

Notes

Preface and Acknowledgments

1. I echo the words which, arguably, inaugurated critical study of representations of Native North America within the literary domain of the colonized Americas. See Roy Harvey Pearce, *The Savages of America* (Baltimore: Johns Hopkins Univ. Press, 1965), ix. An exhaustive analysis of the literary tradition of savagism, Pearce's study, first published in 1953, was among the first to historicize the ongoing ideology of Anglo-European conquest.

Introduction: Plural Sovereignties and Indigenous Literary Formation

1. Vine Deloria, Jr. chooses the same figure of speech when describing the persistence of traditional indigenous worldviews beyond the Anglo-European context: "this system has pulled Indians into the Western worldview, and some of the brighter ones are now emerging on the other side, having traversed the Western body of knowledge completely." See Vine Deloria, Jr. and Daniel R. Wildcat, *Power and Place: Indian Education in America* (Golden, CO: Fulcrum, 2004), 133. The term "temporary visibility" is Robert Warrior's. See his "'Temporary Visibility': Deloria on Sovereignty and AIM," *Native American Perspectives on Literature and History*, ed. Alan R. Velie (Norman: Univ. of Oklahoma Press, 1994).
2. The ethnographic term "upstreaming" denotes a commonplace practice—and a commonplace problem—whereby social scientists take a contemporary finding and attempt to posit, retroactively, a linear relationship from that contemporary finding to a previous event, supposition, practice, or belief.
3. Stuart Hall's original phrase is "race is the modality through which class is lived." See "Race, Articulation, and Societies Structured in Dominance," in *Black British Cultural Studies: A Reader*, ed. Houston Baker, Manthia Diawara, and Ruth H. Lindborg (Chicago: Univ. of Chicago Press, 1980), 55.
4. Harold Cardinal, "A Canadian *What the Hell It's All About*," in *An Anthology of Canadian Native Literature in English*, ed. Daniel David Moses and Terry Goldie, 2nd ed. (Toronto: Oxford Univ. Press, 1998), 215. Original emphasis.

5. Describing this operative multiplier comprising the plurality of any “national” experience begs poesis, the use of metaphor. Negotiating Cardinal’s “mirage gap” across sovereignties nevertheless requires a commitment to lived history as “real,” including the acknowledgment of substantive material outcomes grounding metaphor as praxis.
6. On behalf of the First Nations of Alberta, Cardinal was empowered on June 22, 1998 to enter into bilateral negotiations with the Canadian government, in an effort to hold Canada accountable to provisions originally guaranteed to First Nations by Treaty 8 (1899). Although Cardinal, who died in 2005, did not live long enough to see the full implementation of Treaty 8 sovereignty provisions on behalf of Northern Alberta bands and communities, he did witness the creation of the self-governing Canadian territory, Nunavut, on terms of parallel sovereignties similar to those he argued for during the Treaty 8 negotiations.
7. Craig Womack has written that “hybridists continue to attribute to the sovereigntists arguments they have never made [rather than addressing] the role of the literary artist and critic in helping, rather than hindering or simply ignoring” sovereignty. See his “Review,” *American Indian Quarterly* 28.1&2 (2004): 133. In the wake of Elvira Pulitano’s *Towards a Native American Critical Theory* (2003), differences between these groups have only sharpened; and while I don’t think it is right to paper over important differences between them, I also believe “hybridists” and “separatists” can, and often do, collaborate effectively in the sovereign interest. As a field, we simply require more evidence of such collaboration in everyday terms and with palpable and meaningful—that is, sovereign-centered—outcomes.
8. See Craig Womack, *Red on Red: Native American Literary Separatism* (Minneapolis: Univ. of Minnesota Press, 1999), 5. Womack and I may disagree on the extent to which, at least in the English language, indigenous literary sovereignty is necessarily separatist. We may well agree, however, that the sovereign politics of contemporary indigenous literature, including Womack’s own groundbreaking *Drowning in Fire* (2001), cannot be dismissed as such on merely “literary” grounds.
9. See Womack, *Red on Red*, 60. In the chapters that follow, I see the emergence of plural sovereignties as “modifying and rejecting” the hegemony of Anglo-European nationalism.
10. Stuart Christie, “Warriors’ Trade: Duncan MacDonald and the Birth of Separate Sovereignties During the *nimiipu* War of 1877.” Paper delivered at the Indigenous Studies Association meeting, University of Oklahoma. Norman, Oklahoma. May 2006.
11. See Jace Weaver’s discussion, particularly in Chapter Four, of sustaining a plural and yet separatist sovereign literary tradition in *That the People Might Live* (New York: Oxford Univ. Press, 1997). Weaver sustains his commitment to what I’m calling a “separatist yet plural” platform in “Splitting the Earth: First Utterances and Pluralist Separatism” where he repeats his earlier injunction (from *Turtle Goes to War*) to let “a thousand separatisms bloom” (46). See his chapter in *American Indian Literary Nationalism*, ed. Jace Weaver, Craig S. Womack, and Robert Warrior (Albuquerque: Univ. of New Mexico Press, 2006).

12. See Chadwick Allen, *Blood Narrative: Indigenous Identity in American Indian and Maori Literary and Activist Texts* (Durham, NC: Duke Univ. Press, 2002). By reading Maori treaty discourse alongside activist American Indian literary texts, Allen links different contemporary sovereignty struggles to a shared narrative practice. By embracing a “complex” of “blood/land/memory” local indigenous literatures can textualize (and monumentalize thereby) specific historical moments accessible to other sovereigns beyond the local. Even more provocative and interesting is the putative claim underlying Allen’s comparative claim: any text, like treaties themselves, may encode sovereign assertions.
13. Weaver, “Splitting the Earth,” *American Indian Literary Nationalism*, 44.
14. Michelle Raheja, “Reading Nanook’s Smile: Visual Sovereignty, Indigenous Revisions of Ethnography, and *Atanarjuat (The Fast Runner)*,” *American Quarterly* 59.4 (2007): 1163.
15. Robert Odawi Porter, “The Demise of the Ongwehoweh and the Rise of the Native Americans: Redressing the Genocidal Act of Forcing American Citizenship upon Indigenous Peoples,” *Harvard Blackletter Law Journal* 15 (1999) and “The Inapplicability of American Law to the Indian Nations,” *Iowa Law Review* 89 (2004): 1595.
16. See Charles F. Wilkinson, *Blood Struggle: The Rise of Modern Indian Nations* (New York: Norton, 2005).
17. Duane Champagne and Jay Stauss, “Introduction: Defining Indian Studies through Stories and Nation Building,” in *Native American Studies in Higher Education: Models for Collaboration between Universities and Indigenous Nations*, ed. Duane Champagne and Jay Stauss (Walnut Creek, CA: Alta Mira Press, 2002), 10.
18. Ramona Ellen Skinner, *Alaska Native Policy in the Twentieth Century* (New York: Garland, 1997), 70. See also Vine Deloria, Jr. and David E. Wilkins, *Tribes, Treaties, and Constitutional Tribulations* (Austin: Univ. of Texas Press, 1999).
19. Warrior, “Deloria on Sovereignty,” 55.
20. *Ibid.*, 54.
21. See Simon J. Ortiz, “Towards a National Indian Literature: Cultural Authenticity in Nationalism,” in *Nothing But the Truth: An Anthology of Native American Literature*, ed. John Purdy and James Ruppert (Upper Saddle River, NJ: Prentice-Hall, 2001), 122.
22. For recent, quality treatments of nineteenth-century translations of sovereign discourse into English, see Robert Warrior, *The People and the Word* (Minneapolis: Univ. of Minnesota Press, 2005); Maureen Konkle, *Writing Indian Nations: Native Intellectuals and the Politics of Historiography, 1827–1863* (Chapel Hill: Univ. of North Carolina Press, 2004); and Cheryl Walker, *Indian Nation: Native American Literature and Nineteenth-Century Nationalisms* (Chapel Hill, NC: Duke Univ. Press, 1997). The turn toward writing Warrior, Konkle, and Walker (among others) have documented is itself a very significant development when meeting the subsequent “acid test” of verifiable sovereignty imposed by settler colonialists.

23. Donald L. Fixico, "Ethics and Responsibilities in Writing American Indian History," in *Natives and Academics: Researching and Writing about American Indians*, ed. Devon A. Mihesuah (Lincoln: Univ. of Nebraska Press, 1998), 96n4.
24. See Catherine Rainwater, *Dreams Like Fiery Stars: The Transformations of Native American Fiction* (Philadelphia: Univ. of Pennsylvania Press, 1999), 36.
25. The term is Owens's, "Columbus Had It Coming: Crossbloods, Crossreading, and Cultural Survival," *Mixedblood Messages: Literature, Film, Family, Place* (Norman: Univ. of Oklahoma Press, 1998), 9–11.
26. See Stephen May, *Indigenous Community-Based Education* (Clevedon, Eng.: Multilingual Matters, 1999).
27. See Mihesuah, "Introduction," *Natives and Academics*, 3.
28. Fixico, "Ethics," 94.
29. Angela Cavender Wilson, "Grandmother to Granddaughter: Generations of Oral History in a Dakota Family," in *Natives and Academics*, 29–30.
30. Thomas King, Introduction. *All My Relations: An Anthology of Contemporary Canadian Native Fiction* (Toronto: McClelland & Stewart, 1990), x–xi.
31. Warrior, "Deloria on Sovereignty," 57.
32. Duane Champagne and Carol Goldberg, "Changing the Subject: Individual versus Collective Interests in Indian Country Research," *Wicazo Sa Review* 20.1 (2005): 59–60.
33. Devon Mihesuah's term, "commonalty of difference," calls attention to the diversity actively shaping indigenous communities including "race (or races), tribal social systems, factionalism, culture change, physiological appearance, and personal motivations." See her "Commonalty of Difference," *Natives and Academics*, 37.
34. As a cipher for indigenous struggle and resistance arising in a multiplicity of forms and contingencies, the English word "nation," like the "ethnic Indian" formerly, continues to structure emergent oppositional cultures. See Jeffery R. Hanson, "Ethnicity and the Looking Glass," *American Indian Quarterly* 21.2 (1997): 195–208. Deloria, Jr. and Lytle confirm that the "ethnic Indian" movement of the 1970s was politically expedient and "certainly an invention of the tribal [traditional] Indians" who sought to further specific treaty rights under the guise of "Indian activism." Vine Deloria, Jr. and Clifford M. Lytle, *The Nations Within: The Past and Future of American Indian Sovereignty* (Austin: Univ. of Texas Press, 1984), 235.
35. In separate literary works, Janet Campbell Hale and Jeannette Armstrong reference the significance of the Jay Treaty to the principle of inalienable tribal sovereignty beyond specific national contexts, including the proliferation of experiences that indigenous identities encompass as North Americans. See Hale, *Bloodlines: Odyssey of a Native Daughter* (Tucson: Univ. of Arizona Press, 1993), 52–53; and Armstrong, *Slash* (Penticton, BC: Theytus, 1996), 243–45.
36. The term "flexible citizenship" is Aihwa Ong's. See her *Flexible Citizenship: The Cultural Logics of Transnationality* (Chapel Hill, NC: Duke Univ. Press, 1998).
37. Hale, *Bloodlines*, 54.

