

ROUTLEDGE RESEARCH IN TRANSNATIONAL
INDIGENOUS PERSPECTIVES

Twenty-First Century Perspectives on Indigenous Studies

Native North America in (Trans)Motion

Edited by
Birgit Däwes, Karsten Fitz, and
Sabine N. Meyer



Twenty-First Century Perspectives on Indigenous Studies

In recent years, the interdisciplinary fields of Native North American and Indigenous Studies have reflected, at times even foreshadowed and initiated, many of the influential theoretical discussions in the humanities after the “transnational turn.” Global trends of identity politics, performativity, cultural performance and ethics, comparative and revisionist historiography, ecological responsibility and education, as well as issues of social justice have shaped and been shaped by discussions in Native American and Indigenous Studies. This volume brings together distinguished perspectives on these topics by the Native scholars and writers Gerald Vizenor (Anishinaabe), Diane Glancy (Cherokee), and Tomson Highway (Cree), as well as non-Native authorities, such as Chadwick Allen, Hartmut Lutz, and Helmbrecht Breinig. Contributions look at various moments in the cultural history of Native North America—from earthmounds via the Catholic appropriation of a Mohawk saint to the debates about Makah whaling rights—as well as at a diverse spectrum of literary, performative, and visual works of art by John Ross, John Ridge, Elias Boudinot, Emily Pauline Johnson, Leslie Marmon Silko, Emma Lee Warrior, Louise Erdrich, N. Scott Momaday, Stephen Graham Jones, and Gerald Vizenor, among others. In doing so, the selected contributions identify new and recurrent methodological challenges, outline future paths for scholarly inquiry, and explore the intersections between Indigenous Studies and contemporary Literary and Cultural Studies at large.

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Routledge Research in Transnational Indigenous Perspectives

Series editors: Birgit Däwes, Karsten Fitz and Sabine N. Meyer

Routledge Research in Transnational Indigenous Perspectives features scholarly work exploring both indigenous perspectives that are explicitly transnational and transnational perspectives on indigenous topics. As such, it is committed to fostering and presenting high-quality research in the area of Indigenous Studies, addressing historical and contemporary political, social, economic, and cultural issues concerning the indigenous peoples of North and South America, Europe, Australasia, and the larger Pacific region. The series is thus not limited to one particular methodological approach, but looks at the highly dynamic and growing field of Indigenous Studies that is of central interest for a range of different disciplines.

Members of the series' advisory board include Chadwick Allen (Ohio State University); Philip J. Deloria (University of Michigan); Christian Feest (em., Johann-Wolfgang Goethe University Frankfurt); Hsinya Huang (National Sun Yat-Sen University).

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- Representations of indigenous peoples in non-indigenous cultural productions
- Indigenous peoples and the museum
- Indigenous languages
- Gender/Queer Indigenous Studies
- Transnational flows of indigenous ideas and cultures
- Methodological issues in Indigenous Studies

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and Sabine N. Meyer**

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Introduction

Birgit Däwes, Karsten Fitz, and Sabine N. Meyer¹

Whereas in the 1980s and 1990s the emerging discipline of Native American Studies was mostly concerned with questions of the canon, of political and cultural sovereignty, of visibility, and of agency, the turn of the twentieth century has brought new challenges and new questions to the fore. In an increasingly transnational context, scholars and writers have begun to focus their attention on the relationships between Indigenous people around the world, their shared historical heritage and common political agendas. Just as the national boundaries between Canada, the United States, and Mexico, as well as the countries of Latin and South America—stabilized by the traditions of national philologies and national Cultural Studies—are currently being dissolved in the interest of hemispheric American Studies, the field of Indigenous Studies has begun to explore the potential of comparative axes between Indigenous peoples of North and South America, Australia, New Zealand, and the Pacific, and—most recently—of Northern and Eastern Europe. Thematically, Native American and Indigenous Studies have also reflected, if not foreshadowed and initiated, global trends of identity politics (indigenism), ecological responsibility, and social justice that will decisively shape the debates of the twenty-first century. As such, they contribute substantial impulses to the equally innovative neighboring fields of border studies, transnational and hemispheric American Studies, ecocriticism, and performance studies.

Twenty-First Century Perspectives on Indigenous Studies: Native North America in (Trans)Motion brings together thirteen distinguished perspectives from the United States, Canada, Taiwan, Germany, Finland, and Austria in order to explore some of the new methodologies and thematic affiliations of Indigenous Studies in the new century. Gathering new impulses from some of the most eminent senior experts in Native North American Studies, such as Native American scholars and writers Gerald Vizenor (Anishinaabe), Diane Glancy (Cherokee), and Tomson Highway (Cree), as well as non-Native authorities, such as Chadwick Allen, Hartmut Lutz, and Helmbrecht Breinig, and uniting them with more recent voices in the field, it traces emerging trajectories of ecocriticism, comparative and revisionist historiography, transnationalism, and what Gerald Vizenor terms “survivance”—the

active sense of presence, endurance, and futurism within Indigenous North American cultures today. The articles look at various moments in the cultural history of Native North America—from earthmounds via the Catholic appropriation of a Mohawk saint to the debates about Makah whaling rights—as well as at a diverse spectrum of literary, performative, and visual works of art—by John Ridge, Elias Boudinot, Emily Pauline Johnson, N. Scott Momaday, Leslie Marmon Silko, Emma Lee Warrior, Louise Erdrich, Gerald Vizenor, and Stephen Graham Jones, among others—in order to identify new and recurrent methodological challenges, to explore the intersections between Indigenous Studies and contemporary Literary and Cultural Studies at large, and to contribute to (re)mapping the cartography of global Indigenous Studies. Finally, *Twenty-First Century Perspectives on Indigenous Studies* inaugurates the Routledge manuscript series *Routledge Research in Transnational Indigenous Perspectives (RRTIPs)*, the first European based book series committed to Indigenous Studies across and beyond disciplinary, national, and temporal boundaries.

