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that are related to the narrator's life history, or of teachings and stories from long ago, but the stories in this volume seem unique in coming from a range of genres: personal history, *captik*^{wł}, the spiritual and cultural significance of some places, the impact of residential school, battles between peoples, and how to be in the world. Second, at five lines the interlinearizations provide more analysis than other volumes with fewer lines. In particular, because the fourth line gives English translations of glosses such as "they.brought.him," this book becomes more accessible than books that provide only the pure glosses in the third line (go-caus-3pl.erg) and sheds light on the ways some concepts may be translated into English.

Like other volumes, the original language texts are presented in their original forms, as told by fluent knowledge keepers. This brings Lottie Lindley's voice directly to the reader. Like other volumes, each narrative is a gift, from the narrator to current and future generations, with the goal to keep passing the knowledge down, as close to how they received it. This book is good medicine, especially for those who hunger for teachings from old ones.

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Stories of Oka: Land, Film, and Literature. By Isabelle St-Amand. Winnipeg: University of Manitoba Press, 2018. 315 pages. \$31.95 paper; \$70.00 electronic.

In Quebec, Canada, where the Mohawk Nation has lived and thrived since time immemorial, is the town of Oka. The Mohawk Nation has never ceded the lands, but the town of Oka not only claims Mohawk lands, but continues to encroach upon them with constant development projects. When the settler administrators of Oka decided to begin building a golf course on Mohawk lands which included graves, Mohawks stood firm and placed their bodies directly in the path of the construction. The battle lasted seventy-eight days, and as a result, construction of the golf course extension came to a halt. The battle both reignited Indigenous activism throughout the Americas and exposed supposedly liberal Quebec for its deeply racist and entitled attitude toward the Indigenous people of Canada. In many ways, the crisis at Oka led to the Truth and Reconciliation Committee that is notable for its adamant use of the word "genocide" in the Canadian context.

Isabelle St-Amand's book is tremendously valuable in calling for reanimating the conversations around the standoff at Oka. Instead of simply telling the official history of Oka, St-Amand has chosen the lenses of literature and film to fully explore land claims and conflicts among the Mohawks. For the author, if stories of Oka continue to be told and represented, therein lies the possibility for a true apology to the Mohawk Nation, a restoration of Mohawk lands, and a fuller, more complete sovereignty rooted in land recovery. Perhaps most important is the author's determination to engage the Mohawk viewpoint on Oka. The author admits that early in the research process the project's construction lacked an ethical basis in terms of decolonization and Indigenous

point of view. This was resolved by situating the analysis within the “concrete reality of the event” (9) and bringing Quebec and Canadian studies into an Indigenous studies framework.

Sovereignty, perhaps the keyword of Indigenous history and studies, underlies the book’s intellectual framework. St-Amand builds the argument around visual and literary scholars of sovereignty, almost all of whom are Native scholars, including Jolene Rickard, Michelle Raheja, Scott Richard Lyons, Beverly R. Singer, Craig S. Womack, and Daniel Heath Justice. Borrowing from and building on these many strains of scholarship, St-Amand casts the stories in the light of “reterritorialization” (9, 73), which allows for a reoccupation of space through discourse and provides a critical center from which Indigenous people can operate. Perhaps most inspiring is the book’s insistence on being part of the stories of Oka even as it consistently draws attention to “the reality and harshness of power relations determined by the settler colonial context that is still our own” (11).

Early in the monograph St-Amand pushes the reader to see how the standoff at Oka forced all of Quebec, and perhaps Canada, to recognize the continued survival and presence of Indigenous people in Canada—peoples many settler Canadians believed no longer existed. The first chapter outlines the crisis itself as an introduction for readers unfamiliar with the event but also to impress upon readers the demands of the event upon Canadians, all of whom had to choose sides. The crisis was such that there was no room for neutrality. Once all of Canada was suddenly aware of the existence and demands of Mohawks, all had to choose a position for or against their land claims.