38. See Hazel W. Hertzberg, *The Search for an American Indian Identity: Modern Pan-Indian Movements* (Syracuse: Syracuse Univ. Press, 1982), 27. Drawing from her research of the SAI, Hertzberg reminds us that the roots of “pan-Indian” political movements at the beginning of the twentieth century, while assimilationist and gradualist, were secular as well as religious (Christian) and engendered a high degree of sophistication among indigenous actors and stake-holders no longer defined negatively, as “neither citizens nor foreigners” (78).
39. See Hertzberg, *Pan-Indian Movements*, 81. There is every indication that the SAI leadership entertained this mixedblood recruitment drive to raise funds, as well as to build alliances with like-minded Americans not of tribal ancestry, or only virtually so, including members whose blood quantum was ranged from “one-sixteenth to one-two hundred fifty sixth who [were] extremely anxious to have it recognized” (102).
40. Arnold Krupat, *Red Matters: Native American Studies* (Philadelphia: Univ. of Pennsylvania Press, 2002), 111.
41. Robert Warrior, “Native American Critical Responses to Transnational Discourse,” *PMLA* 122.3 (2007): 808. For a concise rendering of the tensions, implicit and explicit, between these two scholars’ formulations, see Matt Herman, “The Krupat-Warrior Debate: A Preliminary Account,” *Disability Studies and Indigenous Studies*, ed. James Gifford and Gabrielle Zezulka-Mailloux (Edmonton, AB: CRC Humanities Studio, 2003), 60–65.
42. In the United States, traditional sovereign courts are operating increasingly independently of the structures inherited from the IRA even while attempting to maintain strict standards in law and keeping dialogue with federal and state authorities open. See, for example, the policy statement “Philosophy on Sovereignty and Historical Context” provided by the U.S. Tribal Law and Policy Institute at <http://www.tribal-institute.org/lists/vision.htm> (accessed on June 15, 2007).
43. Deloria, Jr. and Lytle, *Nations Within*, 105.
44. See Brennan, “Introduction,” *When Brer Rabbit Meets Coyote: African-Native American Literature* (Urbana: Univ. of Illinois Press, 2003), 40–41; and Jonathan Brennan ed. *Mixed Race Literature* (Palo Alto, CA: Stanford Univ. Press, 2002), 20–22.
45. The proliferation of blood discourses compounded the already bewildering mix of bureaucratic structures designed to administer them. Of the rollout of the IRA in Lakota country, Akim D. Reinhardt writes: “The next step was to supplant the old Oglala Council with the new Oglala Sioux Tribal Council. The new council would prove to be an odd blend of parliamentary, corporate, and republican structures that were foreign to both the Lakota people and the American form of government it was supposedly emulating.” See “A Crude Replacement: The Indian New Deal, Indirect Colonialism, and Pine Ridge Reservation,” *Journal of Colonialism and Colonial History* 6.1 (2005). For the origins of Canadian legislation enforcing blood quantum (as a “status” entitlement) and its impact on contemporary Native Canadian communities distinct from blood quantum policies operating in the United States, see Bonita Lawrence, “Gender, Race, and the Regulation of Native

- Identity in Canada and the United States: An Overview," *Hypatia* 18.2 (2003): 3–31.
46. Deloria, Jr., and Lytle, *Nations Within*, 236. When tailored carefully, this pragmatic “common, albeit artificial” consensus that emerged within indigenous communities post-IRA and into the AIM era—between otherwise distinctly sovereign constituencies and interests as “ethnic Indians”—sought to avoid reinscribing blood terminology within indigenous communities and, however schematic, may have allowed for greater visibility for indigenous issues and concerns.
 47. Deloria, Jr. and Lytle, *Nations Within*, 241.
 48. Berkhofer Jr. writes: “To the extent that...discrimination and oppression produced *indigenismo*, Red Power, or another political movement, then Native American leaders in a sense have given a political reality to the original White image of the Indian as a separate but single collectivity.” See Robert F. Berkhofer Jr., *The White Man’s Indian: Images of the American Indian from Columbus to the Present* (New York: Vintage-Random, 1978), 195.
 49. After a term borrowed from John T. Noonan Jr., David E. Wilkins labels the current juridical-hegemonic consensus that shields U.S. Supreme Court jurisprudence from sovereign challenge the “masking” of justice. See his “Introduction,” *American Indian Sovereignty and the U. S. Supreme Court: The Masking of Justice*. (Austin: Univ. of Texas Press, 1997), 8–10.
 50. Deloria, Jr. and Lytle make a useful distinction between the attempts John Collier made to enfranchise indigenous governments under a legislative settlement, the IRA, and inalienable sovereign rights to self-determination that can never be extinguished legislatively. See *Nations Within*, 244–45.
 51. Deloria, Jr. and Lytle, *Nations Within*, 267.
 52. Vine Deloria, Jr. “Foreword,” in *Genocide of the Mind*, ed. MariJo Moore (New York: Thunder’s Mouth/Nation, 2003), xiii–xiv.
 53. For an insightful argument asserting the continued relevance of Louis Riel’s legacy to contemporary theorizations of Canadian pluralism in the as yet colonial context, see Ian Angus, “Louis Riel and English-Canadian Political Thought,” *University of Toronto Quarterly* 74.4 (2005): 884–94.
 54. Maria Campbell, *Halfbreed* (Lincoln: Univ. of Nebraska Press, 1973).
 55. Duke Redbird, “From *We Are the Metis*,” in *An Anthology of Canadian Native Literature in English*, 124.
 56. Redbird, 125. Original emphasis.
 57. Redbird, 126–27.
 58. In 1995, Redbird co-produced *Dance Me Outside*, a fine piece of community drama set in Native country. Redbird’s work and example have also influenced contemporary Canadian Native writers, notably Jeannette Armstrong, whose *Slash* (1985) I look at in greater detail in chapter two.
 59. See Joe Sawchuk, “Negotiating an Identity: Métis Political Organizations, the Canadian Government, and Competing Concepts of Aboriginality,” *American Indian Quarterly* 25.1 (2001): 74.
 60. I discuss Canadian Native plural sovereignties with reference to literary works by Harry Robinson and Jeannette Armstrong in chapter two and

- Thomas King in chapter five below. The Canadian Bill C-31, passed by Parliament in 1985, restored Native status to certain members among these previously excluded constituencies based upon individual application.
61. John Collier, *Indians of the Americas: The Long Hope* (New York: Mentor/New American Library, 1947), 15.
 62. *Ibid.*, 175–76.
 63. See <http://www.gov.nu.ca/English/about/cg.pdf> (accessed November 21, 2005).
 64. Christopher Fritz Roth, “Without Treaty, without Conquest: Indigenous Sovereignty in Post-Delgamuukw British Columbia,” *Wicazo Sa Review* 17.2 (Fall 2002): 143. The 1997 *Delgamuukw* ruling seeks to bring British Columbia into line with all other Canadian provinces by closing off its status as a colonial-era “anomaly.” Portions of present-day Northern Alberta excepted, B.C. was the only part of colonized Canada not to have negotiated treaty settlements with indigenous nations.
 65. Recently the Labrador Inuit Association (LIA) entered into an agreement with Canada by ratifying “a modern-day treaty... the first of its kind in Atlantic Canada.” See http://www.ainc-inac.gc.ca/nr/prs/j-a2005/2-02574_e.html (accessed August 20, 2005).
 66. One has only to look southward, to the vexing history of the treaty-making tribes engaging with the British, then United States, government after 1763—concluding ignominiously in 1871 with the unilateral termination by the U.S. Congress of constitutional rights to treaty-making guaranteed to all Native Americans—to observe the all-too-revocable promises of any judicial or legislative approach.
 67. Roth writes: “This agreement was to extinguish aboriginal title and settle for 8 percent of the Nisga’a claim area to be designated as ‘Nisga’a Lands,’ with some fee-simple-like areas (i.e., on the model of private ownership) to replace Indian reserves outside the Nisga’a Lands. In exchange, the Nisga’a would receive a cash settlement and would cease to fall under the Indian Act: they would run their own justice and other systems and have a version of self-government, and they would also pay taxes like other Canadian citizens” (“Without Treaty,” 149).
 68. Roth, “Without Treaty,” 147.
 69. Pokagon’s initial and strident rejection of Anglo-European nationality, in defense of prior “Indian” (sovereign) entitlements, was subsequently entitled *The Red Man’s Book of Lamentations* and distributed unofficially at the fairgrounds. The speech Pokagon subsequently gave at the exhibition, in his role as the invited keynote speaker to assembled delegates, was radically different in tone and approach from the first speech. The second, inaugural address urged assimilation for indigenous peoples within the broader Anglo-European national design. See Walker, *Indian Nation*, Chapter One.
 70. Qtd. in Hertzberg, *Pan-Indian Movements*, 87. Original emphasis.
 71. Native North Americans were not given the vote until very late in the period of colonization. It was not until an ad hoc decision in 1919, subsequently formalized in 1924, and in acknowledgment of indigenous persons serving in the U.S. military during World War I, that Congress passed the Indian Citizenship Act in support of universal suffrage and citizenship for all Native Americans.

After 1924, however, individual states did not necessarily facilitate the exercise of indigenous electoral rights. For a comprehensive and standard timeline, see American Friends Service Committee, "Voting Rights Timeline," <http://www.afsc.org/pwork/0410/041005.htm> (accessed July 2, 2006).

Native Canadians were not given the franchise until Parliament passed the "Indian Act" of 1960, subsequently ratified under Section 35 of the Canadian Constitution Act of 1982. A piece of legislation, Section 35 guarantees unspecified "aboriginal rights" to Natives previously extinguishable by Parliament under common law.

72. The term "National Indian" is Thomas King's. See *The Truth about Stories: A Native Narrative* (Minneapolis: Univ. of Minnesota Press, 2005), 79. As above, the term "white man's Indian" is Robert F. Berkhofer Jr.'s.
73. King, *Truth about Stories*, 85. King notes that the Charles Eastman quote appearing here comes in the "closing paragraph," as the final words, of Eastman's *From the Deep Woods to Civilization* (1916).
74. Evelina Zuni Lucero, "On the Tip of My Tongue: An Autobiographical Essay," in *Here First: Autobiographical Essays by Native American Writers*, ed. Arnold Krupat and Brian Swann (New York: The Modern Library, 2000), 250.
75. Lisa Lowe, "The Power of Culture," in the *Journal of Asian American Studies* 1.1 (1998): 17–18.
76. Thomas King, *A Short History of Indians in Canada* (Toronto: Harper Collins, 2005), 110–11.
77. Paula Gunn Allen, "Confluence of an Autobiography," in *I Tell You Now: Autobiographical Essays By Native American Writers*, ed. Arnold Krupat and Brian Swann (Lincoln: Univ. of Nebraska Press, 1987), 145.
78. Ignatia Broker, *Night Flying Woman: An Ojibway Narrative* (Minneapolis: Minnesota Historical Society Press, 1983), 7.
79. Thomas G. Colonnese, "Indian Summer," *Wicazo Sa Review* 16.2 (2001): 17.
80. Womack, for example, readily identifies lesbian, gay and "queer" Creeks as necessary to the ongoing transformation of local sovereignty debates. In response to recent Oklahoma Cherokee efforts to criminalize homosexuality, Womack writes: "The tribes, sadly, seem to lack the vision of viewing gay marriage as an opportunity to actually do something sovereign and to delineate tribal government from state government, asserting autonomy instead of derivative status, seeing gay marriage as an opportunity rather than a liability." See his "Review: Lynn Riggs, *The Cherokee Night and Other Plays*," *Studies in American Indian Literatures* 17.1 (2005): 121. See also Chapter Eight of Womack, *Red on Red*. Womack's literary construction of Creek nationality may be separatist; just as clearly, however, his reading of indigenous sovereignty—in particular as it would safeguard the sexual sovereignty of Creeks, whatever their preference—is pluralist.
81. Recently, many indigenous scholars and sovereign stakeholders have distanced themselves from Anglo-European literary criticism generally, citing bad faith, the privileging of fiction over nonfiction, ignorance, outright racism, and most notably, the disturbing misappropriation of indigenous being, properties, and life-ways to fraudulent purposes in a "poacher" or "squatter"

- discourse having little to do with the indigenous material world. See Devon A. Mihesuah, "Finding Empowerment through Writing and Reading, or Why Am I Doing This?: An Unpopular Writer's Comments about the State of American Indian Literary Criticism," *American Indian Quarterly* 28.1&2 (2004): 97–102; and Daniel H. Justice, "We're Not There Yet Kemo-Sabe: Positing a Future for American Indian Literary Studies," *American Indian Quarterly* 25.2 (2001): 256–69.
82. Owens argued that as parties to mutually binding treaties whose claims are still legitimately in force, indigenous tribes and bands were never colonized, at least by definition, and therefore cannot, and do not, possess a "postcolonial" outlook. See *I Hear the Train* (Norman: Univ. of Oklahoma Press, 2001), 214. I understand Owens's position as acknowledging, equally, the destructive effects of Anglo-European colonialism on free and sovereign indigenous peoples as well as its pernicious effects once internalized by indigenous individuals (and experienced in terms of captivity and dependency).
83. See Jace Weaver, "More Light than Heat: The Current State of Native American Studies," *American Indian Quarterly* 27.2 (2007): 236–37.