Routledge Research in Transnational Indigenous Perspectives encourages both transnational perspectives on Indigenous topics and the study of Indigenous perspectives from an explicitly transnational perspective. Conceptualized as transdisciplinary, pursuing a comparative/trans-Indigenous approach toward experiences of indigeneity and critical issues in the study of indigeneity across the globe, the book series is situated within and significantly contributes to an ongoing theoretical debate in the field of Native American Studies on how to best study Native issues.²

While in the early 1990s scholars of Native American Studies were occupied with questions of identity politics, debating about the appropriate—mostly ethnic—background necessary for scholars to rightfully engage in the study of Native literatures and cultures, scholarly discussions have, in the past decade, largely shifted toward questions of methodology (Taylor 27). These intellectual skirmishes about the field's theoretical foundation have lately become increasingly heated and have divided the scholarly landscape of Native American Studies into two separate, largely irreconcilable, camps: national separatists, on the one hand, and cosmopolitanists and transnationalists, on the other. While nationalists generally attempt to redraw community boundaries, emphasize the importance of tribal epistemologies, and reject the application of Western theories, other scholars have explored the routes and thus have de-emphasized the roots. Such an agenda also lies at the heart of the cosmopolitan/transnational camp in Native American Studies, which emerged in the 1980s and 1990s. In those decades, developments in international law, the human rights movement, tribal involvement in global economics, and the increasing movement of Native people into the cities provided the ground for the concept of “Indigenous peoples” and a transnational Indigenous peoples’ movement (Huhndorf, “Picture Revolution” 366). Against the backdrop of such political and economic global developments, cosmopolitan theoreticians have emphasized the fluidity of

borders, transnational movements of empire and capital, and the cosmopolitan consciousness of their objects of study (Huhndorf, "Picture Revolution" 359, 362; Mapping 2). Arnold Krupat, one of their most prominent representatives, outlines this agenda as follows: "At the most basic level, cosmopolitan perspectives on Native American literatures read them in relation to other minority or subaltern literatures elsewhere in the late-colonial or postcolonial world; cosmopolitan criticism must always in some degree be comparative" (Red Matters 19). Only such comparativism, cosmopolitan scholars argue, allows them to dissect "the complexities of Native-European interactions or the syncretic nature of Native literary expression" (Huhndorf, "Literature" 1620). In analogy to Kwame Anthony Appiah's division of African literature into a first-stage nationalist and a second-stage post-nationalist (and postrealist) literature, Krupat also claims Native American second-stage writing to express (in Appiah's words) a "postnativist politics [and] a transnational rather than a national solidarity" (qtd. in Krupat, Turn 54).

Besides Krupat, the cosmopolitan and transnational agenda in Native American Studies has been heralded by Louis Owens, Gerald Vizenor, and many others. Shari M. Huhndorf, in particular, explores the "[l]imits of nationalism" by approaching Native culture from an hemispheric angle" in her 2009 monograph *Mapping the Americas: The Transnational Politics of Contemporary Native Culture* (1). Philip J. Deloria, Hsinya Huang, John Gamber, and Laura Furlan similarly aim at strengthening the transnational paradigm in Native American Studies: they launched a special issue of the *Journal of Transnational American Studies* in 2012 titled "Charting Transnational Native American Studies: Aesthetics, Politics, Identity." In their call for papers, the editors emphasize their goal "to address some of the issues surrounding place and mobility, aesthetics and politics, identity and community, and the tribal and the global Indigenous, all of which have emerged in the larger frameworks of transnational American Studies" (Deloria et al.). Deborah Madsen, in her edited volume *Native Authenticity: Transnational Perspectives on Native American Literary Studies* (2010), collects essays focusing on Native American literature, "while offering comparative perspectives upon Native Hawaiian, Chicano, and Canadian First Nations Literatures" (vii). And the articles collected in Karsten Fitz's anthology *Visual Representations of Native Americans: Transnational Contexts and Perspectives* (2012) aim at contextualizing, decoding, and deconstructing media representations of Indigenous peoples in order "to understand the function of such visual appropriations in a transnational context" (7).

Over the past four years, scholars have increasingly focused on the study of indigeneity across borders.³ The field of Postcolonial Studies has contributed substantially to the theoretical and methodological frameworks of inter- and transnational investigations. For the contexts of Indigenous Studies, however, these frameworks are, more often than not, ill-suited for a differentiated and culturally sensitive approach (cf. King 12). A significant

contribution to the development of such culturally sensitive approaches has been Chadwick Allen's 2012 monograph, *Trans-Indigenous: Methodologies for Global Native Literary Studies*. In this study, he hails the promotion of global Native literary studies and trans-Indigenous methodologies, i.e. "the development of methodologies for the productive interpretation of a continually expanding body of contemporary literatures that place Indigenous histories and politics, cultures and worldviews, and multiple realities at their vital center" (xvi). This trans-Indigenous approach even goes beyond a comparative one, because the latter's ends, etymologically, are based on the operative paradigm of "together equal," while an Indigenous context requires much rather a framework of "together (yet) distinct" (xiii [emphasis original]). The point of the concept of the trans-Indigenous is, as Allen puts it, "to acknowledge the mobility and multiple interactions of Indigenous peoples, cultures, histories, and texts." It

may be able to bear the complex, contingent asymmetry and the potential risks of unequal encounters borne by the preposition across. It may be able to indicate the specific agency and situated momentum carried by the preposition through. It may be able to harbor the potential change as both transitive and intransitive verb, and as both noun and adjective. Trans-could be the next post-. It could launch a thousand symposia, essays, and books, enlist sympathetic responses, provoke bitter critiques. It could propel the growth of a still-emerging field toward still-unexplored possibilities. (xiv–xv)

