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Black Legs, which was revived in 1958 by Palmer to honor his brother who had died in World War II. Dances of the Northern Plains are offered by Lynn Huenenann, a well-known ethnomusicologist, singer, and drummer. Huenenann's essay is enriched by the works of Arthur Amiotte and Fred Nahwooksy. All of these authors deal with the Sun Dance, a central ceremony on the Northern Plains, but they also discuss dances commonly performed at powwows. Maria Williams provides an exciting section on dances performed by Alaska Natives, a moving addition to a rich collection. The final chapter, which deals with contemporary Native American dance, is written by Rosalie M. Jones. Rayna Green contributes to the success of this segment of the book by offering an insightful essay on the Cherokee Stamp Dance. All of the chapters are works of art. *Native American Dance* is must reading for anyone interested in the First Nations of this land.

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Ohitika Woman. By Mary Brave Bird, with Richard Erdoes. New York: Grove Press, 1993. 274 pages. \$19.95 cloth.

If ever there was convincing reason why native people should be telling their own stories without white go-betweens, *Ohitika Woman* by Mary (Moore) Brave Bird with Richard Erdoes provides such reasoning. This is a sequel to *Lakota Woman* (Grove Press, 1990), the first collaborative effort between Erdoes and Mary Moore, then Crow Dog, now Brave Bird. *Ohitika Woman* vies to become yet another book for the well-worn tradition of works for scholarly discourse and research.

One need only witness the utilitarian ways in which John Neihardt's *Black Elk Speaks*, an "autobiography" of Nicholas Black Elk (University of Nebraska Press, 1932) has accommodated academe to recognize the reasoning behind a collaborative authorship of Indian autobiography. After *Black Elk Speaks*, much subsequent scholarly research was devoted to flesh out the "real" story, as in Joseph Epes Brown's *The Sacred Pipe* (University of Oklahoma, 1953) and, later, Raymond J. DeMallie's *The Sixth Grandfather* (University of Nebraska Press, 1984). These later

publications drew a parallel between Catholicism and Indian spiritualism as the "heart" of Black Elk's story. Ironically, the luminary essence of Black Elk, which is culture-bound, has yet to be realized by the field agent of Indian study. Indeed, Elizabeth Cook-Lynn, Dakota author and scholar, suggests that these kinds of works cannot be called a useful communal literature, i.e., a literature that sustains a people.

Now white women researchers have entered the same terrain, as evidenced by Alice Beck Kehoe's *The Ghost Dance: Ethnohistory and Revitalization* (Holt, Rinehart and Winston, 1989), a case study that successfully led to her Harvard doctoral degree in cultural anthropology. Kehoe's work provides a brief researcher's overview of the counterculture preoccupation with *Black Elk Speaks* and Wounded Knee 1890, the American Indian Movement (AIM) and Wounded Knee 1973, and the American Indian "renaissance," a term encompassing also the relatively recent upsurge of literature by, for, and about American Indians.

With the recent centennial of Wounded Knee and public and political reconciliation efforts by Indian and non-Indian residents of South Dakota, the advent of AIM women's stories was to be expected. Ironically, what was also expected by members of the Lakota Nation was the extent to which the (Moore) Brave Bird/Erdoes story reflects an accommodation to the current needs of New Age enthusiasts. Unfortunately, this accommodation, whether unintentional or deliberate, is only a small measure of the results of collaborative authorship in Indian autobiographies today. Such arrangements, found acceptable by the scholarly community, present problems on many levels for American Indians. However, for the sake of brevity, I will consider only two related aspects: one, the expropriation of Indian religion for entrepreneurial gain; and two, the claim that an "outsider voice" is needed to serve as a buffer.

First, of interest are the individual stories that are used for structural purposes in both *Lakota Woman* and *Ohitika Woman*. In the first book, a chapter entitled, "Civilize Them with a Stick" introduces the reader to Mary Moore Crow Dog's mother's and grandmother's stories of growing up in a log house with no electricity or running water, of being sent to a mission boarding school, and eventually of practicing staunch Catholicism. These stories serve to contrast the Christian religious values of the previous generations with the emerging Indian religious awareness of Mary Moore Crow Dog, as outlined in the chapter entitled

"Crying for a Dream." This seventh chapter provides the structural bridge for the eventual disclosure and teaching of Sun Dance, yuwipi, and various tribal versions of Native American Church, a theme that supports most of *Ohitika Woman*. Both the teaching mode of the book and the material being taught would be impossible without the considerable presence of Brave Bird's mother and Leonard Crow Dog, AIM's adopted spiritual leader.

Second, the "outsider voice" of the collaborative authorship subsequently becomes obvious when juxtaposed to the supposed grassroots stance that Mary (Moore) Brave Bird claims to take. Yet the genuine grassroots Indian community has spoken out vehemently against public disclosure of traditional Indian religious rituals, as cited in *Ohitika Woman*. As recently as September 1993, the South Dakota Public Television Indian issues program "Buffalo Nation Journal" featured a documentary entitled *Imagining Indians*, wherein spiritual and traditional leaders of many Indian nations, including Leonard Crow Dog himself, attacked disrespectful cinematographers who, in order to achieve high box office returns, feed their non-Indian viewing audience's insatiable appetite for Hollywood American Indian exoticism.