One Blood Legacies: Pathology and Power in Works by Sherman Alexie and A. A. Carr

1. Rebecca Tillett describes Alexie's *Indian Killer* as presenting the "idea of real monstrosity on the loose within the real world." See "'Resting in Peace, Not in Pieces': The Concerns of the Living Dead in Anna Lee Walters's *Ghost Singer*," *Studies in American Indian Literatures* 17.3 (2005): 108.
2. Reading Gilles Deleuze & Félix Guattari alongside *Eye Killers* makes the return of the capitalist vampire seem the culminating fragmentation of a "primitive" totality: "Primitive societies are not outside history; rather, it is capitalism that is at the end of history.... It cannot be said that the previous formations did not foresee this Thing that only came from without by rising from within, and that at all costs had to be prevented from rising." See Deleuze and Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (Minneapolis: Univ. of Minnesota Press, 1983), 153.
3. Louis Owens, "The Jailing of Cecelia Capture," *American Indian Culture and Research Journal* 8 (June 1984): 56–58. Critics have noted the wide diffusion of Anglo-European, "modernist" styles and techniques toward comparatively "authentic" American Indian narratives, and vice-versa, in the last generation, a development Kenneth Lincoln calls "Renaissance." See his *Native American Renaissance* (Berkeley: Univ. of California Press, 1983), 3–5.
4. Owens, "Jailing," 56.
5. *Ibid.* Emphasis added.
6. Sherman Alexie, *Indian Killer* (New York: Warner, 1996), 220. Subsequent references to the text will be made parenthetically by page number.

7. John Purdy, "Crossroads: A Conversation with Sherman Alexie," *Studies in American Indian Literatures* 9.4 (Winter 1997): 9.
8. Louis Owens, *Other Destinies: Understanding the American Indian Novel* (Norman: Univ. of Oklahoma Press, 1992), 91.
9. Owens, *Other Destinies*, 90.
10. Rob Barrett, *The Psychiatric Team and the Social Definition of Schizophrenia* (Cambridge: Cambridge Univ. Press, 1996), 23.
11. Anne M. Lovell, "'The City Is My Mother': Narratives of Schizophrenia and Homelessness," *American Anthropologist* 99.2 (1997): 355–56. For a recent and thoughtful elaboration of the constructivist basis of schizophrenia, which uses a "dialogic theory of self" to engage with schizophrenic presence as "an ensemble of dialogues," see John Lysaker and Paul Lysaker, "Being Interrupted: The Self and Schizophrenia," *Journal of Speculative Philosophy* 19.1 (2005): 1–21.
12. Clara Claiborne Park, "Canst Thou Not Minister to a Mind Diseas'd?" *Rejoining the Common Reader: Essays, 1962–1990* (Evanston, IL: Northwestern Univ. Press, 1991), 221.
13. See Fredric Jameson, *Postmodernism or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke Univ. Press), 1991.
14. Lovell, "Narratives," 355.
15. One can trace this discursive lineage back to Sontag's *Illness as Metaphor* (1978), Norman Cousins's *Anatomy of an Illness* (1979) and, as mentioned, to Foucault's discourse archaeology in *Madness and Civilization* (1967). That Alexie's work may be plotted alongside these liberal scholars, albeit with a compelling indigenous focus, comes initially as no small surprise. *Indian Killer* criticizes a naive liberal vision (represented by the blind, faithful love of John's mother, Olivia Smith) that would universalize metaphors of mental illness and homelessness across cultures, prejudices, and worldviews.
16. Lovell, "Narratives," 355.
17. *Ibid.*, 356.
18. Strictly speaking, the "schizophrenic text" cannot exist at all, because its subject does not plot time chronologically, and hence his or her story lacks any conventional basis in narrative. Accordingly, John is homeless within a spatial (rather than linear) narrative and walks off the girders of his construction job into dreams conjoining past and future (76). That he believes he must die once the "last skyscraper in Seattle" is constructed seems both logical and unduly fatalistic; there is no other place for him to go (103).
19. David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, MA: Basil Blackwell, 1990), 54–55.
20. Gerald Vizenor, *Shadow Distance: A Gerald Vizenor Reader* (Hanover: Wesleyan Univ. Press, 1994), 246.
21. Owens, *Other Destinies*, 8; 19–20; 98–99; 150.
22. Elizabeth Cook-Lynn, *Why I Can't Read Wallace Stegner and Other Essays: A Tribal Voice* (Madison: Univ. of Wisconsin Press, 1996), 32.
23. For Cook-Lynn's dismissal of the work of Owens, Vizenor, and other writers she terms "urban mixed-bloods," see "American Indian Intellectualism

- and the New Indian Story,” in Mihesuah, *Natives and Academics*, 124. For Owens’s response, see *Mixedblood Messages*, 151–57.
24. Owens, *Mixedblood Messages*, 69–70; *Other Destinies*, 90–94.
 25. The remarkably static, polarized image “freezes” this defining moment of Smith’s first contact with Anglo-European culture as one of alienation. See my reading of the works of Thomas King in chapter five.
 26. Scott H. Nelson and Spero M. Manson, “Mental Health and Mental Disorders,” in *American Indian Health: Innovations in Health Care, Promotion, and Policy*, ed. Everett R. Rhoades (Baltimore: Johns Hopkins Univ. Press, 2000), 311–12.
 27. Statistics never tell the entire story, but white mothers adopt white children only 4.8 percent of the time, a number that casts doubt upon generalizations about the lesser desirability or frequency of cross-race adoptions (*Statistical Abstract of the United States*; U.S. Dept. of Commerce, Economics, and Statistics Administration; Bureau of the Census, 117th ed., 1996).
 28. Lovell, “Narratives,” 360.
 29. Owens, *Mixedblood Messages*, 77.
 30. Owens, “Jailing,” 58.
 31. James Spradley, *You Owe Yourself a Drunk: An Ethnography of Urban Nomads* (New York: Waveland, 1999), 97–108.
 32. Owens, *Other Destinies*, 20.
 33. Darrell Jesse Peters, “Diving Home: Centering in Louis Owens’s *Wolfsong*,” *American Indian Quarterly* 21 (Summer 1997): 471.
 34. The baiting and punishment of white liberals are among Alexie’s favored pastimes (see Timothy Egan, “An Indian without Reservations,” *New York Times Magazine* [January 18, 1998], 19). Violence against whites, however, is merely one manifestation of a collective madness operating in *Indian Killer*, and the narrator’s early declaration that “John needed to kill a white man” (25) serves, sensationally, as a false lead for another of the text’s salient projects: the indigenous deconstruction of the detective story.
 35. Lovell, “Narratives,” 356.
 36. Nelson and Manson, “Mental Health,” 315; Lawrence S. Wissow, “Suicide among American Indians and Alaska Natives,” *American Indian Health: Innovations in Health Care, Promotion, and Policy* (Baltimore: Johns Hopkins Univ. Press, 2000), 260–80.
 37. Marlita A. Reddy, ed., *Statistical Record of Native North Americans* (Detroit: Gale Research, 1993), 717–19.
 38. Owens, *Other Destinies*, 19.
 39. *Ibid.*, 23.
 40. Purdy, “Crossroads,” 7.
 41. Imposing schizophrenia on the subjects of his pre-9/11 writing, Alexie’s view is apparently “Romantic,” which latter term Hayden White describes as “born of the awareness of both the creative and the demonic aspects of a capitalist society, [and which] prefigures the schizophrenic condition of life reflected in modernism’s style.” See *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore: Johns Hopkins Univ. Press, 1987), 152. Alexie’s more recent work, on the other hand, represents

- the struggle of indigenous Americans to resist genocide in terms that increasingly reject a “schizophrenic” condition and the latter’s modernist (or, even, postmodernist) style.
42. A. A. Carr, *Eye Killers* (Norman: Univ. of Oklahoma Press, 1995), 3. Subsequent references to the text will be made parenthetically by page number.
 43. Kimberly TallBear writes: “Blood talk and, increasingly, talk of DNA have unfortunately infiltrated tribal political life and are used to help justify cultural and political authority. Such biological measures reaffirm racial definitions of the tribal nation and who rightly claims tribal citizenship.... [S]uch attempts to protect cultural authority actually undermine that authority.” See “DNA, Blood, and Racializing the Tribe,” *Wicazo Sa Review* 18.1 (2003): 81.
 44. See Jesse Peters, “A Multitude of Routes, Roads and Paths: Transcultural Healing in A. A. Carr’s *Eye Killers*,” *Paradoxa* 6.15 (2001): 184. In his reading of *Eye Killers*, Peters makes use of Vizenor’s distinction between synecdoche and metonymy, suggesting that metonymy threatens to reduce the diversity of individual sovereign experiences, whereas synecdoche risks unduly homogenizing these same particularities across groups (186–87).
 45. That genres, too, impose signatures of purity and uniformity on otherwise heterodox texts provokes Jacques Derrida’s scorn and irony: “Genres are not to be mixed. I will not mix genres. I repeat: genres are not to be mixed. I will not mix them.” See Jacques Derrida, “The Law of Genre,” in *Acts of Literature*, ed. Derek Attridge (New York: Routledge, 1992), 223. Thanks to Ian Fong for this reference.
 46. See Stephen Arata, “The Occidental Tourist: Dracula and the Anxiety of Reverse Colonisation,” in *Dracula*, ed. Glennis Byron (New York: St. Martin’s, 1999), 119–44. Applying Arata’s framework to *Eye Killers*, Falke represents the threat of indigenous miscegenation visiting not the metropolitan center (i.e., Bram Stoker’s London in the late Victorian era) but a traditionally indigenous center already penetrated by capital formations.
 47. The term “multiple marginalization” is taken from Arturo Aldama. See “Tayo’s Journey Home,” in *Cross-Addressing: Resistance Literature and Cultural Borders*, ed. John C. Hawley (Albany: SUNY Press, 1996), 166. In this context, plurality is itself suspect: to practice any more than one sovereignty effectively is also to run the risk of being considered a traitor to nations requiring exclusive allegiance.
 48. Catherine Rainwater, “Who May Speak for the Animals? Deep Ecology in Linda Hogan’s *Power* and A. A. Carr’s *Eye Killers*,” *Figuring Animals: Essays on Animal Images in Art, Literature, Philosophy, and Popular Culture*, ed. Mary Sanders Pollock and Catherine Rainwater (New York: Palgrave MacMillan, 2005), 270.
 49. Gerald Vizenor, *Fugitive Poses: Native American Indian Scenes of Absence and Presence* (Lincoln: Univ. of Nebraska Press, 1998), 15. The term “postindian” speaks to what Vizenor calls “a fugitive pose in national histories; at the same time, the *indian* was a cultural concoction of bourgeois nostalgia and social sciences evidence” (145).

50. Qtd. in Peters, "Multitude," 195.
51. Purdy, "Crossroads," 9.
52. *Ibid.*, 15–16.
53. Rebecca Tillett, "Your Story Reminds Me of Something," *Ariel* 33.1 (2002): 151.
54. Contemporary literary nationalists, I'd note, risk neither extreme in their own balancing of plural sovereignties on the one hand and embracing the English language as a contemporary resource for sovereigns on the other. See Weaver, Womack, and Warrior eds., *American Indian Literary Nationalism*.
55. Tillett, "Story," 155–56.
56. I speak further to the notion of national captivity narratives in contemporary indigenous cultures in chapter two, elaborating on a trajectory established in the final chapter of Shari Huhndorf's *Going Native: Indians in the American Cultural Imagination* (Ithaca, NY: Cornell Univ. Press, 2001).
57. In *Eye Killers*, Carr acknowledges Owens in his dedication with "undying thanks" (vii).
58. Descriptions of the novel's conclusion, as endorsing a pluralist-assimilative project in "ethnic" terms, mislead by way of reduction. See Alexie's comment to Purdy above; also, Rebecca Tillett's description of a "multi-ethnic group of vampire hunters" in "Resting in Peace, Not in Pieces: The Concerns of the Living Dead in Anna Lee Walters's *Ghost Singer*," *Studies in American Indian Literatures* 17.3 (2005): 108.
59. The term "desiring machine" is Deleuze and Guattari's, used axiomatically in their *Anti-Oedipus*.
60. Falke selects Melissa Roanhorse, in particular, but only as the repetition of his own reminiscences of another lover, Christiane, departed many ages ago when Falke was not as yet undead (99; 102).
61. Citing Moretti, Tillett represents the vampire's threat as that of capitalist accumulation, an insatiable desire beyond history, destroying everything in its path ("Story," 162–63). Enlisting the vampire in these interests of national consumption and blood metaphor—of the eternal promise of capital circulation—poses an imminent danger to the otherwise finite, material indigenous domain.
62. Jacques Derrida uses the term "hauntology" to locate the revisitations of an alienated Marxism upon the stage of a triumphant global capitalism. See *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International*, Peggy Kamuf trans. (New York: Routledge, 1994). In *Eye Killers*, hauntology aptly describes links between Falke's quest for continuing life-in-death and his serialized mourning after absent truth (his former life and its love, Christiane).
63. Peters, "Multitude," 184.
64. Deleuze and Guattari, *Anti-Oedipus*, 189. Falke's own barbarian tendency, his longings for a past medieval unity in time, seeks to colonize what Deleuze and Guattari rather unfortunately reproduce in *Anti-Oedipus* as a "savage" stage of natural development.
65. Rainwater links Falke's fate to that of Michael, both of whom recognize in each other larger adversarial forces at work ("Animals," 271). Falke is

- Wolf (*ma'iitsob*), a lawful agent of evil, to Roanhorse's Coyote (*ma'ii*); in concert, their shared struggle engages good and evil, equally, as agents of transformation.
66. Falke's quest for ontological justification apart remains subject to material forms of time and language. He drinks blood in the avoidance of history, but at the very moment he taps its authentic vein he must therefore enter its blood discourses; hence, the uncanniness of Falke's eerie old-world diction that Melissa hears but cannot understand (12).
 67. Ortiz, "National Indian Literature," 121–22.
 68. Ortiz views latter-day nationalism as resistance involving "the creative ability of Indian people . . . to gather in many forms of the socio-political colonizing force which beset them and to make these forms meaningful in their own terms" ("National Indian Literature," 120). In *American Indian Literary Nationalism* Weaver, Womack, and Warrior canonize Ortiz's model, deriving from his seminal article axioms fundamental to their understanding of literary nationalism.
 69. Aldama, "Tayo," 163.
 70. Rainwater, "Animals," 274.