This is exactly what we expect from the Routledge Research in Transnational Indigenous Perspectives series. Our objective is to be as inclusive as possible, to embrace (albeit not uncritically) a comparative/trans-Indigenous paradigm, and to highlight intersecting themes that have historically shaped the experiences of Indigenous peoples across the globe.

By juxtaposing contributions on diverse tribes and nations, dealing with a wide variety of genres, media, worldviews, and aesthetic systems, and covering a wide range of historical periods and geographical regions, *Twenty-First Century Perspectives on Indigenous Studies: Native North America in (Trans)Motion* will significantly add to such a transnational, comparative, and trans-Indigenous Studies. As its title indicates, the volume theoretically hinges on Gerald Vizenor's opening contribution "Literary Transmotion: Survivance and Totemic Motion in Native American Indian Art and Literature," which enhances his previously established concepts of transmotion and survivance. In *Fugitive Poses: Native American Indian Scenes of Absence and Presence*, Vizenor has defined transmotion as "that sense of native motion and an active presence [that] is sui generis sovereignty." "Native transmotion," he continues, "is survivance, a reciprocal use of nature, not a monotheistic, territorial sovereignty" (15). Transmotion suggests a movement across, and a constant questioning of, boundaries—be

they cultural, political, territorial, or disciplinary. It thus ties in with the general agenda of Routledge Research in Transnational Indigenous Perspectives and its opening volume.

The volume is divided into four parts: "Native Studies for the Twenty-First Century: Theoretical Trajectories and Critical Approaches," "Native Stories and Storiers," "Land, Law, and Indigenous Ecologies," and "History and Transnationalism." While in the first part, Native scholars themselves reflect on the theoretical situatedness of their discipline, the second part, "Native Stories and Storiers," engages with practices of Native literary, oral, and visual storying across time that have been at the heart of processes of Native identity formation and the assertion of Native sovereignty. The third part, "Land, Law, and Indigenous Ecologies," seeks to shed light on Native critical engagements with (neo)colonial scripts that have been decisively reshaping the contours of Native lives, cultures, and traditions to this day. As this part will demonstrate, such engagements often take the form of a re-scripting. The volume's final part, "History and Transnationalism," engages both with the historical re-commemoration of traumatic events in tribal histories and reflects on the fruitfulness of an explicitly transnational approach to Native history and the history of Native representation.

In the opening article, Gerald Vizenor argues that the concept of transmotion has developed into an "aesthetic theory to interpret the modes, distinctions, and traces of sacred objects, stories, art, and literature" (17). He then explores the practices of transmotion and survivance employed by Native artists as ways of resisting and subverting manifest manners—that is, the dominant society's practices of cultural appropriation and reduction of Native American identities, lands, histories, and cultural practices. This artistic strategy of what he calls "totemic motion" is exemplified, among others, in the works of writers like Leslie Marmon Silko, Toni Jensen, and his own fictional work, as well as in works by Native American painters much misunderstood by the artistic establishment, such as Oscar Howe, George Morrison, and Fritz Scholder. Throughout his argument, Vizenor denies solely political claims by the proponents of the tribal-national agenda. In her autobiographical contribution, "Native Dramatic Theory in a Bird House," Diane Glancy reflects on the writing of her yet unpublished 2013 play "A Bird House" in order to develop a specifically Native approach to Native theater. Native theater, as Glancy asserts, has historically moved from portraits of romanticized Native lives and Native victimhood to a middle phase, in which Native authors have explored Native issues and taken responsibility for existing problems. With "A Bird House," she contributes to a new stage of Native American theater, "the Native play wrapped in another story—with confinement and diminutiveness as symbols for insight into an internal landscape." "I wanted a Native play that doesn't look Native. I wanted to break down the walls of what is expected in Native theater" (36), Glancy asserts repeatedly. Besides highlighting the significance of defying audience expectations, she outlines the process of

writing Native plays: catching words, traveling and learning stories from the land, transforming these stories through acts of imagination, and fitting the final form into the bird house of the western stage. While this act is painful, it inheres a sense of motion and power—what Glancy calls “the realized improbabilities, the moving variables of Native theater” (39).

Tomson Highway’s article uniquely combines individual and collective memory into a “personal history” of First Nations Writing. Describing his home territory in Northern Canada as an “un-peopled vastness” (43) and a maelstrom of linguistic richness and wisdom, he contends to have been brought up without borders. Discussing his own family history as representative for many First Nations people (particularly in the North of Canada), Highway reflects on how his descent from “sub-Arctic nomadic hunters and fishermen [living] between Brochet and the Nunavut border” has shaped his view of the world. This worldview knows no hierarchies, is pantheistic (rather than monotheistic), caring (rather than conquering), and yonic (rather than phallic). According to Highway, it is the “ancestral memory” emerging from this Indigenous background that has, against all political and social odds, contributed to an impressively growing number of First Nation writers over the past thirty years. Not only have these writers been depicting Indigenous life in Canada in psychologically complex and sophisticated ways, but they have—through their works—contributed to make Native people healthier, stronger, and more functional. Highway even goes so far as to assert that “they, and their culture, their ideas, their languages, are important if not downright essential to the long-term survival of the planet” (58).

