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## Author
Bredin, Renae

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Military societies' role in maintaining ethnic and national identity forcefully comes forth as the engine that propels Kiowa society into a future in which local practices are in direct dialogue with larger contexts such as the US Army. This role has strong implications for the ongoing delicate relationship between tribal nations and federal government, one that in this case is predicated upon the language of patriotism in celebrations honoring veterans. Overall, Meadows has documented the sustained effort of indigenous nations to retain control over the practices that define their rights as sovereign cultural and political entities, as well as their commitment to producing much needed cultural commentary and interpretation in collaboration with anthropologists and ethnographers. In the process, the book demonstrates that ethnography, far from being a simple collection of data, can contribute to an informed evaluation of community processes, social cohesion, issues of identity, and cultural revitalization.

*Max Carocci*
Centre for Anthropology, the British Museum

**Muscogee Daughter: My Sojourn to the Miss America Pageant.** By Susan Supernaw. Lincoln: University of Nebraska Press, 2010. 264 pages. $24.95 cloth.

Born in 1950, Susan Supernaw came of age in the same period as Mary Crow Dog, whose autobiographical *Lakota Woman* (1990) became a nationally recognized treatise on the conflicts between Indian womanhood and motherhood in the 1960s and 1970s. The temporal setting of Supernaw's life story matches that of Crow Dog, but it runs on a parallel track. Clearly, *Muscogee Daughter: My Sojourn to the Miss America Pageant* is not an academic treatise on Muscogee culture, nor is it a personal effort to save that culture from oblivion, or a recounting of the personal embedded in the politics of Indian nationalism and political imagination. Rather, it incorporates discussions of how a woman of accomplishment and historical importance navigates the borderlands and intersections of race, gender, class, and spirituality. Supernaw experiences racism as a Native woman, but integrates a Native and Christian perspective to sort out her responses. She acknowledges, contests, and incorporates several visions of Indian, womanhood, family, spirituality, and history—all at the same moment.

Supernaw can be compared to other Creek and Muscogee writers who work at the cutting edge of new Native American literary critical paradigms,

such as Joy Harjo, Alex Posey, Craig Womack, and Victoria Bromberry. Her autobiography can also sit, albeit a bit uncomfortably, next to those of other contemporary Indian writers such as Mary Crow Dog, N. Scott Momaday, Maria Campell, and Sidner Larson. Supernaw integrates competing cultural and spiritual paradigms with bildungsroman conventions and traditional Western European autobiographical practices. With a white mother and a Muscogee father, she lives within and in conflict with the borderlands so brilliantly theorized by Gloria Anzaldua.

Told with compelling clarity and honesty, her autobiography is much more than a traditional coming-of-age story. Historical and scholarly details of tribal history and worldview appear, as well as the larger historical events that touch her life, and an extensive collection of footnotes offers data and sources for the reader not familiar with Muscogee tribal practices. In a remarkable way, her narrative seamlessly weaves together the events in her life, and the people she loves and learns from, with her understanding of the connections and contradictions among the Indian and white cultures that she lives both inside of and in-between.

A straight-A student, a cheerleader, a high school actress, a dancer, a musician (she can even play the piano with her toes), a Little League coach, and a beauty queen, Supernaw lived the quintessential success story in the tradition of the American dream. She was the first American Indian Presidential Scholar, meeting both Spiro Agnew and Richard Nixon in 1969. "Tell me, have you seen the old SOB yet?" asked a dignitary present during a Presidential Scholar affair. "No, I'm supposed to meet him tomorrow," she replied. The dignitary was referring to the Senate Office Building rather than Richard Nixon, but in one brilliant moment, pre-Watergate, Supernaw's "misunderstanding" used humor as inoffensive critique subtly to put Nixon in his place. After meeting the House Majority Leader, Carl Albert of Supernaw's home state of Oklahoma, she worked in his Washington, DC office, attended George Washington University, and briefly participated on the periphery of the antiwar movement.

After leaving Washington, Supernaw transferred to Phillips University, a small Christian college near her home in Oklahoma. In her first beauty pageant competition Supernaw won the title of Miss Phillips University, and then in 1971 became the first American Indian to win the title of Miss Oklahoma. During her two weeks in Atlantic City as a Miss America contestant, women's liberation groups protested the pageant outside "asserting that the pageant exploits women" (197). Though here again she experienced an interesting crux in American history, in Supernaw's account the disjuncture between beauty queen and presidential scholar remains unexplored.