Two National Captivity Narratives in Welch, Silko, and Armstrong

1. Shari Huhndorf deserves credit, particularly for her reading of Silko's *Gardens in the Dunes* in the final chapter of *Going Native*, for inaugurating (along with Philip Deloria) study of the abortive "capture" by a colonizing culture of as yet elusive sovereign and indigenous representational practices. See her *Going Native*; and Philip Deloria, *Indians in Unexpected Places* (Lawrence: Univ. Press of Kansas, 2004).
2. King, *Truth about Stories*, 132–34.
3. Roy Harvey Pearce, "The Significances of the Captivity Narrative," *American Literature* 19.1 (1947): 13.
4. Pearce, "Captivity," 1. Pearce begins his survey with Cotton Mather's *Magnolia* (1702) and concludes with the bogus (probably corporate) authorship of *Clarissa Plummer* (1838), by which point the captivity narrative "continued to be a popular journalistic, terroristic vehicle. . . . New episodes came with new frontiers; yet patterns and themes were reproduced again and again" (16).
5. Elizabeth Cook-Lynn, "The Lewis and Clark Story, the Captive Narrative, and the Pitfalls of Indian History," *Wicazo Sa Review* 19.1 (2004): 29.
6. Cook-Lynn strengthens her argument against Anglo-European genocide by citing recent scholarship that has effectively broadened the scholarly consensus on "captivity" beyond narrative to include the alienation derived from language loss and separation of indigenous peoples (particularly children) from their historical homelands. See also Troy Johnson and Holly Tomren, "Helplessness, Hopelessness, and Despair: Identifying the Precursors to

- Indian Youth Suicide,” in *Medicine Ways: Disease, Health, and Survival among Native Americans*, ed. Clifford E. Trafzer and Diane Weiner (Walnut Creek: Altamira Press, 2001), 245; and Donald A. Grinde Jr, “Taking the Indian out of the Indian: U.S. Policies of Ethnocide through Education,” *Wicazo Sa Review* 19.2 (2004): 25–32.
7. John Purdy, “‘And Then, Twenty Years Later . . .’: A Conversation with Paula Gunn Allen,” *Studies in American Indian Literatures* 9.3 (Fall 1997): 5–16. Using similar language, Rainwater suggests that indigenous stories may be held captive inside specific material contexts that silence (or muffle) them. Referring to Linda Hogan’s *Mean Spirit*, Rainwater observes that indigenous stories always “want out” (*Dreams*, 135).
 8. Purdy, “Twenty,” 6.
 9. James J. Donahue, “A World Away from His People: James Welch’s *The Heartsong of Charging Elk* and the Indian Historical Novel,” *Studies in American Indian Literatures* 18.2 (2006): 63. For me, the paradox is constitutive: Charging Elk is not a “new” prototype of Indian character but represents a new imagining of the indigenous historical past, beyond national captivity, that contemporary indigenous writers are allowing themselves.
 10. See Wendy Wickwire, *Write It on Your Heart* (Vancouver, BC: Talon, 1989). Robinson’s “An Okanagan Indian Becomes a Captive Circus Showpiece in England” was subsequently anthologized in King’s *All My Relations*, 1–26, the text cited here. King dedicated his anthology to the memory of Robinson.
 11. Robinson, “Okanagan,” 24.
 12. *Ibid.*, 25.
 13. *Ibid.*, 25–26.
 14. *Ibid.*, 18–19.
 15. Despite Robinson’s playful trickster tone throughout, the casket-switching sequence recounted above reveals more sinister, symbolic “substitutions” required in the attempt to contain the body of the fugitive Native essence. The Ashnola scene recasts Shakespeare’s casket-choosing scene in *The Merchant of Venice* within a ghoulish frame of colonial predicament, of marginalized and discarded bodies for whom new national uses—even in death—have been devised.
 16. Hartwig Isernhagen, *Momaday, Vizenor, Armstrong: Conversations on American Indian Writing* (Norman: Univ. of Oklahoma Press, 1999), 172–73. Original emphasis.
 17. See Robert Dale Parker, “Introduction,” *The Invention of Native American Literature* (Ithaca, NY: Cornell Univ. Press, 2003) for an approach affirming the pleasurable ordinariness of indigenous storytelling—allowing for the formation of political positions, but not subordinated to them—and not “necessarily artistic in cultural identity, but . . . [where] the act of expressing . . . cultural identity takes on aesthetic form” (3).
 18. Armstrong states that Robinson’s English stories offer Okanagan history rather than ritual: the “folk stories, the folk lore, that exist about historical events and people and things that occurred. . . . [H]e must have spent hours and hours and hours talking to Wendy, giving her these stories that are

- very important in their own right about our own contact with Europeans.” Isernhagen, *Conversations*, 172–73.
19. The En’owkin Centre in Penticton, British Columbia, with Armstrong as one of its founders, is partially subsidized by the Canadian government and remains an outstanding example of what the nexus between effective mother-tongue language policy, indigenous sovereignty, and at least some degree of institutional support can achieve.
 20. Armstrong presumes no situated (Okanagan) knowledge for her readers, whether Anglo-European or indigenous. She mandates it, however, for any writer claiming her own indigenous traditions responsibly. Writing in English, for Armstrong, cannot ever be the vehicle for traditional knowledge but offers, instead, opportunities for artistic experimentations within linguistic confines imposed by colonialism: “[T]he exploitation in that [consumerist] sense is a necessity for any art, for the reinterpretation and the saleability, I guess, out there. That’s reality, that’s the way the world operates, now” (Isernhagen, *Conversations*, 161).
 21. Isernhagen, *Conversations*, 146.
 22. *Ibid.*, 144–45. In his work with Creek English dialect, Craig Womack allows for the meaningful translation of sovereign values into English by Creek translators as “a recognizably Muskogean literary conceit in English... with the assumption in mind that Indian viewpoints and philosophies will still be meaningful in translation.” See Womack, “Alexander Posey’s Nature Journals: A Further Argument for Tribally-Specific Aesthetics,” *Studies in American Indian Literatures* 13.2&3 (2001): 49.
 23. Isernhagen, *Conversations*, 171.
 24. British and American diplomats negotiated, and then established, the Western border between Canada and the United States along the forty-ninth parallel: first in 1846 and, again, in 1871.
 25. In the prologue, Welch describes the encounter between Crazy Horse and Red Cloud, the latter now taking “his orders from white chiefs.” James Welch, *The Heartsong of Charging Elk* (New York: Doubleday, 2000), 2. Subsequent references will be made parenthetically by page number.
 26. Charging Elk is a composite, fictional character Welch derived from several different accounts of North American Indians and Natives performing in Europe. See Ron McFarland, “Review,” *Wicazo Sa Review* 16.2 (2001): 172.
 27. Deloria, *Indians in Unexpected Places*, 60.
 28. Wild Bill Cody was a historical figure as well as a histrionic one. Philip Deloria writes: “Cody dared the world to differentiate between two distinct forms of action—historical and representational—embodied in his person. The world refused the dare and learned [after 1883] to love the refusal” See *Indians in Unexpected Places*, 59–60.
 29. McFarland, “Review,” 172. McFarland notes that “Welch makes it clear that most of what happens to his protagonist results from choices he makes.”
 30. Sherman Alexie’s phrase, taken from the promotional blurb appearing on the first, Doubleday edition, hard-cover dust jacket.

31. Leslie Marmon Silko, *Gardens in the Dunes* (New York: Simon & Schuster, 1999), 17. Subsequent references are made parenthetically by page number.
32. Focusing on the trope of the Ghost Dance, A. M. Regier writes that *Gardens in the Dunes* presents a “discursive space producing transformative rather than nativistic forms” within Native American literature and recuperates “the Ghost Dance’s revolutionary expressive terms” in an overall project of gender liberation (137). See “Revolutionary Enunciatory Spaces: Ghost Dancing, Transatlantic Travel, and Modernist Arson in *Gardens in the Dunes*” *Modern Fiction Studies* 51.1 (2005): 134–57.
33. Lawrence Buell, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (Cambridge, MA: Harvard Univ. Press, 1995), 288.
34. *Ibid.*, 298.
35. *Ibid.*, 286.
36. Noel Elizabeth Currie, “Jeannette Armstrong & the Colonial Legacy,” *Canadian Literature* 124&125 (1990): 150.
37. Jeanette Armstrong, *Slash*, 6th ed. (Penticton, BC: Theytus Books, 1996), 59. Subsequent references will be made parenthetically by page number.
38. Evelina Zuni Lucero, *Night Sky, Morning Star* (Tucson: Univ. of Arizona Press, 2000), 161–62.
39. See Gayle Rubin, “The Traffic in Women: Notes on the ‘Political Economy’ of Sex,” in *Toward an Anthropology of Women*, ed. Rayna R. Reiter (New York: Monthly Review Press, 1975), 157–210.
40. See Paul Chaat Smith and Robert Allen Warrior eds., *Like a Hurricane* (New York: New Press, 1996), Part One (1–86); as well as Troy Johnson, Duane Champagne, and Joanne Nagel eds., *American Indian Activism: Alcatraz to the Longest Walk* (Urbana: Univ. of Illinois Press, 1997), 9.
41. Note the converging uses of time in the policeman’s racist discourse, “at one time that first time”: fear and the threat of violence collapse any distinction between historical time “then” and the narrative time in the colonized “now” *Slash* depicts. Nation, as Benedict Anderson’s “imagined community” thesis reminds us, is nothing so much as the imagined construction of being expressed in terms of a shared (“horizontal”) temporality. See Benedict Anderson, *Imagined Communities* (New York: Verso, 1991).
42. Armstrong has stated: “I feel that ultimately everything can be resolved without conflict because we are given the capacity of our minds and our emotions, and all of the history that we have.... Conflict is *not* necessary.... However... Violence is necessary for self-defense and self-preservation, and it is justifiable for that.” See Isernhagen, *Conversations*, 181. Original emphasis.
43. Christopher Breu, “Practicing Disruptive Economics: The Remapping of the Economic Space of the Americas in Maryse Condé’s *Moi, Tituba, Sorcière... Noire de Salem*,” in *_Re-Placing America: Conversations and Contestations*, Ruth Hsu, Cynthia Franklin, and Suzanne Kosanke eds. (Honolulu, HI: College of Languages, Linguistics and Literature, University of Hawaii, with East-West Center, 2000), 272–74.

