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Mark My Words: Native Women Mapping Our Nations. By Mishuana Goeman. Minneapolis: University of Minnesota Press, 2013. 260 pages. \$75.00 cloth; \$25.00 paper; \$112.50 ebook.

The history of colonial spatial constructions and Native American tribal nations has garnered significant study, but all have lacked a focus on Native women's perspectives on the trajectory of such history and relationships. Mishuana Goeman's long-awaited exploration of cultural, social, and literary spatial constructions is punctuated by personally experienced geographies as it applies an indigenous feminist lens to (re)map colonial landscapes. A professor of American Indian and gender studies at University of California, Los Angeles, Goeman's approach applies feminist geographer Doreen Massey's understanding of space as evolving interrelations of possibility, which resists essentialism often remnant in and corrupting other studies. By centering Native women's stories in spatial and intellectual contact zones, Goeman traces Native survivance/sustainability as a form of "spatial decolonization" (4). She writes: "For me, Native women's literature presents ways of thinking through the contradictions that arise from the paradoxes and contradictions that colonialism presents and that Native people experience on a daily basis" (4). *Mark My Words* complements the work of such indigenous feminist scholars as Andrea Smith, Jennifer Denetdale, Joanne Barker, and Renya Ramirez.

As opposed to fixed ideas of ownership, property, and identity, what is most exciting about Goeman's study is the development of indigenous feminism into new intellectual realms that seek to reveal the intersecting conflicts across time, place, bodies, and cultural/national ideologies and epistemologies as a means to understanding a sense of belonging, community, and relationships. Rather than separate opposing viewpoints and thus succumb to colonial impulses, Goeman's analysis places dominant and Native constructions of space and time on a parallel and intersecting trajectory in the ongoing process of mapping the Americas and its global influences. Analyzing texts by E. Pauline Johnson, Esther Belin, Joy Harjo, Leslie Silko, and Heid Erdrich, Goeman charts Native women's intersectional engagement with the contradictions and gender violence of settler colonialism. The goal of such a study is to reimagine resistance strategies to avoid perpetuating violence in all forms while striving for spatial justice and global decolonization.

The author explains that, "Alternative conceptions of borders, nations, and place are subversive to the masculine project of empire building. American Indian women are seeking to (re)map first encounters and mediate ongoing spatial relations by writing in the form of these alternative maps" (29). Reading Native women's texts that challenge colonial tendencies to categorize and essentialize, Goeman deconstructs a multilayered definition of mapping that

is physical as well as metaphorical—maps that are drawn onto, and by, spaces and bodies as a means to control and normalize identities and relationships. More simply, Goeman explores the relationship between colonial words and action from Native women's literary efforts at (re)mapping such destructive relationships through their own stories/words as actions. Her analysis of these alternative maps provides a new survey of understanding and responding to ongoing colonialism that she hopes will further "Native political and social movements" and urge Native nations to "rethink spatializing and organizing . . . around the heteropatriarchal structure of the nation-state model" (35, 37).

Chapter 1 correlates the Canadian Indian Act with destabilizing stories by E. Pauline Johnson (Mohawk), "A Red Girl's Reasoning" (1893) and "As It Was In The Beginning" (1899), situating the reader in late-nineteenth-century politics of gender and race. As Goeman explains, "Her literary work provides historical and literary documents that enable us not only to look at the representation of a context of spatial relations, but also to provide an analytical mode to examine what meanings and possibilities were on the table during her time" (45). In redefining what constitutes being "Indian" and "Indian land," the Canadian Indian Act continually and severely limited Native women's rights as a means to (hetero)normalize relationships, based on a Western moral compass and settler colonial cravings for land and power. Goeman delineates the ways that Johnson exposes the bodily projection of colonial discourses of love, marriage, and race in relationship to citizenship, personhood, and belonging and responds with Native women heroines "who upset the liberal rationale and settler claiming of land and bodies" by remapping such discourses (51). Goeman argues that Johnson reexamines the colonial rhetoric of intimate couples as a means to map nations, and emphasizes kinship ties to each other, land, and history as determining citizenship, personhood, and belonging.

Our journey continues with Diné writer Esther Belin's poetic (re)mapping of the mid-twentieth-century's termination and relocation era, seen as spatially binding Native people and land, particularly in gendered ways. This second chapter focuses more specifically on how reservation boundaries produce identity dichotomies—such as public versus private, masculine versus feminine—and how policies of the era attempted to reconfigure Native identity by removing Natives from the reservation and placing them in urban areas to mix with and become "typical" American citizens. Goeman reads Belin's poems as exposing colonial categorization through physical relocation/displacement and policy rhetoric. Goeman offers a particularly compelling examination of Belin's depiction of breath as breaking down barriers and connecting across time, space, nation, and gender. She writes that in Belin's poems breath "assures an ongoing set of relationships that is open, and its connection to speaking, telling, praying, and witnessing only assures the power of story to decolonize

spatial discourses by reminding of the connections people have to one another and the life-giving force at work" (117). Breath, then, connects words and story with action while simultaneously constructing relationships across space based on our similarities as well as our differences.

