

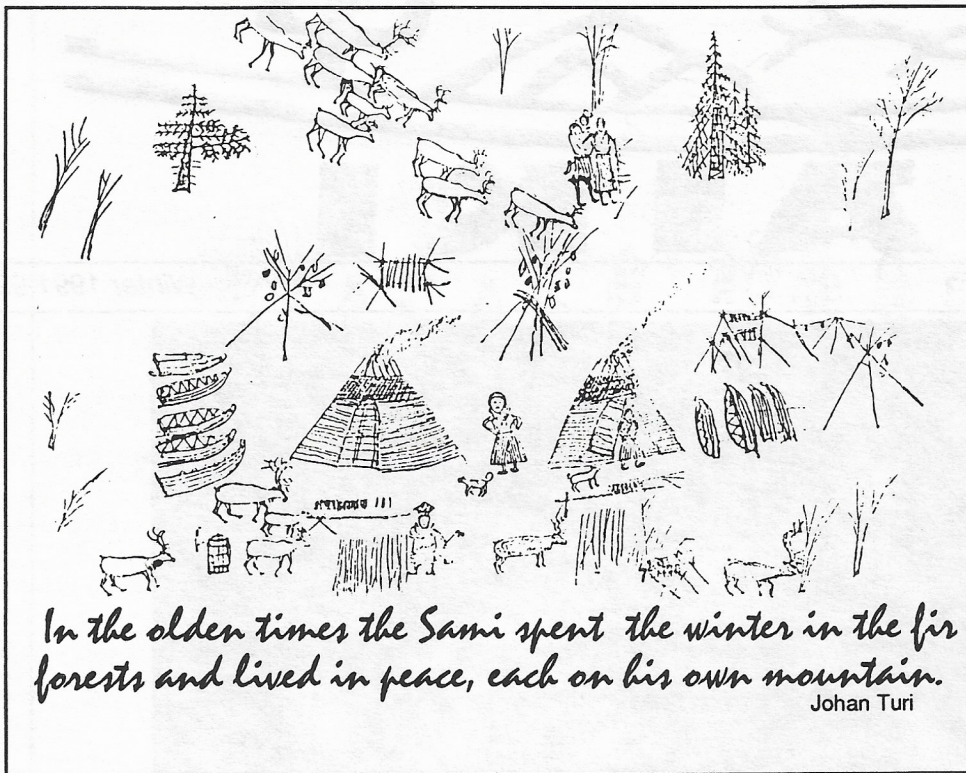
BAIKI

Issue 2

Winter 1991-92



an American Journal of Sami Living

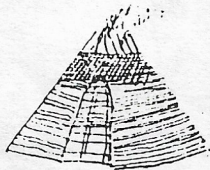


In the older times the Sami spent the winter in the fir forests and lived in peace, each on his own mountain.

Johan Turi

Johan Turi: "The Winter Camp," 1910.

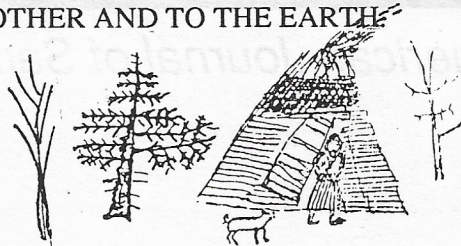
GIITU



THANKS TO MARVIN SALO OF ROBBINSDALE, MINNESOTA, OUR FIRST BAIKI SPONSOR. HIS GIFT HAS HELPED TO GET OUR HOME FIRES STARTED. WE ARE ALSO GRATEFUL TO ALL THE PEOPLE IN THE UNITED STATES, CANADA, SCANDINAVIA AND AUSTRALIA WHO HAVE BECOME FIRST-YEAR SUBSCRIBERS AND TO ALL THOSE WHO HAVE WRITTEN REQUESTING INFORMATION ABOUT THE SAMI PEOPLE.

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IT IS THE PURPOSE OF BAIKI: AN AMERICAN JOURNAL OF SAMI LIVING TO SERVE AS A MEDIUM OF EDUCATION AND COMMUNICATION BETWEEN SAMI PEOPLE FROM NORTH AMERICA AND SAMI PEOPLE WORLDWIDE. WE BELIEVE THAT OUR CULTURE HAS SURVIVED THE ATTEMPTS TO DESTROY IT, AND THAT THE PUBLICATION OF SAMI ART, LITERATURE AND POETRY AND THE PROMOTION OF SAMI MUSIC WILL HELP US TO REDEFINE OUR SAMI IDENTITY FOR OURSELVES AND FOR OTHERS. WE SEEK TO REAFFIRM OUR CULTURAL AWARENESS AS A SOURCE OF PRIDE IN WHO WE ARE AND WHERE WE ARE FROM. AS THE PEOPLE OF THE SUN WE BELIEVE THAT OUR INDIGENOUS ROOTS CONNECT US TO EACH OTHER AND TO THE EARTH.



Issue 2

Winter 1991-92

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GRETE KVAAL, Tromsø, Norway, the first of her generation to photograph Sami reindeer herding women at work. Her epic "Karen Anna & her Siida," with captions by Sami poet Rauni Magga Lukkari, was exhibited during the World Council of Indigenous People (WCIP-VI), Tromsø, 1990.

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Baiki, Issue 2, Winter 1991, was designed & produced by Faith Fjeld, with Maija Oberg Hanf, Arden Johnson, Marvin Johnson, Rudolph Johnson, Elaine Rasmus & Marry Sombio Tomlinson. Desktop publishing consultants: Adriana & Francisco Madero.

Faith Fjeld

WHO WE ARE: SAPMI

Part two:

During the last week of October, 1975, the community of Port Alberni, British Columbia played host to an international gathering of one hundred and thirty-six aboriginal and indigenous people. This was the first World Council of Indigenous People (WCIP). WCIP-I sought to address the issues created by the conflict between native cultures and those who seek to colonize and destroy them. Twenty-two representatives of Sapmi were in attendance at this conference. The presence of the Sami delegation in Port Alberni was proof that the Sami People had survived centuries of cultural oppression.

From the Middle Ages until after World War II, efforts were made to subjugate and annihilate Sami People. *Sapmi*-the Sami ("Lapp") culture - was divided by the borders of Norway, Sweden and Finland. The government policy in Norway was aimed at the total assimilation of all Norwegian Sami into Norwegian society. The government policy in Sweden was aimed at the assimilation of all Swedish Sami who did not herd reindeer and the "protection" of those Swedish Sami who did. Finland seemed to ignore the Sami presence completely. So the Sami People were regarded as second-class citizens in their own ancestral land. Many hid their ethnic identity and disappeared into the national populations of Scandinavia, or came to America as "Norwegian," "Swedish" and "Finnish" immigrants.

Yet, from the beginning of the twentieth century, a small contingent of Sapmi experienced a gradual re-emergence of cultural pride and solidarity. This was a grassroots movement lead by writers, poets and artists who, out of love for their People, became publishers, community organizers and political activists.

The first Sami organization in Norway was founded in 1903 by Anders Larsen, the editor of the Sami newspaper *Sagai Muittalaegje*. Larsen also wrote and published the first novel written in the Sami language, *Baievve Alggø* (Daybreak) in 1912. Larsen's newspaper was instrumental in successfully promoting the election of Isak Saba (Norwe-

gian Labor Party) as the first Sami to serve in the Norwegian Parliament in 1906. Saba's poem, "Ode to Sapmi," written that same year, became the Sami national anthem, but his presence for two terms in the Stortinget had little effect in interesting Norwegian politicians in Sami issues.

The first Sami organization in Sweden was founded in 1904 by Elsa Laula, who also founded the first Sami women's society in 1910. This group coordinated the first national gathering of Sami people in Trondheim, Norway in 1917. The book, *Muittalas Samid Birra*, was written in 1910 by Johan Turi, a traditional Sami. Translated into English as *Turi's Book of Lappland* in 1931, this classic introduced for the first time the

feeling of the Sami culture to an international audience. Although a small body of Sami literature, and scattered grassroots organizations continued to appear, the majority of Sami people were made to feel ashamed of their heritage. Positive change did not begin until 1945, when the postwar government policies of Norway, Sweden and Finland became more humanistic toward the indigenous Sami in their midst, and the people of Sapmi

began to make use of Scandinavian resources to facilitate self-determination and cultural pride.

