Cáuigú Pòlá:yòp: Towards Using Kiowa Rabbit Songs In Language Revitalization

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This paper explores Cáuigú Pòlá:yì: (Kiowa Rabbit Society) songs using language socialization theory to understand the development of a Cáuigú (Kiowa) habitus through the expansion and application of these songs. The paper includes transcriptions of three of the Cáuigú Pòlá:yì: songs used today in Oklahoma. This paper uses an ethnographic lens to research the creation and importance of modern day tribal identity through performance of Cáuigú Pòlá:yì: songs. Additionally, this paper discusses the possible practical applications of the songs in second language acquisition and language revitalization.

Keywords: language socialization, Kiowa, habitus, language revitalization

1. Introduction

Song and music play an integral part in the development of a person's culture. Children grow up hearing lullabies and melodies from the day they are born. A child born in the 20th century heard tunes such as *Twinkle Twinkle Little Star* and *Pop Goes the Weasel* that go back to the early 19th century. These tunes are etched into each person's mental musical library, which will have a profound influence upon childhood memories and formulate cultural worldviews. In the Kiowa Tribe of Oklahoma, songs exist primarily for the reason of creating a tribal habitus for children. Kiowa children begin to formulate their habitus, or way of being in the world through active childhood participation in what is called the little Rabbit Society. As a little boy, I was raised as a member of the Rabbit Society from 1983 to 1994 at the Kiowa Tia-piah Society of Carnegie. My position within the little rabbits was the drumkeeper for the leader of the organization, known as Grandpa Rabbit or *Pòlá:yì: Qáptàu*, meaning 'Old Man Rabbit'.

The Rabbit Society historically was the first warrior society in a hierarchy of the old-style Kiowa warrior societies, exclusively for males. Today it has evolved into a unique traditional song and dance sub-organization for all children, ages newborn to approximately 12 years old. The dance has become closely associated with the annual Kiowa Gourd Dance ceremonial held in southwestern Oklahoma during the month of July. Each year, the Little Rabbits dress in their traditional Kiowa clothing and participate by dancing to their own songs and stories, a vital part of the Kiowa society.

Kiowa people prefer to self-identify with their tribal name *Cáuigú* meaning 'principal people' rather than the name 'Kiowa', a name that was given by neighboring tribes, and it is for this reason that Cáuigú will be the term used for Kiowa people in this paper. In that regard *Cáuijògà* will be the term referencing their Cáuigú language. In Cáuijògà, the word for rabbit is spoken as *Pòlá:yì*: (singular) and *Pòlá:yòp* (plural). For the purposes of this paper Pòlá:yì:, Pòlá:yòp, Cáuijògà and other introduced Cáuigú terms will be given using the Cáuigú

orthography developed by the late Parker McKenzie and Dr. Gus Palmer Jr. (see Mckenzie and Meadows, 2001 for a description).

The next section of the paper provides a brief history of Cáuigú language and people, focusing on how the Cáuigú Pòlá:yòp fits into the larger warrior society structure. The third sections describes the Cáuigú Pòlá:yòp in present-day Oklahoma and analyzes the songs and dances as a modern day socialization mechanism in Cáuigú society. The fourth section analyzes the content of three Pòlá:yì: songs and discusses what children learn from them. Finally, the last section analyzes the socialization of children in Cáuigú Pòlá:yòp and discusses ways to incorporate language learning.

2. Brief History of Cáuigú, Cáuijògà, and the Warrior Societies

Cáuigú is a tribe from the North American plains region, whose language is a unique branch of the Kiowa-Tanoan language family. Tanoan refers to the pueblo people of northern New Mexico and Arizona. In 2005, the membership of the tribe was approximately 11,000 in number. Neely and Palmer (2009) assess the number of truly fluent speakers to be between 10 to 20 and conversational number of speakers range between 50 and 200 people. Through federal government programs such as Indian education and boarding schools, allotment of tribal lands, and the Indian Reorganization Act, the Cáuijògà has almost completely shifted to the more dominant English language.

