lee, Sara Lowrey, Gertrude Johnson, and Baxter M. Geeting. With regard to
the programming of material, a discussion concerning the selection of the literature is included. A statement regarding the unifying elements of the literature to the program is essential. Also included is a discussion of arranging material and providing appropriate transitions in compliance with recognized standards for oral interpretation programming.

Finally if the literature presents any major problems for the interpreter, attention is called to those problems and, if possible, solutions are offered.

In conclusion, the last chapter of this thesis provides a summary of the study and also a statement concerning its significance to the oral interpreter. It is hoped that this study will not only aid in understanding the people of the Navajo Tribe of the United States by presenting an oral interpretation program of Navajo literature, but will also provide the impetus for further study in related areas of Navajo literature. The program of Navajo literature designed for this thesis is found in Appendix A.

It is felt that this study of Navajo literature is important because one of the most significant means by which the thoughts and emotions of a people can be understood is through their literature. This idea is corroborated by Brinton as follows:

Time and money are spent in collecting remains in wood and stone, in pottery and tissue and bone, in laboriously collating isolated words, and in measuring ancient constructions. This is well, for all these things teach us what manner of men made up
the indigenous race, what were their powers, their aspirations, their mental grasp. But closer to very self, to thought and being, are connected expressions of men in their own tongues. The monuments of a nation's literature are more correct mirrors of its mind than any merely material objects (3, pp. 59-60).
CHAPTER BIBLIOGRAPHY


CHAPTER II

MYTHOLOGICAL AND HISTORICAL SURVEY

At the beginning there was a place called the Black World, where only spirit people and Holy People lived. It had four corners, and over these four corners appeared four cloud columns which were white, blue, yellow and black. The east cloud column was called Folding Dawn; the south column was Folding Sky Blue; the west one was Folding Twilight, and the north one was Folding Darkness. Coyote visited these columns and changed his color to match theirs, so he is called Child of the Dawn, of the Sky Blue, of the Twilight and of the Darkness (9, p. 9).

With these words begins the legend, according to Navajo mythology, of the creation of the world. The creation story is as much a part of the Navajos' way of life as are the ceremonies in which they participate. From this legend many of the fundamental beliefs that permeate the ceremonies and actions of the Navajos can be found.

The inhabitants were First Man, formed by the meeting of the white cloud and the black cloud, First Woman, formed where the yellow cloud met the blue cloud, and the Insect Beings. The Beings quarreled among themselves and as a result emerged into the Second or the Blue World. Many other Beings resided in this world including many types of birds and wild cats. Again quarreling resumed and again they moved upward into the Third or Yellow World. Coyote stole Water Monster's baby and as a result Water Monster caused
flooding. Only after Coyote returned the child did the waters subside. However, a means of escape, a female reed, had been found. Consequently, the Beings escaped up through the reed into the Fourth or Glittering World.

This Fourth World, depending on which source is used, is also considered as a fifth world, or even the twelfth world. However, in this last world First Man and First Woman formed the four sacred mountains that were to protect The People.

One day, First Many found a baby and took it back to First Woman and both claimed the child. She was named Changing Woman and represents fertility as explained by Gilpin, "She symbolized fertility, and regeneration, and the bringing of all green things to life year after year" (2, p. 9). The puberty rites practiced today on young girls were said to have been first performed when Changing Woman reach puberty.

Changing Woman produced the first humans by rubbing skin from her body. The origin of the clans is discussed by Yazzie:

Changing Woman rubbed the skin from her breast and formed people who became the Kiiyaa'aanii clan. From the skin rubbed from her back the Honaghaahnii clan was formed. From the skin under her right arm the To Dich'iiinii clan was created, and from the skin under her left arm the Hasht'ishnii clan was made (9, p. 74).

Yazzie continues to explain how more clans came into existence.
Under the guidance and protection of the Holy People many more Navaho clans came into existence, and the small handful of people who had come into the Fourth World, even with the creation of the four clans by Changing Woman, grew and grew, until today one can speak properly and with pride of the Navaho Nation (9, p. 82).

Historical Survey

Historically, the Navajo Tribe of the United States is descended from the Athapascan-speaking tribes of the northwest. As Marriot and Rachlin point out, an exact point of origin cannot be determined. "How far north the Athabascans were when they started southward nobody knows" (6, p. 61). However the name for these Athapascan tribes was given to the various groups originally living in relatively close proximity to Lake Athapasca in Canada's Northwest Territory.

Only theories and postulates can be formed as to the reasons for the Athapascan's movement into the southwestern areas of the United States. According to Josephy, the Athapascans were possibly escaping from the severe winter weather:

In the centuries immediately preceding the arrival of the white man, the Athapascans, possibly seeking more hospitable country where winters were not so long or severe, seem to have been pressing southward (4, p. 67). Marriot and Rachlin are more specific with regard to a date for the Athapascans began to take over in the southwest. "From about A.D. 900 the Athapascan invasion. " (6, p. 62).
As far as routes of travel of the Athapascan Tribes, historians and anthropologists can only theorize. Ruth Underhill suggests that the Athapascans traveled through the foothills of the Rocky Mountains:

If the start was made from British Columbia, a likely route would be along the eastern foothills of the Rockies. Indeed, the Navajos and most Apaches, to this day, have the traditions of mountain people and dislike the lowlands. They did not, of course, travel in a great army. Since they were living off of the country, they had to stay in small bands, so as not to scare the game animals and exhaust the wild plants (8, p. 11).

Moreover, one of the most famous Navajo ceremonies is the ritual known as "The Mountain Chant."

Some of the Athapascans may have strayed to the plains in search of the buffalo. Other groups may have wandered east into the desert of Utah and Nevada. As Underhill explains, it is certain that groups of the Athapaskan-speaking people did reach the southwest:

In any case, it should be clear that we cannot think of the Navajos as marching south by any one route. The foraging, camping, and marrying which constituted their journey spread over many kinds of country and involved many contacts. It probably brought them to the Southwest at different points and with different traditions. In fact, "the Navajos" are a number of distinguishable groups, even today, each specializing in certain traditions, skills, and even dialects (8, pp. 11-12).

These newcomers to the southwestern area of the United States found an entirely different physical environment than the area they had left behind them. However, it seems that the Athapaskan tribes adapted readily to their new environment
and a new culture. Marriott and Rachlin point out the success of the Athapascans adaptability:

...the southern Athapascans are cultural vacuum cleaners. They can, will, and do adopt any culture trait that seems to them desirable, and adapt it to their own purposes...

In the same spirit, the Athapascans acquired everything else that caught their fancy. When they first came into the southwest, they were lurkers, armed with bows but equally at home with throwing spears, traps, and nets as a means of acquiring food (6, pp. 60-61).

Underhill corroborates the idea of the adaptability of the Navajos:

Yet, six or seven hundred years ago, there were no Navajos, at least by that name. There were, of course, the ancestors of the present tribe, little groups of half-naked hunters, who were, perhaps, just penetrating the Southwest. They had none of the arts which make them famous today and almost none of the ceremonies. All of these things have been acquired within a few hundred years, for the Navajos are some of the greatest learners and adapters among American Indians. The old idea that the red man is a born conservative, unable or unwilling to change, has long been known false, but no tribe has proved its untruth more conclusively than the Navajo (8, pp. 3-4).

The Pueblo Indians were present in the southwest when the northern Athapascans migrated to the area. Leighton explains that the Athapascans took from the Pueblos. "They lived by hunting, by gathering wild vegetable food, and by robbing the Pueblos" (5, p. 5). The Pueblos were highly civilized in comparison to the northern invaders. Leighton corroborates the extent of the Pueblo civilization.

They lived by hunting, raising corn, squash, and beans, and by gathering wild fruits; they understood irrigation, and ground their corn between stones to make flour. Dogs and turkeys were domesticated and
cotton was cultivated to supply material for weaving cloth. Some of the buildings were made of earth and wood, but these Indians also understood building in stone, and many of their structures are still standing. Pottery making was highly developed.

The Pueblo Indians had art in most things and religion in everything. Life was a complicated changing series of ritual patterns whose order and place were dictated by tradition and by the priests. Most of the ritual was directed at bringing rain, on which life depended in a semi-arid region but part was also directed against sickness. Their culture held in check aggression and strong emotions; they cultivated harmony and an even trend of living (5, pp. 4-5).

Consequently, the Athapascans learned from the Pueblos in order to survive and succeed in their new environment.

The influence of the Pueblos is particularly strong in the sacred rituals and ceremonies of the Navajos. Numerous chants and songs are expressly concerned with desire for rain and curative or healing measures as were the chants of the Pueblos.