Organizations promoting inter-Nordic Sami unity appeared: *Same Atnam* (the Swedish Sami Alliance) 1945, the Sami Reindeer Herder's Association 1948, the Swedish Sami Association 1950, the Nordic Sami Council 1956, the National Association of Norwegian Sami 1968 and the Finnish Sami Parliament 1974, the same year that the Nordic Sami Institute was founded. All of these organizations exist today.

Moreover, Sami-language radio broadcasts and Sami-language classroom instruction created a generation of post-war Sami youth who began a powerful movement of their own: *Cajet Sami Vuoigna* (CSV). The CSV ("Show Sami Spirit") movement brought Sami students, who were struggling to define and resurrect their Sami identity, into contact with Sami writers, poets and artists, who were expressing that Sami identity in their work. On October 8, 1979, seven young CSV activists, wearing Sami *gakti* [traditional clothing], erected a

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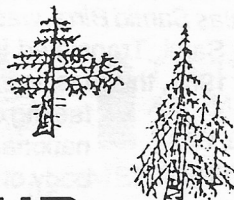
lavvo[a Sami tent] in front of the Stortinget in Oslo and began a hunger strike that drew worldwide attention to the Sami situation in Scandinavia. Considered to be a turning point, the hunger strike led to many reforms.

An official definition of "Sami" was adopted the following year in Tromsø, Norway at the first Nordic Sami Conference. It was stated that any person is Sami who 1) has Sami as his first language, or whose parent or grandparent had Sami as their first language, or 2) considers himself a Sami, lives entirely according to the rules of Sami society and who is recognized by the representative Sami body as a Sami, or 3) has a father or mother who satisfies these conditions.

Self-definition released a surge of Sami cultural expression in the areas of theater, art, crafts and literature. Moreover, Samediggi, the Sami Parliament, was established on October 9, 1989, the first time in history that all the people of Sapmi had the opportunity to elect its own governing body.

These developments have led to a re-awakening of Sami awareness both in Scandinavia and North America. The 1992 Quincentennial commemoration will raise issues as to the status of indigenous cultures worldwide. It is apparent that Sapmi and the Sami People will be in the forefront of the move for indigenous self-determination.

Faith Fjeld is editor of *Baiki*.



TRACING OUR LAPLAND ROOTS

Rudolph Johnson

Our ethnic identity lies in our ancestral lines and many of us are busy these days attempting to trace our family history. I feel that we need more than just names and ancestral charts. We also want to understand our culture, the mythology that lingers in our consciousness.

We can start by reading about "Lapland" and the Sami ("Lapp") People. Libraries house many books that can be helpful to us, including atlases to help us locate our ancestral home place. And we can begin to gather facts from documents hidden in our attics, birth certificates, marriage licenses, old passports, letters, postcards, etc. We should make a careful note of names and dates and look for a family name and a place of family origin. I found it helpful to read my father's first papers, his Declaration of Intention to become a citizen of the United States, a public document housed in our county genealogical center. I learned when he left Norway, that he had changed the spelling of his name, and facts about his height, weight, hair color, etc., all written in his own handwriting, which I had never seen. Immigrants often change their name

(continued on page 10)

REINDEER HERDING, STEREOTYPES, AND POLITICS

Regnor Jernsletten

During the 1950's, 60's and 70's the Sami in Norway tried to stress the fact that only 10% of their People were engaged in reindeer husbandry. But only after the conflicts over the hydroelectric dam project on the *Guovdageaidnu/Alaheadjá/Alta/Kautokeino Rivers* in 1980 did the popular Norwegian view of the Sami wandering with their reindeer in the wild and open tundra begin to fade.

The same stereotype is still found in Finland. From 1945 onward, official cultural and economic policies in Finland totally ignored non-reindeer Sami. We should remember, however, that unlike their fellows in Norway and Sweden, the Finnish Sami did not have exclusive reindeer-herding rights. Finns, too, engage in reindeer management as an occupation. A minority policy regulating reindeer herding might therefore be either ineffective with regard to the Sami People in Finland, or worse yet, harmful to their interests.

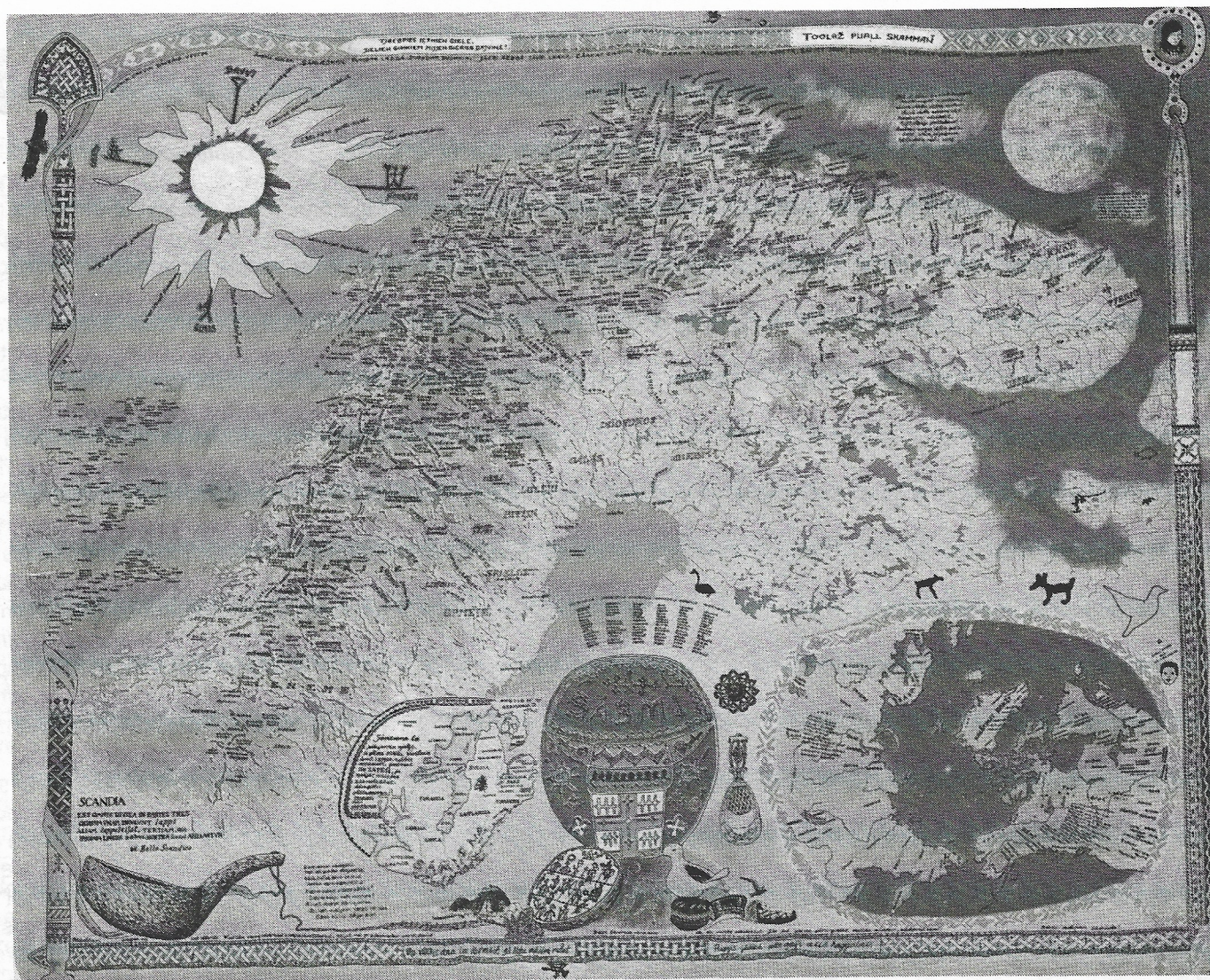
I intend to use Sweden as an illustration of how the stereotype of the Sami as reindeer herders has had severe consequences for Sami identity. While the Sami in Norway have had to deal with a distinctly defined Norwegian policy of assimilation, and the Sami of Finland have had to deal with the state's neglect of the Sami as a People, the Swedish situation involves more issues. The Swedish census of 1945 concluded that in Sweden there were approximately 20,000 Sami, of whom 3000 were actively engaged in reindeer herding while another 10,000 could claim the right to do so.. These figures reveal a situation based on a formal definition of who was to be regarded as a Sami, and they also tell a story of non-reindeer-herding Sami losing their feeling of being Sami.