Currently Cáuijògà is not being taught to children as a first language, and there exists very little options for interaction between the fluent speakers of Cáuijògà and children. According to Joshua Fishman's (1991:88-90) Graded Intergenerational Disruption Scale (GIDS), Cáuijògà is definitely close to being a Stage 8 language on the GIDS scale, meaning the few remaining speakers are in old age homes and that the language is no longer being used conversationally but only in short phrases and discussions. This stage represents the most endangered time of the language. Individual language learning within families is the best and widest domain used currently for possible creation of new speakers. There are some rising efforts within the Oklahoma Indian communities to teach Cáuijògà in the universities, public schools and adult class settings (Willis & Poolaw 2009, Palmer 2001, Gonzales 2001). Teaching styles and resources vary from within each class; from formal classes focused on the written aspect of Cáuijògà to the more relaxed community classes that focus on commands, storytelling, and maintaining Cáuigú oral tradition.

The sociocultural structure of Cáuigú society has been remarkably adapted from a traditional military hierarchy called *Yàpfàhêgàu*. While information on the origin of this system is scarce, at least some of the societies were in use by the late 1700s or very early 1800s according to Meadows (1999). Today, these sociocultural functions still take place in the form of community and cultural organizations which perform ceremonial dances, giveaways, and communal feasts as organizational events. The center of Cáuigú ceremonial life at one time focused on the annual Sun Dance held in the summer. Since 1890 the tribe has not performed this ritual, but through its numerous cultural organizations the tribe has retained its traditional military structure. Each organizational dance is performed with specialized songs and dances pertaining to societal oral tradition and former battle deeds of society members.

The Cáuigú Pòlá:yòp are the beginning of military society and are the first organization in which children learn about their tribal identity. The Cáuigú Pòlá:yòp originally consisted of all boys, training them as warriors by emulating older adult males. Once acquiring skills for adult Cáuigú life, each boy would progress in rank to an older society. Two societies existed for

younger men and were in a higher echelon of rank than the Pòlá:yòp. These two societies were called the Áljóyì:gàu (Wild Mountain Sheep) and Chèjánmàu (Horse Headdresses). Through these societies more specialized warrior skills were acquired and young men were strategically setup for promotion into higher level adult societies.

The adult societies included Tòkó:gàut (Black Legs), Jáifègàu (Unafraid of Death), and Óhòmògàu (War Dance). These war societies constituted higher levels of battle and command. They are considered the equivalent of specialized military occupations such as Infantry, Cavalry, Military Police and others. Once graduating the process of Pòlá:yòp, and/or the Áljóyì:gàu and Chèjánmàu societies, the adult societies would select new warriors as additions to their warrior society. Each society is considered an institution, with a process accepting and training its members. Pòlá:yòp was the first institution that each young boy became a part of. It processed members through a participation in song and dance, while creating a specific tribal habitus within each member. This paper explores Cáuigú Pòlá:yì: songs using language socialization theory as a background for producing greater understanding concerning the development of a Cáuigú habitus through expansion and application of the songs. The main phenomenon investigated in this paper researches the creation and importance of tribal identity through performance of Cáuigú Pòlá:yì: songs and how the songs may be used for practical application in second language acquisition.

3. The Cáuigú Pòlá:yòp in Oklahoma Today

Pòlá:yòp or Pòlá:yì: were originally comprised of only boys from walking ages to approximately ages twelve to fifteen, the age at which boys outgrew the rabbit age. At the beginning of the 21st century the number of fluent Cáuigú speakers was below two hundred people and steadily declining. Yet, contrary to this linguistic decline, there exists an overwhelming participation in the performance of Pòlá:yòp dancing and singing at the tribe's modern summer celebrations. Linguistic and sociocultural studies on adult participation in societies have not focused upon use of language in Cáuigú socialization (Mishkin, 1940). Thus, no work has documented the Pòlá:yòp society and the important contribution to identity formations and possible contributions to second language acquisition. It is important to discuss the continuance of the Pòlá:yòp society and how Cáuigú identity is being created through imitating behaviors, performing stories, songs, and dances diffused from old warrior traditions.

Throughout my life, I have held a profound interest in Cáuigú identity through performance of song. I hypothesize that embedded within Cáuigú songs exists the motivation needed for language revitalization because it is within songs that Cáuigú identity is intertwined and bound to the socio-cultural context in which the songs are performed. At this point in the article, my research changes to using an ethnographic lens in order to express Pòlá:yòp dances in modern day Cáuigú society.