In Erdoes's "Instead of a Foreword," his publisher states, regarding *Lakota Woman*, "Your *Lame Deer* book is doing very well. What else would you like to do in that vein?" When Erdoes responds that he would like to help (Moore)Brave Bird write her autobiography, the publisher replies, "This radical shit is out. Mysticism is in." Implied in the exchange is that Erdoes, a published ethnographer, is the actual storyteller. The publisher's demand of Erdoes to "[m]ake her into a female Don Juan! Make her into a witch. Make her fly through the air" (p. xiii) did not entice Brave Bird to sell the *Ohitika Woman* manuscript to that publisher, but the thread of Lakota tribal history, snatches of reservation tribal governmental practices, and waning AIM events after Yellow Thunder Camp provide the backdrop for an essentially overt explication of Indian spiritual practices.

Capitalizing on the current New Age publication climate, *Ohitika Woman* is one Indian woman's version of "coming of age spiritually," involving a curious mixture of AIM-revived Ghost Dance, Sun Dance, yuwipi, and Native American Church, complete with New Age groupies. In the final four chapters, the book introduces Mary Brave Bird's "new love," Rudi Olguin, Chicano activist of the 1970s. Here the reader learns of Olguin's sister Rocky's work as a curandera and of Rudi's exploits "liberating"

(from the Denver Museum of Natural History) a lot of medicine taken from a burial ground—a pipe bag, an old Indian war shirt, beaded and quilled artifacts—that belonged to the Red Cloud family. As a result, the Red Clouds “really honored him up good and told him he was an adopted brother forever” (p. 247).

Later, in the chapter entitled “Iron Horse,” we learn that “Charles Manson lent the Indian people a lot of money to get the sweat lodge into Vacaville. He gets royalties on his book, and he came through” (p. 253). The next chapter surreptitiously mixes a superficial historical background of the Indian practice of tattooing with that of the “skin art” avocation of Rudi, who “learned it in prison—naturally” (p. 261). The authors’ misguided interpretation of the traditional use of tattoo leads them to connect Indian tattooing with deviant urban behavior.

All of this matters significantly because it represents a kind of manipulation of Lakota spiritual behavior and ritual that lends credibility to the idea that Indians are primitive and superstitious, and makes them fair game for an “insider” twist of exploitation. Such treatment leads the reader to believe that Indian spirituality is less important than the other religions of the world. All of this contributes to the book’s vulgar nature.

I do not want to condemn this book, but the authors have made it difficult to focus on its merits. Even the chapter “Here and Now,” which presents a more sincere effort to describe contemporary struggles in Lakota country, cannot displace the overriding fault: that the book begs for balance and perspective by other Indian writers, especially the stronghold of *Cante Ohitika Win* (Brave-hearted Women). These brave-hearted Lakota women are creatively and effectively changing the educational curriculum of colonial hegemony to bring Lakota ethnicity to the forefront; *Cante Ohitika Win*, young and old, are filling the tribal community colleges and universities to learn the skills that translate to survival and improvement of entire communities; *Cante Ohitika Win* continue to reinforce traditional childrearing practices, the meaning of Lakota sacredness that applies to children and families. Instead of focusing on these women, the authors name Sacheen Little Feather, Beverly Hungry Wolf, Yossi Ramos, Madonna Gilbert, and Jeffe Kimball as role models. Thus, all that the authors achieve is to make apparent the need for Lakota women to “flesh out” the nouns *Lakota*, *Ohitika*, and *woman*—empty words used to impart ethnic legitimacy and spiritual authenticity to Mary Brave Bird’s autobiography.

A suggested beginning toward "fleshing out" the image of Lakota women and that of the urban pilgrim of Indian ancestry would include reading *Cante Ohitika Win (Brave-hearted Women): Images of Lakota Women from the Pine Ridge Reservation South Dakota* by Carolyn Reyer, with additional writings by Beatrice Medicine and Debra Lynn White Plume (University of South Dakota Press, 1991) and *Sisters in the Blood: The Education of Women in Native America* by Ardy Bowker (WEEA Publishing Center, 1993).

Steeped in compromise and controversy, *Ohitika Woman* represents surreptitious entrepreneurial motivation. Because it is an Indian autobiography by collaborative authorship in the 1990s, it is anyone's guess how the work will fare in the traditional realm of academic research, of which Indians continue to be subjects. The results of such efforts are grants, tenure, and literary recognition by predominantly non-Indian scholars.

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Peril at Thunder Ridge. By Anthony Dorame. Santa Fe, New Mexico: Red Crane Books, 1993. 120 pages. \$9.95 paper.

Peril at Thunder Ridge, a book written for young adults, attempts to present ecological data within the framework of an adventure story. Many publishers frown on such attempts, so we are fortunate that this press was willing to take a chance with Dorame's idea. However, as a result of this combination of fact and fiction, the plot movement is very slow in the beginning, which could hinder the book's ability to capture a reader's interest. The pace picks up toward the end, however, involving the reader in the drama of the story.

The book's protagonist is a young man named Carl who, along with other teenagers, is attending a summer camp to learn more about ecology. The plot develops around Carl's pursuit of an award for a photograph of a rare animal—a black-footed ferret. While searching for this rare creature, Carl and his multiethnic, multigendered friends stumble onto an illegal operation involving questionable logging practices and the hunting and killing of endangered species. Through their own misjudgments, these young people manage to get into some