For the Navajo, corn holds a most significant place in his life. Gilpin writes:

To the Navajo, it is the symbolic emblem of life itself. It is treasured and revered. Every medicine man carries pouches of sacred corn pollen to be used in all rituals: in the Blessingway Ceremony; in the great ceremonials; in the blessing of hogans. Sacred corn mush is eaten simultaneously from the wedding basket by every Navajo bride and groom (2, p. 10).

As Leighton explains, the Athapascans adapted new methods according to their own ways. "These Athapascans learned farming, weaving, and how to live in an all-pervasive, mystic religion, from the Pueblos but greatly changed all three in terms of their own traditions and feelings" (5, p. 5).
By the sixteenth century the Athapascans had ingratiated themselves into the southwest. Furthermore, they had received their own name. The Spanish invasion from the south was in progress, and Leighton describes the Spanish influence in the newly acquired name for the Athapascans.

Most likely the name Navaho arose at this time from the people of the Jemez pueblo who used to refer to one group of the Athapascans by a word that meant "farmer" and which the Spanish corrupted to "Navajo". But even now the Navahos do not use that name when talking to each other; they say "Dineh," which means "The People" (5, p. 6).

In July of 1598, the Spanish, under the leadership of Don Juan de Onate, pushed up from the south to bring civilization and Christianity to the Indians. The Pueblos fled in fear, but Underhill discusses how the Pueblos were subdued by Onate and the Spanish under his rule:

He was authorized by the King of Spain to distribute land among his colonists, to accept the submission of the Indians, and to see that, for the good of their souls, they rendered homage to both the King of Spain and the Christian God. Most of the Pueblos did . . . . The Pueblos were a subject people (8, p. 35).

Submission by the Navajos was not to be gained by the Spanish. The Navajos were situated in deep canyons north of the open spaces the Spanish claimed for themselves. However, Marriot and Rachlin describe the impact of the Spanish on the Navajos:

No culture of the southwest was so deeply changed by the Spanish invasion as that of the Athapascans. They quickly learned to appropriate horses and burros from the conquerors or from the village peoples. But the greatest discovery of Athapascan life was sheep and goats. These animals changed everything.
They were a readily available source of food. Above all, sheep and the long-haired goats were a source of textile fibers. . . Better yet, sheep, goats, wool, and textiles could be traded to the Spanish settlers . . . (6, pp. 63-64).

The first Spanish invasion was finally thwarted by the Pueblos with help from the Apaches, who were uncivilized and excellent raiders. They forced the Spanish to leave this area for a time. However, the Pueblos, fearful of the return of the Spanish and trouble with crop failure, fled to the canyons of the Navajos. Underhill points out that this period in Navajo history lasts approximately fifty years. "For fifty years, refugees from the Pueblos gathered in this remote country and lived side by side with the wild Navajo" (7, p. 96). Again the Navajos learned from the Pueblos. In addition, this relationship also served as a defense against other warring tribes such as the Pawnees.

Underhill points out that the Navajos began to travel again:

The Navajos again became rovers, but this was a roving of a very different sort from that of the poverty-stricken stragglers pictured in the various myths . . . Having established a way of life that would suffice them for the next two hundred years, they spread less like prowlers than like conquerors (8, p. 62).

The Navajos moved west into the area that they presently occupy. This area is situated in the four corners of the states of Colorado, Utah, New Mexico, and Arizona. The land was vast and untouched. There were pastures for grazing and land for planting. However, the Spanish had
re-entered the area, and the peace found by the Navajos was to be short-lived.

At first the Spanish were unconcerned with the Navajos, believing them to be a peaceful people. But the situation changed as the Navajos grew in numbers and began increasing their territory through raids on the Spanish. Their attempts at trading with the Navajos and bribing certain prominent Navajo leaders were successful for a while. But growing conflicts, according to Underhill, led to the death of a prominent Navajo leader, and contributed to increasing difficulties between the Navajo and the Spanish:

The most important Spanish leader was Antonio el Pintado, Antonio the Speckled, who was made a general in the Spanish army. He kept the Navaho at peace with Spain throughout the late 1700's and he even got them to supply scouts for the Spanish army. He died in 1880. Three years after his death came the event which made the Navaho deadly enemies of Spain. So began a war which lasted sixty years (7, p. 114).

The event of which Underhill writes took place in what is now called Canyon del Muerto, Canyon of the Dead:

... Navajo warriors with only their bows and arrows had had no taste for fighting the whites with guns. There was a cave in the wall of a branch canyon that could only be reached by climbing to the top, then slithering down. The men left their families, and then they themselves disappeared. The Spanish did not know how to reach the cave. They climbed to where they could hit this slanting roof, pitting it with hundreds of bullet marks, which are there today. The bouncing bullets came down in a rain on the trapped women and children. Some of the Spaniards found how to climb up the cliff walls and get down to the cave. They walked among the wounded, clubbing and bayoneting them (8, pp. 72-73).

Raiding by the Navajos was extensive. The Navajos were becoming increasingly powerful and spreading over the land.
Some attempts at making treaties were made by the Spanish and the Navajos. However Underhill points out that the treaties were broken and, "the Navajos usually made peace in the spring so they could have a quiet summer for raising and gathering their crops. In the winter, when the crops were in, they broke their treaties and started raiding" (8, p. 73).

In 1824, there was no longer a reason to attempt treaties with the Spanish as Mexico won its independence and the land of the Navajos fell under Mexican rule. But for the Navajos, there did not seem to be much difference in what people governed the land. The Mexican attempted to bribe the Navajos as the Spanish had done. However, Underhill explains that killing accompanied the bribes and, "... they were given titles, gifts, and staves of office, and, say the Navajos, they were killed at the first opportunity" (8, p. 74). Consequently, raiding by the Navajos was continued.

The Navajos certainly had their share of problems at the hands of the Spanish and the Mexicans. But the Navajos were never subdued or captured by the invaders. However, the greatest threat for the Navajo people began with the "white invasion" of the nineteenth century. As Dale points out the Treaty of Guadalupe Hidalgo brought the territory and the Indians under the rule of the United States Government:

The Treaty of Guadalupe Hidalgo, signed February 2, 1848, and bringing the war with Mexico to a formal
conclusion, rounded out the boundaries of the United States and gave the country jurisdiction over the vast territory commonly known as the "Mexican Cession."

Henceforth the United States government must not only protect them against the aggression of unscrupulous whites but must also curb the predatory and warlike tendencies of the wilder tribes and prevent their preying upon their more peaceful neighbors, red or white (1, p. 3).

Of course the white man was already present. Western expansion had reached the California coast as well as the southwest. As Josephy explains, actual contact with the Navajos by the white men began in 1847. "From 1847 on, units of American troops tried alternately to talk the Navahos into halting their raids and punish them for making raids" (4, p. 333).

The first direct contact between the white men and the Navajos was with a volunteer army. Underhill discusses General Kearny's Army of the West. "Kearny's Army of the West was a scratch affair. . . . The men, all volunteers from Missouri Territory, elected their own officers, wore their own clothes, and provided their own horses . . ." (8, p. 86). Success was with Kearny and his men. Underhill comments on the American good fortune in Santa Fe:

In Santa Fe the governor fled, and the city surrendered. Rather, it accepted gracefully a change of government. . . . The new rulers promised the citizens every privilege they had had under their former government, including protection from raids and restoration of stolen property (8, p. 86).

The Pueblos readily pledging themselves to the Americans and wishing to have back their property, promptly told the
Americans about the Navajos. The Americans believed the best procedure was to hold a conference and explain that peace was established. The Pueblos, Apaches, and Utes attended the conference. The Navajos showed their defiance by raiding and killing in several Rio Grande pueblos.

Kearny was making his historical journey to California and taking his place was Colonel Coniphan, elected by the Missouri volunteers. Underhill explains Doniphan's method of retaliation for raiding the Rio Grande pueblos:

It was these long-whiskered farm boys from the "Piker State" who gave the Navajos their first encounter with white Americans. The occasion was literally a howling success.

Doniphan, at Santa Fe, was still east of the Goods of Value Range which had held the Navajos in check for so long. He decided to march straight across it into Navajo country and meet the Indians on their own ground (8, p. 87).

There were three detachments of troops under Doniphan. One detachment under the direction of Capitan Reid started out from the territory of the enemy Navajos, a group of outcasts of the original Navajos. These Navajos had given their support to the white man. One of their leaders, Sandoval's proposal: "he reported that the chiefs were well disposed for peace. . . . Moreover, they would like to take a look at the new conquerors before making a decision" (8, p. 88).

