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Hopi Ruin Legends/Kiqotutuwutsi. Narrated by Michael Lomatuway'ma, Lorena Lomatuway'ma, and Sidney Namingha, Jr. Collected, translated, and edited by Ekkehart Malotki.

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**Hopi Ruin Legends/Kiqötutuwutsi.** Narrated by Michael Lomatuway'ma, Lorena Lomatuway'ma, and Sidney Namingha, Jr. Collected, translated, and edited by Ekkehart Malotki. Lincoln, NE: University of Nebraska Press, 1993. 510 pages. \$50.00 cloth.

*Hopi Ruin Legends* is a fascinating book, valuable for any personal or professional library that presumes to anything like completeness in its coverage of the Hopi. It is a collection of narratives by contemporary Hopi Indians about the obliteration of seven Hopi villages. Each narrative is given in two languages on facing pages. In addition to the narratives, the book contains useful introductory, linguistic, and glossarial information.

No tribe has held more fascination for serious students of American Indian culture than the Hopi. Never displaced by the white man, the Hopi have lived in their villages in northeastern Arizona for a millennium, with cultural roots in the Mayan cultures further south. Their traditional beliefs, traditions, observances, and ceremonies are largely intact. They have a language that, while fewer and fewer Hopi still speak it, is distinctively their own. The connection of the modern Hopi to their own antiquity is explained in part by their isolation. Until relatively recently, the Hopi were accessible to visitors only by dirt roads through inhospitable desert. The colorful and aggressive Navajo, comparative newcomers to the Southwest, have surrounded the Hopi for years, acting as a kind of buffer against idle tourists who could satisfy their interest in Indians by seeing a Navajo and by purchasing a rug and a piece of turquoise jewelry. In addition, because the Hopi did not attack white settlers or the United States army, they have not found their way into stories and films about Indians and so have been paid scant attention by readers with only a casual interest in Indians.

If the Hopi have been largely ignored by tourists and casual readers, they have been among the most studied by professional archaeologists, historians, folklorists, and anthropologists, all of whom have left an impressive record of books and articles about the Hopi. (W. David Laird's *Hopi Bibliography* [1977] lists nearly three thousand items on the Hopi, and in the last decades there have been many more.) *Hopi Ruin Legends* is a valuable addition to the list. For historians, archaeologists, and literary folk, this book provides information on Hopi traditions about seven Hopi ruins: Sityatki, Hisatsongoopavi, Pivanhonkyapi, Huk'ovi, Qa'ötaqtipu, Hovi'itstuyqa, and Awat'ovi.

The narratives, told or retold by present-day narrators from Third and Second Mesa, are part fact and part legend. The seven villages were all real villages, and they were all destroyed or abandoned, but the narratives about their destruction or abandonment are interlaced with fictional or mythographic story elements. The result is what Malotki calls “mytho-historical” narratives, combining straight human history with the agency of greater-than-human beings such as gods, culture heroes, evil spirits, and speaking animals. For many readers, such narratives are more fascinating than either history or legend, and the combination tells us more about the Hopi people than either mythology or history does.

Of particular interest is the seventh and by far the longest narrative, “The Destruction of Awat’ovi” (pp. 275–410). It is historical fact that Awat’ovi was attacked and destroyed by men from other Hopi villages in the late fall of 1700. The warriors from the other villages attacked while most of the Awat’ovi men were asleep in their kivas. The attackers pulled out the ladders, thus trapping the weaponless men inside, and set fire to the kivas. By the end of the raid, virtually all of the men had been killed, and the women and children had been either killed or distributed among the other villages as captives. Historian Harry C. James (*Pages from Hopi History* [1974]), in three pages, gives the “straight” historical account of the destruction of Awat’ovi: The village chief of Awat’ovi, angered that his villagers had accepted Christianity from Spanish priests, asked the other villages to kill them all.