The part on “Native Stories and Storiers” begins with Billy J. Stratton’s “Reading through Peoplehood: Towards a Culturally Responsive Approach to Native American Literary Discourse.” Stratton addresses some of the most urgent challenges that students with hardly any pre-knowledge of tribal peoples and materials encounter when reading and studying texts produced by Native American writers. In order to prevent these mostly non-Native readers from perceiving Indigenous literature as inaccessible (or even irrelevant) and to enable a culturally responsive understanding of such texts, Stratton suggests reading Native American literature through the theoretical lens of the “peoplehood matrix.” This approach focuses on four interconnected elements shared by all Native communities, based on what he terms a “heteroholistic” worldview: language, sacred history, territory, and ceremonial practice. With the help of a wide selection of literary examples ranging from the so-called Native American Renaissance to the immediate present, Stratton exemplifies the ways in which his suggested approach benefits Native American literary studies: it creates “an awareness of the rich complexity of the histories, traditions, and cultural practices of individual Native Nations” (64), while at the same time “deconstruct[ing] the insidious notions of culture and difference that remain deeply embedded in American and European critical and popular discourse.”

Helmbrecht Breinig's article "Evil and Sacrifice in Native North American Literature: Johnson, Momaday, Vizenor, Erdrich" exemplifies in selected fictional texts by Emily Pauline Johnson, N. Scott Momaday, Gerald Vizenor, and Louise Erdrich how evil and sacrifice in Native American writing "cannot be eradicated as in Christian apocalyptic thinking but must be incorporated or be made part of a delicate balance of forces" (87). In other words, on the basis of the assumption that evil—generally defined as the destruction of meaning in a given social order—is a social and as such culture-specific construction, it needs to bear different meanings and functions from the liminal perspective of hybrid or border cultures. Similarly, sacrifice—conceptualized on the basis of René Girard's theories on violence—and the realm of the sacred have to be understood from within this position of liminality. This position of the in-between, Breinig argues, asks non-Native readers to deal with evil on a symbolic level that is often confusing because it shatters established conventions of evil and sacrifice, order and disorder, center and margin. Thus, the nature of order as perceived from the perspective of the dominant culture can be subverted to the point that non-Native readers have to relativize their own cultural norms and symbolically accommodate themselves with an entirely different, i.e. Native, worldview.

In her book *Choctalking on Other Realities*, Choctaw writer LeAnne Howe traces ancient Indigenous knowledge on geography and astronomy to the invention of ball games: "While some baseball historians track the origins of baseball to everywhere but Native America," she writes, "Indigenous peoples can point to ancient ball fields situated next to earthworks sites throughout the Western hemisphere" (174–75). Taking up this cue, Hans Bak explores the manifold functions of sports in contemporary Native American life, as well as in Native literary and cultural productions. Bak at first opens up a historical perspective on Native American sports: not only did George Catlin's and Edward S. Curtis's works testify to the centrality of sports in tribal culture and society, but scholars concerned with Native American boarding school experiences have emphasized the multi-layered and complex functions of sports in this assimilationist project. The greatest part of his article is then concerned with the negotiation of sports by Native writers and filmmakers (Leslie Marmon Silko, James Welch, Sherman Alexie, LeAnne Howe, Michelle Danforth). In these works, sports move from being associated with assimilationism and cultural dispossession to a complex site of intercultural conflict and identity formation. Bak engages in a thorough analysis of LeAnne Howe's 2007 novel *Miko Kings*, which attests to the significance of sports in Native lives through its interlacing of Native baseball history, spirituality, politics, and identity.

LeAnne Howe's oeuvre—specifically, her 2001 novel *Shell Shaker*—is also referenced in Chadwick Allen's contribution inaugurating the next section of the book, "Land, Law, and Indigenous Ecologies." His "Re-scripting Indigenous America: Earthworks in Native Art, Literature, Community"

explores the broad theme of earthworks—to Allen, a form of Indigenous writing “through the medium of the land itself” (129)—spurring Indigenous regeneration and survival in both present and future. By engaging with the works of numerous literary and visual Native artists, nations, and intellectuals, such as Ian Skorodin, Diego Romero, Alyssa Hinton, Monique Mojica, and LeAnne Howe, Allen reveals earthworks to be a significant medium to reactivate “encoded knowledge from Indigenous pasts [. . .] in the present to re-script Indigenous futures.” Through their sheer physical presence, earthworks do not merely call into question the colonial fantasy of a virgin wilderness, but they also function as artistic tropes employed by Native individuals and tribes to revise the (neo)colonial scripts of inevitable Native dislocation and doom, to produce their own scripts, and to assert their Native cultural, intellectual, and political sovereignty.

In her contribution “In the Shadow of the Marshall Court: Nineteenth-Century Cherokee Conceptualizations of the Law,” Sabine N. Meyer explores the long-neglected interactions and interdependencies between Anglo-American legal discourses and Native American writings. Analyzing letters and speeches by the leading nineteenth-century politicians Elias Boudinot, John Ross, and John Ridge with respect to their critical engagement with the Marshall trilogy, Meyer sheds light on the complex relationship these Cherokee politicians had with Anglo-American law and the U.S.-American legal system. Rather than merely contradicting the language and logic of American law, Cherokee leaders, as this contribution emphasizes, thoroughly engaged in the legal discourses on Native ownership and sovereignty, contradicting some lines of argumentation while seeking to strengthen others. Rather than positioning themselves outside American law, these men sought to secure an Indigenous legal presence within the American legal system. Meyer’s contribution argues in favor of scholarly work at the intersection of law and Native American literature. Federal Indian law, she concurs with Eric Cheyfitz, is indispensable for the understanding of Native American oral and written texts.

