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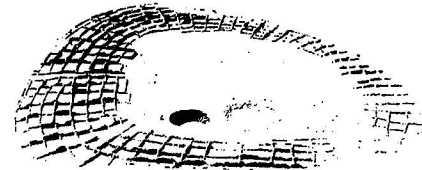
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TYUONYI



TYUONYI is a Keresan word meaning, the meeting place, and is the name of a major prehistoric ruin in northern New Mexico.

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GEORGE HARTLEY

ANTHROPOMORPH

Anthropomorph is an exploration of a language with no vocal counterpart -- there is no way to "read" this poem except through interpretation, translation into a standardized language. Consequently, there is no "true" or exact reading of the poem (which I believe is true for all linguistic artifacts). I am not sure what all of the figures were supposed to have meant to the Anasazi. I'm more interested in the redistribution of symbolic figures into different meaning contexts -- for instance the present chronological arrangement of discrete images, which in itself imposes a narrative frame onto the pictographs.

I am also intrigued with the unfolding language play of the word "anthropomorph" itself. MORPH as a root refers, of course, to form or structure, often to the dynamics of form, form changes. MORPH as a word is short for ALLOMORPH, which in linguistics refers to "one of two or more forms that a morpheme [a minimal meaning-unit] has at different points in the language." But ALLOMORPH, as it happens, also refers to "any of two or more distinct crystalline forms of the same substance" -- a nice twist for a study of rock art. Thus ANTHROPOMORPH -- the shifting manifestations of humanity, as well as the shifting possible "meanings" of the pictographs themselves and the appropriation of animal forms for hunt and rites.

All of the figures are drawn from Polly Schaafsma, *Rock Art in New Mexico*, Albuquerque: U. of New Mexico Press, 1975.

