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These assessments and recommendations involve both process and substance. It seems it would be easy for US officials to latch onto buzzwords like “traditional knowledge” (as in “fill out this form telling us about your relevant traditional knowledge”) and to forgo allocating the time and money—and thus the attention—to building the relationships necessary to understanding what tribal actors are saying, doing, and expecting. This all seems to boil down to respecting the tribal sovereign in deeds. Richland’s work gets us to the point where we see that this is all about true relationship building and respect. At the same time, Richland is skeptical about whether US agents will ever be willing or able to appreciate the meanings that Native nations bring to “meaningful tribal consultation.” He thinks that what ultimately matters is what tribal leaders think, and that whether the settler state catches their drift depends on their ability to appreciate Indigenous jurisdictions of cooperation without submission. And this seems to turn on resources and the moral commitment and will on the part of US officials to appropriate and allocate them effectively. Even so, Richland’s work helps all sides determine what to shoot for: the time to listen to each other to figure each other out, and what to make of what Native leaders and advocates are saying and doing (meaning) in these engagements.

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Indigenous Women and Violence: Feminist Activist Research in Heightened States of Injustice. Edited by Lynn Stephen and Shannon Speed. Tucson: University of Arizona Press, 2021. 268 pages. \$100.00 cloth; \$35.00 paper; \$150.00 electronic.

Editors Lynn Stephen and Shannon Speed have created a multidisciplinary text that functions as an empowering site of engaged feminist scholarship, offering its readers the opportunity to learn about the intersectional violence that Indigenous women in North and Central America experience and the various forms of resistance they enact against it. *Indigenous Women and Violence: Feminist Activist Research in Heightened States of Injustice* appears to have the dual goals of calling for understanding violence against Indigenous women as an ongoing form of colonialism, as well as to uphold storytelling—the collecting of life histories and emotional (felt) experiences of Indigenous women’s lives—as a primary theorization strategy towards a shared intellectual and methodological framework for “engaged feminist scholarship,” as Stephen and Speed put it.

Beyond its contributions to the fields of Indigenous studies, Native feminism, and feminism more broadly, the book makes critical and long overdue interventions into ethnography and cultural anthropology. For example, the eight chapter authors uphold an approach to research and writing that Speed in chapter 1, “Grief and an Indigenous Feminist’s Rage,” calls “embodied knowledge”: embracing embodied and emotional engagements that include recognizing the author/researcher’s own personal experiences and responses to violence—not just their “subjects” of research alone.

The inclusion of emotion as part of researcher subjectivity and analysis is a decolonizing strategy, one that is counter to classical anthropology and other disciplines that discourage it.

Embodied knowledge is a central concept throughout each chapter in the book. As a theoretical and conceptual framework, it makes powerful contributions to how we incorporate and understand research and knowledge production. Each of the chapters shows how Indigenous community-centered work is activist engagement. For example, in chapter 6, “Gender-Territorial Justice and the ‘War Against Life’ Anticolonial Road Maps in Mexico,” Mariana Mora positions herself as a Mexican mestiza woman researcher involved in social struggles. Mora reflects on her personal experiences in political work, Zapatista activities, women’s production collectives, and education to share a collective praxis that she frames as “hearing embodied histories.” In this example, and in the other chapters, research prioritizes intergenerational memories and story. The activist scholars in this collection show how a commitment to listening and relistening to testimonies of Indigenous life is critical to social transformations and collective justice. The book is less about theories of violence and critiques of colonialism and more about *how* women are working towards collective justice for their communities with strength, resilience, and creativity. Indigenous feminisms are powerfully centered in acts of reciprocity—collaborations, relationships, and experiences.

The book will be of particular interest to those looking for a hemispheric approach to Indigenous and gender studies. Each chapter presents different case studies of Indigenous women’s individual and collective struggles for justice in the United States, Mexico, and Guatemala, asking the reader to consider history’s complexity in the Americas. The result is an extension of the discourse on structural systems of settler power through decolonial readings of Indigenous women’s lives and the means that they use to resist current formations of violence.

Following a concise introduction to the collaborative and intersecting histories of racial and gendered oppression and the possibilities of restorative futures, the book presents eight chapters by scholars including Morna Macleod, Marina Mora, and Margo Tamez. The ethnographic research of each scholar is evidence of the creative, shifting climate that has pushed disciplines including cultural anthropology and ethnography to take on new directions and redefine themselves with each generation. The rich combined foundation of Indigenous studies and Native feminist scholarship is a point of both analytical departure and arrival for the projects discussed in the volume.

In “Women Defenders and the Fight for Gender Justice in Indigenous Territories,” María Teresa Sierra offers a framework of collaborative, community-based research within an insightful study of the *Policía Comunitaria* (community police)—Indigenous women justice defenders in the southwest of Mexico. Like the book as a whole, Aída Hernández Castillo’s chapter, “Prison as a Colonial Enclave,” understands systems of intersectional violence through life histories and historical memory. Castillo’s use of these methodologies centers on the testimonies and creative writings of Indigenous women in a women’s prison in Mexico.

Something that surprised me is the eight-page epilogue at the end. Written by editors Lynn Stephen and Shannon Speed, the epilogue is titled, “Indigenous Women and Violence in the Time of Coronavirus.” It functions as a positionality statement of a historical moment in time and place—a postcard to the future of when and how this collection of essays was published. In only a few pages of reflection, Stephen and Speed reveal startling statistics of gendered violence resulting from COVID-19 that give readers a lot to think about as we move forward with embodied activist research and community work.

Although the fields of anthropology/ethnography and gender studies have been grappling with the complexities of indigeneity and settler colonialism for decades, Native feminism continues to be an under-theorized subfield. Through engaged feminist scholarship, *Indigenous Women and Violence* encourages its readers to both produce and transform methods of research, as well as to attend to the issues of violence and gendered justice for women across settler-imposed borders. The volume’s contributing scholars have done an excellent job providing critical analyses within frameworks that center distinct elements of Indigenous epistemologies, or ways of knowing, and using Native feminism as activist research methods.

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Music and Modernity among First Peoples of North America. Edited by Victoria Lindsay Levine and Dylan Robinson. Middletown, CT: Wesleyan University Press, 2019. 360 pages. \$85.00 cloth; \$26.95 paper; \$21.99 electronic.

Today I’m modern; tomorrow I’ll be modern ‘til tomorrow; yesterday I was modern for yesterday.

—Sadie Buck (Tonawanda Seneca, Turtle Clan)
of the Six Nations Women’s Singers

This anthology brings together diverse authors who explore what it means to be an Indigenous person creating or using music in modern times. The conversations and questions that emerge in reading *Music and Modernity among First Peoples of North America* will stay and change the perspectives with which readers experience First Nations music. By centering Native points of view and undergirding its chapters with Indigenous epistemologies, this book overtly problematizes “modernity” in ethnomusicology and Indigenous studies. As contributing author Dawn Ierihó:Kwats Avery (Kanienkéha) states, “Indigenous modernity is part of a process that creates and maintains Native societies that are grounded in traditional beliefs.” Despite its being a connecting theme for the anthology, in the service of Indigenous tradition, creation, and survivance, modernity is allowed to take a back seat role. As Beverly Diamond asserts, “the *why* of Indigenous tradition, rather than the *what*, is arguably more relevant to a global future than the why of modernity.”