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the Onondaga Nation School, but he carefully leaves out details that pertain to each particular telling. Because of the protocol set forward when the story was conveyed from the Plains, Bruchac's rendition is an essence of the story that can travel and speak to multiple audiences, while each prior telling serves a specific set of needs tied to both the space and time in which it is told.

Bruchac is a seasoned storyteller who shares a lifetime of study and wisdom in this book. It belongs in the Native American canon to open a window on the teaching and learning that continue to take place in communities through the oral tradition. The traditional stories and contemporary stories that Bruchac shares, accompanied by his straightforward narrative, are a careful reflection on the power that the oral tradition retains across the continent as stories are revisited and retold for future generations.

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Real Indians: Identity and the Survival of Native America. By Eva Marie Garroutte. Berkeley: University of California Press, 2003. 223 pages. \$50.00 cloth; 19.95 paper.

Eva Marie Garroutte's *Real Indians* examines contemporary constructions of identity with a focus on legal, biological, cultural, and personal definitions that are used in assessing the "authenticity" of those Americans who claim membership to indigenous communities in North America. Her work stands out for two reasons: first, its ability to identify and dissect the intricacies of mixed-race identity and the problems associated with this phenomenon in American Indian communities; and second, its presentation of a new framework—radical indigenism—that provides a possible space for understanding the context and terrain of contestation over who should define and determine what it means to be American Indian in the new millennium.

Garroutte begins with the important story of Chief Buffalo Child Long Lance, "the chief who never was," in introducing her project centered around the concept of radical indigenism, which she defines as "differences in assumptions about knowledge that are at the root of the dominant culture's misunderstanding and subordination of indigenous knowledge. It argues for the reassertion and rebuilding of traditional knowledge from its roots, its fundamental principles" (101). Long Lance, a famous Hollywood actor of the 1920s who claimed to be a full-blood Indian from the Blackfoot Nation, a chief, and the son of a chief, was exposed as an "impostor" years after he enjoyed much success "playing Indian" for white audiences. Garroutte's use of Long Lance's story is important because of his African ancestry and because of the issues his identity raises about hybridity and mutually exclusive ethnic categorizations of mixed-bloods.

Many contemporary texts that deal with American Indian racial mixture rarely touch on black-Indian relations; usually white-Indian or Mexican-Indian relations are the central themes of mixed-race discourse in American Indian and mixed-race studies. Perhaps even more important than introducing the

presence of Indian blacks, however, is Garrouette's treatment of the notion that to be an American Indian, you have to prove your authenticity more than any other group. One aspect that Garrouette could have explored further is the systematic and strategic use of legal and social policies to erase American Indian numbers. She touches on the fact that the one-drop rule or rule of hypodescent as applied to African Americans is very different from the rule applied to American Indians. One drop of black blood makes you black, when in many cases there are never enough drops to make one an American Indian, depending on the way the identity is being defined (legally, biologically, culturally, individually). The cultural (or genealogical) definition, for example, among some tribes could preclude a full-blood from being enrolled in either tribe based on the tribe's organization as a matrilineal or patrilineal society/nation.

I would assert that these policies of erasing Indians and making blacks out of Indians and whites out of Indians is a strategic racial project aimed at disenfranchising the first peoples of the United States. In much the same way—because of the historic process of African American disenfranchisement—it is also advantageous to create more blacks than there actually are, so that whites might enjoy more material resources and privileges. Chapter 1, "Enrollees and Outalucks," focuses on the legal criteria for obtaining a CDIB (Certificate Degree of Indian Blood) or official tribal enrollment from a federally recognized tribe. Similarly, chapters 2, 3, and 4 discuss the biological, cultural, and personal factors involved in one's identification as Indian. Garrouette points to the work of sociologists Matthew Snipp and Joane Nagel for understanding the rapid surge and growth of Americans who began to identify as Native after the 1950s. This is explained in part because of renewed interest in ethnic identity options and cultural lifeways that had been previously denied these "new Indians." On the other end of the spectrum there are those who "became" Indians to "enjoy" the presumed "special" economic incentives that come with such an identity.

Central in each of her early chapters is the notion that it's not entirely about what you are but what you do that matters to most Indians on reservations when determining who should be counted as a "real" Indian. In other words, conferring Indian identity is not something that can completely be decided by the law, by blood, by the US government, or by the individual. Radical indigenism, in fact, as Garrouette articulates it, requires scholars "to enter tribal philosophies and to enter tribal relations—and begin doing intellectual work within an American Indian philosophy of knowledge, allowing themselves to be guided by its assumptions, values, and goals." In doing this, "they perform a significant service to the academy" (110). *Real Indians* is first and foremost a book about the struggle and pain of American Indians, a population that has the second-highest rate of exogamy after Japanese Americans in the United States to fight the mainstream view that we are a dying people. This work raises questions about the permanence of blood and tribal enrollment and even the place of blood quantum within "traditional" indigenous epistemologies. On my first reading of Garrouette's work I was impressed with her ability to tackle every aspect of the topography of contemporary ethnic identity—from ethnic-specific scholarships and repatriation to art and the

New Age movement she carefully examines the location(s) where indigenous identities are made, sought, and coveted.

