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There is another useful feature in this publication. Each expedition account has a separate index, and there is an index for the supporting materials. These are especially valuable for researchers interested in specific people or places mentioned in the narratives.

It is difficult to find anything to criticize in this two-volume set. I could find no typographical errors, and the books are solidly bound and attractive. Illustrations include photographs of pertinent artifacts and accurate drawings of sixteenth-century Spanish military attire. The University of Alabama Press and the editors and contributors are to be commended for producing such a useful tool at an affordable price. But the most important aspect is the inclusion of all extant accounts in one publication, with the excellent new translations and annotations. This set is now the standard, indispensable reference for present and future scholars interested in the de Soto expedition and the initial contact between Europeans and American Indians in the Southeast.

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**The Ethnic American Woman: Problems, Protests, Lifestyle.** By Edith Blicksilver. Dubuque, Iowa: Kendall-Hunt Publishing Co., 1989. 471 pages. \$29.95 cloth.

*The Ethnic American Woman: Problems, Protests, Lifestyle* is an anthology of writings by American women on a variety of topics and in a variety of forms. There are approximately 150 contributions, ten of which are by Native American women. Others are by women of many cultural and racial backgrounds, including Asian, African, European, and Middle Eastern. The writings have all appeared previously elsewhere. Some of the works included are excerpted from longer pieces, while others are reprinted in their entirety. The literary forms include poetry, short stories, personal narrative, interviews, speeches, and factual exposition. The fact that the contributors come from diverse origins is an obvious strength for the anthology. Unfortunately, they are also diverse in their literary abilities. Although some are writers of extraordinary skill and insight, others are not so expressive. As a

result, the anthology is quite uneven in its effect. In fact, unevenness is a consistent feature of the anthology. The fault lies not with the contributors but rather with the editor, Edith Blicksilver.

*The Ethnic American Woman* suffers from a number of weaknesses. To begin, its purpose is not well-articulated by the editor. Even her definition of *ethnicity* is unclear, i.e., "a heterogeneous population, as distinguished by customs, characteristics, language, common history and so forth" (p. viii). The book is divided into fifteen sections or "units," each supposedly with a thematic focus, e.g., "Growing Up Ethnic," "The Family," "The Immigrant Experience." But the book's structure is problematic for at least two reasons. First, the editor does not explain the importance or relevance of the categories that she used to organize the material. Perhaps if each section had been preceded by a brief introduction, a stronger sense of the organizational purpose would have surfaced. Second, the assignment of particular contributions to their category often seems questionable, if not inappropriate. For example, Rose Mary Shingobe Barstow's "Who Was Really the Savage?" which tells of the pain and injustice of racist attitudes toward native peoples, is placed in the section called "Ethnic Pride." And Leslie Silko's stunningly beautiful short story "Lullaby," appears under the heading "The Family." Although "Lullaby" does relate the experience of a Navajo woman and members of her family, to call it a story about "The Family" trivializes the point of Silko's painful narrative.

The problems of focus and organization are exemplified and, in fact, abetted by Blicksilver's introduction. The introduction has other shortcomings as well. In addition to inadequately explaining the book's purpose, it is very poorly written. In a book that one assumes aims to present a positive image of peoples of diverse ethnic groups as well as of women, it is surprising to read the following racist and sexist language: "Consider the problems of the Native American faced with two-fold exploitation from the white man and from the red man who has accepted the artificial standards imposed upon him by the Anglo Society" (p. 5). Another of Blicksilver's odd statements explains "the tragedies of Indian reservations" as resulting from "the dilemma of intergroup relations" (p. 6). In the same paragraph, she describes the United States government's "creation of relocation camps for Japanese" during World War II as "unfortunate."

The uneven quality of the book comes from the contributions themselves. Some are the work of professional writers, while others are the words of political or social activists, public figures, musicians, and actresses. This second group is composed primarily of essays, speeches, interviews, or other forms of personal statement.

Eight Native American women are represented in the anthology. There are essays and personal statements by Rose Mary Shingobe Barstow (Ojibwa), Buffy Sainte-Marie (Cree), and Virginia Driving Hawk Sneve (Lakota); poems by Joy Harjo (Creek), Nila Northsun (Paiute), Liz Sohappay (Palouse), and Anne Webster (Cherokee); and a short story by Leslie Silko (Laguna).

Silko's story, "Lullaby," is among the finest contributions. Its first four sentences are movingly evocative of time, place, and person: "The sun had gone down but the snow in the wind gave off its own light. It came in thick tufts like new wool—washed before the weaver spins it. Ayah reached out for it like her own babies had, and she smiled when she remembered how she had laughed at them. She was an old woman now, and her life had become memories" (p. 54). The remainder of "Lullaby" weaves together the strands of Ayah's past memory with her present life. Most of her recollections deal with the loss of her children, one to death in the U.S. Army, two to a clinic for tuberculosis victims, and several to unspecified deaths in infancy. These losses are only the most dramatic incidents in a life of struggle. But, although Ayah's sadness is painfully etched by Silko's writing, her inner strength and determination to survive are also revealed.

Several of the entries by Native American poets are likewise striking in their use of concise language to create multilayered images and to evoke personal and tribal histories. Nila Northsun's group of nine poems, "The Ways/The Way It Is," Liz Sohappay's "The Parade," and Anne Webster's "My Father's War" are particularly effective.

Considering the fine writing and insights of most of the Native American contributors, as well as of many of the other writers, I think it is unfortunate that the anthology as a whole is not more thoughtfully conceived and executed.

*Nancy Bonvillain*