In “A ‘Whale’ of a Problem: Indigenous Tradition vs. Ecological Taboo,” Maria Moss is concerned with the struggle about whale hunting, which has been raging on the Makah Indian Reservation since the 1990s. She demonstrates that the boundary lines in this battle are far from obvious: Native traditionalists are confronted with environmentalists and animal rights advocates—a clear proof that the “ecological Indian” is not more than a dearly held myth. The struggle about Makah whaling, as Moss demonstrates, calls into question both Native and non-Native notions of tradition and cultural authenticity, throws into relief the changing meaning of whaling for the tribe, and reflects the tribe’s complex position within a variety of American and international legal scripts—nineteenth-century treaties, various Congressional acts, and a plethora of international documents regulating whaling and protecting endangered species. Fighting for the right to hunt but not to use this right seems to Moss a solution to the

conundrum, displaying sovereignty, self-determination, as well as cultural dynamism.

The fourth and final part of the volume, "History and Transnationalism," opens with Sami Lakomäki's contribution "Globalizing Indigenous Histories: Comparison, Connectedness, and New Contexts for Native American History." The argument is based on the assessment that the pasts of Native peoples of the Americas are still largely investigated by historians focusing on nationally contained histories rather than seeking to explore Indigenous histories from a comparative, transnational perspective. Since this conventional approach "imposes a nation-state-centric vision on Native American pasts and orders those pasts according to the concerns, chronologies, and spatial imaginations of the Euroamerican state-builders and majorities" (189), it blurs the real historical contributions of Native peoples. In order to broaden our vision, Lakomäki encourages scholars to more consequently globalize Native histories along the lines suggested by Colin Calloway in his 2008 Presidential Address at the American Society of Ethnohistorians. In doing so, he suggests two possible approaches to a global Indigenous history, both of which challenge normative or exceptional historical interpretations conventionally conducted through the lens of the nation-state and which put their emphasis on how Indigenous power shaped colonialism (instead of exclusively concentrating on how colonial powers shaped Indigenous societies): First, one of comparing Native American histories with those of other Indigenous peoples, which he terms Comparative Native Histories; second, one of tracing histories of connectedness between Native Americans and other Indigenous peoples, which he refers to as Histories of Connectedness. Comparative Native Histories foster a rethinking of established cause-and-effect relations by comparing historical processes, events, communities, or institutions from different Native regions to recognize common patterns and differences. Histories of Connectedness trace Native American connections, networks, and movements (of people, ideas, and goods) with those of other Indigenous peoples beyond the Americas, thus writing Native peoples into the process of globalization—as active participants—beyond and often before the first colonial contact. Numerous concrete and recent examples are provided for both theoretical directions, including Lakomäki's own work on the historical comparison of the Shawnee from the Ohio Valley and the Sámi from Scandinavia.

Michael Draxlbauer's "Catherine Tekakwitha: The Construction of a Saint" sheds light on the process of 'invention' of the seventeenth-century Mohawk woman Catherine or Kateri Tekakwitha by the Catholic Church. Being initially considered the "First Iroquois Virgin" by the Fathers of the French Jesuit mission of St.-François-Xavier-du-Sault near what is today Montréal, where she lived and died at a young age, she was declared a Saint by pope Benedict XVI in 2012. Like virtually all Native individuals represented in mainstream historical records, Tekakwitha functioned as a projective surface for the Jesuits and the Catholic Church at large. Draxlbauer

shows that the early accounts by the two Jesuit missionaries Pierre Cholenec and Claude Chauchetière 'read' the meaning of her life and death not as neutral historians. Rather, they interpreted Tekakwitha's life and death against the background of the missionary project in general and their individual assignment in particular. As spearheads of the Catholic Renewal at the time, both at home and in the colonies, the religious and political success of the Jesuits' mission was at risk, and the two priests were in a deep spiritual and vocational crisis. In this context, they needed the model Indian convert more than she needed them. Thus, Tekakwitha had to be constructed as a Jesuit success story, a story that also provided the basis for her beatification and canonization more than three hundred years after her death. Finally, Draxlbauer urges scholars to bear in mind the historical context of Tekakwitha's construction and to begin reading her life from within the perspective of the beliefs and worldviews of her tribal community in order to arrive at a "bicultural biography" (215).

In her article "Memory, Community, and Historicity in Joseph Bruchac's *The Journal of Jesse Smoke, a Cherokee Boy, The Trail of Tears, 1838*," Hsinya Huang reads Bruchac's 2001 diary-format juvenile novel as a prominent example of a Native American post-testimonial text. More specifically, she examines how Bruchac fictionally recaptures the traumatic experience of the Cherokees who were forced to abandon their home, land, and possessions to move west on the Trail of Tears. Borrowing James Berger's terminology, the essay places Bruchac's text among other Trail of Tears narratives that can be considered "post-testimonial" texts, arguing "that the only true witnesses of a traumatic event are the dead and survivors who attempt to speak for the dead, or more crucially to our understanding of the representation of trauma, to speak as the dead" (219). Thus, Huang's analysis deals with how Native American traumatic experiences are translated into post-testimonial narratives in order not only to re-create the lives that have been lost in mass murder but also to re-write a dominant history that has largely suppressed the violence and traumatic dimension of this event. Following Dominick LaCapra's reflections on the Holocaust and its representation, Huang sees in historical novels such as *The Journal of Jesse Smoke* narrative attempts at reconstructing (and maintaining) history, lived experience, and cultural identity in transit by translating and assimilating this massive trauma for contemporary readers, in particular for young readers. In her final assessment, she considers Bruchac's fictional diary an act of remembrance and testimony that contributes to the "reterritorializ[ation] [of] the existing cartography of memory" (231), an act acknowledged as essential for Native American survival.