A survey in the 1970's revealed that Swedish Sami who had moved from their place of birth were not clear as to how Saminess was to be measured. While the official criteria for Sami identity seems to have been reindeer-herding rights and language, many of them felt that they were still Sami because they spoke Sami, or because they still could claim reindeer-herding rights if they returned home again. [But] of the respondents to the survey, 31% had no idea at all as to how to describe their identity as Sami.

This situation had not emerged by accident. From 1900 the Swedish state launched a policy which combined both assimilation and repressive segregation. Non-reindeer-herding Sami were assimilated into mainstream Swedish society. Reindeer herders, on the other hand, were officially locked into a culture past and gone.

It would take up too much space to explain why and how these ideas won in the political debates of the time, but

(continued page 10)



Keviselie: "Sapmi: Homeland of Sami People Within Four Countries," 1975.

KEVISELIE: MAPS WITHOUT BORDERS

Faith Fjeld

IT was taped to the inside of a bookshop window in Tromsø, Norway, a map that glowed with life. The map was called "Sapmi: Homeland of Sami People Within Four Countries." Its jewel-like beauty woke me up from the lethargy of my jet lag and captured my attention. Rich patterns and designs which customarily embellish Sami clothing and household implements formed a folksy frame around a tourmaline and amber Scandinavian Peninsula laced with turquoise rivers and lakes and set in a lapis sea.

Corner vignettes further adorned this extraordinary map. To the north, a blazing white and yellow sun bore sacred symbols of the four directions, and hand-written poetry; to the east, a life-like rendering of the moon reflected the colors of the sun from across the page; to the south, a red and yellow woven textile band formed a cozy circle around an almost luminous mini-map of the Arctic Circle, *Stella Polaris*

at the center; and to the west, a *nahppi*, a birchwood reindeer-milking bowl, waited, (it seemed), to receive the outpourings of the land. The place names were inscribed in *Samigiella*, the Sami language, a reminder that Scandinavia had Sami names long before Norwegian, Swedish, Finnish and Russian names were imposed upon it. Moreover, the land area had no borders.

The map in the window was signed with the logo of an archer that aimed both a brush and a pen. The archer was mounted on the name "Keviselie."

Exactly a year after I stood admiring that Keviselie map, I found myself hitching a ride through northern Lapland with its creator. As we wound along the fjords in his Volkswagen Golf, we talked. "The map you are speaking of is the first one I did," he said.

"The map was controversial. It caused a sensation in 1975. Sami place names had not been printed like this before. It made some people angry. They would see the moon in the corner and say to me, 'I spose you Sami claim the moon now too!' Others, however, consider it to be my best map..."

Keviselie is a poet-artist with three names. Besides his professional name (bestowed on him by the indigenous Asian nation of Nagaland), his Norwegian name is Hans Ragnar Mathisen, and his Sami name is Ella Hansa.

Elle Hansa comes from the tiny Sami community of Gohppi in the area known as *Deanodat* where the Tana River

(continued overleaf)

IF HIS GUESTS ARE LUCKY, ELLE HANSA WILL FIX THEM ONE OF HIS FAMOUS SALMON DINNERS

flows north through the tundra into the Tana Fjord, an area so remote that, according to Elle Hansa, "TV weather reports ignore it." He added, "*Deatnu* [Tana] is the area where all the great people come from - all the activists!" And this was the area through which we were driving, stopping stopping now and then to take pictures.

Elle Hansa had a solitary upbringing. Contracting tuberculosis as a toddler, he spent his childhood in hospitals. "My artwork started there," he said. "I was very lonely, I had a lot of time to myself, and my artistic mind developed. Later when I was able to attend school, I became interested in geography and history; I loved to draw maps and elaborate on them. This is where the seeds were planted."

But in school, he said, he was singled out and ridiculed because he was Sami. "I didn't know what 'being Sami' was. I tried to downplay it; I was scared to death I would be beaten up. Then as I learned more of our history, I began to admire the fact that Sami People were surviving - that we had the will to survive - in spite of all the prejudice and hostility."

In the late sixties, Elle Hansa, the poet-artist from Deatnu, became an activist. His poetry and art began to focus on the revival of Sami cultural pride, and his maps without borders began to take shape. He had come to grips with what he called "the Sami way of thinking." "What is 'the Sami way of thinking'?" I asked as we got out of the car to stretch our legs.

"It is a very personal thing," he answered. "We have a feeling of responsibility toward ourselves as part of a group, and as part of a homeland. We must be able to survive under the most difficult conditions. There is a wholeness in this way of thinking, a knowledge that there are powers above that guide everything. There is a tremendous energy in this! Raising Sami consciousness - is so important because of the potential." He looked at me. "Every person who discovers his own roots is at peace with himself," he said.

Elle Hansa, the poet-artist-ac-

tivist from Deatnu, lives the life of a modern Sami nomad - a world traveller - and yet, when I visited his modern two-story flat on the outskirts of Tromsø, it had the air of settled permanence.

"Here I work and listen to music," he said as he welcomed me into his home. All who visit sign his guest book. It was filled with signatures from around the world: Maori, Inuit, Magundanao, Naga, Sarcee, Koori, Khasi, Piegan,



PHOTO: FAITH FIELD: ELLE HANSA AT THE TANA RIVER, 1991.

Blackfoot, and now, my Sami signature from San Francisco. (If his guests are lucky, Elle Hansa will fix them one of his famous salmon dinners.)

His rooms smelled like reindeer skins and they overflowed with the intriguing clutter of one who collects many things and receives many gifts from many places. Stacks of maps competed for space with piles of drawings and works in progress. Everywhere things were growing. Even on the balcony pea vines and strawberry plants vied for space with geraniums and marigolds. Here we stood, gazing across at the majestic mountain *Stuoranjarga*. "That mountain has no Norwegian name," he said. "I like that. It shows that this is a Sami area!"

"How do you make each map?" I asked as we went back inside. "Each map is a process requiring accuracy as well as love," he answered. "If I am not accurate, I do not do honor to this work."

He continued. "First I collect maps, photocopy parts and paste them together. Since the layout of the map is decided by the form of the landscape I make an outline incorporating the form of the land into the composition. Then I choose the colors. In one area there may be a specific kind of rock, so I let that color dominate the whole map."

"When the topographic details are finished I do the drawings around the edge using life from that region - berries, plants, animals. I like the maps to be a source for cultural knowledge, so I try to make them educational as well as beautiful. Salmon fishing is important along the Tana River, so I embellished the map called "*Deanuvuotna ja Vuolle Deatnu*" with all types of salmon, fishing implements and Sami words about fish. When I use woven textile bands, they resemble some part of the land on the map."

"And, finally, the place names go on." We were drinking tea. He turned to me and said, "The place names are our contact with our homeland. They are an important part of our Sami heritage!"

He went on. "I rely on others for the place names, people from the areas help me, and many of the names were recorded by early ethnographers and this has helped me too. The Sami language is supposed to be declining but, for example, in the Tysfjord area, we were able to come up with fifty Sami place names that were not widely known!"

We had finished our tea. Elle Hansa turned to me and said, "My maps have triggered an interest in Sami place names. Now people come up to me and ask, 'When is our map coming out?'"

(To order Keviselie maps, see p. 15.)



EDITORIAL EXCHANGE

ARE SAMI-AMERICANS INDIGENOUS? *Faith Fjeld, editor* *Baiki, USA*

The September 23, 1991 cover of *Time Magazine* featured a photograph of an indigenous highland tribesman from Papua, New Guinea. The headline, "Lost Tribes, Lost Knowledge," lamented the disappearance of indigenous Peoples. The cover story suggested that steps be taken to record indigenous wisdom for the benefit of "mankind" because native cultures have been defeated by progress and are dying out, or being absorbed into modern society.

