

**UCLA**

**American Indian Culture and Research Journal**

**Title**

Strong Women Stories: Native Vision and Community Survival. Edited by Kim Anderson and Benita Lawrence.

**Permalink**

<https://escholarship.org/uc/item/5zh821nz>

**Journal**

American Indian Culture and Research Journal , 28(2)

**ISSN**

0161-6463

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**Publication Date**

2004-03-01

**DOI**

10.17953

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and his deep reading of contemporary ethnographic theory to posit that “Yurok culture” was never a closed system; instead, it was always an open dialogue by which Indians of several neighboring groups tried to come to terms with who they were and what was “right”—and therewith renewing their world. In other words, “What is going on in the constant debates over what is and what is not appropriate to the dances is not a historical aberration encountered in a culture ‘going all to pieces,’ as Kroeber had it; it is central to the process of world renewal and always has been” (273). What Kroeber saw as cultural interruption and collapse, Buckley reinterprets as cultural continuity and health. And Buckley claims that both views are true.

In an admirable sense—and with words that he does not use—Buckley is proposing a theology of Yurok sociospiritual life, not just of the past but of the present moving forward. He sees the Yurok now, as always, trying to use spiritual tools to heal the world. This is not a once-and-for-all occupation; it always has and always will involve both inner and outer struggle. Like all people, they fail at this, sometimes because of the acts of outsiders, sometimes because of their own greed and dissension. But their effort to restore a sense of integrity to themselves and their surroundings is a part of that world healing.

To put this another way: Buckley takes Yurok spirituality seriously, as an authentic way to conceptualize human experience. Unlike much traditional ethnography, his book does not make the Yurok strange to us. He helps us see with native eyes, while also (perhaps) helping those eyes see themselves a little more clearly.

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**Strong Women Stories: Native Vision and Community Survival.** Edited by Kim Anderson and Benita Lawrence. Toronto: Sumach Press, 2003. 284 pages. \$26.95 (Canadian) paper.

This is a hard book to review. In *Strong Women Stories* essays and case studies on gender issues in Canadian Native communities are combined with first-person writing so achingly intimate that any criticism feels like a personal attack on the writer. The collection presents the thoughts and feelings of contemporary Native women in their search for individual, family, and community healing and health. The anthology is organized into three stages of a journey toward those healthy communities. The first stage, “Coming Home,” looks at different ways in which women can be separated from and then reconnected with their communities: the brutal and divisive effect of government policy, the challenge of mixed cultural heritage and identity, or the choice of educational and career opportunities far from home. The five stories in part 1, including some beautifully written passages, are woven together compellingly by the editors and constitute the strongest section of the book. The following two sections, “Asking Questions” and “Rebuilding Our Communities,” are less successful as “subanthologies.” Part 2 addresses the question “What happens

when we come home and we don't like what we find?" (15); part 3 tries to look at what Native women do want for their communities. The twelve stories in these two sections express varied perspectives on community survival; I found little thematic difference between the two parts, however, and the individual pieces vary in quality and substance.

Another possibility for the book's title might have been *Angry Women Stories*. The anger, however, is not stereotypically focused against "men" but rather targets "colonizers": the historical processes of European colonialism and the patriarchal values and practices these women understand to have been imposed with great detriment on their peoples. The editors describe the collection as dealing with the "fallout of colonization and the challenge to rebuild" (12). Few of the writers attempt to describe or explain what they mean by *colonization*, although the word is used over and over throughout, and most of the stories seem cathartic rather than analytical. These are the voices of survivors, though, angry but without self-pity, who reject the stance of victim (Shandra Spears, for example, in "Strong Spirit, Fractured Identity," chap. 5).

The book's subtitle suggests a location in the community-development literature, but that label would be a bit misleading. There is one case study on a community school and a couple of articles on Native women's action groups, but most of the pieces are individual stories on the challenges of Native women qua Native women: searching for identity, nurturing the young, growing older, dealing with sexuality, confronting violence, facing community conflict, reclaiming traditional women's spirituality. The stories offer many strategies, and learning from the Native women who preceded them and reclaiming their strength is a common theme among the writers.