However, this initial reading also made me question whether chapters 5 and 6 should have come earlier in the book so that she could have given more explicit examples in her chapters on legal, biological, cultural, and personal definitions of Indian identity throughout the text. But as I moved through these chapters and finally to the conclusion, I saw the importance of placing her framework of radical indigenism at the end of the project instead of at the beginning. By building a case and a history for her readers, she allows them to understand the polemics involved in constructing and maintaining strict boundaries regarding not only the identification, but, more important, the preservation and continuance of the American Indian population in North America.

Garrouette also does two important things that demonstrate the integrity of her project: she begins the book by giving her own subject position and objective for embarking on this scholarly project; and from beginning to end she infuses the work with the voices, feelings, and epistemological viewpoints of Native American elders and community members. By including these voices, Garrouette demonstrates and also practices what she has termed radical indigenism in a way that allows her readers to understand how this concept can be used in academic research. Garrouette's *Real Indians* accomplishes more than the standard academic, sociological, historical text in that it shifts the theoretical lens through which so many postcolonial and poststructural critics have analyzed issues of race and ethnicity. Similar to Linda Smith's *Decolonizing Methodologies* (1999) and James Clifford's *Writing Culture* (1986), this work argues for a new methodological framework for those interested in the serious engagement of research with and about American Indian people.

Constructing research and scholarly agendas that take into consideration the legitimate theoretical, intellectual, and scholarly worldview of indigenous people has become increasingly important and is demanded by many tribes before they allow researchers to step onto reservations or tribal communities. As a guiding philosophy in conducting this theoretical and methodological work, Garrouette points to the concept of original instructions: "These 'Original Instructions' (sometimes called 'First Instructions,' or a similar variant usually concern coming into relationship with other beings—human and non-human—in the natural world in particular ways" (115). The concept of original instructions takes into consideration the cosmological and ontological views and knowledge-construction processes of American Indians and in so doing allows scholars to understand that the question of American Indian identity can only be answered by going back at least in part to some form of indigenous traditional community knowledge. Garrouette asserts that in following "original instructions," indigenous scholars (in conjunction with community leaders) will return to notions of kinship for determining identity: "a condition of *being*, which I call *relationship to ancestry*," and "a condition of *doing*, which I call *responsibility to reciprocity*" (118). Although she is cautious in raising the flag of traditionalism or essentialism, she makes an important contribution not only to noncolonial scholars but to those who consider

themselves intellectuals of the postcolonial period. By giving the example of Water Jar Boy from Cajete's *Look to the Mountain* (1993), Garroutte skillfully disarticulates what nonindigenous academics such as Arnold Krupat have called "absurdly racist" and "essentialist ideas" regarding the concept of memory in the blood or identity being something that one simply feels and is because it runs through them (120–21). The greatest contribution of this new work is that it dispels the myth that tradition is always already essentialist and socially constructed in the same way that Western scholars have labeled tradition in the "post" colonial period. Water Jar Boy, born of the Tewa-speaking Pueblos of New Mexico, discovers who his father is and on coming across a man sitting near a spring, Water Jar Boy is immediately recognized by the father and goes to live with him and his other paternal relatives who dwell in the spring. This story is symbolic according to Garroutte because it represents a bond of common ancestry that may be inexplicable to nonindigenous people or to any people who do not come from a similar spiritual or intellectual tradition.

"The existence of essentialist themes in tribal sacred stories suggests that their academic dismissal as racist incitements or as colonial artifacts must be inspected carefully. Do the versions of essentialism that Native communities may discover in their traditional stories differ from the essentialist claims that arise in academic contexts and have been so roundly criticized there? Do all essentialist definitions of identity come from the same intellectual space? Do they all function in the same way?" (122). Much in the same way that Patricia Hill Collins argues in *Black Feminist Thought* (2000) for the importance of strategic essentialism in the survival of African American female intellectual thought, as well as the survival of social definitions of black female selfhood, Eva Marie Garroutte builds a convincing argument that not all forms of essentialism are the same and that in order to preserve, maintain, and move the American Indian community forward, it will continue to be important to embrace and understand the fluidity and *essential* essence and cultural groundings that protect the uniqueness of Native identity in North America.

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Spider Woman Walks This Land: Traditional Cultural Properties and the Navajo Nation. By Kelli Carmean. Walnut Creek, CA: Altamira Press, 2002. 173 pages. \$24.95 cloth.

Reviewing a book of this sort is a sentimental endeavor, as one is reminded of a surviving Native culture within the boundaries of the United States. The progression through the gallery of thoughts in this volume leaves the reader with abstract images of the Navajo reality. For many the decades-old classical writings of the Navajo are outdated, and little has replaced them.

Unfortunately, this book does not come up to the level of Clyde Kluckhohn and Dorothea Leighton's *The Navaho* (1946). However, it is a good, simple introduction for those with no knowledge of the Navajo people