Reid's detachment went into the Navajo territory. The ensuing meeting was more than the Americans expected as Underhill writes: "They invited the Americans to a sing . . ."
there was plenty of roasted mutton to eat and . . . white men and red men danced all night . . ." (7, p. 132). Afterwards the whites met with Narbona, leader of the eastern Navajos, and he agreed to sign a peace treaty with Colonel Doniphan.

With the peace treaty signed, the Americans headed for Mexico. However, the meaning of the treaties soon faded. Raiding parties took place and the turbulent times were renewed once more.

The next attempt by the Americans to sign a treaty came in 1849. The military governor appointed for New Mexico was Colonel Washington and the new Indian agent was James Calhoun. These two men met with Narbona. Yet peace was still not to be reached because a Mexican soldier attending the council recognized his stolen horse ridden by a Navajo. Colonel Washington demanded that the horse be given back or the Indians would be fired on. Horse stealing was honorable among the Indians and they refused. The Americans fired shots and seven Indians were mortally wounded, among them, the great Narbona. The raiding parties were evident once more. Underhill discusses the extent to which the Americans went. "It was decided that for the first time soldiers must actually be stationed in Navajo country" (8, p. 100). Consequently, close to the center of Navajo country the Americans proceeded to build Fort Defiance.

The Navajos mounted a large scale attack upon Fort Defiance. However, the results for which the Indians wished
were not to be found. There was only one casualty, an American soldier. Fearful of retaliation, the Navajos retreated into deep canyons. As a result of the Civil War, the troops in Fort Defiance were recalled to the east. Consequently, with the authority removed in New Mexico, there was widespread warring among the various tribes in this area.

Underhill comments on Washington's retaliation upon the Apaches and the Navajos.

The government at Washington decided to clean the raiders out of New Mexico. General Carleton was put in charge, and he took the Apaches first. His orders were: All Indian men of that tribe are to be killed whenever and wherever you can find them. The women and children will not be harmed, but you will take them prisoners. The Indians are to be soundly whipped, without councils or parleys (8, pp. 110-111).

General Carleton needed someone who could carry out his orders. Most of the American troops were engaged in the Civil War. Carleton chose Colonel Kit Carson with his volunteer army. Leighton points out that the event to which the Navajos refer as "The Long Walk" remains in their minds and in their literature to the present day:

These dreadful days reached their peak in 1863 when Colonel Kit Carson brought any army to Canyon de Chelly and made prisoners of 9000 of a possible 14,000 to 15,000 Navahos. They were marched three hundred miles eastward to a concentration camp at Fort Sumner. Today Navahos refer to this event as "The Long Walk."

At the end of five years they were allowed to go back to their own regions. They made a promise to keep peace, and they have kept their promise. It is said that their leaders tied a goat to a tree and, while it butted itself fruitlessly against the trunk, the tribe filed by and took it as an object-lesson on
the uselessness of resisting the United States Government (5, pp. 7-8).

This was the first and last time the Navajos were captured.

Life at Fort Sumner consisted of a miserable existence. Many Navajos died from starvation, disease, and cold. However, at least one good thing may have come from this squalid existence. Underhill states that perhaps it was here that the Navajos learned their art of working with silver for which they are now famous. "When we look for the origin of Navajo silverwork, perhaps this craft, developed under stress of hunger, may point to an early inspiration" (8, p. 136).

On June 1, 1868, the peace treaty was signed, and on June 15 of the same year the Navajos left Fort Sumner. Their reservation was in their native territory but smaller than the Navajos once knew as their own. Dale describes some of the aid given to the Navajos by the federal government when the reservation was established:

The federal government was to establish an agency on their lands. A school and chapel, and blacksmith and carpenter shops were also to be erected near the agency. A school was to be provided for every group of thirty children. . . . Implements and seeds were to be given to every head of a family who selected 160 acres of land as a home and began farming. . . . Fifteen thousand sheep and goats were to be purchased for them at a cost of not over $30,000. For their subsistence the first year, 500 beef cattle and one million pounds of corn were to be purchase . . . (1, p. 61).

However, to expect that the Navajos could bring about a successful life of their own accord after years of concentration was too much to be hoped for as Dale states:
This was far too much to expect of a people that had been held for four years as prisoners and subsided by the federal government, especially in view of the fact that their livestock, orchards, and hogans had been destroyed and their fields had been left untilled for years. Crop failures and the slowness of the federal government in providing aid brought them close to starvation at times during the next few years . . . (1, p. 62).

From this time forward the Navajos were governed by various agents assigned to them. Dale writes, "Everywhere the same rapid shifting of agents was found, and at every agency the resources provided by Congress and the Indian Bureau were inadequate" (1, p. 125).

In spite of droughts, crop failures, and the poor work of most Indian agents, the Navajos began to support themselves with goat and sheep, weaving, and silverwork. By 1900, a new friend and a new source of subsistence for the Navajo was found. This new friend was the trader. As Underhill points out, the trader did his best to encourage friendly relations with the Navajos. "But the trader's very life on the reservation depended on his ability to please the Navajos" (8, p. 180). With the advent of the railroad and the realization by many of how much money could be made from trading, the Navajos began to see not just an existence but some prosperity. Underhill writes that the Navajos were even being studied and appreciated:

Scientists had been studying the Indians of the Southwest for at least a decade. And all were loud in the praise of the Navajos who seemed to be a still happy group, their arts and ceremonies not a nostalgic memory but a functioning reality (8, p. 212).
In 1893, three days before the death of the great Navajo leader, Manuelito, he told his grandchild, "My grandchild, education is the ladder. Tell our people to take it" (7, p. 218). However, the Navajos as a whole did not agree. The first schools opened were boarding schools to which the children were sent at a time when the families needed every available hand to help with the work. In addition, the Navajos with cattle, sheep, or goats moved often to find new grazing land. Moreover, the conditions of the schools were most unpleasant. Even with the compulsory education law of 1887, the schools were not successful in attracting Navajo students. The English-speaking schools were abhorred by the children and regarded as irrelevant by their parents. However, with increased contact with the white and the Navajos' new prosperity, there soon came the realization by the Navajos that education could be useful. Underhill explains that most of the schools built in the first decade of the twentieth century are still in operation on the reservation. "Still in the ten years after 1901, most of the boarding schools on the reservation today were started" (7, p. 227).

Not only was the Navajo making physical progress but his relationship with the government was improving. In 1903, the government established a Court of Indian Offenses with Navajo judges. In the same year, the Navajo reservation occupied over nine million acres. The area was divided
into five different reservations with an agent for each reservation. One of these set up a structure whereby the Navajos could govern themselves.

Navajos were not drafted during World War I, but some fought and were commended by President Collidge. As a result Underhill discusses how the Navajos, along with all Indians, received citizenship. "In 1924, in recognition of this service by them and by other Indians, the Supreme Court pronounced all Indians citizens, with the right to vote in federal elections" (8, p. 227).

During the Roosevelt administration John Collier, who was most sympathetic to the Indian cause, became head of the Indian Service, formerly the Bureau of Indian Affairs. At this time Navajos learned skills and earned money on their own reservation. The Navajo capital at Window Rock was also established. But with all the prosperity, there were problems. The Navajo was hurled into a culture he could not wholly understand. His old ways, his ancient beliefs, and his sacred ceremonies did not seem to integrate into the new ways he was seeing and learning. Underhill writes of the Navajos' unhappiness. "He was being hurried into a way of life which he had not chosen, and instead of enthusiasm, he felt misery" (8, p. 240).

World War II brought more change. The Indians were not only accepted for military duty, but were also accepted as equals by the other men. The Indians also excelled in numerous
ways within the armed services. Their language was an excellent code to be used by those sending secret messages. An ordinance plant was built on the Navajo reservation which brought money to the Navajos employed there. Many Navajos were seen wearing American style clothing. Within the hogans, conveniences were added. Even the sacred ceremonial rites were changing as Underhill points out. "Navajo chanters themselves admit to occasional alterations of procedure, often these have been tried and proved not to bring misfortune" (8, p. 245).

With the end of the war, the Navajos again faced major problems. The population had increased tremendously. Schools were overcrowded and money was no longer coming in. There were also problems with alcohol, peyote, and tuberculosis.

Communications had vastly improved by 1947, and the entire nation was shocked by the plight of the Navajos. Tons of food and clothing flooded into the reservation, but this did not offer a permanent solution.

After a survey, the Indian Service established a program to aid the Navajos. Some Navajos must be placed in work and homes outside the reservation. However, the Navajos only found prejudice and misery in the white man's world.