Pòlá:yòp dances today happen at two ceremonial Gourd Dance grounds in rural Carnegie, OK. Another gourd dance ground is located north of Lawton, OK at a place called Tia-piah Park. Tia-piah Park is a ceremonial ground privately owned by a Cáuigú family with the last name Bigbow, descendants from a Cáuigú Chief Bigbow. During the time that this paper was written, the patriarch of the Oklahoma Tia-piah Society passed away and it is unknown through my experience if the organization still possessed a Pòlá:yòp dance.

During the summers, the former Cáuigú reservation region is covered with large fields of cut wheat and hay. Creeks and rivers divide the landscape into tribal communities and localities. Temperatures can reach record highs and at times the wind can blow across the plains, feeling

like a hairdryer blowing hot air right into a person's face. Yet, it is during this time of year that Cáuigú are the most restless and have a yearning to camp. It is the time of year when the cottonwood trees blossom, filling the air with floating waves of cottonwood fluff and seedlings. Older generations of Cáuigú associate the cottonwood seedlings with the annual tribal Sun Dance, the one time a year when all Cáuigú came together.

According to ethnographic records, the last Cáuigú Sun Dance took place in 1890, and since that time there have been many changes in Cáuigú styles of dance and songs. The older warrior societies that were once the owners of the songs and dances have adapted into organizations that take on new meaning and new generations of membership. During the time of the Sun Dance encampment, different warrior societies camped together and had distinct roles, dances, and songs, which identified members of a particular society.

According to my research, all warriors began their journey in Yàpfahêgàu, beginning as little warriors in the Pòlá:yòp. They learned by imitating older warrior societies. Pòlá:yòp possessed their own horses and would assist active warriors on war journeys, a common task in plains warrior life. They also assisted the annual Sun Dance encampment with the preparation of the ceremonial lodge by bringing sand from the river bottom. Over time the role of the Pòlá:yòp has changed and diffused into a cultural institution for children. Characteristics of this institution teach children to find their place in modern Yàpfahêgàu and infuse Cáuigú worldview into young minds. This is the way of becoming Cáuigú.

Figure 1. Contemporary Cáuigú Pòlá:yòp Society.
Photo courtesy of Summer Morgan Photo Collection

Today Pòlá:yòp dances are associated with the Kiowa Gourd Clan and Kiowa Tia-piah Society of Carnegie celebrations held on July 2nd, 3rd and 4th. The dance tentatively starts at about 9:00 am but usually runs on 'Indian time,' or whenever the Grandpa Rabbit and his

Pòlá:yòp get ready. At the Kiowa Tia-piah Society of Carnegie celebration, the precursor to the Pòlá:yòp dance is usually a Pòlá:yòp parade. Grandpa and Grandma Rabbit lead the children through the encampment in contemporary street clothes or traditional Indian clothes, whatever clothing the children are able to wear. Children are always encouraged to dress up in the traditional Indian clothes for the dance; sometimes they are given prizes or money if they dress up. The Pòlá:yòp parade awakens the entire encampment as it allows people to know that the children are up and ready to dance. Grandpa Rabbit hollers '*Bè Hâ!*,' telling all campers to get up and come watch his Pòlá:yòp dance.

After the parade, children gather in the gourd dance arena. The arena is simply decorated with red, white, and blue flags, a brush arbor, or often the outside of the arena is marked with colorful benches and chairs. Grandpa Rabbit comes out into the arena and says a prayer for the day's events and tells his children how proud he is of each participant. Children are instructed to make rabbit ears with their hands. Each child is told to place two fingers up on each hand and place one hand on each side of their head to mimic rabbit ears. One finger on each side of their head indicates an owl, an adverse omen in Cáuigú culture. Grandpa Rabbit begins to hit the drum and starts the Pòlá:yòp calling out song, letting all Pòlá:yòp know the dance has begun.

Children dance by mimicking the hop of a rabbit, either in their Cáuigú clothing or, for some children, in the contemporary clothing. Some little boys attempt to dress exactly as older Cáuigú warriors once dressed, in the Cáuigú plains style. These Pòlá:yòp are adorned in cloth shirts with buckskin tied and beaded leggings, wearing beaded tassels worn in the front to differentiate a Cáuigú. Around the left shoulder is a bandolier of mescal and silver beads with a tied bundle of Indian perfume, tied upon the bandolier behind the left shoulder. Around the waist, boys and men wear black shawls accompanied by leather beaded belts and cloth sashes. On the feet, Cáuigú buckskin moccasins are worn. Moccasins are usually beaded with two lines running down the front and jingles tied for decoration, but there are also some moccasins that are fully beaded. Not all Cáuigú boys possess older styles of dress, but they also dance in regular street clothing or they may tie on a mixture of traditional regalia and street clothes. I have often witnessed Pòlá:yòp dance in a sash, bandolier, and moccasins. I have also seen very little Pòlá:yòp come out and enjoy the dance dressed only in diapers.

