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have much in common with, for example, Filipino villagers who were handed their forest and offered the opportunity to do “community forestry” long after the trees and watershed had been severely degraded by commercial interests. Another example worth investigating are the Indonesian tribes whose traditional management and uses of forests have been “criminalized” by the central government. Works such as those of Anna Maria Alonso, James Eder, Susanna Hecht, Ramachandra Guha, Michael Murphree, and Nancy Peluso come to mind. The stories and the strategies evolved by third and fourth world communities for coping with cultural and environmental loss of control, as well as the analytic techniques used by the scholars of such, should also be mined by those researching and working in the area of natural resource management on Indian reservations. Interestingly enough, in recognition of the parallels, some tribes have begun participation in international networks for information sharing among fourth world communities.

In sum, this is a much-needed book, quite thought provoking and intelligent, on a topic that needs more attention. I find myself eager to share it with graduate students and colleagues.

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Turtle Lung Woman’s Granddaughter. By Delphine Red Shirt. Lincoln and London: University of Nebraska Press, 2002. 242 pages. \$26.95 hardback.

Delphine Red Shirt—in her autobiography *Bead on an Anthill: A Lakota Childhood* (1997)—posits herself in the changing world of traditions. Now in *Turtle Lung Woman’s Granddaughter* she continues to explore the history of her family traditions by chronicling the lives of her grandmother, *Kheglézela Chaǵúwí* (Turtle Lung Woman) and her mother, *Wíyá Isnála* (Lone Woman). Reading this oral history is like sorting through a neatly stacked woodpile: part is common wood and the other part is unusual wood. After sorting through the entire woodpile, the reader glosses over the common wood and lingers over the unusual wood because of its texture, richness, and quality.

The wood we expect to find covers material such as the buffalo hunt (pp. 19–21), Lakota tradition and virtues (pp. 64–67), Lakota kinship terms (pp. 74–75), *Íya* and *Anúg Ité* myths (pp. 80–81, 111), horses (pp. 129–130), reservation living (pp. 187–188), and the sweatlodge (pp. 203–205). For example, Red Shirt includes generic descriptions about the actual sweatlodge construction. “A hole is dug in the middle of the structure to put rocks that are heated in a fire. The hole measures about two feet wide and two feet deep” (p. 203). While this information does set up later stories about Old Woman Scout and the advice she gives Lone Woman after the Purification Ceremony, much of the ceremonial information is old wood and not necessary.

The bulk of the sweatlodge information and the generic descriptions could have been removed; many of the readers drawn to Red Shirt’s book will have basic knowledge about Lakota customs, myths, and traditions, which

they have read in books like James R. Walker's *Lakota Society* (1982) or Carolyn Reyer's *Cante Ohitika Win* (1991). Many of these generic stories slowed the narrative down and offered little more than a grammar lesson to the reader.

The unusual wood we do not expect to find in the woodpile covers material from stories unique to Red Shirt's family, specifically her grandmother, Turtle Lung Woman. Turtle Lung Woman recounts the story of a man who stays behind to hunt after the main camp moves locations. As the man dreams of killing a buffalo, he spots a *Khaǵí wicháši*, a Crow man lying in wait, and he ends up killing the Crow. In retaliation, the Crows return and "[t]he man and his wife watched their belongings burn. His wife lamented. How long it had taken to sew the buffalo skins for her tipi!" (pp. 19–21). This story has richness, layers of allegory, and it teaches virtues like the necessity of remaining close to your people in order to protect your family and the inherent risk in coveting too much.

Two other remarkable stories, unusual and textured in their telling, were Red Shirt's mother's personal connections following the Purification Ceremony (pp. 205–206) and the Making of Relatives Ceremony (pp. 217–219). In the Purification story, Lone Woman learns from Old Woman Scout that she is "now able to bear children and [she] must be aware of this great responsibility." In the Making of Relatives story, Lone Woman accepts Mata, "[a] Cheyenne woman, whose language and ways [she] did not fully know or understand," as her new grandmother. Drawing from the deep lives of these two women, Lone Woman begins to comprehend the complexity of women's lives and roles in traditional Lakota society. This is where Red Shirt captures the pure essence of her mother's life, and it comes through listening to the experience of elders and opening one's mind to the difference of other tribes.