In "'Indianthusiasts' and 'Mythbusters': (De-)Constructing Transatlantic Others," Hartmut Lutz begins by outlining his own personal involvement as a German and a scholar exploring both German "Indianthusiasm"—the excitement about everything stereotypically associated with "Indianness"—and its deconstruction. He then moves to analyzing the works of Native

artists who, in their works, respond to European stereotypes and German Indianthusiasm and combine their critical reactions with their own perceptions of Europe. They are “mythbusters,” critically refracting German Indianthusiasm through the use of parody, satire, bricolage, and postcolonial discourse. By interpreting selected works of the late Inuit cartoonist Alooook Ipellie, the Anishinaabe engraver Ahmoo Allen Angecone, and the late Métis painter Bob Boyer, Lutz reveals how Native artists “paint back,” intermingling their own Indigenous traditions with European art, mythology, and popular culture. Native writers such as Thomas King, Drew Hayden Taylor, and Emma Lee Warrior, by contrast, “write back” to German fantasies of the “Indian” Other. All these artists, as well as the many individuals engaged in travel and communication across the Atlantic, are, according to Lutz, indispensable nodes in an emerging network of knowledge exchange and significant piers of a bridge which can be crossed in both directions.

Together, the contributions in this volume attest to the dynamic nature of Native American Studies. They demonstrate the field’s continuous engagement with its theoretical foundations and its intense reflections on how to employ Native epistemologies and frameworks in the study of Native North American materials. Often based on what Billy J. Stratton calls a heteroholistic worldview, Native storytelling emerges as both—an aesthetic practice and a practical strategy of survivance in Indigenous struggles for cultural, intellectual, and political sovereignty. Accordingly, the articles in part one, “Native Studies for the Twenty-First Century: Theoretical Trajectories and Critical Approaches” conceptualize core elements of Native survivance and transmotion as an aesthetic theory. By reading Native American artistic productions in ways defying any closure or confinement, by absorbing stories and the ability of storying from tribal-communal experiences, and by transcribing such storied experience into theoretical concepts from a transnational point of view, Gerald Vizenor, Diane Glancy, and Tomson Highway set the tone for the three parts to follow.

The articles in the second part, “Native Stories and Storiers,” remind us that without an awareness of the transmotional quality of Native American literary texts—a quality directly embedded in the complex and intertwined cultural and historical experiences which form contemporary individual, collective, and social Indigenous identities—these texts are deprived of their dynamic function and meaning. All articles underline that Native stories are essential vehicles of cultural survivance and Native sovereignty.

“Re-scripting” is the key concept around which the contributions in the section on “Land, Law, and Indigenous Ecologies” revolve. They discuss important legal, territorial, and ecological controversies by bringing them into a productive dialogue with tribal discourses of the past and present. In doing so, these analyses help to overwrite—or at least to strongly relativize—some of the myths that have been accepted as historical truth ever since their inception.

As different as the contributions to the final part on "History and Transnationalism" seem to be, the respective authors arrive at surprisingly similar insights and conclusions. All of them provide convincing arguments and excellent case studies for the globalization of Indigenous Studies, in general, and for more decidedly transnational approaches to Native history, in particular. The articles reveal that these transnational approaches not only prove to be more innovative and productive but, more importantly, they are also much more objective and unprejudiced than traditional approaches that superimpose what Lakomäki calls the "nation-state-centric vision" on Native American histories, literatures, and cultures.

As the gathered contributions demonstrate, at the beginning of the twenty-first century, Native Studies in particular, and Indigenous Studies in general, are more dynamic than ever, having left long trodden paths and having moved beyond previously well-established premises and boundaries: in short, they are truly in (trans)motion.

NOTES

1. The editors would like to thank Monika Fahrnberger for her untiring commitment to this project and her unfailing expertise in formatting and indexing the final manuscript.
2. The theoretical overview in the following two paragraphs is largely taken from Meyer.
3. Cf. the special issue of the *American Quarterly* edited in 2010 by Paul Lai and Lindsey Claire Smith, as well as Maximilian C. Forte's monograph *Indigenous Cosmopolitanisms*.

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Part I

Native Studies for the Twenty-First Century

Theoretical Trajectories and Critical
Approaches

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1 Literary Transmotion

Survivance and Totemic Motion in Native American Indian Art and Literature

Gerald Vizenor

The concept of transmotion, a spirited and visionary sense of natural motion and presence, has evolved into an aesthetic theory to interpret the modes, distinctions, and traces of sacred objects, stories, art, and literature (cf. Vizenor, *Fugitive Poses* 15). Native American literary transmotion is related to ordinary practices of survivance, a philosophical conviction that is derived from the critical examination of sacred objects in museums and relative observations of motion and totemic associations in art, literature, and languages.