Three Trickster's Gamble: Capitalizing Indigenous Discourse in Vizenor's *The Heirs of Columbus* and Erdrich's *The Bingo Palace*

1. Gerald Vizenor, "Trickster Discourse: Comic Holotropes and Language Games," in *Narrative Chance: Postmodern Discourse on Native American Indian Literatures*, ed. Gerald Vizenor (Norman: Univ. of Oklahoma Press, 1993), 188.
2. See Stuart Hall, "The Local and the Global," in *Culture, Globalization, and the World System*, ed. Anthony D. King (Binghamton: SUNY Press, 1991).
3. See Arnold Krupat, *Ethnocriticism: Ethnography, History, Literature* (Berkeley: Univ. of California Press, 1992), 244–45.
4. See Arnold Krupat, "'Stories in the blood': Ratio- and Natio- in Gerald Vizenor's *The Heirs of Columbus*," *Loosening the Seams: Interpretations of Gerald Vizenor*, ed. A. Robert Lee (Bowling Green, OH: Univ. Popular Press, 2000), 166–77.
5. Stuart Hall, "Old and New Identities, Old and New Ethnicities," in *Culture, Globalization and the World-System*, ed. Anthony D. King (Minneapolis: Univ. of Minnesota Press, 1997), 68.
6. Harvey, *The Condition of Postmodernity*, 117.
7. Gerald Vizenor, *The Heirs of Columbus* (Hanover, NH: Wesleyan/New England, 1991), 189. Subsequent references to this edition will be made parenthetically by page number.
8. As Louis Owens has suggested, this partnership of indigenous healing with Silicon Valley technology-triumphant is itself a trickster move, which shimmers of the darker possibilities of a genetically engineered indigenous universe, and the artifactual—rather than generative, and self-contradicting—appeal of pan-tribalism. Lecture, Univ. of California, Santa Cruz, June 5, 1993.
9. Aldona Jonaitis and Richard Inglis, "Mowachaht Whalers' Washing Shrine," *South Atlantic Quarterly* 91.1 (Winter 1992): 206. This more nuanced layering of authenticity nevertheless risks repositing, in literary terms, modernist palimpsest. The palimpsest, by definition, produces the desire in the reader to glimpse a "core" or "center" of truth.
10. Jonaitis and Inglis, "Mowachaht Whalers," 206.
11. Gerald Vizenor, "Socioacupuncture: Mythic Reversals and the Striptease in Four Scenes," *Out There: Marginalization and Contemporary Culture*, ed. Russel Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West (Cambridge, MA: MIT Press, 1990), 412. Emphasis added.
12. Vizenor, Preface, *Narrative Chance*, x.
13. Michel de Certeau, *The Writing of History*, Tom Conley trans. (New York: Columbia Univ. Press, 1988), 100–102.
14. *Ibid.*, 234.
15. Daniel L. Boxberger, *To Fish in Common: The Ethnohistory of Lummi Indian Salmon Fishing* (Seattle: Univ. of Washington Press, 2000), 19.
16. *Ibid.*, 18.

17. See Anderson, *Imagined Communities*.
18. See Richard E. Clark, *Point Roberts, USA: The History of a Canadian Enclave* (Bellingham: Textype Publishing, 1980), 41.
19. The Icelandic squatters received a special dispensation from Congress granting them ownership rights on Department of Interior land. Overjoyed by their good fortune, the local Icelandic community responded by sending a sheepskin rug to Teddy Roosevelt and were delighted to hear word from the White House that it was being used in the President's bedroom. See Clark, *Point Roberts*, 58–59.
20. Though such rapid capital accumulation was to some degree typical of pre-Sherman Act (antitrust) business practices, Boxberger relates that the salmon processing boom at Chelh-ten-em at the turn of the century was particularly intensive: "During the late 1890s the Alaska Packers Association [APA] accounted for an average of 80 percent of the total Alaska salmon pack and a sizable portion of the Puget Sound sockeye pack" (63).
21. Through the Bureau of Indian Affairs, the Lummi took the APA to state court in 1897 to argue for their traditional fishing rights [*United States et al. v. Alaska Packers Association* (CC Wash., 79F 152 [1897]) and lost. On appeal, their case was subsequently denied review by the U.S. Supreme Court in 1899. See Boxberger, *To Fish in Common*, 52.
22. Harvey, *Condition of Postmodernity*, 147. Harvey bases the "transition" from postwar Fordism to flexible accumulation on the saturations of West European and Japanese domestic markets after their post World War II "recoveries"... [The] drive to create export markets for their surplus output had to begin" (141).
23. Harvey, *Condition of Postmodernity*, 156.
24. *Ibid.*, 302.
25. Citing the historical case of American Indian community economic underdevelopment, Boxberger writes "we see that Indian communities have all suffered similarly from the effects of economic and political factors that strive to incorporate Indian resources into the national political economy... The native people of the United States have been incorporated into a dominant political economic system but do not participate as equals" (*To Fish in Common*, 186). Harvey's macroeconomic argument echoes Boxberger's more local view insofar as "the world capitalist system produces development in the centers of developed nations and underdevelopment in the peripheries... as applicable to regions within developed nations" (*Condition of Postmodernity*, 5).
26. Vizenor has gone on record criticizing the long-term impact of tribal gaming, stating that "[C]asinos have distracted the lost and lonesome, and with some humor, but not with a native vision that heals... The Supreme Court might hear a case over taxation on treaty land, the rights of states and native casinos, and rule against the idea of native sovereignty." See Gerald Vizenor and A. Robert Lee, *Postindian Conversations* (Lincoln: Univ. of Nebraska Press, 1999), 92–93.
27. Harvey, *Condition of Postmodernity*, 181.

28. In 1994, the Lummi Cultural Director, Al Scott Johnny, and the tribe's attorney, Stephanie Ross, worked successfully to obtain Chelh-ten-em's listing as a "Traditional Cultural Property" by Washington State and subsequently an entry on the U.S. National Register of Historic Places ("Site #92001281") administered by the U.S. Park Service.
29. Stephanie Ross, "Nomination Form Draft Statement," Letter to the National Register of Historic Places, June 24, 1992, typescript.
30. Boxberger, *To Fish in Common*, 18.
31. *Ibid.*, 13.
32. Vizenor, "Socioacupuncture," 412.
33. In *Bearheart: The Heirship Chronicles* (1978), Vizenor highlights the ecological predicament faced by indigenous communities, with Proude Cedarfair relinquishing the Cedar Circus to federal loggers in a post-apocalyptic America. The post-apocalyptic space of *Bearheart* constitutes Vizenor's warning about a potentially avoidable crisis of representation in a colonial environment preyed upon by material demands.
34. Harvey, *Condition of Postmodernity*, 183.
35. "The Resort at Lily Point," *Draft Environmental Impact Statement (DEIS)*, submitted to Whatcom County Council (Bellingham), July 30, 1992, 2-2.
36. Boxberger relates: "The Lummi have [since 1989] been forced to sell [their] fish processing plant...to non-Indians. The marina they planned to build has not come to fruition. Involvement with hatcheries, cooperative fisheries management, and international treaties have failed to stem the tide: Lummi fishers still struggle with a resource that continues to diminish" (*To Fish in Common*, "Epilogue to the 2000 Paperback Edition," 188). Continuing Lummi control over extraction of the salmon resource promises, though cannot guarantee, greater forward prosperity for the tribe in an era of precipitously low salmon counts.
37. Kenneth Cooper, Address to the Whatcom County Council Planning Commission, "Partial Lily Point Re-Zoning Hearing" (Bellingham), March 24, 1993.
38. Cooper, Address, March 24, 1993.
39. In the fifteen years that have elapsed since I wrote the article on which this chapter is based, several developments have occurred. In the late spring of 1994, and despite Chelh-ten-em's listing on the National Register, Whatcom County council approved the Lily Point resort development. In consultation and dialogue with Lummi authorities, a local coalition of residents of Chelh-ten-em/Point Roberts, the Resource Management Group, appealed the Council decision to the Washington Superior court.

During the course of these hearings, the case made for rejection of the Lily Point development on the basis of the presence of onsite Lummi burial middens was, in the eyes of the county council, effectively discounted. Much to everyone's dismay, Daniel Boxberger (whose work figures prominently in this article) offered expert testimony on behalf of developers regarding this issue. The irony of my extensive use of Boxberger's historical research in this article, in light of his reaching an apparently opposite conclusion to mine as to the viability of the proposed project on Chelh-ten-em, suggests

- that trickster remains one step ahead of my grasp of the debate. In 1996, the Lily Point development group backed off the proposed development, citing insufficient demand in a changing market and the ongoing delays as a consequence of the county review and oversight process. In the meantime, an individual owner of a 20-acre parcel withdrew his lot from the proposed package promised to the development consortium and, before injunctions could be obtained, promptly clear-cut it.
40. Paul Pasquaretta, *Gambling and Survival in Native North America* (Tucson: Univ. of Arizona Press, 2003), xii.
 41. The reimagining of chance demonstrates fruitful tensions between chance opportunities and absolute consequences, and most probably, the trickster premise of chances as absolutes or, as Vizenor puts it, “the chance of no chance.” See Vizenor, *Narrative Chance*, “A Postmodern Introduction.”
 42. For her part, Erdrich distinguishes between two kinds of love: one being the fraught individualized expressions of the self when routed through a love object; and the other being those “romantic notions” that “categorize a people” rather than acknowledge that indigenous lives (like any other) are “complex and unpredictable.” The trickster plot of the *The Bingo Palace* benefits from an operating conflation between these. See Nancy Feyl Chavkin and Allan Chavkin, “An Interview with Louise Erdrich,” in *Conversations with Louise Erdrich and Michael Dorris*, ed. Allan Chavkin and Nancy Feyl Chavkin (Jackson: University Press of Mississippi, 1994), 231.
 43. Vizenor, “A Postmodern Introduction,” *Narrative Chance*, 14.
 44. Jeanne Rosier Smith writes that Erdrich’s novels “embody [anishinaabe trickster’s, Nanabozho’s] changeability: the stories contain contradictory and alternative truths; they go past their boundaries.” See *Writing Tricksters: Mythic Gambols in American Ethnic Literature* (Berkeley: Univ. of California Press, 1997), 99–100. For a discussion of Erdrich’s treatment of *micipijiu*, see Victoria Brehm, “The Metamorphoses of an Ojibwa *Manido*,” *American Literature* 68.4 (1996): 677–706.
 45. Vizenor views American Indian casino gambling operations somewhat suspiciously and, most probably, “an invitation to casino riches and the enervation of native sovereignty in competition with the constitutional sovereignty of the [individual American] states.” See Vizenor, *Fugitive Poses*, 197.
 46. The NIGA spent approximately US\$ 420,000 on policy-targeted lobbying in 2004. U.S. tribes donated a further \$US 13.8 million toward political campaigns at all levels of government, for Republican and Democratic candidates alike, during the 2002 and 2004 election cycles. See “Lobbying Report: National Indian Gaming Association,” (May 9, 2005), <http://indianz.com/News/2005/008053.asp> (accessed June 26, 2006).
 47. For a detailed overview of the rise of indigenous gambling in the United States before 1995, as well as the roll-out of the IGRA and contemporary impacts on indigenous communities, see Steven Andrew Light and Kathryn R. L. Rand, *Indian Gaming and Tribal Sovereignty: The Casino Compromise* (Lawrence: Univ. Press of Kansas, 2005); and Franke Wilmer, “Indian Gaming: Players and Stakes,” *Wicazo Sa Review* 12.1 (Spring 1997): 89–114. For a focused analysis on the 1998 California tribal gambling initiative, Proposition 5,

- see Carole Goldberg and Duane Champagne, "Ramona Redeemed?: The Rise of Tribal Political Power in California," *Wicazo Sa Review* 17.1 (2002): 43–63.
48. See Colin S. Campbell, Timothy F. Hartnagel, and Gary J. Smith, "The Legalization of Gambling in Canada," *Proceedings of the Law Commission of Canada* (July 6, 2005), 26. Since 2001, provincial governments have typically reached working agreements with Native gaming commissions.
 49. In *Nevada v. Hicks* (2001), a unanimous U. S. Supreme Court upheld the right of states to investigate tribal members for crimes allegedly occurring off-reservation. By contrast, in the spring of 2003, the Federal Court of Appeals (Ninth Circuit) upheld the sovereign immunity of the Bishop Paiute-Shoshone tribe from a state-issued search and seizure warrant issued against the tribally owned casino in *Inyo County v. Bishop Paiute Tribe*. On May 20, 2003, a Supreme Court majority reversed and remanded the lower court's decision, arguing that tribal governments cannot use federal legal-rights protections understood to protect individuals to initiate legal claims against states for damages. See <http://www.indianz.com/News/show.asp?ID=2003/04/01/scourt> for an overview of recent and relevant court rulings pertaining to Indian gaming; Kristan Sarvé-Gorham, "Games of Chance: Gambling and Land Tenure in *Tracks, Love Medicine, and The Bingo Palace*," *Western American Literature* 34.3 (1999): 277–300; and, also, Wilmer, "Indian Gaming" for treatments of what nontribal jurisdictions stand to gain in the way of down-slope benefits from indigenous gambling enterprises, even as these same nonindigenous constituencies all too often dismiss incremental gains made by the tribes as unnecessary "privileges."
 50. Pasquaretta cites the example of the Mohawk nation whose people remain divided by the gambling issue, with each party to the conflict invoking different interpretations of tradition to bolster pro-gaming and antigaming positions. See *Gambling and Survival*, 131–37.
 51. During the summer of 1995, a spontaneous alliance (Fight for Justice [FFJ]) of L'Anse traditionalists, one time AIM members, and anti-casino interests arose in response to the Keweenaw Bay Indian Community (KBIC) official policy of disenrollment. The disenrollment of up to 33 percent of the total KBIC membership was suspected of having been politically motivated. For detailed descriptions of these events, from a variety of perspectives, see the NativeNet Archive, "Keweenaw Bay Standoff," <http://www.nativenet.org/archive/nl/keweenaw-bay.html> (accessed June 27, 2006).
 52. In an updated preface to their classic study, *The Nations Within*, Deloria, Jr. and Lytle address the emergence of the gaming issue obliquely and (with hindsight) somewhat optimistically: "At some point, the wealthier tribes should begin investing in the fortunes of those without gaming resources" (viii).
 53. While being among the more visible sectors of indigenous commercial enterprise, the concentrated media emphasis on "boom or bust" ventures such as organized gaming often (and unfairly) obscures other efforts indigenous communities are making to diversify and sustain community capital investments in alternative ventures, ranging from land and energy

