



AUDIO TRANSCRIPT

JORDAN REISMAN: Hi, my name is Jordan Reisman.

DAKOTA STEVENS: And I'm Dakota Stevens.

JR: We work here at the 9/11 Memorial & Museum producing audio and video content like this audio tour.

DS: So, in this audio tour we wanted you to hear from Mohawk ironworkers not only in English but also in their own language.

JR: We could have just written and recorded these translations and made them available to you on the audio guide, but we wanted to give you, the listener, a little background into the people who helped us translate it into Mohawk. People like this:

TRINA STACEY: And . . . am I okay? Should I go closer?

JR: Sounds good.

TS: 'Kay. [*Speaking in Mohawk.*]

JR: So, what are we listening to here, Dakota?

DS: Right now, we are listening to some recordings with Trina Stacey, the female Mohawk narrator for this audio tour.

JR: Trina came down to the Museum to record the audio tour in Mohawk, and while she was here, she explained the process her elders used to translate the stops into their language. But before we hear from Trina, we should probably explain why there are two Mohawk translations included in this audio tour. Dakota?

DS: So, the two translations came about because there are two communities of men represented in Melissa Cacciola's portfolio that you see on the walls around you. The men in the portfolio come from the community of Kahnawake, which is one of the Mohawk communities—it's located in Quebec, Canada, just south of Montreal—as well as Akwesasne, which is to the west of Kahnawake, straddling the border between the United States and Canada.

JR: And what went into translating the English script into the Mohawk dialects?

DS: Trina spoke to us about this, so let's listen to her describe the process.

TS: My elder went above and beyond to give you a translation that uses some really nice, old style, the old language. She's 82, right? She's 82, and her first language is Onkwehonwehnéha. But she herself has other elders that are older than her. They can't really speak English. She has the ability to speak with them and to get them to understand in our way of seeing things and knowing things. And she went to them, and they provided her with some of the language.

DS: What they were trying to do was create something that was telling a story as they would in their own language. And a story told by one community is a little different than the same story told by another community. Hence, the two Mohawk translations included here.



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JR: One thing that really stuck out to me was Trina explaining how evocative the Mohawk language can be, how she sees vivid images when she reads the translation by her elders. Let's hear Trina talking a little bit more about this.

TS: When I hear elders speak, it's pictures that they're painting with their words. So, the picture that Konwaronhiá:wi painted is colorful and bright and very particular, and you see all the intricacies. You can't teach it like in a class. You have to live it. You have to live it.

DS: So when we started moving forward with the idea to translate the audio guide into the Mohawk language, what was really important to me was that other people can see that it can be done and that our visitors are able to hear this endangered language and the way it tells a story.

JR: Talking to Trina definitely made me realize how much more the Mohawk language is than just a written or spoken language, that the Mohawk language and the words that they use tells a bigger story about their history and lived experiences. If you haven't already, I encourage you to listen to the Mohawk audio guide stops. It's not a language we often get to hear in our everyday lives.

DS: We should add at this point in time our sincere thanks to the KOR Language and Cultural Center and Trina during this translation process and for sharing their knowledge with us.

JR: As Trina taught us to say, "Niawen Goh," which means "great thanks."