The account given in the *Hopi Ruin Legends* is far longer and more detailed and places the conversion to Christianity in a context that minimalizes it. The real reason why Ta’palo, the chief of Awat’ovi called on the other villages to destroy his own people—himself among them—is that a condition of *koyaanisquatsi*, a Hopi word meaning something like “social corruption,” had come to prevail in Awat’ovi. In the ruin legend published here, Ta’palo says to the chief of Oraibi, “My children over in Awat’ovi are out of control. They have no respect for people nor do they listen to anyone. The elders are nothing to them. They are ravishing the women and girls. Our shrines and ceremonies are in shambles. They don’t mean anything. These Spaniards, nothing but sorcerers and witches, are hoping to settle here for good. That’s why they came. The same thing took place when we still lived in the underworld. Now I want my village erased from the surface of the earth. It is to disappear completely” (p. 391). It is particularly

noteworthy that Ta'palo connects the need to destroy his corrupt village with the legendary need for the Hopi people to leave behind the corrupt Hopi of the Third World so that the good ones could escape—or emerge—into this Fourth World.

How are we to decide which account is accurate? The answer depends, of course, on what we mean by *accurate*. For some, legendary or mythological or fictional narratives are by definition false. For others, such narrative accounts are the most accurate or the most revealing of the real truth of a culture, or at least the most interesting. In any case, Malotki's introductions provide us with a useful set of references to other versions, both historical and legendary, of the various ruin narratives given here. Indeed, I urge anyone wanting to know more about the Hopi to read Malotki's various introductions; they are interesting in their own right, and they serve as useful background for the mytho-historical accounts that follow. Nor should readers overlook the glossary at the end of the book. It is far more than the usual glossary, since it gives cultural information as well as lexical background. The Hopi word *hooHu*, for example, can be translated as simply "arrow" in English. The glossary entry for that word, however, gives far more information than that: It tells about how arrows are made, what kinds of branches are used, how the shafts are straightened, how the feathers are attached, what colors are used to paint children's arrows, why a boy's umbilical cord is tied to an arrow shortly after his birth and placed in the ceiling of his home, and how arrows can be made poisonous with rattlesnake venom. The whole goes on for almost a page—in both Hopi and English.

For some readers, of course, the dual-language feature of *Hopi Ruin Legends* will be little more than an expensive annoyance. Not everyone, for example, will care that the English sentence "By now it had turned black night" is translated from the Hopi sentence *Noq paasat pay yaw kur mihi* (pp. 332–33). For other readers, however, the fact that almost everything in this book is presented in facing texts of two languages will be its most interesting and enduring feature. My own Hopi is sufficiently rusty that I will attempt no evaluation of the transcription of the Third Mesa dialect into English orthography. Suffice to say that I am delighted to see Hopi texts presented in the Hopi language. Not the least of my interest in this feature of the book is that, as the Hopi language comes to be spoken by fewer and fewer people, we will have this permanent record of its usage. Perhaps I should mention that, although the brief pronunciation guide will be of interest to those who try to

read the Hopi aloud, readers will have to look elsewhere for information about the linguistic patterns that shape Hopi usage.

Some of Ekkehart Malotki's earlier books were criticized because some readers thought that he was depriving his Hopi informants and assistants of their due credit as co-authors. In this book, he is careful to list his three Hopi partners as the narrators and himself as the one who collected, translated, and edited the various texts. All of these people, as well as those at Northern Arizona University who encouraged the project, and at the University of Nebraska Press who published a book perhaps destined not to turn a profit, deserve great praise for the fine work they have brought, cooperatively, to light. *Hopi Ruin Legends* will preserve many valuable materials from ruin.

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**Indian Chronicles.** By Jose Barreiro. Houston, TX: Arte Publico, 1993. 300 pages. \$19.95 cloth.

*The Indian Chronicles* is a novel, but it is deeply rooted in the historical sources of the Columbus expeditions. Diego Colón is the vehicle Barreiro uses to bring alive the lives of the Taino during the first two generations of the *conquista*.

The indigenous point of view of Diego Colón is expressed from the first pages of the book, in which the Taino still feels unfamiliar with "these Castillian symbols . . . drawings that talk" (pp. 16–17). Although Columbus's journals portray the Taino's eagerness for "discovery" and Catholicism, Diego Colón says that, after an initial enchantment with Spanish technology, "I am no longer enchanted by anything Castillian" (p. 17). At the same time, he tries to restrain his anger at what has happened to his people in two short generations at the hands of the Spanish. Colón is compelled to write, he says, so that generations to come will remember the Taino as a people.

*The Indian Chronicles* is presented as an historical chronicle that is said to have come into the hands of author Barreiro, who is himself of Cuban-Taino ancestry, by a combination of circumstances. The four hundred-plus pages of thin writing paper on which Diego Colón composed his narrative had been handed down for generations in a Cuban family who would not let scholars look at it until they found the right combination of