Finally after assuming an independence, with permission of the Indian Service, the Navajos began to speak for themselves. Oil had been discovered and its profits were fundamental in setting up programs. These programs not only
served the needs of the Navajos, but they also provided benefits for the reservation.

The land inhabited by the Navajos today is different from the territory settled by the Athapaskan-speaking tribes of the Northwest. The largest of all tribes is much different from the Navajos taken to Fort Sumner by Kit Carson. But the Navajos of today are not a broken people; they are desperately fighting for independence and survival for all Navajos. Certainly, there are major problems with which they must contend. Josephy describes the Indians struggling for survival since the day the "white man" set foot on the Indians' land. "Since 1492, Indians have been uninteruptedly on the defensive, fighting for their lives, their homes, their means of sustenance, their societies, and their religions" (4, p. 346).

Josephy further explains that the idea of complete acculturation of the Indians is not a fact they will be forced to face:

In a rapidly diminishing world, the future of the Indians on both continents is one of acceleration acculturation. But complete and final assimilation is still so remote a prospect as to make certain the Indians' own pronouncement. "We are here and we will be here for many generations yet to come" (4, p. 365).

Perhaps the Navajos explain their hopes of the future with the consciseness and beauty of their idea of "forever." "As long as the rivers shall run, and the grass grows" (3, p. 16).
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CHAPTER III

PLANNING AN INTERPRETATION PROGRAM
OF NAVAJO LITERATURE

General Suggestions for Programming

When planning an oral interpretation program, there are general guidelines which may be followed in order to facilitate the building of the program.

The oral interpretation program is usually planned with an audience and occasion in mind. Baxter M. Geeting recommends additional general information that would be useful to the person planning the program:

There are, of course, rather obvious steps to be taken in programming well for any group. Whether we are asked to give a short inspirational message, a reading of one or two poems, or a lecture-recital, we need to know the following things:

1. General characteristics of the groups--size, age level, cultural and educational background.
2. General information about the occasion--formal, informal, purpose, place, microphone, or not.
3. What is expected--short entertainment, inspirational message, full program (2, p. 195).

Armstrong and Brandes offer another general directive: "With the audience and the occasion in mind, the reader has selected material that is interesting and that is worth of being shared with his listeners" (1, p. 47).

Most oral interpretation scholars generally agree that there are four sections to consider when building the program.
Some of these sections are given different terms by the various authors, but the purposes for the sections are generally the same. Geeting presents his idea of the major portions:

It is generally felt that a good all purpose program of readings will have four sections: an opening section of rather humorous or entertaining nature (this could be a group of several short readings); a transitional section which could set the stage for the piece de resistance of principal work to be read; the actual highlights of the program, probably a work of some substantial nature, longer, and with a sustain-interest and emotional intensity; (perhaps a cutting from a play or a monologue, or even a well written story); and finally, the concluding section, which may again feature some humor or material of light or inspirational nature (2, p. 195).

With somewhat different terminology, Armstrong and Brandes corroborate Geeting's idea of four major sections. "There are four major problems in arranging a sequence of material: the opening selection, the transition from one selection to another, the climactic selection, and the concluding selection" (1, p. 47).

Charlotte Lee concurs with the above statements concerning the parts of a program. "It should have an introductory unit, a climax (usually the longest selection and the one most closely exemplifying your theme), and a conclusion. . . . The introduction and the transitions between selections are vitally important" (3, p. 491-492).

Although each section must serve to enhance the un

... of the entire program, each has a definite function. Lowrey and Johnson explain their idea of the introduction. "The introduction should win the good will of the audience to the speaker and to the theme" (4, p. 251). Lee points out the
importance of the introduction even though it is simple. "They need not be long or elaborate. . . . The introduction will, of course, set the tone for the entire performance" (3, p. 492). Armstrong and Brandes are more definitive in their explanation of the introduction:

The first stimulus offered by a reader has a very special set of obligations. Like the introduction to a speech, it must catch the attention of the audience and polarize its interest. The skeptics must be convinced; the converts must be further inspired. It may be more difficult to please the literary enthusiasts with the first selection than to please the skeptics because the enthusiasts are expecting so much (perhaps too much). Therefore, the first selection should often be brief (1, p. 47).

The next portion of the program is often called the transition or the bridge. Armstrong and Brandes discuss two problems with which to be concerned when planning transitions:

Two problems in particular arise in establishing transitions. The first concerns the degree to which literary forms may change from selection to selection, and the second involves the (extemporaneous) material which the reader has planned to vary the type of literature he will read. He should, however, plan his transitions carefully. Not only must he watch the effect of one selection upon its successor, but he must heighten or diminish the contrast, as he so desires, with remarks of his own. Even within a selection, a reader may wish to make a transition in his own words instead of using the words of the author, perhaps to save time or perhaps to point out a particular factor in the reading that needs emphasis (1, p. 48).

Geeting explains the function of the transition or bridge between the introduction and main body, and he also points out the possibility of using the bridge in other sections of the program:
The main thing about a transitional bridge is that it must be strong and go quickly from one thing to another. There is a great danger, however, that on arriving at the bridge an interpreter will "let down" and lose the attention he has gained in the introduction...

A bridge must change audience mood gradually. It takes careful planning to create a bridge that does not sway, "dump" your audience, or leave them feeling that they have been moved too abruptly from one section of your program to another.

You may encounter several other places within your program which call for a short bridge. Within the main body of the program, if you are using a group of readings rather than just one longer selection, brief transitions will be necessary. It takes creative organization to keep the program moving and have it progress smoothly between selections (2, p. 197-198).

Lowrey and Johnson point out that the transitions should lead from one segment smoothly into another segment:

Continuity is sustained through well planned transitions which grow out of the idea or need of one portion should lead into the next portion. This continuity should seem to rise naturally and spontaneously and should lead progressively to the climax. Transitions may be read or spoken extemporaneously (4, p. 252).

With regard to transitional material, Charlotte Lee is most responsive to the audience:

The transitions between selections should allow the listener a few seconds to complete their emotional response to the preceding selection and should lead them economically and subtly into the mood and area of response of the one to follow. They should be brief, relevant, and keyed to your unifying theme, although you need not mention it specifically every time. Do not tell your audience what the next selection is going to say. The author has done that, and if you do your job well, the audience will know. Instead, prepare them and yourself for the experience of the selection (3, p. 492).

After the transitional material, the next section is the main body or the climactic portion of the program.

Geeting discusses how each moment of the program should be planned:
The important thing in planning the main body of a program is to keep each moment alive. This does not mean it is necessary to maintain a high emotional peak for thirty minutes or more—it is quite important to allow your audience moments of rest and relaxation. But those moments must be under control, and extraneous material not absolutely relevant to the organization of the program has a tendency to lose listeners (2, p. 198).

Armstrong and Brandes explain the psychological impact of placing emotional or more serious or difficult material relatively close to the end of the major section of the oral interpretation program:

In general, it is more customary to place the climactic selection near the close of the program, or at least in the second half. . . . The psychology of climax, however, appears to favor recency in the placement of the major selection in a series of oral readings, resulting in part from the fact that, if humorous or light selections are presented early and serious selections later, an audience can replace a relative absence of emotion during the serious readings. The tendency to place the climactic selection toward the conclusion of the program may also be in part caused by a desire for prolonging a favorable sensation (1, pp. 48-49).

The last portion or the conclusion of the oral interpretation program serves a definite function and the conclusion must be planned with as much concern as all of the other segments of the program. Armstrong and Brandes contend that the concluding section of the program should provide unity and a sense of finality:

Concluding material need not be light and humorous, but, after the intensive climactic material has been read, the high point of the program is over. The audience will want to "let down." . . . The conclusion of a program should therefore be a selection that will unify what has gone before and will give the listeners a feeling that the reading is complete (1, pp. 49-50).
Geeting explains that although the audience should have a sense of finality at the completion of the oral interpretation program, the listeners should also be left a high degree of sustained interest in the subject matter:

It is always well to end before anyone wants you to. At the same time, it is a skillful and creative interpreter who can plan just the right concluding material to summarize the program and give it a sense of finish. . . . The very last sentence should be memorable in some way, giving your program that dash of individuality that marks it as your creation (2, p. 198).

Lowrey and Johnson corroborate the statements made by Geeting. "The conclusion, whether spoken or read, should give a sense of completeness, though it is always good to leave an audience wanting more" (4, p. 253).