Time appeared the same week that American Indians began elaborate preparations for a seven-month trans-continental spiritual run. The run, "Peace and Dignity Journeys 1992," will commemorate the fact that indigenous Peoples worldwide have survived 500 years of colonization and genocide, and most are now experiencing a cultural reawakening. Are Sami-Americans indigenous?

According to the dictionary, "indigenous" refers to the original inhabitants of an area: Peoples whose ancestral lands were "discovered." Unless we also have American Indian ancestry, we don't fit this definition. According to the World Council of Indigenous People, "indigenous" refers to the surviving descendants of the original inhabitants of an area who no longer control the governments of the lands where they live: Peoples whose ancestral lands were "discovered" and who are now colonized. This WCIP definition clarifies the difference between the Sami in Norway, Sweden and Finland (who do not control the governments of those countries), and the Norwegian, Swedish and Finnish nationals (who do). Sami-Americans don't fit this definition either.

In our Sami culture, "indigenous" (*algoalbmoŧ*) refers to Peoples who were living in harmony with nature before the others came around. Nils-Aslak Valkeapaa describes this as surviving in the Arctic as a part of the environment. "We show respect for mountains, thunder, wind, fog, sun and rain. With this philosophy setting up lasting memorials to ourselves has been irrelevant." In Sapmi, then, "indigenous" means harmony with nature: People who respect their environment.

The enthusiastic response to the appearance of *Baiki* indicates the fact that we have unwittingly brought Sami culture with us. Our indigenous instincts were not left behind on the dock when the boats departed for America. As we become acquainted with each other, we find that even after generations of secrecy and separation, we Sami still feel a kinship with each other.

And so we are faced with a cultural decision: Either we think of our People as the victimized unfortunates portrayed by *Time*, or we take our place as Sami-Americans beside our indigenous brothers and sisters in their worldwide struggle to restore harmony with nature and respect for the environment. As such we become survivors too.

AM I A SAMI?

Oddgeir Johansen, assistant editor,
Sagat, Norway

Sitting at the other side of the globe, reading about "the reawakening of the Sami spirit" in the U.S.A is a peculiar experience. For the last 20 years the Sami people in Norway, the country with the largest Sami population, have been reawakening in almost the same manner as the Sami-Americans. Like the Sami-Americans, the Norwegian Sami have been taught to be "good citizens" & act as "normal Norwegians". Although the lutefisk and lefse hasn't been eaten with the same sort of nostalgic feeling, the process seems to be the same. And, as in America, this process is far from ended. The question "Am I a Sami?" is still being asked, and Sami still answer, "No way - I'm not a Sami!" knowing that their grandmother or grandfather spoke the Sami language.

According to Norwegian law, a person is Sami if he (she) or one of his parents or grandparents, spoke the Sami language and if he feels he is Sami. One can choose to be a Sami. According to the first issue of *Baiki*, the situation is the same in the U.S.A., but the Sami in America haven't been given the choice. If you don't know the alternatives, you can't make a choice. Now the Sami-Americans can. You've got *Baiki* to tell you the facts of life. You can make your own choice. And, like the Sami in Norway, you can no longer be ignored.

The Sami in Norway, (with its 4.2 million people), are more visible than the Sami in America, (with its numerous ethnic minorities and 230 million people). The Sami are more visible here in the north, while quite a lot of Norwegians in the south either don't know much of the Sami, or just ignore them.

Another problem for many Sami is that their ancestors were not only Samis, but also Norwegians, Finns, Danes and Kvens [descendants of Finnish immigrants to Norway who have intermarried with Samis for many generations]. A person has to decide not only whether he or she is a Sami, but also must choose not to be, for example, a Kven, like myself.

In a mixed society like America this problem cannot be solved for the Sami-Americans as a group. The individual choice is the only one that is left. In Norway individual choice tends to be made on the basis of the person's mother tongue. But if a person speaks, for example, the Kven language, and one or two of his grandparents spoke the Sami language, such a person is by law a Sami even if he speaks the Kven language of his parents. While this may be irrelevant to Sami-Americans, it illustrates the point that far from everything is solved in the Norwegian part of Sapmi. With the appearance of *Baiki*, you've started climbing towards the foggy mountain top that is called "The Sami Identity." None of us is able to foresee what the fog hides.

AFTER THE SILENCE



PHOTO: Sami Aigi, Per Chr. Bitt

"Mari Boine Persen from Karasjok, Norway, is one of a number of Sami artists that have taken on the traditional poetry and music of our Sami heritage as a base for new interpretations with a message for our time and the future. Her art is a striking example that our intention to survive as Sami is real in a world whose basic values seem to float back into a forgotten past." (Keviselie, March 22, 1990)

"I was Branded," "Sapping my Power," "To the Sea Sami," and "Why is it so Quiet" are reprinted by permission of Mari Boine Persen. "Begging" is reprinted by permission of Issat Sammol Haetta. Translations are by Arden Johnson. To order Mari Boine Persen tapes and CD's see page 15. Address all inquiries to IDUT, Age Persen, Iggaldas, N-9710 Indre Billjord, Norway. Tel: (084) 64 749, FAX: (084) 64 767.

I WAS BRANDED

Na Darvanii Jahkku

When I was little
I wanted to go to school.
But when I got there they said
we speak Norwegian here.
I felt small
and stupid
when they said that about the way I talked.
We don't talk like that.
It burned
It is Sami
it is low.
and it branded,
Sami is low.

So I grew up
and went into the world
and kept it inside
who I really was.
I laughed with the others
at those who wore the *gakti*
But an ache was inside me.
It hurt and it bled,
it was the brand:
you are Sami and low
Sami is low.

Searching,
I fight
the lie and the fear
that authority planted,
that worms into the soul.
We will crush that hatred,
that stole our dreams.
We breathe Saminess.
It is our lifeblood.
Don't believe the lies
that you are nothing.
Don't believe the lies
that steal life from you.

BEGGING

Anuheapmi

I don't know,
it seems like
we are guests at the king's table
ready to be served.
We reach forward our hand,
and thank,
and bow,
and feel ashamed
blushing.

Like hungry beggars,
We beg from the king
beg for our own land
beg for our own rivers
beg for our own lakes
and feel ashamed,
blushing.

SAPPING MY POWER

Sii Navccahuhttet Mu

Sapping my power,
they ask me,
What are you fooling around with?
We have it good now.
We're not cold.
We're not hungry.
We don't want to go back to the way it was."
Sapping my power,
they bring me down.

They make me doubt myself.
Maybe it's true.
Maybe we should be satisfied.
We have enough to eat.
What else is there to worry about?
They sap my power,
and bring me down.

So here I am,
feeling low,
and ready to quit.
Then you all appear
and give me back my hope
and I feel strong again,
even though I falter,
I don't give up,
even though I feel alone,
I will never give up.

TO THE SEA SAMI

Mearrasapmelazzii

When your mother says to you
A Sam doesn't amount to much
what do you want with this Saminess?
Don't be surprised.
She has already lived through alot.
You know very well where she got that from.
You know very well what she has gone through.

When your friend says to you,
Are you really going to wear that ugly gakti?
You won't ever catch me in anything so dumb!
Don't be surprised.
He has already lived through alot.
You know very well where he got that from.
You know very well what he has gone through.

When your sister says to you,
Speak Norwegian to me
I don't know that stupid language,
Don't be surprised.
She has already lived through alot.
You know very well where she got that from.
You know very well what she has gone through.

WHY IS IT SO QUIET?

Manna Lea Nu Jasket?

Why is it so quiet?
No one will ever talk about it.
Why is it so silent?
No one wants to admit,
that at one time there were many who
spoke Sami every day.
Today it's not happening.
It's dying. It's dying.

Is it so bad
to bring it up,
or talk about it openly?
Is it so dangerous
to mention it?
Does it hurt to tear it out into the open?

It is dying because we are silent.
We kill it with closed mouths.
We all become Norwegians,
as Norwegian as possible.
Silently, quietly.
Must it be that way? Is that the only way?

