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We Are Dancing for You: Native Feminisms and the Revitalization of Women's Coming-of-Age Ceremonies. By Cutcha Risling Baldy.

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Sanford Dole. These “Natives” clearly recognized exactly who the fair organizers were: a spokesperson replied “that he was ashamed to be a Hawaiian citizen and he would rather swear allegiance to Portugal or some other country’ than to the. . . government led by U.S. businessmen” (190). Although documenting such actions, Beck repeatedly overlooks Native refusals of stereotypical and demeaning roles, preferring to conclude that Natives were seizing opportunities, despite being offered those opportunities by fair officials who were deliberately offensive, arrogant, self-righteous, and self-aggrandizing.

Some off-key rhetoric reveals the pressure to show Natives as somehow benefiting from the Columbian Exhibition. Of an Inuit boy— “nicknamed ‘Prince Pomiuk’ by promoters because he was a crowd-pleaser”—Beck writes, “Pomiuk, an orphan, was quick with a smile and adept with a dog whip. He was injured on the fairgrounds and died of meningitis in the fall of 1897, but he gained fame before his injury” (144). Worsening this already very sour note is the added information that this little boy earned his money when white men and women, viewing him in his exhibit, tossed coins on the ground at his feet so that he could get down on his hands and knees and pick up each small coin.

So. This book offers lots of careful research—even including lists of all those who did go to the fair from the Native world—together with an argument that sometimes runs off course in its efforts to reach its required conclusion.

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We Are Dancing for You: Native Feminisms and the Revitalization of Women’s Coming-of-Age Ceremonies. By Cutcha Risling Baldy. Seattle: University Of Washington Press, 2018. 193 pages. \$90.00 cloth, \$30.00 paper, \$29.00 electronic.

Cutcha Risling Baldy weaves women’s voices, community input, academic work, ceremonial descriptions, and discourse to transfer knowledge about practical, contemporary Indigenous revitalization and decolonization. This text is critical for scholars of Native studies, American Indian studies, anthropology, sociology, psychology, gender studies, history, and American studies, as well as other fields. The author introduces a gendered coming-of-age ceremony from Hoopa Valley Tribe, while engaging with Native feminisms and methods to critically intervene in strongholds of discourse about Indigenous women in particular.

Risling Baldy draws on Indigenous language and voices, as well as Native feminisms to underscore the importance of Native women’s ceremonies. The book centers Indigenous communities and extends indigenization in a myriad of ways, including both its format and community dialogues with established anthropology scholars. Risling Baldy begins each chapter with a Hoopa title and quotes from Hoopa people, for example, yielding both her English language text to Hoopa as well as her space as author to Hoopa interviewees. Utilizing both Indigenous language and Indigenous people’s voices to begin each chapter underscores that Indigenous people are co-creators and contributors to this academic work.

Risling Baldy's text demonstrates that Indigenous people can awaken their sleeping ceremonies, when done with appropriate support and context. The first words bring the reader into the Flower Dance, a ceremony marking a woman's first menstrual cycle. Limited details are also revealed throughout; Risling Baldy's scholarship reminds us that the position of research on menstruation is still limited and somewhat taboo. However, as she explores concepts of revitalization and matriarchy, she offers show that the recentring of menstruation empowers women and helps us all see that existing as a woman indeed should bring good into one's life. Qualitative data show how this revitalized ceremony has had positive outcomes on the psychological and mental health of its participants. While clearly aimed at an academic audience, I hope contemporary professionals working in Native American health and psychological services also will access this book. As well as encouraging further study, this data invites support for current tribal programming that supports Indigenous ceremonies as critical to holistic health for Native people.

In addition to drawing from Native feminist scholars, *We Are Dancing for You* accounts for specific Hoopa feminisms that honor maternal or gynocratic alignment of Hoopa communities and communicates how great violence has been used to dislodge such societies. Moreover, Risling Baldy's discussion of a tribally specific feminism exemplifies how different cultures can contribute to the discourse of feminism. Feminist and cultural scholars will appreciate the author's analysis of how ethnographic and historical methods are influenced by positionality, such as a particular cultural background.

In order to show the importance of ceremony, Risling Baldy takes on the challenge of showing when, where, and how scholars and popular culture aligned with colonialism and heteropatriarchy to downplay Indigenous women's ceremonies. In particular, Risling Baldy's analysis juxtaposes contemporary women's voices with rereadings of Alfred Kroeber's ethnographic field notes in light of the limitations linked to salvage-era anthropology's methodology. By centering cultural knowledge bearers, Risling Baldy shifts the intellectual power to those participating in the dance, rather than those who study the dance. Moreover, this juxtaposition usefully informs scholars of anthropology, history, and Native studies as Risling Baldy interrogates Kroeber's notes and published texts to show discrepancies and errors.

Considering the historical and ongoing epidemic of missing and murdered Indigenous women, any exposition of Indigenous women's generative processes must underscore the importance of mutual support amongst Indigenous women. In centering a gendered ceremonial practice, *We Are Dancing for You* documents that cultural resurgence, decolonizing praxis, and Native feminisms provide a space for academics to recognize the daily and ceremonial roles of Indigenous women in indigenizing space and place in their homelands and homewaters. Beyond the academy, Risling Baldy references the positive outcomes for ceremonial participants and reminds readers of the critical and utilitarian need to re-indigenize Indigenous life.

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