Figure 2. Male Pòlá:yì: Regalia, Jimmie Mamaday
Courtesy of Kiowa Historical and Research Society

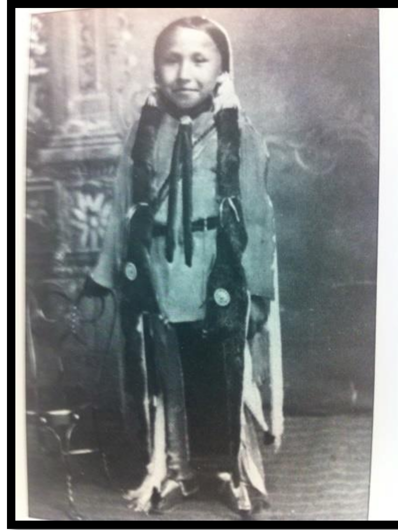

Figure 3. Male Pòl<u>á</u>:yì: Regalia, Ray Doyah
Courtesy of Kiowa Historical and Research Society

Young Pòl<u>á</u>:yòp girls dress in brightly colored cloth dresses and buckskin dresses. Today girls' dresses are usually belted with a sewing awl, knife pouch, and a silver braid for carrying firewood attached. Some young girls also keep their dresses simple and tend to wear a sash with no sewing or knife attachments. Girls' moccasins are made of buckskin and taller than the Cáuigú men moccasins, but similar because they are usually beaded with two lines beaded on the front. Leaf beadwork can help identify Cáuigú women and men in contemporary Cáuigú clothing. Leaves can be beaded or sewn into different colors, representing the Cáuigú migration from a northern country.

Figure 4. Female Pòl<u>á</u>:yì: Regalia, Daughter of Reverend Kickingbird
Courtesy of Kiowa Historical and Research Society

Figure 5. Female Pòl<u>á</u>:yì: Regalia, Halycon Grace Bigbow
Photo Courtesy of George and Heather Bigbow Levi

During the dance, children have fun imitating rabbits and animals as they dance. The songs that are performed express the cuteness of Cáuigú children. The children dance for about an hour and parents enjoy taking pictures and honoring the kids by placing money as gifts for visitors at their feet as they dance. Pòl<u>á</u>:yòp dances are also an opportunity for relatives to give names to children. These names are either passed down within families or are newly created names that are made for particular people. After the completion of the dance, Grandpa Rabbit gives all the children gifts and then a host camp feeds the participants breakfast and provides snack baskets and games for the children to play.

The journey and diffusion of the Pòl<u>á</u>:yòp society is a truly fascinating phenomenon in Cáuigú socialization and identity creation. The songs and dances are continuing today despite an enormous loss of Cáuigú language. It is incredible that the tribe found a way to transform these songs and dances, taken from an older warrior tradition, and developed their usage into a modern day socialization mechanism developing children's habitus of tribal life. Because of the importance that Pòl<u>á</u>:yòp plays in the creation of social identity and habitus, the Cáuigú will continue to take part in the performance long into the future.

4. Pòl<u>á</u>:yì: Songs

What do Pòl<u>á</u>:yòp songs communicate to younger generations? To fully understand how habitus and identity are formulated, we need to pull apart and understand the meaning of the language comprised in societal songs. The Cáuigú oral tradition relies heavily on the telling of traditional stories handed down from generation to generation. Cáuigú grandparents are historically credited with being the teachers of Cáuigú children, because the adult parents were usually busy with the daily tasks of the tribal lifestyle. Pòlá:yòp has developed into an institution where Cáuigú warrior habitus is established within tribal youth. Children are socialized into tribal society and learn sociopolitical bounds as well as tribal identity.