Why is it so silent?
No one wants to talk about it.
Why is it so quiet?
No one will ever bring it up.

Yes we always hear,
all the time,
What do they want, those protestors
for Sami equality
and all that stuff?
What is the answer?
What can we answer?

We want a better society.
We want it to be more open,
so that no one has to pretend to be
something that they're not.



(continued from page 4)

and the Sami names used at home seldom appear in public documents. One can also learn about family from published genealogies of Sami ancestral lines and from local and regional histories which are available in libraries which specialize in immigration history. I wrote to a bookstore in northern Sweden to learn if a local history had been published of the Tornea Valley, where my wife's paternal ancestors lived. I received not only a local history, but the address of a lady in Karesuando who was into genealogy, and might even be a relative of ours.

It is also possible to write to the countries of origin for copies of birth certificates. The pastor of the church where your ancestor was born duly recorded births, deaths, marriages, etc. In the United States the Mormons have gathered and micro-filmed genealogical information from church books all over the world. You can write for information from living relatives at home or abroad. I was able to interview my mother on tape for three hours, which answered many of my questions about family history. The person you write often knows someone in the family who has already made a study. A cousin of mine in Norway sent me photocopies from census tracts as far back as 1801, which listed names of people living on the family place, including the ages of all the children, the crops raised, and the ethnic identity. I learned that my maternal grandfather was identified by a symbol "I,n," meaning he was a Sami nomad.

We Sami-Americans need to know the names of our grandparents and our great-grandparents. Knowing them will help us know ourselves. And if we want our descendants to know about us it will help to put it all down on paper.

Rudolph Johnson is the author of his family saga, Lapland Ancestry.

(continued from page 4)

the "ethnographic- museum, cultural- showcase" stereotype into which the reindeer Sami of Sweden were locked had two facets. From one angle we see a policy where reindeer herding was prevented from modernizing and accommodating to changing conditions. Sami were not permitted to build modern houses or to combine reindeer herding with, for example, agriculture. "A Lapp should remain a Lapp," the slogan read, "Lapp" being a reindeer herder as the Swedish defined it. From the other angle we see a policy where non-reindeer-herding Sami were required to send their children to ordinary Swedish schools, where they learned Swedish behavior and culture, becoming Swedes themselves in the end.. Children from reindeer-herding families, however, had to attend a special school established to make certain that they were not exposed to the damaging effects of civilization.

This, then, was the Swedish policy towards the Sami. The authorities could not imagine the possibility of a "civilized" Lapp. They therefore prepared a bed for the "Happy Native," and they made attempts to assimilate those thought to be "lost" into civilization.

Regnor Jernsletten is a lecturer in ethnopolitics and social history at the University of Tromsø, Norway.

SAMEDIGGI:

The Beginning of a New Political Era

(This is an excerpt from a forthcoming book of speeches presented to the Third International Conference of the Nordic Association for Canadian Studies, Oslo, 9-12 August 1990. Permission for reprint granted by the author.)

Sven-Roald Nysto

The Sami in Norway experienced the beginning of a new political era on October 9, 1989, when, for the first time in our history, we had the opportunity to elect our own parliament, the Samediggi. Before the Samediggi was established, Sami politics were conducted through various Sami organizations.

The Samediggi has a presidium, a Samediggi council, an administrative body and six principal committees which are: 1) education and research, 2) trade, industry, nature and the environment, 3) Sami rights, 4) social affairs and health, 5) culture and language, and 6) constitutional affairs.

Today the Samediggi has only consultative powers. Our greatest challenge will be to have definitive authority in questions involving the Sami People. In the future, Samediggi will be the leading forum for the exercising of the Sami right to self-determination.

Many people have positive expectations for the Samediggi. It will be the representative body for the Sami People in Sami issues, the center for debate concerning Sami politics, as well as the center for ideas, the safeguard of Sami culture and the mediator in inter-ethnic conflicts.

As an administrative organization, the Samediggi will distribute economic subsidies, carry out legal tasks and royal decrees, submit an annual report to the king and draw up proposals for Sami initiatives in the national budgets.

We Sami place the greatest emphasis on the Samediggi's role as a voice for Sami politics. [The Samediggi has 39 members; the current president is Ole Henrik Magga. Correspondence may be sent to: Samediggi, N-9730 Karasjok, Sapmi via Norway. FAX: 084-66949; telephone: 084-67100.]
Sven-Roald Nysto is deputy director of the Samediggi.



YOU MAY BE SAMI IF YOU HAVE BEEN TOLD THAT

YOUR FAMILY IS "100% NORWEGIAN" OR "100% SWEDISH."

YOUR ANCESTORS WERE LAESTADIANS.

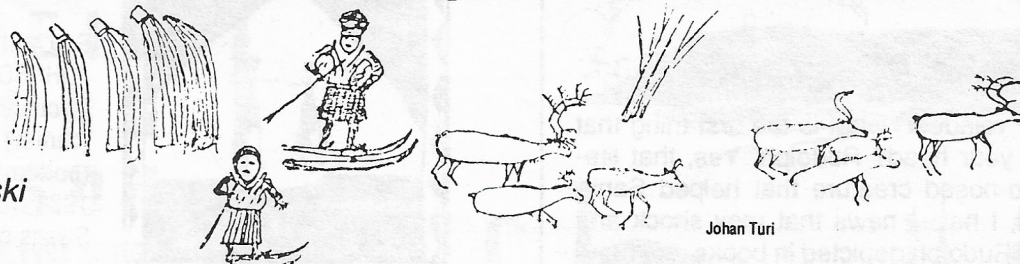
*YOUR IMMIGRANT RELATIVES WERE
"FLAT-FACED NORWEGIANS" OR "BLACK NORWEGIANS."*

THERE WERE NO "LAPPS" WHERE YOUR RELATIVES CAME FROM.

YOU ARE DEFINITELY NOT A "LAPP!"

*YOUR PEOPLE CAME FROM WAY UP NORTH
AND WERE VERY DARK.*

LIKE A SKI-TRACK ACROSS THE OPEN PLAINS: the Tenderness and Strength of Sami Literature



Harald Gaski

Johan Turi

Sami literature is concerned with showing Sami strength. Sami culture has been under pressure for generations and therefore Sami writers realize the necessity of eliminating the sense of inferiority and hopelessness among their People. Literature and art are cultural factors that they try to use in an effort to shape a viable minority society, one that must be able to resist powerful influences from the outside, both from the entertainment industry and the mass media.

Sami literature experienced a tremendous flowering from the middle of the 1970's onward. Today one finds more active Sami writers than at any other previous time. Most write in Sami, but some have also made a mark in one of the national languages. Pivotal names in this connection are Nils-Aslak Valkeapaa, Rauni Magga Lukkari, Kirsti Palto, Eino Guttorm, Ailo Gaup, Aagot Vinterbo-Hohr, Ellen Marie Vars and Jovvna Ande Vest. The Sami writers have now joined together in their own association *Sami Girjecalliid Searvi*.

The Sami Woman is the Caretaker of Traditional Sami Values

Rauni Magga Lukkari is one of the most innovative Sami poets of today. She manages to weave the history of her People in between the lines of poems dealing with daily life.

In Lukkari's opinion, the Sami woman is the main caretaker of traditional Sami values. In language, handcraft skills and in the process of achieving an identity the mother is fundamental. While men often accept new inventions from outside too easily, which may represent a threat to Sami tradition, the women tend to be more cautious.

They want their children to learn what they themselves have learned before being confronted by an alien culture.

Lukkari writes about the hardship of maintaining a Sami identity through all the trials it will have to face. She puts words to the difficulties of having a sensitive mind in a world which demands rigidity. She also writes about how the clash between two cultural traditions affects personal relationships.

There is no doubt about Lukkari's love and respect for her Sami People and their language.

The Yoik is Your Identity Expressed in Music

An important source of inspiration for the new writers was Paulus Utsi. Utsi was inspired by the Sami yoik. In the yoik, music is usually the main element; the words are only an addition whose purpose is to further describe a person, an animal, a mountain, a river or something else in nature.