Each segment of the oral interpretation program must be planned with careful consideration of the material and its relation to material in other segments of the presentation. Every portion has a specific function, but each portion must work with every other part of the program to provide the audience with a stimulation and rewarding experience. Geeting provides a concise summary of the function of the four segments of the oral interpretation program:

In the Introduction, creativity can be used in enlisting the attention of the audience through unique and different approaches; in the Bridge sections, the interpreter faces a real challenge to maintain audience interest; in the Main Body of a program it takes imagination to keep each moment alive, at the time allowing for audience rest and relaxation; and finally, in the Conclusion the creative interpreter will seek ways to tie up his whole package and leave it as a memorable gift in the minds of his listeners (2, p. 199).
Hypothetical Audience and Occasion

As notable scholars in the field of oral interpretation reveal above, a program of literature is usually planned with a specific audience and occasion in mind. It is most fortunate for the director of the program to know as much about the situation and audience as possible. With this information it is much more likely that the program will serve the desires and needs of the audience and, therefore, provide a more successful experience for the audience as well as the readers.

For the purpose of this thesis, a hypothetical audience and occasion are suggested. However, this audience and occasion are based on actual situations and many characteristics found in this audience and for this occasion will be the same as those found in many other circumstances.

The occasion for the presentation of the oral interpretation program of Navajo literature will be an informal classroom setting or an informal assembly program for high school students. The purpose of the program is fundamentally educational in nature and will introduce the highly developed and poetic literature of a people generally regarded and stereo-typed as a savage group of people. The specific classroom setting could possibly be a history class engaged in the study of a particular unit on Indian history. Many high schools and colleges are presently offering courses in minority studies and the program would be most suitable for presentation in
courses such as these. Furthermore, an English course which provides for investigation of ethnic literature would be a highly appropriate setting for a program of this type. In any of these classroom situations, the students and the teachers should find this program an excellent means of providing interest in further studies of a people and their literature.

The ages of the students in the hypothetical situation will generally range from fifteen to eighteen years of age. The literature at times may find the students with higher intelligence more responsive than others. However, because of the nature of the program, it is believed that all students would be able to appreciate the fundamental concept of the oral interpretation program concerning Navajo literature.

Selection and Arrangement of Navajo Literature

The general arrangement of Navajo literature for the oral interpretation program is chronological and is divided into two sections. The first portion of the program is composed of the ancient, traditional songs, chants, and prayers of the Navajo ceremonies, mythological legends, and speeches of Navajo leaders. The second section is composed of contemporary literature, recently written by Navajo men and women, and published within the last five years. The major portion of the transitional material is original.

After the original introductory material, the first selection incorporated into the script will be a small portion
of the Blessingway. The Blessingway is the only ceremony that is not of a curative nature. This ceremony may be said to be of a preventive nature, as it is used to secure blessings for any purpose the Navajos may wish. As pointed out by Wyman, the Blessingway is used for a variety of purposes: "No matter what the specific occasion is, the aim ultimately is 'for good hope,' for good luck, to avert potential misfortune, to obtain the blessings which man needs for a long and happy life" (6, p. 8). Wyman goes on to point out that some portion of the Blessingway is used in every Navajo ceremonial activity. "At the end of every performance of a chant the singer lays aside his rattle and sings at least one Blessingway song to justify the chant, to insure its effectiveness, to correct inadvertent omission of essential song and prayer words" (6, p. 5). For these reasons, it is most appropriate for the first selection to be taken from the Blessingway.

The first major selection utilized into the oral interpretation program is a prose account of the Navajo Creation Myth. The origin or source of the Creation Myth is unknown but has always been accepted by the Navajo people. The subject of the myth is certainly of the creation, however, Washington Matthews points out that there was no original creation. "The Legend begins with an already created world; there is no original creation and no Creator of all" (5, p. 34).

Some versions of the Creation Myth explain the emergence through twelve worlds. Other accounts tell of the creation
through four worlds. The traditional and most respected versions explain the Creation Myth through four worlds, therefore, the account used in the oral interpretation program incorporates the version explaining the creation through four worlds.

The next segment of the program will include several types of Navajo poetry. These prayers, chants, and songs are desirable at this point in the program to add variety after a lengthy prose selection. The diversity of literature is another means of explaining additional, significant Navajo beliefs. Not only will the prayers, and songs reveal the poetical beauty of Navajo literature but the subject matter of the poetry will exemplify the ideas, the thoughts, and the beliefs of the Navajo people.

Specifically the poetry will represent the Navajo concept that all animal and plant life possess some degree of humanism. To the Navajo the home is of great significance and poetry relating to the home is also included. Since most Navajo ceremonies concern themselves with curative measures, songs and chants from these are embodied within the oral interpretation program.

The next portion of the program includes a brief historical comment of the white man's treatment of the Navajos and two responses by Navajo leaders. These two comments will add to the emotional impact of the literature.
The second section is composed of contemporary writings of Navajo men and women, many of whom are teenagers. All of the literature selected for the oral interpretation script has been published within the last five years. The selections include both poetry and prose, and represent the feelings that the Navajos hold toward their present day situations. Very often these feelings are concerned with a conflict over the Navajos' traditional beliefs and those of being absorbed by the American way of life.

Suggestions for the Production of the Script of Navajo Literature

The nature of the Navajo literature and the length of the script lend itself to a program involving several readers, rather than a single reader interpreting the literature in the manner of a lecture-recital. The use of a group of readers would add interest and variety. Group recitation is especially important in the traditional portion of the program because of the composition of the Navajo songs, chants, and prayers which are very repetitive in their phrasing. Unison reading would also suggest the actual manner of Navajo ceremonies in which many chanters take part in the rituals. Since the performance of the literature will last for approximately one hour, it is felt that a group of oral interpreters can maintain the interest of the audience and perform the quantity of literature better than an individual reader. A narrator is used to
introduce the program, to introduce the specific material, and to provide transitions between certain sections in the program.

In consideration of the actual production, it might be well to discuss additional techniques to be utilized in the program of Navajo literature. During the first portion of the program which includes the traditional Navajo literature, sound devices or accompaniments could include such items as tom-toms and gourd rattles. During the interpretation of the Creation Myth, symbolic movement or choreographed ballet sequences could add a visual dimension to the oral interpretation program. However, any additional devices that are used must serve the literature, aid in the understanding of the material, and create a fuller experience for the audience.

The above suggested production techniques are tentative and are not noted in the script of Navajo literature. The use of such devices and accompaniments are left to the discretion of the director. All production decisions concerning the oral interpretation program will, of course, depend on the occasion, audience, purpose of the production, and the facilities available.
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CHAPTER IV

CONCLUSION

The purpose of this study has been to select and arrange literature of the Navajo Tribe of the United States for an oral interpretation program. Navajo literature was chosen for such a study because of the oral tradition of the prayers, songs, and chants. This literature has been orally transmitted from generation to generation and is employed in the Navajo ceremonies performed today.

Because the scope of Indian literature is immense, certain limitations had to be imposed on this study. The literature of the Navajo Tribe was selected as representative of all American Indian literature. This particular tribe is the largest Indian tribe in the United States and has received the least white influence of any American Indian tribe in this country. Certain authors feel that the literature of the Navajos is generally representative of all American Indian literature.

For an oral interpreter to fully understand the literature with which he is working, it is appropriate to have some knowledge concerning the background or history of the material. For this reason a summarized history of the Navajo Tribe has been included.
When selecting and arranging literature for an oral interpretation program, there are general suggestions which the interpreter should follow. Guidelines for selection and arrangement of material by recognized scholars in the field of oral interpretation were established. These standards were used in the programming of Navajo literature.

When planning an oral interpretation program, the oral interpreter should have some knowledge of the purpose for the program and his audience. For the purpose of this thesis, a hypothetical audience and occasion have been designed. However, this hypothetical audience and occasion are based on the actual type of situation and audience for whom this oral interpretation program is planned.

Also included is a discussion of the selection and arrangement of the Navajo literature. The oral interpretation program is divided into two main sections. The first section embodies the traditional literature of the Navajo ceremonies and speeches. The second section is composed of contemporary literature, much of which is written by young Navajo men and women. The general composition of the literature is chronologically arranged.

Literature that is representative of various and significant phases of Navajo life was selected. The beautiful *Creation Myth* retelling the origin of man is chosen as the first major selection. Songs, prayers, and chants, from major ceremonies were included and represent significant
phases and beliefs of Navajo life. Two speeches by famous Navajo leaders are included to show the Navajos' response to the white man's subjugation and rule over the Navajo people.