- resource management to business-to-business and private-public entity partnerships. See Robert B. Anderson, Bob Kayseas, Leo Paul Dana, and Kevin Hindle "Indigenous Land Claims and Economic Development: The Canadian Experience," *American Indian Quarterly* 28.3&4 (2004): 634–48; Kevin Hindle, Robert B. Anderson, Robert J. Giberson, and Bob Kayseas "Relating Practice to Theory in Indigenous Entrepreneurship: A Pilot Investigation of the Kitsaki Partnership Portfolio," *American Indian Quarterly* 29.1&2 (2005): 1–23. Nor are such market-enterprise alternatives uniformly welcomed across all ranks of indigenous stakeholders whose notions of exercising sovereignty remain uneven and therefore contested. See Tracylee Clarke, "An Ideographic Analysis of Native American Sovereignty in the State of Utah: Enabling Denotative Dissonance and Constructing Irreconcilable Conflict," *Wicazo Sa Review* 17.2 (2002): 43–63.
54. Pasquaretta, *Gambling and Survival*, 104.
 55. TallBear, "Racializing the Tribe," 95–98.
 56. See Philip Deloria, *Indians in Unexpected Places*, "Introduction," 4–7.
 57. See Sarvé-Gorham, "Games of Chance," 287; Pasquaretta, *Gambling and Survival*, 125. This strategy was dealt a severe blow, in the United States at least, after March 1996 when a Supreme Court ruling found that tribes may no longer sue states for redress in federal courts, thus depriving them of a crucial venue to prosecute past claims.
 58. John Purdy, "Betting on the Future: Gambling against Colonialism in the Novels of Louise Erdrich," in *Women in Native American Literature and Culture*, ed. Susan Castillo and Victor M. P. Da Rosa (Porto, Portugal: Fernando Pessoa Univ. Press, 1997), 37–56.
 59. See Joanne Barker's elaborate study of the commodification of "Indian" identity by mainstreaming, capital formations in "*Indian*TM U.S.A.," *Wicazo Sa Review* 18.1 (Spring 2003): 25–79. Barker's point is not to object to indigenous consumers in principle, but to reorient debate toward the extent to which the rank and file among indigenous communities still do not control their own products, ideas, and enterprises—most recently, DNA—in a capitalized landscape.
 60. The term "flexible citizenship" is Aihwa Ong's. Lisa Lowe's project likewise "engage[s] in a materialist critique of the institution of citizenship [in order] to name the genealogy of the legal exclusion, disenfranchisement, and restricted enfranchisement... as a genealogy of the American institution of citizenship." See "Power of Culture," 18.
 61. See "Native Gaming Resources," <http://www.tribal-institute.org/lists/gaming.htm> (accessed April 15, 2006). Disenrollment remains one strategy adopted by elected tribal officials to regulate gambling income payouts. An often cited justification for disenrollment is that policy objectives may be more reasonably matched to the most deserving constituency, which, if not regulated, tends to grow. See, for example, important exchanges posted on the chatroom, "Are Pechanga and Redding Rancheria Wrong [to disenroll]," (August 10, 2005), http://www.indianz.com/board/topic.asp?TOPIC_ID=15305 (accessed June 27, 2006).

62. Given the uneven geographical and political landscape in the U.S. tribal gambling sector, and the lack of a unified indigenous position on how best to reinvest in collective tribal sovereignty interests, not all tribal gambling stories are successful ones. See Editorial, "Indian Gaming Oversight Nets Win-Win in AZ," *Tucson Citizen* (August 9, 2005), http://www.tucsoncitizen.com/index.php?page=opinion&story_id=080905op (accessed April 15, 2006). Similarly, native-operated casinos in Canada have disbursed extremely generous cash payouts in the absence of uniform guidelines which, beyond voluntary disclosure and transparency, vary from province to province where they exist at all. See Sue Bailey, "Cash Cow for Native Bands," *Toronto Globe and Mail* (June 18, 2006), <http://www.theglobeandmail.com/servlet/story/RTGAM.20060618.wrampa0618> (accessed June 27, 2006).
63. Per capita equity stakes based on tribal rolls was the approach initially proposed, and subsequently revised, in the Alaska Native Claims Settlement Act (ANCSA) of 1971. After lengthy negotiations involving a cash buyout that extinguished all native claims to aboriginal title pending in Alaskan courts, ANCSA required participating Alaskan bands to incorporate themselves as native corporations on the IRA (Howard-Wheeler Act of 1932) model, and subsequently, to enter into partnership agreements with state and federal authorities regulating resource extraction, including timber, oil, and fishing rights. See Skinner, *Alaska Native Policy*, 89–90.
64. Attending specific economic initiatives, indigenous sovereignty claims remain actively subverted by the state interest in limiting perceived "privileges" of tribal and band enterprises. On July 14, 2003 the governor of Rhode Island called in state troopers to enforce the suspension of "illegal" activity at Naragansett, defying the Naragansett nation's claim of sovereign immunity from state intrusion, including its democratic right to initiate its own economic activities. The incident turned ugly, with state troopers squaring off against angry tribal members and policemen. The tribal chairman, Chief Sachem Matthew Thomas, was arrested by deputies after heated exchanges and a general scuffle among state police, tribal police, and bystanders. Protracted legal debate in both state and federal courts has ensued. See *Naragansett Tribe v. Rhode Island*, <http://www.ca1.uscourts.gov/pdf/opinions/04-1155-01A.pdf> (accessed June 27, 2006).
65. Skinner, *Alaska Native Policy*, 70.
66. See Robert B. Buerger and Stephen Robinson, "Reservation Gambling: Improving the Odds through Natural Resource Recreation Management," *Journal of Recreation and Leisure* 17.1 (1999).
67. In a widely publicized closure, the first tribally sponsored casino in Washington State, the Lummi Nation Casino, ended operations in August 1997 after 12 years, resulting in the loss of 238 jobs for tribal members. According to Vern Johnson, a Lummi tribal council member and stakeholder, the council chose closure over bankruptcy protection; that is, liquidating its assets to pay debt, rather than risk ultimate foreclosure. Johnson also blamed the dwindling number of international (Canadian) gamblers, now gambling at other facilities closer to home, for the failure of the first Lummi gaming business. See Minutes, Washington State Gambling Commission. <http://72.14.203.104/>

- search?q=cache:tWeuX7vbhtEJ:www.wsgc.wa.gov/minutes/1997/9708min.pdf (accessed June 30, 2006).
68. Carlton Smith similarly reads *The Bingo Palace* as “critiquing the idea of colonial constructs” (103) and problems of land and genealogy as “tools of property and capital” (111). However, I differ with Smith’s focus on tribal “escape,” (118–19) “transcendence,” (117) and love located “outside the nexus of colonial culture” (117). Rather, Erdrich’s novel is all the more effective as the demonstration of how capitalism transforms sovereignty with indigenous individuals as stakeholders. See *Coyote Kills John Wayne: Postmodernism and Contemporary Fictions of the Transcultural Frontier* (Lebanon, NH: Univ. Press of New England, 2000).
 69. Purdy writes that *The Bingo Palace* offers an exploration of the nature of chance “as a thesis on the efficacy of understanding the nature of possibility, of cusp, and employing it to one’s advantage” (“Betting,” 38).
 70. See Jeffrey J. Williams, “Against Identity: An Interview with Walter Benn Michaels,” *Minnesota Review* 55–57 (2002): 127.
 71. See Chavkin and Chavkin, “Interview,” 221. Erdrich notes that comparisons between her work and “magical realism” (conflating, I presume, important differences between Marquez’s uses and Carpentier’s *lo real maravilloso*) may or may not be justified but that, for her, “events people pick out as magical don’t seem unreal to me” (221).
 72. Louise Erdrich, *The Bingo Palace* (New York: HarperCollins, 1994), 37–39. Subsequent references to the novel will be made parenthetically in the text.
 73. Purdy, “Betting,” 48.
 74. *Ibid.*, 38.
 75. The term “matrix” is Sarvé-Gorham’s (299). Purdy describes the division of labor shared by Lyman and Lipsha in *The Bingo Palace* as “a telling blend of culturally determined means and motivations” (44).
 76. Purdy, “Betting,” 47.
 77. Karl Marx, “The Fetishism of Commodities and the Secret Thereof,” in *The Marx-Engels Reader*, ed. Robert C. Tucker (New York: Norton, 1978), 319–20.
 78. Marx, “Fetishism of Commodities,” 313.
 79. *Ibid.*, 320. Emphasis added.
 80. Suspicious of the claims of “identity” upon representation, Walter Benn Michaels nevertheless accounts for the emergence of identity as a reading practice: “The minute the work, the text, is reduced to its materiality, then the primary question about it is an experiential one about the reader’s relation to it. It’s at that moment the text becomes meaningless that the identity of the reader becomes essential” (“Interview,” 127). In *The Bingo Palace*, community (not “identity”) becomes essential to a specifically indigenous construction of the commodity.
 81. The entire Morrissey-Nanapush genealogy, including the next generation with Shawnee Ray Toose and her love for the founding Lipsha, now grown, lost and then found, emerges as an important strut within the larger generational design. Thus reconciled, at least temporarily, are the tangled and still-born byways of love in between these particular relationships stretching back to *Tracks* and *Love Medicine*.

82. Allan Chavkin was among the first to theorize Erdrich's indebtedness to romantic discourses when refashioning the worldview of her novels: "modern writers [such as Erdrich] do not merely imitate and repeat their romantic predecessors.... [They] dramatically assimilate, transform, and extend romanticism as they forge their own unique visions." See *English Romanticism and Modern Fiction: A Collection of Critical Essays* (New York: AMS Press, 1993); and *The Chippewa Landscape of Louise Erdrich* (Tuscaloosa: Univ. of Alabama Press, 1999).

Four Recovering Sovereignty in Louis Owens's *Dark River*

1. Frederick Jackson Turner, "The Significance of the Frontier in American History," in *Frontier and Section: Selected Essays of Frederick Jackson Turner*, ed. Ray A. Billington (Englewood Cliffs, NJ: Prentice-Hall, 1961), 37–38.
2. Ezra Pound recasts "postfrontier anxiety," post-Turner, into a positivist ideology endorsing American imperialism before World War I. See David M. Wrobel, *The End of American Exceptionalism: Frontier Anxiety from the Old West to the New Deal* (Lawrence: Univ. Press of Kansas, 1993), 71–85.
3. Ezra Pound, *Patria Mia* (Chicago: R. F. Seymour, 1950), 57.
4. Afro-Caribbean men constituted a prominent minority among approximately five thousand working-class dead throughout the course of the project. See Michael L. Conniff, *Black Labor on a White Canal: Panama, 1904–1981* (Pittsburgh: Univ. of Pittsburgh Press, 1985), 8–10.
5. See Mark David Spence, *Dispossessing the Wilderness: Indian Removal and the Making of the National Parks* (New York: Oxford Univ. Press, 1999), 26–40. Established on August 25, 1916, the U.S. park system was, for indigenous sovereigns, the insulting culmination to the Dawes allotments which after 1877 had surveyed sovereign lands "off-reservation" and ceded them to nonindigenous individuals, corporations, governing authorities (including counties and states) in the event of legal proceedings, tax default, or probate. Subsequent legislation ensured that lands held in common were either privatized outright, or rendered inalienably "public" in the name of ecotourism; in either case, beyond the reaches of their sovereign custodians.
6. In *Patria Mia*, Pound subordinates indigenous sovereignty to his own nativist rendering of Anglo-European racial superiority: "Our [American] convention dates, not from an era of sedan-chairs and lackeys [as in Europe], but from a time when people lived at least ten miles apart. You were friendly with your next neighbor because you wanted his help against savages" (53). For an overview of the scholarship and debates about modern reemergence of nativism in form of parochial, and often reactionary nationalisms, see William H. Katerberg, "An Essay on Nativism, Liberal Democracy, and Parochial Identities in Canada and the United States," *American Quarterly* 47.3 (1995): 515.
7. Owens, *Mixedblood Messages*, 26. Drawing inspiration from scholars and writers, including Gerald Vizenor, Mikhail Bakhtin, and Mary Louise