Both the musical and verbal portrait in the yoik consists of brief apt descriptions of the person. Traditionally one was looked upon as a grown member of the community when he got a yoik of his own. The yoik is something that defines you, your tonal name, your identity expressed in music. The ideology of the yoik is collectiveness, of hearing together within a group, yet one's own yoik is very personal.

Utsi was preoccupied by the pressure of the dominant society. He lived at the time when Sweden was carrying through its hydro-electric damming in the north. His family had to move several times because of these projects. "Our life is like a ski track across the open plains which the wind erases be-

fore the day breaks," he wrote. Utsi died early and produced only two collections of poetry, *Giela Giela* (Catching Language), and *Giela Gielain* (Catching with Language), the latter published posthumously with his wife Inger as co-author.

Harald Gaski is associate professor of Sami language and literature at the University of Tromsø, Norway.

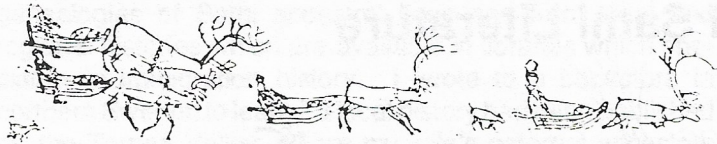
BÁIKI REVIEWS:

Jones, David H. *NIGHT TIMES & LIGHT TIME: A Journey Through Lapland*. London, Penguin, 1991.

Another travel book, this time by an Englishman. David Jones has a breezy, chatty style and writes with a good deal of flair. His book begins as a tourist account by one who is interested in hiking and outdoor life. But something happens to him as he travels in Samiland. Instead of taking photos of mountain peaks, he becomes part of the mountain. He stops worrying about a career and learns that "intimacy with surroundings is a fundamental need." He sees that Sami is not just bright costumes and exotic lifestyles, but a People who have bonded with nature. A yoik concert, given in an open air setting along a river, evokes the wild so vividly, he understands that it doesn't belong in a concert hall. The author has now settled in Swedish Samiland. He has seen how the Swedes, Norwegians and Finns are making a mess of their homelands and tells us it is time to listen to the Sami. *Night Times and Light Time* is available from bookstores and is popular reading for public library patrons.

Reviewed by Rudolph Johnson

REINDEER *Maija Oberg Hanf*



When I say "reindeer" what is the first thing that comes to your head? Rudolph. Yes, that life-saving red-nosed creature that helped Santa out. Well, I have news that may shock and disappoint many. The Rudolph depicted in books and movies is not, I repeat, not, a reindeer. In some pictures he looks like a red deer found in Europe or North America, and in others he looks like a spotted deer found in Asia and India, both unsuited for the rigorous environment of arctic Sapmi. Only a reindeer will do for Sapmi!

ONE THING I CAN DO AS A SAMI PARENT IS TO TEACH MY CHILDREN THAT A REINDEER IS A REINDEER

I think somebody failed to do their reindeer research before they started to draw Rudolph, or, because reindeer are part of the culture of an indigenous People, they just didn't care to get it right. Well, I say, I care. Get it right. It is important to make a reindeer look like a reindeer. When it's important, you get it right, just like it is important to identify myself as a Sami, not just as a Finn.

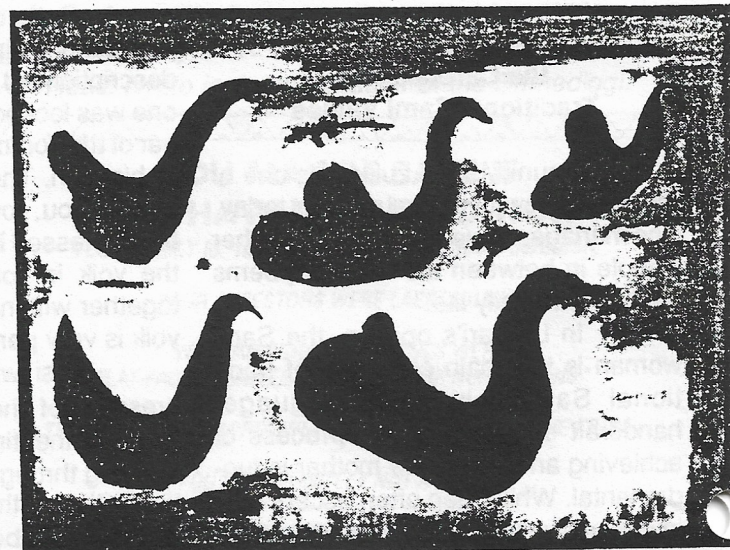
Some people would say, "Why get so steamed up about Rudolph? He's just a children's fictional character." I say that is exactly why we should get steamed up. As a child I didn't quite get it right about my Sami identity. As I read and hear from other Samis I see that they didn't quite get it right either. And I find it interesting that this has happened in both America and Sapmi. You see, like the man who illustrated Rudolph, we were given information that was very close, but not quite right. So we think of ourselves as red deer on the outside and feel like reindeer on the inside: another one of those identity problems. How much easier our lives would be if we had been raised with pride in our Sami heritage, with the right picture outside matching the right feeling inside. I can only speculate how that would have changed my life!

What now? One thing I can do as a Sami parent is to teach my children that a reindeer is a reindeer. It is important to correct the mistakes and misnomers and tell the truth. Of my three sons, eight year old Alexander has the easiest time accepting his Sami identity. He is young and open and trusting. Of course he thought that Rudolph was a reindeer, but I am here to help him understand and get it right in a way that my parents and grandparents could not because of their fear. I feel quite honored and privileged to be the storyteller of the new truth so my children can live with their heads held high, proud to be a Sami. When the truth is told, it turns prejudice and ignorance around and life is happy. So Rudolph, go and be a red deer. Ukko, the Sami reindeer, is here to take your place!

Maija Oberg Hanf is a writer, humourist & regular contributor to Baiki.



SOLVEIG ARNENG JOHNSON: (upper left) "Arctic Wedding," 1979; (center) "Rudy," 1953; (bottom) "Black Swans," 1983; (opposite) "Black Swans of Inari," 1986.



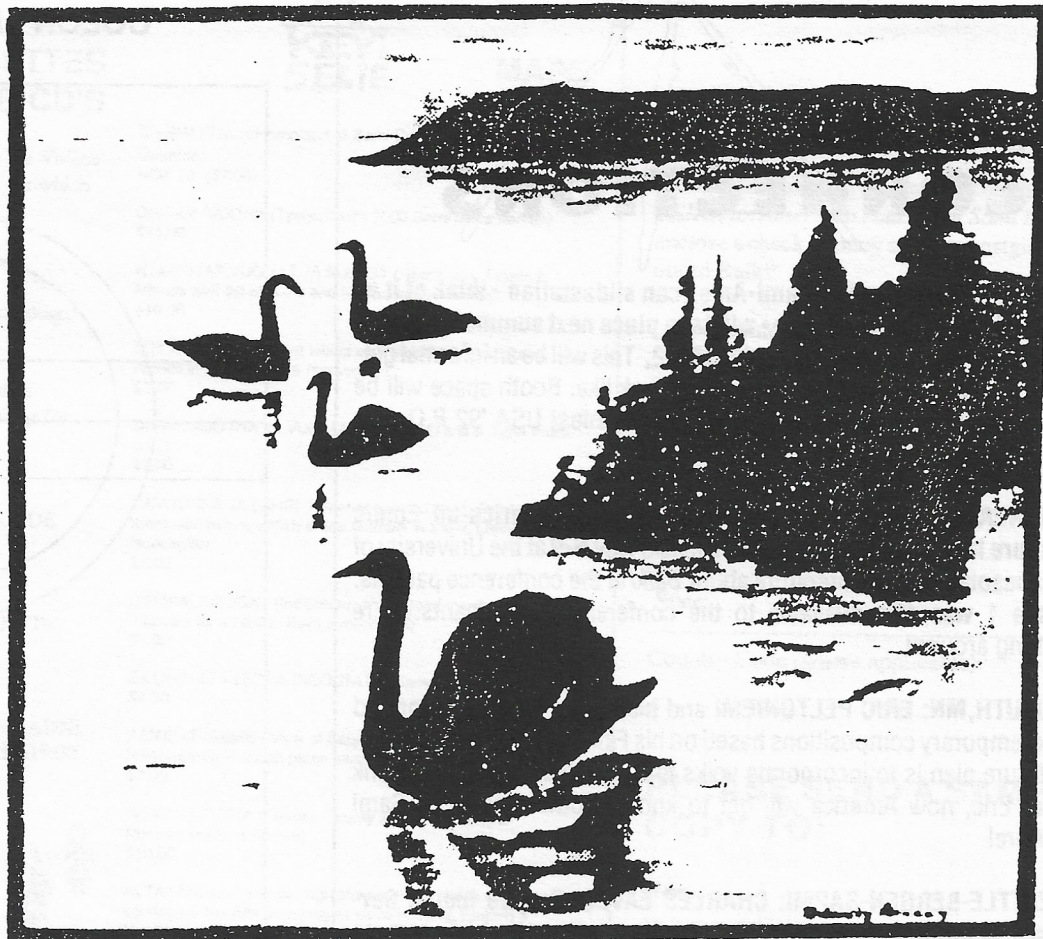
SAMI-AMERICAN PROFILES:

