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Author
Low, Denise

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ence governmental responses to the protests that followed the occupation. Robert A. Rundstrom examines the symbolic nature of Alcatraz in an interesting essay on the graffiti and other elements of the physical environment. Woody Kipp provides a powerful and moving narrative of the occupation's influence on the protestors, tying Alcatraz to his experiences at Wounded Knee two years later. Karren Baird-Olson's account of the costs and consequences of activism for women is one of the best in the volume, made particularly poignant by Ward Churchill's concluding description of the governmental efforts to repress those activists.

Altogether, these essays provide an insightful and enthralling examination of an important series of events and their place in the broader history of the period. They work together well rather than competing with one another, and unite to form a well-rounded and multi-layered portrayal of the occupation and its aftermath.

I have two small quibbles with the book. The first is the title, which, while evocative, is not really descriptive of either the volume's content or its aims. The book is centered on Alcatraz, and the title would better serve its purpose if it reflected that focus. Secondly, a closing chapter by the editors would have been a nice addition to the book, which currently seems to just stop rather than to conclude. Such a chapter would have been especially useful as so many of the people involved in Alcatraz and featured in this volume continue to be active, in one capacity or another, in Indian issues. The commitment that was evident at Alcatraz remains evident. As LaNada Boyer put it: "We want to live as a free people in our own country. We want the government to pass laws to respect our Mother Earth, with real enforcement to protect the land, the water, the environment, and the people. We want freedom of religion—the right to be human. We want our ancestors' remains to be returned to our homelands. We want the federal government to stop contributing to the destruction around the world and to set a good example so we can all be proud to be Americans" (p. 99). They not only want these things; they and many others remain willing to fight for them. This important fact could have been reinforced in a conclusion.

These are, however, extremely minor quibbles. This book will be useful in the classroom, valuable for scholars, and interesting to general readers. It belongs in the library of everyone interested in the politics of the 1960s and 1970s, American Indian politics, social movements, and/or American history.

Mary E. Stuckey
University of Mississippi

As We Are Now: Mixblood Essays on Race and Identity. Edited by William S. Penn. Berkeley: University of California Press, 1997. 254 pages. $45.00 cloth; $16.95 paper.

This is an unexpected book. William S. Penn, of Nez Perce and Osage heritage, has written previous books of essays and literary criticism—*The Telling of*

the World, All My Sins Are Relatives, and *The Absence of Angels.* Here he works by indirection, as an editor. And he does not limit himself to indigenous North American writers, but also includes people of mixed African, Central American, European, and South American ancestry. Almost half the essays—six out of thirteen—are by mixed Latino or Latina writers. Some other writers appear to identify as primarily African American or European American. Indeed, few authors of the selected essays would be recognizable as American Indian by the usual definitions of tribal enrollment or degree of Indian blood. Since these are narrative essays, the issues are embedded within memoirs rather than formal argument. Only in the introduction does Penn blatantly state his intent, through the selection of authors: "to extend the boundaries from Native American to urban mixbloods generally and [include] Chicanos/as, Latinos/as, as well as one writer of black and German ancestry" (p. 4). He goes on to say that the selected essays extend the usual east-west axis of thought, or American European/African axis, to a north-south axis, or North-South American. This puts the balance of power into an indigenous rather than a colonial paradigm. The only flaw in Penn's implicit argument, through the selection of essays, is the absence of Canadian writers.

Penn chooses to use the term *mixblood* rather than *mixed blood* or *cross blood* for the people of mixed indigenous American ancestry because it expresses "the unified and inseparable strands of their heritage and experience" (p. 9). The two or more heritages of the writers are not blended together to create new identities, as suggested by the term *Métis,* but rather traits remain suspended, identifiable as originating in one culture or the other. For example, Erika Eigner-Paroz, in the personal essay "Cutting and Pinning Patterns," describes her upbringing in El Paso: "What I understood about being Mexican was based on experience, while my German identity came from my father's stories" (p. 23). The stories have the same valence as experience; they are not erased by the geography or the mother's influence.

Penn also dissolves stereotypes throughout the collection. Carol Kalafatic, writer of the essay "Knots," says that people in the United States label her appearance as Polynesian, Japanese, Chinese, Greenland Native, and American Indian (p. 70). Her surname comes from her grandfather, who was a Croatian immigrant to Bolivia. He married a Quechua-speaking indigenous Bolivian woman. Kalafatic's mother was of mestizo background, South American and European, yet her birth certificate identifies her as "*blanca,*" because of the upper-class position the family held at the time. She explains: "In Bolivia it's how you live that determines your race label, your place within the national culture" (p. 70). She concludes that her ethnicity, Quechua/Spanish/Yugoslavian, is defined by community, not class status or pigmentation. She typifies one of the main themes of the book, how unclassifiable most people, especially "mixbloods," really are.