Similarly Red Shirt portrays two men in positive ways, namely Standing Buffalo (Turtle Lung Woman's son and Lone Woman's father), and Bear Goes in the Wood (Turtle Lung Woman's second husband and Lone Woman's grandfather). Both men are held in high esteem. Lone Woman learns how to treat a firstborn son by watching her grandmother's interactions with Standing Buffalo, but she also learns an aesthetic admiration for dancing through him. "My father danced this special dance in the center, for all the people to see, 'Ikpázo,' we say, 'He showed himself,' and the people saw him. That was the way he danced. He felt obligated to do it right" (p. 167). Likewise Lone Woman discovered a simpler way of living by visiting her grandparents' cabin. "Their needs were not great and the things she and Kaká needed were not expensive, so with their combined income they lived comfortably . . . *Kaká Mathó Chá Wígni Iyá* had a rocking chair that I thought was the most wonderful thing they had" (pp. 86–87). By adding these stories about the men in the family, it gives a fuller characterization of Red Shirt's grandmother and mother.

Other positive qualities that *Turtle Lung Woman's Granddaughter* exhibits are the thematic links to medicines and healing; this seemingly ties the entire book together. Throughout the various chapters there are references to Turtle Lung Woman's work as a medicine woman. "She knew the old medicine . . . she was a healer, a conduit, a channel for conveying good" (p. 34). Surprisingly the most enticing chapter centers around the use of peyote

toward the end of the book (pp. 226–228). Lone Woman—at seventeen years old—has a difficult two-day peyote vision, which nearly kills her; sadly, the peyote does kill her diabetic mother. Afterwards, Lone Woman—deeply upset by the death—steps back from the Native American Church (pp. 226–228).

After sorting through this beautifully organized book, there remains a palpable vision of Delphine Red Shirt's mother and grandmother, of the way her family shaped her life, but more importantly we understand the shifting of the traditional ways. The book is well written, relying on oral narratives that are quite compelling. Had Red Shirt left out about thirty pages of background material, it would have tightened the entire book, quickening the pace and leaving us feeling less bogged down. All in all, *Turtle Lung Woman's Granddaughter* is a deeply satisfying read, thorough and engaging. It is worth working through Red Shirt's densely stacked woodpile of stories; some prized pieces are buried deep within.

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Voices of a Thousand People: The Makah Cultural and Research Center. By Patricia Pierce Erikson, with Helma Ward and Kirk Wachendorf. Lincoln and London: University of Nebraska Press, 2002. 264 pages. \$45.00 cloth.

Traditional North American museum displays represented Native peoples “in a timeless past,” as “curiosities” for the millions of people who traveled through museum doors. Up until recently Native peoples were rarely invited into these spaces as sources or resources of indigenous knowledge, as the museums of the nineteenth and early twentieth centuries utilized Native Americans only “as informants or subjects of study” (p. 145). Thus, Native people were left on the periphery, outside the borders of mainstream museums. Since the early 1970s Native Americans have begun to take control of their representations through the establishment of tribal museums and cultural centers as a way to empower their communities and resist colonial projects that silenced and subordinated them.

In *Voices of a Thousand People. The Makah Cultural and Research Center*, Patricia Pierce Erikson examines how the establishment of the Makah Cultural and Research Center (MCRC) in 1979 was a key part of this Native American museum movement that created a shift in unequal power relations between museum administrators and Native American communities. Erikson notes that, “Whereas Native American peoples were once positioned by museums as objects of study, Native American peoples now position themselves as active agents, employing museums as tools, or even living forces, that counter alienating and homogenizing social forces” (p. 5). The establishment of the MCRC was situated within this process of decolonization and self-determination and gave the Makah people in Neah Bay, Washington, a place from which to speak, allowing them “to represent themselves and their way of seeing the world” (p. 7).