Cáuigú storytellers often display different versions of tribal songs; how each song was created or how they were once used. Each song retains important meanings and transfers instructions or lessons on cultural ways of life. Some songs that were originally children's lullaby songs were also adopted into Pòlá:yòp because they contained excellent messages of cultural knowledge and identity. Some songs and stories were specifically sang in wintertime, after the first snow and told until the first spring thunderstorm. Most all of contemporary

Pòlá:yòp songs speak of animals because all animals are cute when they are young, and it relates to the cuteness of children. It is also an important Cáuigú belief that all animals used to speak and understand Cáuigú language, and it is remembered through lessons taught in Pòlá:yòp society.

4.1 Black Horn Spoon Song

The following song is a favorite among many Cáuigú families and it was not a part of the original Cáuigú song group, but has been added in recent years.

At an honoring for Bill Koomsa Jr. in 2001, Billy Evans Horse told a story about the origination of this contemporary Pòlá:yì song. The song was created from a time when the tribe was living in the Yellowstone River region of the Rocky Mountains. The tribe lived as mountain dwellers and winter was approaching the tribe at a time when not enough food had been collected to feed the tribe. During this time, when a child was an orphan, the tribe provided a caretaker of the child, another family member or especially a grandparent. One orphan boy in the tribe lived with his grandmother. Many times the young man was treated poorly among other tribal members. One day after being bullied by other young Cáuigú boys, he went to his grandmother's tipi on the outside of the encampment to sulk for being mistreated. He felt sorry for himself and threw his body on the ground at the base of the door and landed on his grandmother's cooking spoon, where it was broken. Mr. Horse stated that when the black horn spoon was broken, the young boy received a blessing from the creator. Once the boy broke the spoon, and looked outside the tipi, he could smell wet buffalo hide, meaning a possible buffalo herd was east of the encampment. The boy informed his grandmother what had happened and he was disciplined for breaking the spoon. She pleaded with him not to inform the chiefs about his blessing because then they may take action and leave them once the encampment broke. The boy persistently pursued the chiefs of the tribe during those days about what had happened with the spoon, and while it took some persistence in convincing the people he knew where a buffalo herd was, they finally agreed and set off hunting in that direction. A few miles from camp, they found a buffalo herd that had been trapped in some snowy cliffs in the mountains. The Cáuigú were able to take the meat back to the tribe and provide meat for the rest of winter.

The following song and story are important to Cáuigú habitus formation because they address where the Cáuigú were at one point during their migration and the song contains a lesson about Cáuigú courage and a sense of tribal well-being. The language is simple enough for children to understand and it speaks of how children can act when they are young, such as when the young boy 'pouts in his tipi'.

Vocables
Yah hey yah hey yeh yeh yeh
Yah hey yah hey yeh yeh yeh

1)	Thàu:kó:	gàt	váui:xèp	nàu
	antelope.horn	1SG:3SG	forget	and
	'I lost the black horn spoon and'			

2)	Tá: cyóidé	é	tá:hòl	nàu
	grandmother	3SG:1SG	spank	and
	'My grandmother spanked me'			

3)	Kòm: dó:bà	à	tháu:qàu
	tipi.inner.lining	1SG	not.listening

‘As I pouted and lay at the base of the tipi’

4)	Chè	à	ó:dè	dáui:àumgà
	when	1SG	there.became	doctor

‘It was there I became a doctor’

Vocables
Hey yeh yo hey yeh

What I find most interesting regarding this song is the reference to receipt of power or medicine during times of grief or anguish. In the older warrior society, warriors aspired to receive spiritual power from the creator to use in times of warfare. This idea of medicine, or *dáudáu*, still applies to Cáuigú socialization. Members of Cáuigú society are still searching for ways to gain prestige and respect among their society, and with an active warrior structure still carried through tribal organizations such as the Pòlá:yòp, a person still is able to gain more respect and stature by knowing who they are in Cáuigú society.

4. 2 Sun Lodge Song

Pòlá:yì: Qáptàu Gus Palmer Sr. began his Pòlá:yòp dance with this song in 2006 at the Kiowa Gourd Clan celebration in Carnegie Park. As a warrior’s society in the beginning, the Pòlá:yòp society members had a job to perform on war journeys with different warrior societies. The Pòlá:yòp society members also had responsibilities during the annual sun dance encampment. One of their duties was to help the Old Calf’s Woman’s society prepare the lodge and the grounds. Mr. Palmer remarks that these young boys would bring the sand from the river bottom and place it inside the lodge.