The contemporary literature was selected to show present day beliefs of young Navajo people. These young people are continually faced with conflicts between a traditional way of life and the encroaching contemporary American culture. Their poetry reflects a concern toward these conflicts. Their writing also reveals the same love for the land and Nature which was held by their ancestors. Also, the young Navajo today shares many of the same feelings that young non-Indian people hold, and it is appropriate to include in the program literature which reflects these feelings since the audience will be composed primarily of young, non-Indian people.

Suggestions for the production itself are also included. Additional devices, accompaniments, and movements could be added to the program to add interest and variety, which in turn would enhance the literature. However, these are only suggestions and such additions, not noted in the script, are left to the discretion of each director.

The repetitive nature of Navajo ceremonial prayers, chants, and songs might first appear to be a problem. On the contrary, the use of several readers serves to add variety and interest to the literature.
Hopefully the oral interpretation program in the Appendix will aid in the understanding of the Navajo Tribe of the United States. In addition to this understanding, it is hoped that this thesis will provide an impetus for further study of Navajo literature. Additional studies could be made that concentrate only on one specific ceremony. Other studies could select a unifying theme, perhaps of planting songs, and concentrate on that aspect for oral interpretation. Another approach could include only selections by young, contemporary Navajo writers. A study for the oral interpreter could concern itself with only healing chants and healing prayers. Another interesting study could show comparisons and contrasts of the Creation Myth. Because of the variety of Navajo literature, a very interesting and worthwhile production thesis could be performed using samples of the Navajo's legends, myths, prayers, chants, songs, and speeches. Further significant studies could be made which deal with the literature of other American Indian tribes.

It is hoped that this study of an oral interpretation program of Navajo literature will motivate and inspire other studies concentrating on Navajo literature, or the literature of other American Indian tribes. The possibilities are numerous, and hopefully, these other studies will provide a deeper understanding of these native Americans.
APPENDIX

SCRIPT OF SELECTED NAVAJO LITERATURE FOR
AN ORAL INTERPRETATION PROGRAM

Narrator: The first American poets were the Indians. But their poetry had purpose; it served every function of their lives. The Navajo poetry is rich in meaning because every word the Navajo speaks is chosen with care. The Navajo is a human being with human feelings, which have been misunderstood in the past. Today the conscience of the white man has brought him to the realization that the native American should be understood. The Navajo has been speaking for centuries. His words are spoken here. Will you listen?

Voice 1: From the Blessingway ceremony, portions of which are incorporated into every Navajo ceremonial activity, we offer this prayer for peace, harmony, and good.

Voice 2: Behind me it is blessed
Voice 4: Behind me it is blessed
Voice 5: Behind me it is blessed
Voice 1: Behind me it is blessed
Voice 3: Before me it is blessed
Voice 5: Before me it is blessed
Voice 1: Before me it is blessed
Voice 2: Before me it is blessed
Voice 4: Below me it is blessed
Voice 1: Below me it is blessed
Voice 2: Below me it is blessed
Voice 3: Below me it is blessed
Voice 5: Above me it is blessed
Voice 2: Above me it is blessed
Voice 3: Above me it is blessed
Voice 4: Above me it is blessed (10, p. 159).

Narrator: The Navajo are proud of their history and have painstakingly passed down their myths and legends for centuries. The creation legends serve as a basis for many of the religious and ceremonial activities of the Navajo. One version of the Creation Myth is told to you today.

Voice 2: The First World was black as black wool. It had four corners, and over these appeared four clouds, and contained within themselves the elements of the First World. They were in color black, white, blue, and yellow. The Black Cloud represented the Female Being. For as a child sleeps when being nursed, so life slept in the darkness of the Female Being. The White Cloud represented the Male Being. He was the Dawn, the Light-Which-Awakens.
Voice 4: In the East, at the place where the Black Cloud and the White Cloud met, First Man was formed; and with him was formed white corn, perfect in shape. The First World was small in size, a floating island in mist or water. On it there grew one tree, a pine tree, which was later brought to the present world for firewood. Man was not however, in his present form. The creatures of the First World are thought of as the Mist People; they had no definite form, but were to change to men, beasts, birds, and reptiles of this world.

Voice 1: Now on the western side of the First World, in a place that later was to become the Land of the Sunset, there appeared the Yellow Cloud. Where they came together First Woman was formed, and with her the yellow corn, which was also perfect. With First Woman there came the white shell and the turquoise and the yucca. First Man stood on the eastern side of the First World. He represented the Dawn and was the Life Giver. First Woman stood opposite in the West. She represented Darkness and Death.

Voice 5: First Man burned a crystal for a fire. The crystal belonged to the male and was the symbol of the mind and of clear seeing. When First Man burned it, it was the mind's awakening. First Woman burned
her turquoise for a fire. They saw each other's lights in the distance.

Voice 3: Again the same thing happened when the Blue Cloud and the Yellow Cloud rose higher in the sky. First Woman saw a light and she went out to find the home of First Man. The two joined one another.

Voice 4: About this time there came another person, the Great-Coyote-Who-Was-Formed-in-the-Water, and he was in the form of a male being. He knew all that was under the water and all that was in the skies. First Man placed this person ahead of himself in all things. The three began to plan what was to come to pass; and while they were thus occupied another being came to them. His name was First Angry or Coyote. Then four beings came together. They were yellow in color and were called the wasp people. They knew the secret of shooting evil and could harm others. This made eight people.

Voice 2: Four more beings came. They were small in size and wore red shirts and had little black eyes. They were the spider ants. They knew how to sting, and were a great people. After these came a whole crowd of beings. Dark colored they were, with thick lips and dark protruding eyes. They were the black ants. They also knew the secret of shooting evil and were powerful; but they killed each other steadily. By
this time there were many people. Then came a multitude of little creatures. They were peaceful and harmless, but the odor from them was unpleasant.

Voice 5: And after the wasps and the different ant people, there came the beetles, dragonflies, bat people, the Spider Man and Woman, and the Salt Man and Woman, and others who peopled the First World. And this world, being small in size, became crowded, and the people quarreled and fought among themselves, and in all ways made living very unhappy.

Voice 1: Because of the strife in the First World, First Man and First Woman, followed by all the others, climbed up from the World of Darkness and Dampness to the Second or Blue World. They found a number of people already living there; blue birds, blue hawks, blue jays, blue herons, and all blue-feathered beings. The powerful swallow people lived there also, and these people made the Second World unpleasant for those who had come from the First World. There was fighting and killing. The First Four found an opening in the World of Blue Haze; and they climbed through this and led the people up into the Third or Yellow World.

Voice 3: The bluebird was the first to reach the Third or Yellow World. After him came the First Four and
all the others. A great river crossed this land from north to south. It was the Female River. There was another river crossing it from east to west; it was the Male River. There were six mountains in the Third World. In the East was the Dawn or White Shell Mountain, and in the South stood Blue Bead or Turquoise Mountain. In the West was the Abalone Shell Mountain, and in the North stood Obsidian Mountain. Then there were the Upper Mountain and Chol'i'i, and both were sacred. There was no sun in this land, only the two rivers and the six mountains. And these rivers and mountains were not in their present form, but rather the substance of mountains and rivers.

Voice 5: Now beyond the mountain in the east, there lived the Turquoise Boy. And near this person grew the male reed. On farther in the east lived others. In the West there lived the Girl, and with her was the big female reed which grew at the water's edge. On farther in the west there lived others.

Voice 4: On all the mountains there lived beings. So far all these beings were similar. They had no definite form, but they had been given different names because of different characteristics.

Voice 2: Now the plan was to plant. First Man called the people together. He brought forth the white corn
which had been formed with him. First Woman brought the yellow corn. They planted the seeds and their harvest was great.

Voice 3: After a time, there arose a great argument between the male beings and the female beings. At this time the Great-Coyote-Who-Was-Formed-in-the-Water came to First Man and told him to cross the river. They made a big raft and crossed at the place where the Male River crossed the Female River. All the male beings left the female beings on the river bank; and as they rowed across the river they looked back and saw that First Woman and the female beings were laughing.

Voice 1: In the beginning the women did not mind being alone. They cleared and planted a small field. On the other side of the river First Man and the chiefs hunted and planted their seeds. They had a good harvest. Four seasons passed. The men continued to have plenty and were happy; but the women became lazy and only weeds grew on their land. After a period of wickedness and killing, the male and female beings were reunited. They purified themselves and lived apart for four days.

Voice 2: After the fourth day First Woman came and threw her right arm around her husband. She spoke to the others and said that she could see her mistakes,
but with her husband's help she would lead a good life. The people moved to different parts of the land. Some time passed; then First Woman became troubled by the monotony of life. She went to Coyote and giving him the rainbow she said: "I have suffered greatly in the past. Take the rainbow and go to the place where the rivers cross. Bring me the two pretty children of the Water Buffalo."