Noteworthy in this anthology are Sylvia Maracle's "The Eagle Has Landed" (chap. 4), Kim Anderson's "Vital Signs" (chap. 12), and Rebecca Martell's "Fetal Alcohol Syndrome" (chap. 14). Maracle explores the role of urban Aboriginal women in cultural revitalization: "the first ones to wake up to this process, and the first to take up their responsibilities" (71). Her chapter would be valuable to any discussion on leadership, covering accountability, mentoring and consultation, and the "tension between formal male leadership and informal female leadership" (74) fostered by the divisiveness of the colonizing process. Anderson, one of the volume's coeditors, addresses urban Aboriginal poverty, adolescent pregnancy and single motherhood, and traditional Aboriginal family values. She writes of a "profound insecurity about children" (176) among Aboriginal parents and communities: "There is always the threat of someone coming to judge one's parenting, coming to take the children away, someone scheming to erase us permanently. The political, social, emotional and practical response to these issues has been to reproduce despite it all" (176). Martell's eloquent story on child rearing dates back to 1975, when she first became a foster parent to a boy with fetal alcohol syndrome, a small human thread in the "fabric of historical heritage that brought many Native people into the twenty-first century in pain" (205). Her story takes her on a journey into the power of Native women, a power that "grows when we carry the future of the people under our heart and is magnified in our service to family and community" (207).

There are certainly other anthologies of Native women's writing, Christine Miller and Patricia Chuchyrk's *Women of the First Nations: Power, Wisdom, and Strength* (1996) being one Canadian example, and a useful bibliography at the end of this book lists others. The "Canadianism" of this book is one of its distinguishing features, and the editors provide helpful footnotes to the text to explain some unique aspects of Canadian government policy that have had a particularly unfortunate impact on Native women. The editors have sought some geographic and cultural variety among their writers (there is a lack of Inuit voices), an impressive effort in a book that was a volunteer project with the assistance of the Ontario Federation of Indian Friendship Centres. And unlike previous collections that include many pieces about reserve/reservation life, *Strong Women Stories* focuses on the experiences of urban Native women.

What also distinguishes *Strong Women Stories* is its effort to bring to life the effects of colonization as they continue to be experienced by women in contemporary Native communities. This focus does raise one problem: the European, Euro-American, and North American colonizing societies of which the book's writers are so bitterly critical have not been in stasis during the last five hundred years. The economic and social structures that long reinforced patriarchal domination have been challenged and in some cases broken; moreover, cultural anthropology and other scholarship suggests that the collision with Euro-American cultures did not have a uniform effect on the roles of Native women. The twentieth-century changes in the roles of mainstream women are largely ignored by these writers (although a couple do touch on feminism, and Dawn Martin-Hill has some lively comments on New Age feminists in "She No Speaks and Other Colonial Constructs of 'The Traditional Woman,'" chap. 7). Canadian government policy toward Native peoples has also undergone changes, and the increasingly multicultural nature of Canadian society in general adds a further complexity to the position of Canadian First Nations. Lacking acknowledgment of these realities, a number of the writers in this book sound anachronistic.

However, the editors' purpose in this book was not to produce a work of scholarly analysis but to give voice to grassroots Native women. If their authentic view of their lives is that colonialism still afflicts their communities, then so be it. That is how they feel. A number of their voices are so immediate and powerful that the "strong women" in this volume come alive on the page, and that alone makes this collective effort worth the reading.

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**Under the Palace Portal: Native American Artists in Santa Fe.** By Karl Hoerig. Albuquerque: University of New Mexico Press, 2004. 261 pages. \$29.95 cloth.

Refreshingly readable, insightfully argued, and well-researched, Karl Hoerig's *Under the Palace Portal: Native American Artists in Santa Fe* offers an in-depth look at one of Santa Fe's most important tourist attractions, the Portal Program. In Santa Fe's central plaza Native artists sell their wares to the many visitors