Cultural survivance is an apparent resistance to the crafty ideologies of nationalism, the cultural simulations of ethnographic models, and the pushy liens of gossip theory. The visionary and totemic stories of creation are instances of literary transmotion, and the continuous variations of origin stories create a discrete sense of presence and survivance.

My literary mediations and theories on transmotion and survivance arise from studies of the concocted provenance of sacred objects, actual totemic visions and associations, the actual experiences of totemic visions, stories of the fur trade, situational narratives, literature, and from perceptions and descriptions of cosmototemic art, or the worldly significance of transmotion in totemic images and portrayals of cultural survivance (cf. Vizenor, "Native Cosmototemic Art" 42).

Native American creation stories, totemic visions, sacred objects, dreams, and nicknames are heard daily and forever remembered as transcendent traces of cultural survivance and continental liberty. Native survivance must be elusive by definition, a necessary condition of the cultural theories of resistance and the natural motion of seasons and stories. The actual practices of survivance create a vital and astute sense of presence over absence in stories, art, and literature. "The nature of survivance creates a sense of narrative resistance to absence, literary tragedy, nihility, and victimry. Native survivance is an active sense of presence over historical absence" and the manifest manners of monotheism and cultural dominance. "Native survivance is a continuance of stories" (Vizenor, *Native Liberty* 1).

The traces of totemic or visionary transmotion are clearly observable in indigenous cavern art, on ancient stone, and in the contemporary portrayals by Native American painters. The painterly features of transmotion,

however, are original and rather elusive. Yet the traces of totemic transmotion are easily perceived in the imagination, interpretation, and translations of songs, stories, and literary art.

The Anishinaabe word *manidooke* means in translation "to have a spiritual power" and "to conduct a ceremony." The word is an "animate intransitive verb" and describes a visionary sense of motion and presence (Nichols and Nyholm 77). The wider sense of the word is construed as spiritual and visionary motion, or transmotion and survivance. The natural motion is not constrained or determined by a direct syntactical object.

"The sky loves to hear me sing," is a vital revelation of natural motion in the translation of an Anishinaabe dream song (Densmore vol.1: 204). The Native singer listens to the turnout of the seasons, and then directs the words of his song to the natural motion of the wind and sky. The gesture is ironic, of course, a gratifying tease of nature, and a creative totemic sense of presence.

"With a large bird above me, I am walking in the sky," and, "I feel the summer in the spring," are translations of two more visionary songs that were heard more than a century ago among the Anishinaabe in northern Minnesota (Densmore vol.2: 254). Frances Densmore, the honorable recorder of Native songs and ceremonies, translated these dream songs in *Chippewa Music* at the turn of the twentieth century. She recorded hundreds of Native singers on phonographic cylinders, the most advanced recording technology at the time, and provided stories and images of the songs, translations by the singers, and ethnographic notes. Densmore, for instance, recorded "Song of the Crows" by Henry Selkirk. He explained that the song was a gift. Clearly the singer assumes the voice and visionary transmotion of the crow and arrives with the natural turn of the seasons.

The first to come
I am called
Among the birds
I bring the rain
Crow is my name.

(Densmore vol.1: 134)

Native survivance is natural motion, and the sentiment is contrary to dominance, that continuous murmur of state surveillance and the ethnographic containment and closure of cultures in federal archives. Survivance creates a sense of presence, and a singular resistance to manifest manners, the commercial modalities of monotheism and tragedy, and the cruel legacy of victimry (cf. Vizenor, *Manifest Manners* vii–viii, 4–5).

Toni Jensen, for instance, writes with a sense of literary transmotion and Native survivance in "At the Powwow Hotel," a short story published in *From the Hill*.

When the cornfield arrived, I was standing in our hotel's kitchen, starting Lester's birthday cake. It was raining outside, foggy too, for the sixth day in a row, and there was flour all over my blue jeans. I was trying to figure out what the book meant by sift. Lester had been outside by the canyon all morning, inspecting bugs or digging holes or looking into the sky. [. . .] We live in West Texas on a three-hundred-acre cotton farm at the edge of Blanco Canyon. We own the Blanco Canyon Hotel, all twelve rooms, though everybody in town calls it the Powwow Hotel on account of Lester and me being Indian.

(Jensen 55–57)

Natives arrive at the hotel that day and the conversations continue with gestures to the miraculous arrival of corn, a field of corn. The Navajos "talked about why the corn had skipped them, had set its course east of their tribes."

"But tonight," the narrator declares, "there was the sound of feet, moving counterclockwise, the smell of coffee and bread and the raw greenness of the field. And tonight, there were my legs, still at first, but surprising me by doing anything at all, and then there I was, part of it, moving" (67). Jensen creates a marvelous sense of natural motion and cultural survivance. The arrival of the corn is a crucial and memorable scene of totemic and visionary transmotion at the Powwow Hotel.

Leslie Silko, in her novel *Ceremony*, encircles the reader with mythic witches, ironic creation stories, and a sense of natural motion. "That is the trickery of the witchcraft," said the old man.

They want us to believe all evil resides with white people. They will look no further to see what is really happening. They want us to separate ourselves from white people, to be ignorant and helpless as we watch our own destruction. But white people are only tools that the witchery manipulates; and I tell you, we can deal with white people, with their machines and their beliefs. We can because we invented white people; it was Indian witchery that made white people in the first place.

(Silko 132–33)

The witches contrived a customary binary structure of race, a mythic colorant of cultural separation. The literary witchery is clearly ironic, a trace of transmotion in a contemporary creation story.