Chapter 3 moves us to Muskogee Creek poet Joy Harjo's global relationships, created from and honoring a historically and culturally specific local lens (Creek) in counterpoint to globalization. The author explains that "maneuvering between local epistemologies and global frameworks strengthens the notion that Indigenous people, though they experience the material realities of globalization, do not necessarily have to be determined by a global world of faceless systems and institutions" (153). Rather, spatial poetics and story more generally, as well as the relationships they can create, reflect a cultural mapping of future decolonized possibilities. Goeman's analysis focuses specifically on Harjo's use of Creek philosophy surrounding spirals and stomping grounds as well as constructions of music, dance, and the sun as a means to "counter forms of knowledge that would erase and deny Native presences" and imagine global relationships across time and space (135). Such a spatial poetics, as Goeman explains, relies on language and metaphor to "reposition" relationships imbued with settler colonial violence as a means towards spatial justice.

The penultimate analytical destination in *Mark My Words* delves into Leslie Marmon Silko's *Almanac of the Dead* as a contemporary critical response to ongoing settler colonial mapping of indigenous people and land. Goeman reads the novel as a map towards decolonization and away from the pathological qualities of colonial power relations and the "global capital system" (158). Goeman's literary analysis offers a redefinition of a map "as an active apparatus that restructures spatial domination, social relations, and epistemological violence [and] moves away from romanticized notions of resistance" (166). She concludes that Silko's *Almanac* exemplifies such a map that includes various Native struggles, movements, and relationships, particularly with the land, as well as the "destruction of the patriarchal nation-state [necessary for] decolonization and globality" (202).

Concluding our journey is a brief analysis of Heid Erdrich's poem "The Girl in Geography Class" and the language that continues to teach colonial spatialization and the commercial use of land and its resources as capital. Goeman asserts the power of Native women's stories, as well as stories in general, to renegotiate real-life relationships formed by unequal power relations based on race/ethnicity, class, and gender that are integral to settler colonialism. Her analysis strategically moves through and remaps history and policies by marking Native women's literary responses to these ongoing relationships between individuals, nations, and the land. *Mark My Words* provides

a necessary addition to the study of American and global relationships, and the land we share. Most importantly, however, the text offers a compelling map towards global decolonization.

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Native American DNA: Tribal Belonging and the False Promise of Genetic Science. By Kim TallBear. Minneapolis: University of Minnesota Press, 2013. 256 pages. \$75 cloth; \$25 paper; ebook \$90.

Native American DNA is about the recent invention of something called “Native American DNA” and its consequences for contemporary Native American identity and citizenship. Through the ethnographic study of “non-Native subjects and scientific projects” such as those DNA ancestry companies and genetic genealogists who employ certain DNA technologies to trace ancient ancestry, TallBear situates Native American DNA as an “object of knowledge” highly sought-after by scientists and, increasingly, consumers. In doing so, the book lucidly explains the pervasive contemporary phenomenon in the United States of speaking of race and indigeneity in genetic terms. TallBear’s central argument is that the “gene fetishism” of recent decades holds serious risks for Native Americans. Gene fetishism, a term borrowed from feminist science studies scholar Donna Haraway, refers to popular understandings of genes as an objective, scientific object that encodes a person’s fate and identity.

Such understandings, like Marx’s articulation of commodity fetishism, divorce the gene from the social relations and material conditions of its production. TallBear follows Haraway in viewing genes (and other “natural” objects) as co-constituted by both “natural” and “social” orders (23). The book thus illustrates the many ways in which the scientific construction of Native American DNA as a kind of “molecule-made-transcendent” further obscures the often already poorly understood historical and political complexities of Native American tribal belonging (71). This rigorously interdisciplinary text contributes a complex, and, in the author’s words, “indigenous, feminist” understanding of race, indigeneity, and science that, among other fields, will be relevant to Native American and indigenous studies, as well as ethnic, science, women’s, and gender studies.

Perhaps most importantly, *Native American DNA* provides an invaluable, reasoned refutation of several problematic narratives about race and indigeneity. TallBear adroitly skewers the much-circulated ideas that “‘we are all African,’ that ‘genetic science can end racism,’ that ‘indigenous peoples are