**Voice 3:** The Coyote agreed to this. He entered the home of the Water Buffalo and stole the two children; and hid them in his big skin coat. After this happened the people saw white light in the East and in the South and West and North. One of the deer people ran to the East, and returning said that a great flood was coming.

**Voice 4:** The flood was coming and the Earth was sinking. And all this happened because the Coyote had stolen the two children of the Water Buffalo, and only two knew the truth. When First Man learned of the coming of the water he sent word to all people, and he told them to come to Dawn Mountain. He told them to bring with them all of the seeds of the plants used for food. When they all arrived it was found that the Turquoise Boy had brought with him the big Male Reed. First Man
planted the big Male Reed. All the people blew on it, and it grew and grew until it reached the canopy of the sky. They asked woodpecker to drill out the heart. Soon they were able to peek through the opening, but they had to blow and blow before it was large enough to climb through. They climbed up the big Male Reed, and after them the water continued to rise.

Voice 1: When the people reached the Fourth World they saw that it was not a very large place. Some say it was called the White World. The last person to crawl through the reed was the turkey. His feather coat was flecked with foam, for after him came the Water Buffalo who pushed her head through the opening in the reed. She had a great quantity of curly hair which floated on the water, and she had two horns, half black and half yellow. From the tips of the horns the lightning flashed. The Coyote, knowing why the Water Buffalo had caused the flood, withdrew the two babies from his coat.

Voice 5: The Turquoise Boy offered a sacred basket to the Water Buffalo. The Coyote said that with the sacred offering he would give back the male child. He said that the male child would be known as the Black Cloud or Male Rain, and he would bring the
Voice 3: After the water sank there appeared another person. He told them that he was the badger, and that he had been formed where the Yellow Cloud had touched the Earth. Afterward this Yellow Cloud turned out to be a sunbeam. First Man was not satisfied with the Fourth World. It was a small, barren land; and the great water had soaked the earth and made the sowing of seeds impossible. He planted the big Female Reed and it grew up to the roof of the Fourth World. First Man sent the badger up inside the reed, but before he reached the upper world water began to drip, so he returned and said that he was frightened.

Voice 1: At this time there came another strange being. This was the locust, and he offered to climb up the reed. The locust made a headband of a little reed, and on his forehead he crossed two arrows. With this sacred headdress and the help of all the Holy Beings, the locust climbed up to the Fifth World. He then pushed through mud until he came thunder and lightning. The female child he would keep. She would be known as the Blue, Yellow, and White Clouds or Female Rain. She would be the gentle rain that would moisten the earth and help them to live. And the Water Buffalo disappeared, and the waters with her.
to water. When he emerged he saw a black water bird swimming toward him.

Voice 2: He told the locust that unless he could make magic he would not allow him to remain. The locust took the arrows from his headband and pulled them both ways through his body, between his shell and his heart. The bird believed that the locust possessed great medicine, and he swam away to the East, taking the water with him.

Voice 5: Then came the blue water bird from the South, and the yellow water bird from the West, and the white water bird from the North, and everything happened as before. The locust performed the magic with his arrows; and when the last water bird had gone he found himself sitting on land. The locust returned to the lower world and told the people that the beings above had gone.

Voice 4: Now two dark clouds and two white clouds rose, and this meant that two nights and two days had passed, for there was still no sun. First Man again sent the badger to the upper world, and he returned covered with terrible mud. First Man gathered chips of turquoise which he offered to the five Chiefs of the Winds, who were pleased with the gift, and they sent down the winds and dried the Fifth World.
Voice 1: First Man and his people saw four dark clouds and four white clouds pass, and then they sent the badger up the reed. This time when the badger returned he said that he had come out on solid earth. So First Man and First Woman led the people to the Fifth World, which some call the Many Colored Earth and some the Changeable Earth. They emerged through a lake surrounded by four mountains.

Voice 2: Now after all the people had emerged from the lower worlds, First Man and First Woman dressed the Mountain Lion with yellow, black, white, and grayish corn and placed him on one side. They dressed the Wolf with white tail feathers and placed him on the other side. They divided the people into two groups.

Voice 3: The first group was told to choose whichever they wished. They made their choice, and, although they thought they had chosen the Mountain Lion, they found that they had taken the Wolf for their chief. The Mountain Lion was the chief for the other side. And these people who had chosen the Mountain Lion for their chief turned out to be the people of the Earth. They were to plant seeds and harvest corn. The followers of the Wolf chief became the animals and birds; they turned into all
the creatures that fly and crawl and run and swim.

Voice 4: And after all the beings were divided, and each had his own form, they went their ways. This is the story of the Four Dark Worlds and the Fifth, the World we live in (8, pp. 8-13).

Narrator: So life begins for the Navajo people at the place of Emergence. The place of their birth, the dawn of life. From a major ceremony, The Night Chant, comes praise for this new life and new dawn. The bluebird is a symbol of happiness and heralds the break of a new day.

Voice 5: Just at daylight bluebird calls.

The bluebird has a voice

His voice melodious that flows in gladness


Narrator: After the Emergence the first thing man did was to build his home, and honor his home.

All Voices: May it be delightful my house;

Voice 2: From my head may it be delightful

Voice 4: To my feet may it be delightful

Voice 1: Where I lie may it be delightful

Voice 5: All above me may it be delightful

Voice 3: All around me may it be delightful (3, p. 48).

(All voices chant "may it be delightful")
Narrator: The Navajo has always worshipped the land, and has never exploited it as the white man has done. The Navajo have used the land, to live on and to live by. He honors it with song.

Voice 4: Since the ancient days, I have planted,
Voice 2: Since the time of the emergence, I have planted,
Voice 3: The great corn-plant, I have planted,
Voice 1: Its roots, I have planted,
Voice 5: The tips of its leaves, I have planted,
Voice 4: Its tassel, I have planted,
Voice 3: Its pollen, I have planted,
Voice 1: Its silk, I have planted,
Voice 2: Its seed, I have planted,
Voice 4: Since the ancient days, I have planted,
Voice 2: Since the time of the emergence, I have planted,
Voice 5: The great squash-vine, I have planted,
Voice 3: Its seed, I have planted,
Voice 1: Its silk, I have planted,
Voice 5: Its pollen, I have planted,
Voice 4: Its tassel, I have planted,
Voice 3: The tips of its leaves, I have planted,
Voice 1: Its roots, I have planted.

(All voices chant "I have planted")

All Voices: Shall I cull this fruit of the great corn-plant?
of the great squash vine?
Shall you pick it? Shall I pick it?
Shall I? Shall you (3, p. 118-119)?

Narrator: Most of the Navajo ceremonies are rituals of healing the sick. Today many doctors and psychiatrists are affirming the positive psychological aspects of songs and prayers such as these:

All Voices: Happily I recover,
Voice 3: Happily my body becomes cool.
Voice 1: Happily my eyes regain their power.
Voice 2: Happily my head becomes cool.
Voice 5: Happily my legs regain their power.
Voice 4: Happily for me the spell is taken off (6, p. 144). ("Happily" is chanted by all, with individuals repeating the last phrase.
Voice 1: In beauty you shall be my representation
Voice 2: In beauty you shall be my song
Voice 3: In beauty you shall be my medicine
Voice 4: In beauty my holy medicine (4, p. 62).

Narrator: The Navajo has suffered at the hands of the white man. Two responses of Navajo leaders have been recorded and serve as a reminder to us all. Manuelito, Navajo chief, told of the treaty signing of June, 1868, which permitted the Navajos to leave the hated reservation in east central New Mexico and return westward, home.
Voice 5: We promised to keep the treaty. ... We promised four times to do so. We all said "Yes" to the treaty, and he gave us good advice. He was General Sherman. We told him we would try to remember what he said. He said: "I want all people to look at me." He stood up for us to see him. He said if we would do right we could look people in the face. Then he said: "My children, I will send you back to your homes." The nights and days were long before it came time for us to go to our homes. The day before we were to start we went a little way towards home, because we were so anxious to start. We came back and the Americans gave us a little stock to start with and we thanked them for that. We told the drivers to whip the mules, we were in such a hurry. When we saw the top of the mountain from Albuquerque we wondered if it was our mountain, and we felt like talking to the ground, we loved it so, and some of the old men and women cried with joy when they reached their homes. The agent told us here how large our reservation was to be. A small piece of land was surveyed off to us, but we think we ought to have had more. Then we began to talk about more land, and we went to Washington to see about our land. Some backed out of going for fear of strange animals and from bad water, but
I thought I might as well die there as here. I thought I could do something at Washington about the land. I had a short talk with the Commissioner. We were to talk with him the next day, but the agent brought us back without giving us a chance to say what we wanted. . . . I tell these things in order that you might know what troubles we have had, and how little satisfaction we got. Therefore, we have told you that the reservation was not large enough (2, p. 88-89).