- Pratt, Owens's frontier rewrites Pound's "no place" as the indigenous "transvaluation" of Anglo-European territory.
8. At the opening of *Dark River*, Nashoba stands sentry between adjoining sovereign camps, welcome in neither, but with a degree of loyalty to each. Owens briefly considered using this phrase "between two fires" as a subtitle for the seminal work that later became *Other Destinies* and which derives from a passage of Mourning Dove's *Cogewea* (1927). Owens chose to cite this passage as an epigraph to *Other Destinies* instead (conversation with the author, April 1994).
 9. Owens, *Mixedblood Messages*, 218–36. The novel acknowledges the violent correspondence between indigenous expropriation within the United States and American neocolonialism abroad. Addressing both "economies of scale" in literary terms, *Dark River* details the costs to all local cultures of membership within a now-global American neocolonialism, including the exhaustion of indigenous cultures as matériel expended in the effort to expand and sustain capital markets. For an exact illustration of how the resources of local indigenous cultures are targeted within a "national" economy, see Winona LaDuke and Ward Churchill, "Native America: The Political Economy of Radioactive Colonialism," *Journal of Ethnic Studies* 13 (1985): 109–20.
 10. As stated in the text, *nashoba* can be translated from Choctaw as "wolf." In the Judeo-Christian Bible, Jacob, the son of Isaac and father of the tribe of Israel, comes to faith only after wrestling with God (NIV, Genesis 32:4–26). The name Jacob Nashoba amalgamates these two respective traditions.
 11. Louis Owens, *Dark River* (Norman: Univ. of Oklahoma Press, 1999), 4. Subsequent references to this text will be made parenthetically by page number.
 12. The Mississippi Choctaw nation, in particular, bears a conflicted history relative to the imposition of Anglo-European sovereignty. The Choctaws adapted elements of the latter to a degree far beyond many other antebellum "civilized" tribes (with the possible exception of their eastern neighbors, the Cherokee, and the Iroquois Federation further north) only to be faced with the unlawful removal of many of their titles and lands in the Mississippi country with the Treaty of Dancing Rabbit Creek in 1830.
 13. Owens, *Other Destinies*, 92.
 14. Nashoba is unwilling or incapable of engaging in the practice Owens has called "crossreading": the stance whereby all readers of culture "engage texts across some kind of cultural boundary or conceptual horizon" (*Mixedblood Messages*, 5).
 15. In *Dark River*, the irreverent youth, Jesse, who sells bogus vision quests to outsiders and dazzles impressionable kids with cynical renderings of the Hollywood Indian, dies and is then be reborn as a man-wolf with nylon lashes and synthetic fur (75; 79), what Owens called a postmodern "anim-age." Murdered by armed militiamen in Dark River Canyon, Jesse pays for a lack of gravity about the power of the forces with which he tampers.
 16. See my discussion of the indigenous "schizophrenic" and Sherman Alexie's *Indian Killer* (New York: Warner, 1996) in Chapter One.

17. Referring to World War II, Townsend offers conclusive figures: 25,000 American Indians served in the military, with another 40,000 serving in critical-industry employment. See Kenneth W. Townsend, *World War II and the American Indian* (Albuquerque: Univ. of New Mexico Press, 2000), 2. Owens would not, I suspect, have disputed the clear devotion of American Indian veterans in service to the United States, nor have questioned their voluntary right to be patriots on behalf of their own sovereignty as well as that of the United States. The valor of veterans continues to shape indigenous communities today and has changed the course of all foreign wars fought by Americans this century.
18. See Tom Holm, *Strong Hearts, Wounded Souls: Native American Veterans of the Vietnam War* (Austin: Univ. of Texas Press, 1996); Townsend, *World War II*, 61–65; and Thomas A. Britten, *American Indians in World War I: At Home and at War* (Albuquerque: Univ. of New Mexico Press, 1997), 59–72. It should be noted that alongside the majority enlistment of eligible American Indian men as clear evidence of patriotism, reluctance to enlist also appeared within indigenous communities. See Britten, *American Indians in World War I*, 71; Holm, *Strong Hearts*, 121.
19. Holm puts the number of American Indians serving in Viet Nam between 1964 and 1973 at more than 42,000, but the number may well be higher. See his “American Indian Veterans and the Vietnam War,” *The Vietnam Reader*, ed. Walter Capps (New York: Routledge, 1991), 191. Of Native Americans in Viet Nam, Appy argues that along with Hispanics and Asian Americans, “even the most basic statistical data about their role...remains either unknown or inadequately examined.” See Christian G. Appy, *Working-Class War: American Combat Soldiers and Vietnam* (Chapel Hill: Univ. of North Carolina Press, 1993), 19.
20. See Townsend, *World War II*, 63–64; Britten, *American Indians in World War I*, 57–58.
21. Citing data gathered in the Veterans Administration (VA) report, *Legacies of Vietnam* (1978), Appy states: “When measured against backgrounds of non-veterans of the same generation, Vietnam veterans came out on the bottom in income, occupation, and education.” See Appy, *Working-Class War*, 24; Holm, *Strong Hearts*, 117–23.
22. See Renny Christopher, “The Poverty of Mississippi and the Harshness of Indian Territory: Louis Owens’s Representations of Working Class Consciousness,” in Jacquelyn Kilpatrick, *Louis Owens: Literary Reflections on His Life and Work* (Norman: Univ. of Oklahoma Press, 2004), 154–74.
23. Richard Drinnon, *Facing West: The Metaphysics of Indian Hating and Empire-Building* (New York: Schocken, 1990), 451. Drinnon’s analysis builds usefully from an historicist trajectory first established by Roy Harvey Pearce, such that the ideology of “Indian-hating” in North America secures capital markets overseas in a globalized “Indian Country.” The veteran of a foreign war, Nashoba views American ideology increasingly critically as it expands toward the last remaining untapped frontiers of global markets, renewable sources of cheaper, indigenous labor, and demand-side consumerism—a phenomenon, at the dawn of the millennium, some have called postnational

- “empire.” See Michael Hardt and Antonio Negri, *Empire* (Cambridge, MA: Harvard Univ. Press, 2000). 19.
24. The reader understands that if Nashoba has any hope at all of recovering his dignity as an indigenous subject, he must not only shed his skin as an American soldier, but also as the hollowed-out hero of American modernism. *Dark River* accordingly rejects the presumptions implicit behind what Owens has called “modernist scaffolding” within American Indian literature (*Mixedblood Messages*, 62); that is, the generic trappings required to render “alien [indigenous] story and discourse” recognizable to non-Indian readers.
 25. Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature*, Willard R. Trask trans. (Princeton, NJ: Princeton Univ. Press, 1974), 15–16.
 26. See Owens, *Other Destinies*, 13–14; *Mixedblood Messages*, 92–95. The influence of Bakhtin on Owens’s corpus was considerable, even as the scholar and writer willingly conceded “the tendency by critics to consider Bakhtin as a topical ointment applicable to virtually any critical abrasion” (*Other Destinies*, note 8, 256). On the one hand, Owens’s appropriation of Bakhtin neatly undercuts the postmodern tendency to aestheticize historical conflict in narrative terms; on the other hand, *Dark River* resists the New Historicist tendency (including the traces of an economic determinism) to overemphasize material conflict at the expense of narrative transformation.
 27. See Owens, *Other Destinies*. The restoration of balance in *Dark River* allows Nashoba to realign his own priorities: away from the frontier militia, which rages on spellbound by modernist malaise, and toward the potential of refashioning indigenous sovereignties within a plural vision.
 28. Popular *diné* teachings recount the rescue by Spider Woman of a lost Apache hunter, cornered by an enemy, in Dead Man’s Canyon. From her traditional home in Spider Rock (Canyon de Chelly), Spider Woman offered the man a strand of her long web and pulled him upward to safety.
 29. Nashoba’s aimless rage against matriarchy (“Fuck them all” [91]) is revealed to be nothing so much as the explosive animus of Anglo-European alienation (epitomized by Stroud’s militia and its willful self-destruction) transferred to his wife, her people, and his own refusal admit the need for help (219). Tali’s intervention restores Jacob to an awareness no evil, no misogynistic misjudgment, can challenge.
 30. Owens, *Mixedblood Messages*, 158.
 31. Owens, *Other Destinies*, 11–13.
 32. Gerald Vizenor, Introduction, *Narrative Chance*, 5–8.
 33. Owens gives a careful reading elsewhere of John Ford’s *The Searchers* (and the career of John Wayne, in particular) as typifying “America’s eroticized hatred of the indigenous peoples of America.” See *Mixedblood Messages*, 106.
 34. Owens, *Other Destinies*, 241. Owens’s and Vizenor’s work, in particular, have been viewed as a constructivist response to the “terminal creeds” offered by essentialist readings of American Indian authenticity, on the one hand, and the entombing effects of Anglo-European literary modes on the

- other. See my treatment of the deadening claims of photorealism in chapter five.
35. As above, Nashoba's sickness and despair spring from the foundational dichotomy that Pound posited as uniquely "American" near the beginning of the bloodiest century in world history: the socially symbolic division existing between environmental and human resources. To turn a fine phrase of Lawrence Buell's, the refusal to acknowledge the cost to America's "greenness" of its "greatness" ultimately risks all indigenous cultures and the specific subjects they enunciate. See *The Environmental Imagination*, 288–90. The ailing modernism from which Nashoba suffers (*qua* Pound) simply represents—canonizes—the toxic environmentalism of its time.
 36. See Lawrence Buell, "The Ecocritical Insurgency," *New Literary History* 30.3 (1999): 705.

Five Indigenous Wormholes: Reading Plural Sovereignties in Works by Thomas King

1. See Robin Ridington, "Happy Trails to You: Contexted Discourse and Indian Removals in Thomas King's *Truth & Bright Water*," *Canadian Literature* 167 (Winter 2000): 89–107.
2. King, Introduction, *All My Relations*, x–xi.
3. King, *Truth about Stories*, 149. King notes: "There's not an Italian Act that defines who is and who is not an Italian. Or a Russian Act. Or a Greek Act...." (148).
4. King, *Truth about Stories*, 139. The C-31 bill amended the Canadian Charter of Rights and Freedoms, retroactively confirming native "status" rights for Native women who, unlike Native men, had had status rights automatically revoked upon marriage to a nonstatus Canadian. The U.S. Indian Arts and Crafts Act [IACA] sought to protect licensed artisans and craftspersons in indigenous heritage industries from unlawful competition by outsiders, whether indigenous nonmembers or fraudulent nonindigenous enterprises. Unfortunately, the IACA made no provision for nonsovereign indigenous artisans without tribal or band membership; nor, in many cases, could the bill legitimize "full-blood" artisans of mixed ancestry.
5. See Patricia Linton, "'And Here's How It Happened': Trickster Discourse in *Thomas King's Green Grass, Running Water*," *Modern Fiction Studies* 45.1 (1999): 212–34. See also Ridington ("Happy Trails to You," 105).
6. King, *Truth about Stories*, 95–98.
7. King, Introduction, *All My Relations*, x–xi.
8. *Ibid.*, xiii.
9. *Ibid.*, ix.
10. See Cook-Lynn, "Intellectualism," 124.
11. Thomas King, *Medicine River* (Toronto: Viking Penguin, 1989), 110–11. Subsequent references to this text will be made parenthetically by page number.