As the Black Horn Spoon song tells a story of historical significance and acquisition of power, the song of the sun dance lodge describes the primary role of Pòlá:yòp members during the summer sun dance. The last sun dance on record took place in 1890, yet this song still discusses the main role the group performed during the annual sun dance ritual.

1)	Tàlí:	qí	jói	bát	à:	hâ:
	boys	wood	house	2INCL:PL	get.ready	raise

‘Boys, prepare to raise the arbor’

2)	Jòi	dàumale	bát	auiaum
	house	sand	2INCL:PL	do.again

‘Prepare the sand in the lodge’

3)	Gau	bé	yái	gùn
	and	2INCL	play	dance

‘Play like you are dancing’

4) Bé yái qájái yáiaum
2INCL play chiefs pretend
'Pretend you are little chiefs'

5) Máu:hól gà chólhàu
prepare 3SG that.is.right
'Get ready and prepared'

6) Bat Dót-jé-jàu
2 look.attractive-all-FUT
'You will all look attractive'

The language used in this particular song is attractive to young children because it grants them prestige calling them *qájái*, or 'chiefs.' One of the fun parts of Pòlá:yòp society is watching the children imitate older adults as these little chiefs and Indian women. I think this is a vital part of the development of Cáuigú habitus, as they learn how to be culturally competent through personal experience. They learn how to dress, how to dance, how to talk, have fun, and establish a relationship with their Cáuigú identity. Most importantly, the language positively reinforces their roles as members of a larger warrior structure and they have fun doing it. It begins to develop their understanding of respect and prestige, learning they have roles and obligations to fulfill in order to belong to the warrior tradition.

4.3 Grandmother's Song

Pòlá:yì songs also teach traditional ways of behavior and important cultural values. In traditional Cáuigú culture, there exists a practice of respecting grandparents and elders as teachers. In the past, Cáuigú children used to listen to stories and songs in order to learn a vast knowledge of cultural behavior from their grandparents. This practice of oral tradition has diminished with the passing of language speakers and Grandfather/Grandmother Rabbits.

Similar to the Black Horn Spoon song, the next song discussed is also about an orphan child that lives with his grandmother. The song is entitled the Grandmother's Song, referring to a small buffalo calf that the orphan child desired to kill in order to express his appreciation to his grandmother for raising him. Because he loved her so much, he decided he would bring back the intestines, a Cáuigú delicacy, for her to eat. The gesture was very appropriate because the grandmother had reached the age where her teeth had fallen out and the intestine would be the perfect meal for her gums to chew (Gonzales 2005).

1) Xalí gà álbàu
calf 1SG:3SG chasing
'I am chasing a little calf'

2) Xalí gà álbàu
calf 1SG:3SG chasing
'I am chasing a little calf'

3)

Gà	hàun	dàu	álbàu
1SG:3SG	no	breath	chasing

‘out of breath I am chasing it’

4)

Gà	hàun	dàu	álbàu
1SG:3SG	no	breath	chasing

‘out of breath I am chasing it’

5)

Tháu:yàu	gà	jêjàu	gàu
ears	1SG:3SG	catch-FUT	and

‘I will catch it by the ears’

6)

Haya	nen	káuibàu	jólèqíjàu
where	1SG:3DU	skin+bring	throw+FUT

‘Where I will skin it and toss it around’

7)

Tà:jé	séthái	yàn	àu	câunjàu	nàu
maternal.grandmother	small.intestine	1SG:3PL	bring	+FUT	and

‘I will bring Grandma the small intestine and’

8)

Gà	áutháimàujàu
3SG	suck/gum+FUT

‘She will gum on it’

9)

Gà	áutháimàujàu
3SG	suck/gum+FUT

‘She will gum on it’

This song was originally not a part of the Pòlá:yì dance but was told as a young boy’s story according to a transcription completed by Jane Richardson Hanks in 1935. Today, the song is sung at most Pòlá:yì ceremonies and is told at no particular time of the dance. The song itself has been known as the ‘Grandmother’s song’ or ‘Consideration Song.’

There are variations of how the songs were told. Alecia Gonzales states ‘these songs and stories are told by grandparents after the first big winter thunderstorm and ended at the first bug thunderstorm of Spring….The stories were thought as seeds for the children from babyhood to adolescence….These are models, values, moral conduct, and traditions learned and enjoyed for the future’ (2005).