Narrator: Big Moggasen, aged Navajo chief, received word in 1875 that all Navajo children must attend school. He trekked for three days out of his mountain fastness to Fort Defiance to defy the edict, though he was promised gifts and rations if he would agree. To his own people he said, about the offers of food, "I have trapped deer by such methods." To the whites he said:

Voice 4: No, my children shall not come. I do not believe in the white man or his ways. I am old and I have seen many things. The white man makes our young men drunk. He steals away our daughters. He takes away their hearts with sweet drinks and clothes. He is a wolf. . . . I did not come to ask anything for myself. I came because my people in council decided to send me. I have come. I am old and I
have not departed from the ways of my fathers. I have lived thus far without the white man's help. I will die as I have lived. I have spoken (2, p. 98).

Narrator: For some young Navajos, a new day has arrived and they are adapting to a new way of life by pushing aside the traditional beliefs of their fathers. Other young Indians are concerned about this rejection and are trying to preserve the traditions of their people. However, Emerson Blackhorse Mitchell finds "A New Direction."

Voice 2: This vanishing old road,
Through hail-like dust storm,
It stings and scratches,
Stuffy, I cannot breathe.

Voice 4: Here once walked my ancestors,
I was told by the old ones,
One can dig at the very spot,
And find forgotten implements.

Voice 1: Wasting no time I urged on,
Where I'd stop I knew not,
Startled I listened to the wind,
It whistled, screamed, cried,
"You! Go back, not this path!"

Voice 5: Then I recalled this trail
Swept away by the north wind,
It wasn't for me to follow,
The trail of the Long Walk.

Voice 3: Deciding between two cultures,
I gave a second thought,
Reluctantly I took the new one,
The paved rainbow highway.
I found a new direction (7, p. 109).

Narrator: In "Loser" by a young Navajo named David Reeves,
he feels that he is a stranger in his own country.

Voice 4: In my own country I'm in a far-off land
I'm strong but have no force or power
I win, yet remain a loser.
At break of day I say goodnight
When I lie down I have great fear of falling.
He who makes a beast of himself
Gets rid of the pain of being a man (1, p. 26).

Narrator: The present day plight of the poverty-stricken
Navajo is expressed by Ronald King in "No Days."

All Voices: I dread another horror--
Voice 2: homeless desolation
Voice 4: despairing days with crusty people
Voice 1: short captains with
dirty faces
Voice 5: staring at me . . .
Voice 3: working with the miners.
All Voices: Before time rests . . .
Voice 4: people like thirsty cattle running to a spring
Voice 2: running to a bar
Voice 3: money but no other services
Voice 1: no help for other people.
All Voices: The people and no laws . . .
Voice 5: kill to kill
Voice 4: and days gone by . . .
Voice 3: and men passing each other
Voice 1: men in death, everything retrogressing . . .
Voice 2: money is worthless.
All Voices: Money is worthless with people starving . . .
Voice 3: the privileged are dying
Voice 1: everyone is . . .
Voice 5: nothing will save their lives
All Voices: And nothing will stop the dust, the dust, the
dust (1, p. 29-30).

Narrator: The young Navajo people possess a respect for
nature and the traditions of their ancestors as
expressed by Shirley Woody in "One Sultry Summer."
Voice 2: One sultry summer
I sat and looked over our cornfield.
The feeling of uncertainty for a good harvest
Came to my mind.
Our mule stood by the dried up dam.
Just then my granddad began to sing;
Facing the sick looking corn,
He spoke the sacred words . . .
A car drove up with an Arizona license plate;
"Sick patient and house struck by lightning."
Medicine pouch over his shoulder and his extra pair of moccasins, down the dusty road went my granddad, gone for another week.
The cotton-like clouds overhead,
The sound of thunder in the distance.
Brought back to mind granddad's prayer.
The smell of wet earth made me want to taste it.
The great thunder roared
As the lightning lit the whole mountain side.
In minutes the ground was covered with jumping water,
Like a million frogs jumping.
The dried-up weeds inundated by the pouring rain.
A little grey frog jumped into my lap.
Gently I laid it in the water by the hogan.
I stood in the falling rain with unfolding arms;
My black hair wet like the dark rain clouds.
Watching our gaunt sheep laking their thirst.
Slowly I walked back into the hogan,
Recalling my granddad's stories of the rain.
His prayers I shall learn and remember (1, pp. 88-89).
Narrator: All the feelings of young Navajos are not of bitterness and contradiction; they too share the same feelings of young, non-Indian today. Feelings of love, ridding ourselves of hate, distaste for teachers, and comment on life are expressed by Yvonne Pinto, Mary Lynn Blackburn, Leland Begay, and Leonard Ignacio.

Voice 1: Feeling your presence.
Knowing you exist.
Waiting to touch your spirit.
Wanting to hear your mind.
Trying hard to taste you life.
Pressing against your image.
Penetrating through your memories.
This is how I'll feel eternally
Since the day you kissed my soul (1, p. 97).

Voice 3: You smiled,
I smiled,
So we're both happy,
But deep down inside
There is hatred between us.
Let's not show our inside feeling
To one another;
Just keep on smiling
Until we smile away our hate (9, p. 140).
Voice 5: My teacher is a lizard. Mr. Gordon was a man at one time. Then he was so mean that he turned into a lizard. He went to school. Everybody laughed at him. He went to his house and looked in a mirror and laughed in lizard talk. Chris is our teacher's aide and she is just a year old and she is funny. I think she is going to be a lizard too. With two lizards in the room, it is going to be funny. It is going to be hard to learn (9, p. 151).

Voice 4: A boy,

Thinking about the future
Or to be a muscle man.

Now, still a small boy
Remembering back to childhood:
Growing older,
Through school.
Now, still a small boy,
Not knowing what to do (1, p. 65).

Voice 2: Somewhere out in the open space
Long before the human race
Something stern, vast in time,
The source began. Intelligence was born
And then there was the World.
Matter formed before the curse of nothingness--
Love became beneath the soul.
Nature reached its highest goal.
Creatures came from out of sight.
Daylight came from under night.
And all is good (l, p. 130).

Narrator: In an essay entitled, "My Mother," Selena Many-Children expresses the love for someone whom she holds very dear.

Voice 2: The one person I love and appreciate the most is my mother. To me, Mother is a gift from God, filled with love, kindness, forgiveness, and purity. Mother toils from day to day, but her work she sings songs which have a special meaning to us. Her pleasant voice rises and falls softly as each word of the song passes through her lips. Her song is a thank you song to the holy spirits for the many wonderful things that have come her way in life. There is a certain magic that stills the air as she finishes her song and starts another one. This is my last year in high school, and our graduation will be soon. I know Mother will be very proud of me, for I am the eldest and the first in my family to graduate. My most important aim in life is to fulfill my goals and make them come true in order to show my love and appreciation to Mother. I know there is no end to proving one's love for one so special, but I
am willing to show God that I am grateful for his wonderful, precious gift (1, pp. 50-54).

Narrator: Reminiscient of the chants from the Beautyway Ceremony, this poem sums up the hard life of the traditional and contemporary Navajo. But the concluding message is one of beauty, truth, and hope, as expressed by Jon Haley, in the "Trail of Beauty."

Voice 1: We're the children of brother tribes.
Our births were in rustic land:
Arizona,
Utah,
Colorado,
New Mexico.
Places called "Reservations"
In Nature's beauty we grew
Until we were put in school
To learn the ways of the world.
Our parents want us to continue in the trail of beauty
Made by their forefathers,
Those with hair turned white,
Faces wrinkled
Because they have seen
Old Lady Grey Salt.
My brother! My sister!
Dream back to the days
We first learned, "Yes and No."
What a long hard trail we have walked,
Day and Night,
With earth and sky near us
The evening star to guide us
We have traveled for twelve years.
Now, as though the sun stood still
We reach our first goal,
This is the new day. We walk
With beauty in our minds
And in our hearts.
May we always walk in beauty
Until we find,
In beauty there is truth, truth, truth, truth
(1, pp. 72-73).

Narrator: It is finished in beauty (6, p. 73).
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**Articles**