SOLVEIG ARNENG JOHNSON

ON SEPTEMBER 6, 1991 ARTIST SOLVEIG ARNENG JOHNSON BECAME THE FIRST SAMI-AMERICAN MEMBER OF THE SAMI DAIDDA CEHPID SEARVI, THE SAMI ARTISTS' UNION.



with grandson Ivar Aslak.



The childhood home of Duluth artist Solveig Arneng Johnson was Kirkenes, Norway, at the northernmost tip of the country, five miles from the Russian border. She speaks of the clarity of the arctic air and a special undefinable quality of light. "As a small child in Norwegian Sapmi, I wanted to draw all the time. I could draw before I could walk. My colors come from growing up in the Arctic - very clear." Many of Johnson's oil paintings incorporate the rich symbolism of her Sami People.

At the beginning of World War II, Nazi invaders occupied Kirkenes. After two years of living under the occupation, but before the ultimate destruction of her hometown, Johnson moved to Oslo with her mother. There she attended high school as well as "underground" art schools instructed by Bjarne Engebretsen at a time when official art schools were controlled by the Nazi Party. After the war she attended the *Kunst og Handverk Skolen*, and the Norwegian National Art Academy where she was a pupil of Jan Heiberg, the favorite student of Henri Matisse. It was in Oslo that she met Rudy Johnson, whom she married. "True love that brought me to Duluth," she says.

Johnson doesn't care to exhibit alot. "Art is a part of life. I don't associate with artists much, I like plain folks. I like to get involved with the art of life." The paintings that hang throughout her home range from realistic documentary portraits of her three children as they grew, to works of abstract expressionism. There is an early portrait of her husband she

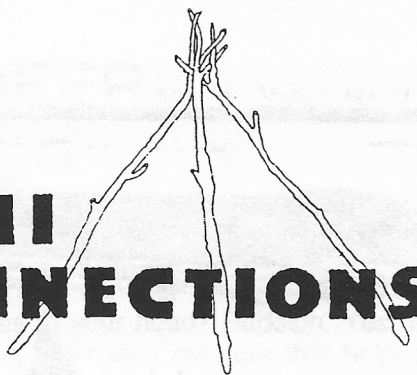
describes as being in the style of Matisse. A very striking work is entitled "Black Swans on the Lake of Inari." Lake Inari is a large lake in northern Finland. During a stay in Norway she dreamt of black swans on that lake. She was intrigued and painted them. It was later that her husband Rudy, who has done extensive research on Sami tradition, found that according to Sami dream interpretation, black swans portend restricted grazing areas for reindeer herds the next season. "I was much more abstract in earlier years than now," she notes. "I work very slowly and don't paint more than an hour a day.

"My artistic career revolved around family up until the time I became a grandmother. Now that I am liberated from housework and have more time to devote to painting, I have a new start, and I can join all aware women in the world in the struggle for renewal." Johnson says that her greatest influence has been her brother, Odd Arneng (1913-1969). He was an artist and a teacher, a close friend of Sami artist Johan Savio. "Odd was a Sami who didn't object to being Sami. I come from a family where there was abundant Sami spirit. I am from Sami people on both sides of the family. I am proud of my heritage and it fits my person very well." She adds, "My husband is very supportive, monetarily and spiritually. And," she notes, "he frames my work."

Solveig Arneng Johnson is a member of the Duluth Art Institute and the Sami Daidacehpid Searvi.

Minneapolis artist Brad Nelson contributed to this article.

SAMI CONNECTIONS



DULUTH, MN: The first Sami-American siidastallan - think of it as a Sami-American pow wow - will take place next summer, July 23-26 in conjunction with Finnfest USA '92. This will be an informal get-together, a chance to see what we all look like. Booth space will be available. For general information write: Finnfest USA '92 P.O. Box 762, Duluth, MN 55801.

MINNEAPOLIS, MN: "The Making of Finnish America-an Ethnic Culture in Transition," a conference held Nov. 6-9 at the University of Minnesota, included literature about *Baiki* in the conference packets. Issue 1 was also available to the conference participants. We're getting around!

DULUTH, MN: ERIC PELTONIEMI and his group TROVA performed contemporary compositions based on his Finnish and Sami heritage. A future plan is to incorporate yoiks into new compositions. Thank you, Eric, now America will get to know another aspect of Sami culture!

SEATTLE-BERGEN-SAPMI: CHARLES EAVES, Seattle Indian Services Committee, has sent a Talking Stick to the World Esperanto Congress in Bergen, Norway. "It is a gift from the native People of Seattle to honor the Samis for speaking out for all of us." Wonderful connection with our red brothers and sisters!

SAN MATEO, CA: Oct. 9, the Swedish Club of San Francisco and the Bay Area featured a slide presentation on contemporary Sami culture by FAITH FJELD with a display of Sami crafts from the collections of ERNST JENSEN and ELSY YNGRESSON SWANBERG. EINAR TAPIO provided a Sami flag. Polarica, a San Francisco specialty foodstore, furnished cloudberries for dessert, a real Sami treat. Ernst is president of the club.

ALASKA-DULUTH-CONNECTICUT, ETC: PEKKA AIKIO and a five-member research team from the University of Oulu, Finland travelled the U.S. lecturing on the environmental concerns of circumpolar indigenous Peoples. Aikio is the former president of the Finnish Sami Parliament. While in Duluth he stayed at the home of Rudolph and Solveig Johnson.

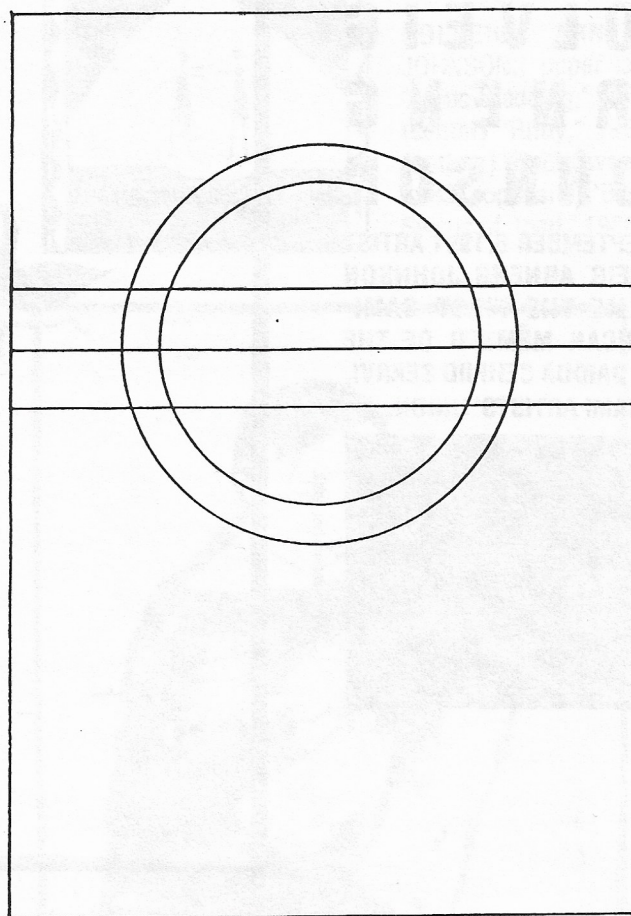
SEATTLE, WA: Finnish folktales by MARTHA SMITH and Sami legends by KEN JACKSON were presented at the Nordic Heritage Museum during October. Ken, (Danish-Ojibwe), is director of the Sacred Circle Storytellers and a specialist in Sami folktales.