It is evident that most Pòlá:yì songs are embedded with cultural values and there is a wide amount of cultural information that a child could absorb when hearing this song. In this case, children could learn about different words for buffalo, an example is the word *xalí* referring to a ‘small buffalo’ which is different from other terms used for ‘buffalo’ such as *áugáufî* or *páu*. Also, children are exposed to terms for organs that are considered edible in the Cáuigú diet referring to *séthái*, a small intestine highly prized by Cáuigú. The song itself is fun to sing and the language is playful like children. Songs singing about catching a buffalo by the ears and pulling out the intestines for grandma negatively impact most European cultures, but in the case of the Cáuigú, is a very acceptable way of life.

When we discuss what is learned through the context of Pòlá:yòp, we must look at cultural knowledge embedded in songs and in the performance of cultural socialization. What do culturally competent people learn through participation in Pòlá:yòp? A member of a society must be able to communicate effectively within the group itself. Part of this knowledge base comes from being able to categorize events and express personal experiences. The most important part of Pòlá:yòp involves cultural learning, the idea of understanding what is Cáuigú and what is not. Pòlá:yòp helps children to understand roles of males and females as members of modern day Cáuigú warrior society.

5. Some Applications

Up to this point we have discussed the transition of Pòlá:yòp over a longitudinal range of time, evaluated the ethnographic literature published, and touched the surface of Pòlá:yòp function within the tribe. We have also broken down parts of three songs to ascertain what exactly a member of the Pòlá:yòp learns through active participation in the society. It is now time to apply what we have learned through this discussion and begin to understand this complicated idea of Cáuigú Yàpfahêgàu habitus. The final criteria qualifying this study to be a study in language socialization involves what is actually learned through the application of songs. Is the language being learned or is it only the distinct cultural practices being absorbed with the absence of language?

The answer in the case of the Cáuigú Pòlá:yòp society is obviously the latter. While the Pòlá:yòp society has remained intact for over one hundred years, retaining its close relationship to the older warrior tradition from which the tribe evolved, children are no longer using songs and dances to learn the language. I ascertain that because Cáuigú people still desire to possess status and prestige among their community, parents want their children to learn cultural practices and habitus of warrior society but do not require children to learn the language.

In 1962, a social psychologist named Lev Vygotsky offered a concept called Sociocultural Theory. This concept states that language learning is supposed to be essentially a social process situated within sociocultural settings. According to his theory, simple innate minds undergo a cultural diffusion in order to obtain higher more complex mental functions. This transformation occurs through something entitled 'symbolic mediation', which is essentially a link between children's mental state and its categorization of higher-level functions provided by language. This type of language learning produces children with heightened awareness of their abilities and control over their thoughts.

Cáuigú children are learning cultural habitus not through language but through interpersonal interaction, meaning the communicative events and contexts which occur between Cáuigú members. What is needed for effective interpersonal interaction to take place requires mediation between learners and experts, a level of learning which Vygotsky calls a 'Zone of Proximal Development'. This developmental learning exists between the cultural experts, called Pòlá:yì: Qáptàu, and the learning members of the Pòlá:yòp society. This area of learning can only occur with the assistance of experts in the linguistic or cultural knowledge. Using this template as the basis for cultural transfusion, an individual can advance their thoughts of habitus by performing and collaborating with other people. Essentially Vygotsky is stating that children should learn through communities, meaning that kids will learn more effectively with the support of parents and adults around them.

So, I have applied my knowledge of language socialization and identified the cultural practices being transmitted into Cáuigú habitus. So how do we apply these songs further in order

to turn the trend around and start beginning to teach more language learning pedagogy through songs? The solution is easily identifiable: we need to use more songs and stories in classrooms and homes. Songs for children are an integral part of the socialization practice. Children themselves find the dances meaningful and fun and would probably learn more language if the experts and conversational language speakers would speak more regularly. Language speakers need to focus on diffusing more language rather than only teaching the culture. The focal point would then turn to teaching culture through the application of language.

A child's language is normally a major part of their native culture and a large part of their tribal habitus, particularly the attitudes, knowledge, and skills which are transmitted from each generation to the next. Application needs to be made from public schools into tribal programs, and eventually into individual family homes. The contexts exist for interpersonal interaction because we still have the Pòlá̱:yòp songs, the only need is for the development of performance domains that actively engage the children with language learning.

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