St-Amand goes on to provide an even more detailed sketch of the event. Interweaving key moments at Oka with a historical background of Mohawk land claims, the book ably explicates and demonstrates the validity of the Mohawk viewpoint on their unceded lands in Quebec and the repetitive theft by settler Canadians. Further, in the moments leading up to the death of one of their own officers, the book ascribes Canadian guilt and subterfuge to the police department. The point here is to delve deep into the history of the land claims and the costs to the Mohawk Nation in standing steadfastly for what is theirs. St-Amand acknowledges the “painful and traumatic nature” of the conflict and its unlikely corollary: “a feeling of pride that resonated in Indigenous communities across the country” (71).

Though a literary scholar to be sure, St-Amand is clearly influenced by the tremendous work of Audra Simpson in *Mohawk Interruptus*. The chapter “The Disputed Land: Performing Sovereignty” pans out to place the stories of Oka in the larger framework of settler colonialism that (famously introduced by Patrick Wolfe) greatly influenced Simpson. In the Oka context, we can see the elements of settler fragility, settler reiterations of false, but legal, land grabs, and a deep uncertainty about the sovereignty of both Quebec and Canada.

Stories of Oka makes the powerful claim that documentary now functions as a historical document, influencing historical claims and narrative itself, even steadfastly challenging and replacing historical representations created by mass media or the state. St-Amand’s supporting analysis of two important documentaries, *Okanada* and *Kanehsatake*, really shines. The first serves as a supplement and challenge to the mass

media; *Okanada* is performed through the eyes of a journalist and maintains a distinctive focus on the resolution and end of the crisis. *Kanehsatake*, on the other hand, deeply embraces an Indigenous identity; the director lives with the Mohawk protestors and arrives there on the first day of the battle. Obomsawin, the Abenaki filmmaker, defiantly embraced the Mohawk viewpoint both visually and politically in *Kanehsatake*, which runs more than two hours.

Thinking about space and territory through the poetry, plays, and novels written by settlers and Native people, as well as on Mohawk iterations of the crisis, St-Amand extends her reasoning to claim literature allows the space for an even more assertive use of discourse to highlight the struggle for sovereignty among Native people and the forces preventing the full achievement of sovereignty. This scholar clearly supports Indigenous land claims, understands the ancient occupation of the Americas by Indigenous people, and makes powerful connections between wars with images and wars over land. Drawing on Wolfe, St-Amand concludes that colonization continues, and hopes that the conversations continue apace and non-Natives will come to grips with a full and real acknowledgment of Indigenous presence and land claims. St-Amand's goal to "unpack what was concentrated in the event" is ably achieved (248).

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Structures of Indifference: An Indigenous Life and Death in a Canadian City. By Mary Jane Logan McCallum and Adele Perry. Winnipeg: University of Manitoba Press, 2018. 192 pages. \$21.95 paper; \$15.00 electronic.

In September 2008, Brian Sinclair, a non-status First Nations man, came into the Health Sciences Center in downtown Winnipeg in need of medical attention. Although a double amputee, Sinclair was never approached and never triaged, and despite the attempted intervention of fellow patients, sat in the waiting room of the HSC for roughly thirty-four hours before he succumbed to an easily preventable infection. Why was Sinclair never triaged and repeatedly ignored by staff? What are the circumstances that make it possible for a disabled low-income Anishinaabe man in Canada to be literally ignored to death? As *Structures of Indifference: An Indigenous Life and Death in a Canadian City* explores these questions, social historians Mary Jane Logan McCallum and Adele Perry argue that social systems such as health care, the criminal justice system, and schools, while often taken for granted, instead work at a structural level to disadvantage and harm Indigenous people and simultaneously affirm settler supremacy and dominance.

Offering a unique contribution to the field of health care reform and settler colonial studies, the book develops its analysis of Sinclair's case over three chapters. Using colonial archives, including video recordings from the hospital where Sinclair died and primary source materials from the hospital inquest into Sinclair's death, the authors demonstrate that settler colonialism is a structure, not an event, that continues to