DO YOU HAVE A NEWS ITEM FOR SAMI CONNECTIONS?

Send the clipping or information to:

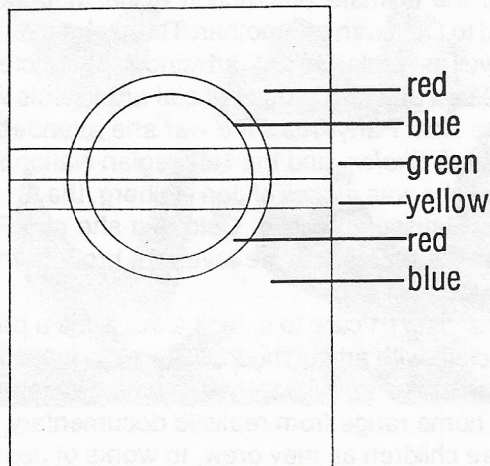
Maija Oberg Hanf, 340 South 4th St., Bayport, MN 55003
or call (612) 439-8055.

COLOR - IT- YOURSELF



THE SAMI FLAG

The idea for the Sami flag was first conceived during the CSV hunger strike in 1979. The official design by Astrid Bols was adopted at the 13th *Sameraddi* (Sami Conference) at Are, Sweden in 1986. The flag reflects the belief that the Sami are the sons and daughters of the sun. The circle symbolizes the sun (red) and the moon (blue). The other colors come from the *gakti*, the traditional Sami clothing (red, green, yellow and blue).





CASSETTES AND CD'S

Mari Boine Persen: GULA GULA ("Hear the Voices of the Mothers of Our People"); the songs for which she is famous.

cassette:\$15.00, CD:\$21.00

Mari Boine Persen: JASKATVUODA MANNA("After the Silence"); her first recording.

cassette:\$15.00

Mari Boine Persen/Ante Mikkel Gaup/Anders Porsanger: MIN MAILMMIS ("Joiks & Songs for Children & Adults").

cassette: \$13.00

Mari Boine Persen/AnneNuorat:JUOVLLAIDE (Christmas songs)

cassette: \$13.00

Nils-Aslak Valkeapaa: BEAIVI AHCAZAN (The Sun My Father)

cassette:\$13.00, CD:\$19.00

Nils-Aslak Valkeapaa: EANAN EALLIMA EADNI (The Earth My Mother),cassette:\$13.00, CD\$19.00



MAPS

SABMI (Sapmi:Homeland of Sami People within Four Countries
NOK 50,-(\$7.00)

DIVTASVUODNA (Tystjord with 1000 Sami place names)
\$11.00

NJARGGAT VUONAT JA SULLOT (Headlands, Fjords & Islands with list of Sami and English nature words)
\$10.00

LOTTIID SULLOT (Bird Island with 63 different birds and names in Sami, Latin & Norwegian)
\$7.00

DEANUVUOTNA JA VUOLLE DEATNU (Tana & Tana Fjord area)
\$7.00

NAVUONNA JA LAHPI (Kvaenangen, Loppa & Talvik Fjord area) with fish, shellfish & sea animals in Sami, Latin & Norwegian.
\$7.00

DAVVIALBMOGAT (Indigenous Peoples of the Arctic - the one sent as a card to Baiki subscribers)
\$7.00

EATNAMAT - TERRA INCOGNITA (Homeland)
\$7.00

SAMISAT (Satellite view of Sapmi with a list of Sami, Norwegian & Russian place names)
\$7.00

ROMSSA FLYKA (Tromso County with list of Sami & Norwegian place names)
\$10.00

ALTA (Alta area with petroglyphs and information on the rock carvings & the Alta dam project issue in Sami, English & Norwegian)
\$10.00

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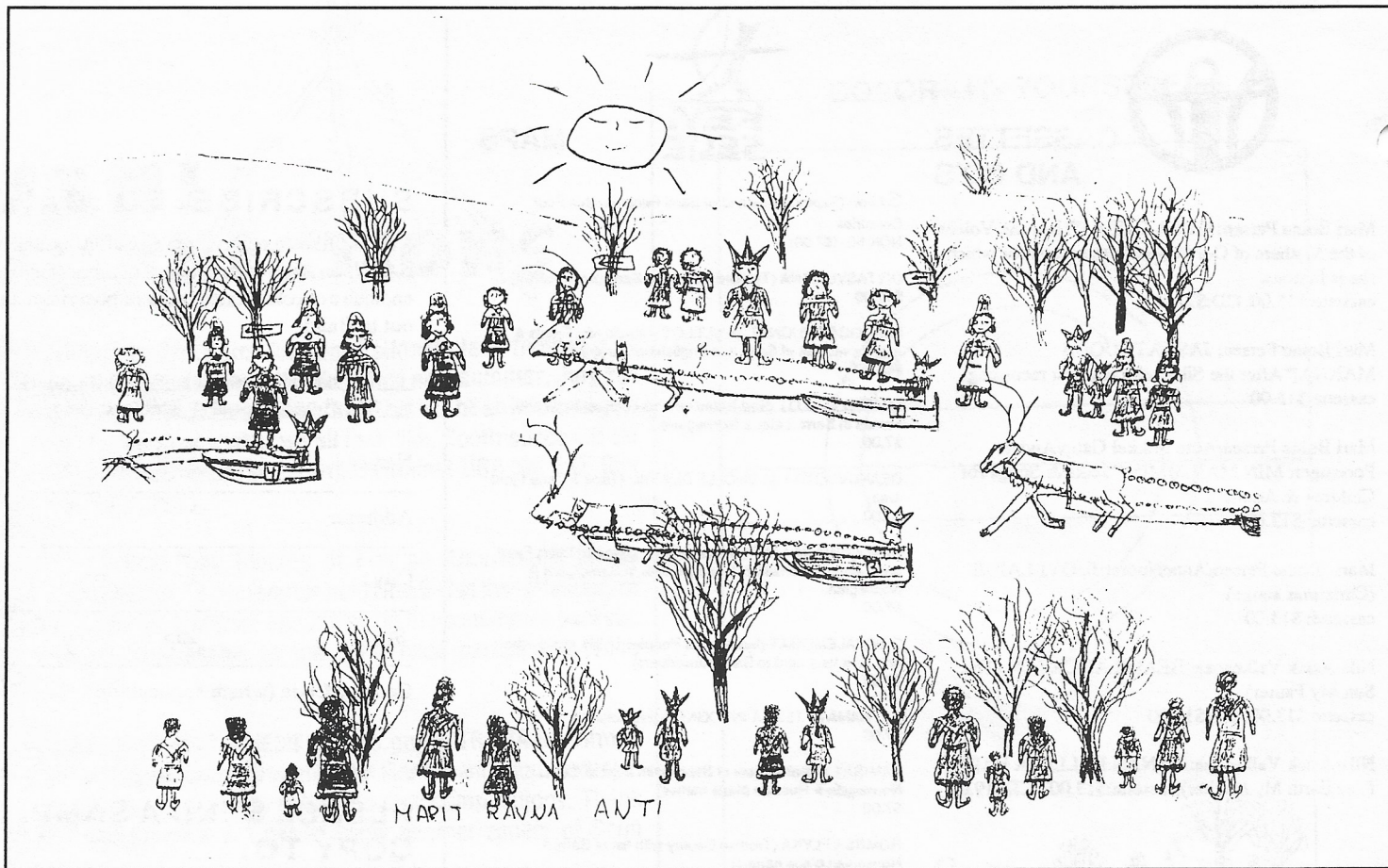
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Marit Ravna Anti/Arctic Gallery, Tromsø: "Children and Reindeer," 1988.



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