Another theme is self-determination of identity, as stated in the essay by Rainier Spencer, son of a German woman and an African American man. He understood the difference between the two cultures from early childhood, and that he was not one or the other but "mixed." And, further, he realizes that genetics were not bound to easy rules, so that at the same time "I was

black and my brother was white" (p. 131). He explains that his lighter-skinned brother spent his first seven years in Germany and identified with the German culture. Spencer defends his brother's choice not as "passing," but rather as choosing his identify: "So, who, if not the individual, decides mixed-race identity?" (p. 131). This recalls N. Scott Momaday's declaration in his memoir *The Names* that he identifies with the Jemez Pueblo as home, "not perfectly, it may be, but well enough" (p. 152). Though he was of Kiowa, Cherokee, and European heritage, Momaday lived at Jemez from age twelve until he was an adult. He states that he and his parents "appropriated" Jemez, and "we invested much of our lives in it, and in the end it was the remembered place of our hopes, our dreams and our deep love" (p. 152). Spencer, like Momaday, also indicates that identity is a result of some volition when he says, "Depending on the situation and the mood I can identify as an American, German-American, Afro-American, Afro-German, male, New Yorker, Texan, Georgian...." (p. 132). Indeed, his own individual identity shifts and is not a fixed state.

Spencer and Penn would seem to imply that a person can choose a Rolodex of identities based on experience, regardless of external values of authenticity. Penn counterbalances Spencer's essay by following it with one by Shari Huhndorf. It discusses the new age movement and the phenomenon of "playing Indian," especially in the Woodcraft and Boy Scouts of America movements. So as an editor Penn does not leave the readers with the easy solution that people are what they want to be. Experience of the indigenous cultures may be part of the equation, but exploiters distort the experience, as with the Hollywood Indians.

Intermarriage within North American nations creates another kind of multiple identity. Craig Womack, in his essay "Howling at the Moon: The Queer but True Story of My Life as a Hank Williams Song," discloses that his family has more Cherokee origins than Creek, but that they settled in the Creek area of Oklahoma. He justifies his identity as a Creek writer because "these are the people I grew up around," and he learned to speak some Creek as a child (p. 48). His father and grandfather spoke Creek. His story includes his own negotiations with identity, and so his set of solutions is here for others to learn from. Since even more of the next generations of indigenous people in the United States will have mixed tribal ancestry, more essays like Womack's would be useful in this book.

The mixblood "urban Indian" is represented by "What Part Moon" by Inez Peterson. She describes her light skin and hazel eyes and the discrimination she experiences from full bloods. She knows her tribal identity, as well as its limits. The nomenclature that would exclude her from tribal heritage would be, simply, inaccurate. Kimberly Blaeser, of Anishinaabe and German heritage, also expresses the two environments of her childhood and her role as a "half-breed," or a cultural broker (p. 120). Although she was raised in a reservation border town, with frequent stays on the White Earth reservation, as an adult she finds herself urbanized through residence and education. She notes that the academic educational process is "its own kind of removal" (p. 120). Her solution is to take over the role of the colonizer, to self-colonize,

and to be "myself the evaluator and classifier." Blaeser chooses to break out of the binomial, linear, either/or classification, and instead she uses her own paradigms of "maps," "migrations," and "mazes." These tropes represent her life more accurately, and through them she takes the power into her own hands.

Penn's collection leads to other First Nations issues that need discussion. What about the person of all Native ancestry who is not enough degree of any one nation to be enrolled? What about people who were adopted by non-Natives and raised in other cultures, and who try to return to their birth families? Or do not? Penn states in his introduction that his bias was for "New essays by new writers . . . [and] usual writers [are] excluded by someone like me because everybody knows their names" (p. 9). The stories of William Apess (especially as Scott Manning Stevens discusses identity in "William Apess's Historical Self," *Northwest Review*) and Leslie Marmon Silko are not irrelevant because they are familiar. Perhaps the real problem is the need for Penn to edit another volume. *Speaking for the Generations,* edited by Simon Ortiz (University of Arizona Press, 1998), is another new collection that gathers similarly useful personal essays by well-known Native writers. An accumulation of individual voices can define a community, even in the flat pages of a book.

In *As We Are Now,* Penn does the service of bringing together a number of remarkable essays, in accessible narrative form, that are appealing works of art as well as persuasive arguments that the Certificate of Degree of Indian Blood should not define authentic Indian identity. The writers all raise critical questions and suggest answers. They deconstruct academic politics, Proposition 187, and Indian politics; and they subvert internalized colonialism. The fact that many of these stories are from United States residents of Latin origin does not make the tenets any less important to indigenous North Americans. Penn does the service of removing the five-hundred-year-old line between the Spanish-speaking *indios* and English-speaking Indians. It is about time.

Denise Low
Haskell Indian Nations University

Cahokia: Domination and Ideology in the Mississippian World. Edited by Timothy R. Pauketat and Thomas E. Emerson. Lincoln: University of Nebraska Press, 1997. 360 pages. $55.00 cloth.

This study consists of thirteen chapters covering all major topics related to Cahokia. The work, while outstanding, is too technical for readers other than students and scholars, anthropologists especially. Nine anthropologists have contributed selections.

Cahokia refers to several related archeological sites in the vicinity of St. Louis, Missouri that existed between approximately 1000 A.D. and 1400 A.D. The people who inhabited this region are known as mound builders. Although other similar societies existed in the Southeast at the same time, Cahokia was the most dominant. It was a complex chiefdom, and through