"I have no state but my visionary portrayals in art, no Native nation but a sensual, totemic landscape of memories, and the unreserved resistance to dominance and nostalgia," declares Dogroy Beaulieu, the Anishinaabe artist and narrator of the novel *Shrouds of White Earth* (3).

Does anyone ever experience a native state, a secure place of stories, solace, and sentiments that never torment the heart and memories? Yes, of course, my friend, you create marvelous literary scenes and stories

of the reservation, and yet your characters are always in flight from the mundane notions of reality. You write stories not to escape, but to evade the tiresome politics of native victimry. I create traces of totemic creatures, paint visionary characters in magical flight, native scenes in the bright colors of survivance, and you create the same scenes by the tease of words and irony. We both have a place in the sun by art and literature, and a place name, but our situations, as artists of irony, are always uncertain with the tradition fascists of the White Earth Nation. I create green shamans and creatures in flight, a totemic tease and trace of my own want and crucial dread of absence. (5)

Dogroy accounts for his surname as a place, an actual township on the reservation. "Beaulieu is the place of the visual stories of my art, the shrouds of animals, birds, and visionary figures. Marc Chagall creates visionary scenes over his hometown, Vitebsk, in Russia, on the Pale of Settlement. Beaulieu is my Vitebsk, a settlement on the Pale of the White Earth Nation" (6). The modern constitutions of democratic governance are abstract and purposive documents, and with no obvious single author. The parchment rights and commitments are proclaimed for individuals and citizenry, and yet the crucial sentiments of natural motion and the covenants of liberty ratified in egalitarian constitutions are scarcely considered as visionary narratives. The Constitution of the White Earth Nation, however, provides that the "freedom of thought and conscience, academic, artistic irony, and literary expression, shall not be denied, violated or controverted by the government." Probably no other constitution in the world has specifically protected the individual rights of artistic practices, an ironic literary manner, natural motion, and cultural sovereignty (cf. Vizenor and Doerfler 63–79).

The traces and ethos of these crucial constitutional sentiments of survivance and continental liberty are revealed in ancient cave art, in the natural motion of animals, and in the obvious creative resistance of contemporary Native American painters and literary artists to dominance, cultural separation, and curatorial exclusion of abstract and innovative arts. Native transmotion and the essential scenes of survivance are visionary, and the images inspired by these sentiments are embodied in ancient caves, on stone, hide, birch bark, paper, and on wood and canvas.

Native and indigenous cosmototemic artists created the first memorable scenes of presence, natural motion, and survivance on the slant of stone, and in the great shadows of monumental caves more than thirty thousand years ago on every continent. The spirited shadows of cave bears, lions, horses, and elusive shamans dance forever on the contours of the ancient stone.

Shadows are a natural presence in stories and artistic scenes. Shadows reveal a vital motion, visionary and animate, and create a sense of presence. The Anishinaabe word *agawaatase*, for example, is translated as a shadow of flight, a totemic image of presence, not the mere absence of light, or a passive cast of the source. The traces of shadows are a presence in stories and art.

The Chauvet Cave on the Ardèche River in France is one of the most recent discoveries of ancient art. The stately scenes of cave bears, lions, and horses are spectacular, and the shadows and natural motion of the totemic animals are evocative after some thirty thousand years. The singular portrayal of a row of cave horses is similar to the visionary horses painted on hide, paper, and canvas by Native American cosmototemic artists. The row of marvelous horses in the Chauvet Cave anticipates the perspective and natural motion of many original red, green, and blue horses painted in the late nineteenth century by the untutored ledger artists who were detained as political prisoners by the United States Army at Fort Marion, Florida.¹

The Chauvet Cave and Lascaux Cave in France, and the Cave of Altamira in Spain, are the most prominent sites of cosmototemic art in Europe. The ancient rock art sites in Arizona, California, Texas, Minnesota, and Ontario, Canada, are the most famous in North America. There are many other prominent rock art sites in the world. The Cave of Swimmers, for instance, a site of exotic rock art figures in marvelous natural motion, buoyant on the sandstone, was secured and documented in the mountains of southwest Egypt.

Selwyn Dewdney and Kenneth Kidd studied the ancient rock paintings of shamans, totemic animals in natural motion, cranes, winged figures, serpents, miniature creatures, and handprints near Lake Superior, Lake of the Woods, and in the Quetico Provincial Park in Ontario, Canada.

These great granite galleries of rock art are cosmototemic and similar to the actual images scored on traditional birch bark scrolls of the Anishinaabe. The rock images were mostly red ocher and painted with a cedar brush or fingers. Dewdney pointed out that the "aboriginal artist was groping toward the expression of the magical aspect of his life, rather than taking pleasure in the world of form around him. Essentially, however, the origin and purpose of these deceptively simple paintings remain a mystery" (20). These ancient rock art scenes of natural motion are indeed mysteries. The images are portrayals of transmotion, visionary, and not cast in some ritual secrecy. The descriptive interpretation of "groping toward the expression" diminishes the visionary sense of cosmototemic natural motion.

The elements of form, perspectives of natural motion, and visionary dimensions in ancient Native American art anticipated the movements of impressionism, cubism, surrealism, and abstract expressionism. "Form, in the narrow sense, is nothing but the separating line between surfaces of color," declared Wassily Kandinsky in *Concerning the Spiritual in Art*. "This is its outer meaning. But it has also an inner meaning, or varying intensity, and, properly speaking, form is the outward expression of this inner meaning" (29). Cosmototemic portrayals of animals, birds, and shamanic figures in natural motion were enhanced by contours, and by the buoyant colors favored by culture and memory.