The borderland that Supernaw occupies most often is at the intersection of race and spirituality. In one exemplary incident at the Miss Phillips University pageant, "a couple of the girls hated losing to me, and I overheard one say, 'It's so dehumanizing to be beaten by an Indian!' Her words stung my ears and hurt me inside." She recalls advice from her mentor Kenneth Anquoe that, "if someone doesn't like you and you have done nothing to them, then it is their problem, not yours" (135). Later the book recounts a conversation with Marcellus Williams, one of her surrogate fathers, about the Muscogee concept of spirit: "at death a person's *puyvfekev* travels to the skies, back to the original source of the Milky Way and becomes part of the universal energy that is in everything (*Epohfvnkv*)." Additionally, there are four paths or values for the people, "sharing this energy (love)," "humility and humbleness," "compassion and empathy for others," and "strength in caring for oneself" (65). Supernaw returns to these values as guiding principles frequently in her story, struggling throughout to negotiate the conflicts stemming from her mixed background and mixed Christian and Native American spiritual beliefs and practices.

Supernaw also narrates a life lived in poverty and personal pain. Ketchup sandwiches in her childhood when there is some money for food, hot water for dinner when the money is gone. Her mother's courage and her grandparents' love stand in contrast to an absent father who, abandoning her almost at birth, turned violent in the years of separation from the family, and her violent stepfather who emptied the house of her three older sisters. Finally, she also left to save herself. Given the violence and poverty of her life, Supernaw might easily have taken up this part of her story with some anger and bitterness. But she does not. Without lecturing, or criticizing, she consistently returns to her spiritual journey through Christianity and the Native American church. Fathers who join her on her path are Dee Stribling of In His Name Ministries, Kenneth Anquoe of the Native American church, and Muscogee traditional healers Phillip Deere and Marcellus Williams. They rescue her from danger, and teach her how to live, showing her how to find a good path, one that she chooses for herself but also informed by her desire to remember her culture and her traditions as a Muskogee. And on that path, as Geary Hobson notes in his introduction, she approaches life "invariably with a smile as big as all outdoors" (xi).

The important names she is given, and the one name that she seeks, together define much of this path through the borderlands. Family and friends give her nicknames, some less than flattering, others more affectionate, and also there is the search for her Indian name, or rather the work she must do to earn her Indian name, as she learns this name early in childhood. The nicknames she doesn't chose but are given to her mark her childhood and teen years: Jimmy and Bozo (based on very bad hair days), Sewer Rat (her "crew" in high school),

Beef Noodle (better than Tractor Queen), Susie Q (first love), and Super Sue (the smart, beautiful cheerleader). But for Supernaw the project of earning her Indian name is most important. As a small child, she is trapped in a corn silo and nearly drowns in the grain. She has a waking dream in which a "beautiful lady" brings her hope and a bear cub (22), and in a second appearance, the beautiful lady brings Supernaw her Indian name, "Ellia Ponna," or "Dancing Feet of the Bear People (nokosalgi)" (39–41).

What does coming of age mean in this context, in the spaces and geographies of the borderlands? Sorting out the competing identities, finally refusing the competitive model and working for cooperation—she must "stop winning prizes to earn her name" (176). In the words of another Muscogee daughter, Victoria Bromberry, "we are mothers in the borderlands. The conflict-ridden vision of Indian womanhood and motherhood is still being contested in the writings of native women" ("Blood, Rebellion, and Motherhood in the Political Imagination of Indigenous People," 36). If Supernaw's contemporary Mary Crow Dog writes a politically conscious recounting of her direct participation in the 1960s and 1970s radical American Indian Movement, Supernaw writes a personal recounting of her journey out of poverty and into the Miss America pageant. Though each chooses a different path through the borderlands, both writers speak to Bromberry's "conflict-ridden vision."

*Renae Bredin*
California State University, Fullerton

**The Peyote Road.** By Thomas C. Maroukis. Norman: University of Oklahoma Press, 2010. 296 pages. $29.95 cloth; $19.95 paper.

Thomas Maroukis's *The Peyote Road* is a comprehensive and well-organized and researched study of the rise and spread of the peyote faith in the United States. The author skillfully intertwines a history of peyote religion in North America, peyote beliefs and practices, the development of peyote music and art, and the twists and turns of legislation and court cases concerning the freedom to practice peyote religion in the United States.

Chapter 1 provides an overview of the origin of peyote ceremonial use in Mesoamerica, the development of peyote religious beliefs and practices in the United States, and their incorporation into the Native American Church. As Maroukis reminds us, the ceremonial use of peyote in Mesoamerica predates Judeo-Christian traditions, going back thousands of years. Indeed, when the Spanish arrived in the sixteenth century, the ceremonial use of peyote in Mesoamerica was widespread. By the nineteenth century the ceremonial use