12. King writes: "'All my relations' is at first a reminder of who we are and of our relationship with both our family and our relatives....a common admonishment is to say of someone that they act as if they have no relations" (*All My Relations*, ix). See also Introduction above.
13. For scholarship investigating the relation between the agency of indigenous photographers and their "subject" see Lucy Lippard ed., *Partial Recall: Photographs of Native North Americans* (New York: The New Press, 1992) and Timothy Troy, "Anthropology and Photography: Approaching a Native American Perspective," *Visual Anthropology* 5 (1992): 43–62. For work on Curtis see Christopher M. Lyman, *The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis* (New York: Pantheon, 1982).
14. The character of Lionel James likely draws inspiration from King's friendship with Okanagan story-teller Harry Robinson. See Chapter Two above.
15. Susan Bernardin writes: "A signifier of sexual danger in sentimental fiction as well as a term widely associated with blacks in the nineteenth century, the term 'shadow'...denotes the presence of the predatory white [character]" (499). See "Mixed Messages: Authority and Authorship in Mourning Dove's *Cogewea*, *The Half-Blood: A Depiction of the Great Montana Cattle Range*," *American Literature* 67.3 (1995): 487–509.
16. See Owens, *Other Destinies*, 201, 219. This term has also been attributed to Walter Stanley Campbell, born Stanley Kestel, one time professor and author of popular, Anglo-European accounts of the colonization of the American West.
17. King's novel presents narrative "snapshots" that, once motivated by the plot, move cinematographically. The film, *Medicine River* (Margolin 1992), starred Graham Greene, Sheila Tousey, and Tom Jackson and won critical acclaim at the 1993 American Indian Film Festival (Taos).
18. As above, King early on described this kind of story-telling as "relational." Patricia Linton defines "associative story-telling" as a mode where the "narrator is situated among peers, one narrator among others...King's narrator defers to other narrators, so that even in his final conceit...he asserts an earned right to speak without explicitly casting it as 'authority.'" See Linton, "Trickster Discourse," 232–33.
19. Bud Hirsch also notes the significance of the ampersand (&), suggesting that this sign denotes King's "[in]tolerance for binaries." See Bud Hirsch, "'Stay Calm, Be Brave, Wait for the Signs': Sign-Offs and Send-Ups in the Fiction of Thomas King," *Western American Literature* 39.2 (2004): 153.
20. Linton notes that the title of King's previous novel, *Green Grass, Running Water* is a "metonymic allusion to the bad faith that separates Native and European Americans" (217). See also Ridington, "Happy Trails to You," 89.
21. King first experimented with this concept, of history bleeding through a surface coating of paint, in an earlier sketch, "The Colour of Walls," collected in his volume of short stories, *A Short History of Indians in Canada* (Toronto: HarperCollins, 2005), 86–89.
22. Deploying Margaret Atwood's early characterization of King's use of "ambush" as a strategy to "trap" the reader, Hirsch emphasizes the "literal" meaning of the term: "setting a trap by creating, or seeming to go along

- with, certain expectations on the part of the intended target, playing to the target's preconceptions or habits of mind, only to shatter them when the trap is sprung" (160).
23. King, *Truth about Stories*, 108.
 24. Hirsch, "Sign-Offs," 149.
 25. *Ibid.*, 148–49.
 26. I differ with Hirsch's assertion that by the end of the former novel "Little beyond despair seems left to Tecumseh" (151). Rather, Tecumseh has yet to begin his own apprenticeship in "reading the signs" of potential renewal, such as the Earthdiver and Falling Woman stories, that greater exposure to his own indigenous traditions will provide.
 27. Rebecca Neugin (née Ketcher) was herself famous as the last survivor of that deathly march—she reached one hundred years of age, dying in Oklahoma on July 15, 1932. Her reemergence out of time, just in time, to witness Swimmer's project, marks yet another example of the persistence of history upon the scene of contemporary indigenous writing.
 28. The usage is Linton's: "In King's novel, the literati narrator seems not so much a controlling consciousness as a participatory consciousness; however, that participation encompasses not only the narrow span of human lives but the broad spectrum of realities that shape Native consciousness" (228).
 29. In the interests of a "mixedblood" theorization, one such model was Owens's "cross-reading." See Owens, *Mixedblood Messages*, 9–11. I address contemporary debates around literary sovereignty in the introduction above.
 30. Alice Walker, "Everyday Use," *In Love and Trouble: Stories of Black Women* (New York: Harvest/Harcourt, 1974).
 31. John Keats, "Ode on a Grecian Urn," in *Norton Anthology of English Literature*, ed. M. H. Abrams et al., 5th ed., vol. 2 (New York: W. W. Norton, 1986), 794.
 32. Hirsch, too, bumped into Keats in his own collateral reading of King's text. See "Sign-Offs," 156.
 33. Richmond Lattimore, *The Iliad of Homer* (Chicago: Univ. of Chicago Press, 1961).
 34. Vizenor comments: "The Bering Strait migration myth or story has always fascinated me by its arrogance, that natives came here from somewhere else. . . . That tidy bit of cultural arrogance denies the origin myths of natives, the traditional myths that natives emerged from the earth here, and with a very creative understanding of their own presence." See Vizenor and Lee, *Postindian Conversations*, 128.
 35. King, *Truth about Stories*, 112.
 36. For a useful description of the "insider/outsider" dynamic attributed to King's work, see Hirsch, "Sign-Offs," 158; and Linton, "Trickster Discourse," 214–17.
 37. King constructs a readership who, beyond mere intellect, can only supply what their own experiences, whether indigenous or Anglo-European or both, have provided. See "Godzilla vs. the Post-Colonial" in *New Contexts of Canadian Criticism*, ed. Ajay Heble, Donna Palmateer Pennee, and J. R. Tim Struthers (Peterborough, ON: Broadview, 1997), 246.

38. Their surname is shared by the German nineteenth-century novelist and inventor of European “Indianness,” Karl May (1842–1912). May’s Indian-themed fiction was retooled by the Nazi propaganda machine for use in an all-encompassing platform of popular *Reichkultur*—including Hitler Youth programming and outward-bound excursions—based on white supremacy and the inevitable decline, Hiawatha-like, of inferior races.
39. A famous adept at negotiating the art of plural sovereignties was the poet, screenwriter, and playwright Lynn Riggs (Oklahoma Cherokee). A protégé of H. L. Mencken, Eugene O’Neill, and in 1928–29 the recipient of a Guggenheim Fellowship—Riggs wrote more than fifteen plays, including *Green Grow the Lilacs* (1931). Riggs adapted this play for the 1955 film version, *Oklahoma!*, starring Gordon Macrae, Shirley Jones, and Rod Steiger. The University of Oklahoma Press recently republished three of Riggs’s plays in a new edition collected by Jace Weaver, *The Cherokee Night and Other Plays* (2003). See also Womack, *Red on Red*, Chapter Eight.
40. The May parable is a significant statement about the obstacles indigenous peoples face in the everyday form of Anglo-European ignorance. It is also consistent with King’s career-long critique, as previously depicted in *Medicine River*, of the bad habit of evacuating natural landscapes of their social and habitable contexts as an “aesthetic.”
41. Note the contrasting fate of the protagonist in Barry Milliken’s “Run,” first anthologized by King in *All My Relations*, who is able to make the crossing— “[a]lmost fifty miles to the city, almost two marathons” (43)—linking his dysfunctional home on the reserve and hopes for a better future in the city.
42. King, *Truth about Stories*, 118–19.
43. Even while deploying a barrage of disheartening indicators and statistics about American Indian youth suicide, Johnson and Tomren warn that “it is [equally] dangerous to generalize, oversimplify, and to over-emphasize American Indian suicide. The stereotype of the suicidal Indian... may actually perpetuate American Indian suicides” (235). See Johnson and Tomren, “Identifying.” Lum’s fate recalls the real-life example of Jeff Weise, a sixteen-year-old Ojibwe mixedblood who killed his grandfather, his grandfather’s partner, a security guard, and six of his fellow classmates in March 2005 before killing himself.
44. In *Truth about Stories*, King retells the Earthdiver creation story at leisure for his Canadian Broadcasting Corporation Massey lectures, with Falling Woman (called Charm) protected from the water by a helpful flock of partners in the enterprise who fly up and form a “net with their bodies” and bring “her gently to the surface of the water. Just in time” (15).
45. In *Truth & Bright Water* Monroe appears, alternatively, as Graham Greene, Geronimo, and the Woman Who Fell From the Sky. These roles embody a variety of culture heroes from Anglo-European and indigenous perspectives, both comic and earnest. See Ridington, “Happy Trails to You,” 104–5.
46. King enjoys recasting creation stories in contemporary terms, as with his earlier short stories “Coyote and the Enemy Aliens” and “The Garden Court Motor Motel” both of which may be found in King’s *A Short History of Indians in Canada*.
47. Ridington, “Happy Trails to You,” 102–3.

48. Collateral reading marks the expansion of King's overall storytelling project. The sharp and localized critique of Anglo-European photorealism readily apparent in *Medicine River* has broadened to encompass the precarious nature of representation categorically.
49. King, *Truth about Stories*, 143.
50. In the U.S. context, Duane Champagne has written about the resurgence of the "trend" which, by viewing independent traditions as minority discourses, "submerge[es] American Indian studies into ethnic studies programs, or sometimes anthropology departments, American studies or other units or departments.... Most universities manage relations with Native peoples as if they are minorities and group them with ethnic studies for administrative purposes." See "From Sovereignty to Minority: As American as Apple Pie," *Wicazo Sa Review* 20.2 (2005): 21.
51. The term "strategic essentialism" is Gayatri Spivak's and speaks to the concession identity politics allows to spaces beyond discourse, if such a thing is possible, to buy time to consolidate specific counter-hegemonic positions. For a fine overview and a fresh perspective of these debates, see Sheena Malhotra, "Belonging, Bridges, and Bodies," *National Women's Studies Association Journal* 17.2 (2005): 47-69.
52. For a foundational study situating nineteenth-century historiography within a broader discussion of expressive fictional modes, see Hayden White, *Metahistory* (Baltimore: Johns Hopkins Univ. Press, 1973).
53. King, *Truth about Stories*, 92.
54. *Ibid.*, 118.
55. Ridington confesses: "For the last month I have been obsessed with decoding the secrets of *Truth & Bright Water*" ("Happy Trails to You," 104).
56. King, *Truth about Stories*, 60.
57. See Womack, *Red on Red*, Chapter Two ("Reading the Oral Tradition for Nationalist Themes," 51-74) for a good, overall discussion of how and why the English language, and not solely the artifactual "orality" of an anthropological tradition, is a powerful vehicle for indigenous sovereignty today.
58. King's justification for doing so is functional: "What difference does it make if we write for a non-Native audience or a Native audience, when the fact of the matter is that we need to reach both?" See *Truth about Stories*, 118.
59. King, *Truth about Stories*, 114.
60. *Ibid.*, 112.

Conclusion

1. Philip Drucker, *Cultures of the North Pacific Coast* (New York: Harper and Row, 1965), 230.
2. Like Simon J. Ortiz, and taking a longer view of any given era's "contemporary" focus, Robert Warrior presents a generational approach "engaging the future contours of Indian America" rather than merely reproducing ephemeral Anglo-European theories or, alternatively, criticizing them simplistically as "bugbears... in an endless dance of criticism and dependence."

- See his *Tribal Secrets: Recovering American Indian Intellectual Traditions* (Minneapolis: Univ. of Minnesota Press, 1995), 2.
3. Warrior, *The People and the Word*, xxv.
 4. *Ibid.*, xxv–xxvi.
 5. Elsewhere critical of Owens’s role ensconcing “hybridity” as the agon presently defying the sovereign aims and objectives of literary nationalism, Craig Womack acknowledges the former’s commitment to a “compassionate criticism” and willingness to train the next generation of critics (“Integrity,” *American Indian Literary Nationalism*, 169).
 6. See the discussion of Chadwick Allen’s term, “grafting,” in Weaver’s chapter of *American Indian Literary Nationalism* (“Splitting the Earth,” 39–40). Owens directly refutes such an incorporation of indigenous sovereignty *within* a master-narrative of postcolonial theory in *Mixedblood Messages*, Chapter 5 (“‘The Song Is Very Short’: Native American Literature and Literary Theory”).
 7. Gerald Vizenor, *Wordarrows: Native States of Literary Sovereignty* (Lincoln: Univ. of Nebraska Press, 2003).
 8. Warrior, “Transnational Discourse,” 808.
 9. Konkle, *Writing Indian Nations*, 32.
 10. In different works, Joni Adamson and Eva Marie Garrouette have proposed models linking effective indigenous sovereignty to eco-critical predicament and internationalist “radical indigenism” as activist platforms. See Eva Marie Garrouette, “The Racial Formation of American Indians: Negotiating Legitimate Identities within Tribal and Federal Law,” *American Indian Quarterly* 25.2 (2001): 224–39; and *Real Indians: Identity and the Survival of Native America* (Berkeley: Univ. of California Press, 2003). See also Joni Adamson, *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place* (Tucson: Univ. of Arizona Press, 2000).
 11. For a map of the cross-country route, see <http://www.lummihealingpole.org/3/index.htm#JourneyMap>. The pole was blessed en route during ceremonies by leaders of the Chemawa, Viejas, Salt River-Pima Maricopa, Navajo, and Cherokee nations (accessed May 30, 2008).
 12. <http://www.gannettonline.com/gns/911/feature2.hwtm> (accessed May 30, 2008).

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