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for this very reason. Cultural mimesis, emulation, and identification are all produced by desire. Lamadrid concludes that "strangely, even the most appalling episodes from the worst years of the Comanche wars are seen through the wishful lens of desire, the desire for peace, which lends a romantic dimension to the most unimaginable scenes of human suffering in New Mexico, the tragic massacres of the late eighteenth century," which continue to be commemorated and observed today.

Peter J. Garcia
University of Arizona

Hiroshima Bugi: Atomu 57. By Gerald Vizenor. Lincoln: University of Nebraska Press, 2003. 209 pages. $26.95 cloth.

One of our most original contemporary writers, Gerald Vizenor has an impressive body of work of great complexity and refinement published over the last forty years. This trickster writer with an enormous appetite for experimentation and endless playfulness mocks rigidity and essentialized structures wherever he can find them. One would assume that the post-Indian postmodern writer has already pushed the boundaries of discourse, novel, theory, and identities, but there is more to come. His text is rich and demanding but equally exciting. His readers expect to be challenged, and they will not be disappointed. The novel further explores some of Vizenor's former interests: survival and transcendence, sexuality and eroticism, breaking cultural barriers. It draws on eclectic sources ranging from *Gone with the Wind* and *Casablanca* to Homer, Adorno, Shakespeare, and Marguerite Duras.

This time, though, Vizenor *performs* a novel in plain view and takes the reader along to witness his virtuosity. His novel follows the pattern of the boogie characterized by a steady rhythmic ground bass and a series of improvised melodic variations. He combines two separate narratives that employ different narrators and distinct fonts. The first narrative, poetic prose, is visually displayed to convey rhythm, and it is punctuated by haikus, which provide floating crystallized images that are persistent and haunting. The second type of narrative is steady and tame and sustains the imaginative flight of the first in several ways. On the one hand, it provides the information needed by the reader to fully penetrate the cognitive level of the first narrative as it comments on it, giving the reader information on the topics and events portrayed but also on the writing itself. On the other hand, it provides the writer's notes that were reworked into the first narrative and, therefore, shows the kitchen of creation. The only ingredient added to the notes is Vizenor's virtuosity as a writer. It sounds discouragingly complicated, but it is just ingenious and works exquisitely. The fact that it is one of those things whose impact can be fully grasped when experienced rather than described, just like music, only proves how successful Vizenor is in his endeavor.

It is also a kabuki novel. It stages the sophisticated and highly stylized form and classical refinement of the kabuki theater. An important characteristic

of kabuki is that it incorporates parts of preceding theater forms in Japan, a characteristic that occasions the author's further experimentation with mixed genres, an important feature of his writing. "Kabuki has attained its own blend of reality and unreality. . . . [It] is the measured transcendence of the obvious" (12).

The novel provides an opportunity for the author to explore issues important to his work, like storytelling, performance, and repetition. "Ronin creates dialogue in a kabuki theatre style, short, direct, positional words and sentences. He never discussed the style of his scenes, shifts of pronoun, transformations, or metaphorical tease, but he was strongly influenced by the kabuki and sumo theatre. Ronin created from perfect visual memory a theatrical, literary style. The characters, as in the scene with the leper, could be transposed in a nuclear allegory" (12).

The narrative revolves around the story of a half-breed child born to a Japanese mother, who is a boogie dancer, and an Anishinaabe father from the White Earth Reservation in Minnesota, who was stationed, just like Vizenor, in Japan. Ronin is a storyteller, and we are reading his manuscript. The unlikely samurai-trickster combination highlights cross-cultural similarities and is used to reconceive myths of identity. "[T]he anishinaabe and the Ainu share a sense of natural reason and similar stories of animal creation and presence. Bears are honored in both cultures" (122).

Ronin is accompanied by a gallery of the disenfranchised and the rejected, victims of Hiroshima that disavow victimization, comic and picturesque characters that mirror (the mirror is another important motif) the repulsion and hysterical fears of an ossified society. They function as a memorial of shame: a samurai with a wooden sword, a cripple with a carved leg, a leper, an old woman under a red umbrella, two mongrels, all adorned with an ample display of weird art and charms and roaming the peace park. Bogart joins in, walking out of *Casablanca* to become a nationalist war veteran in Japan and drive a black van used for propaganda by the ultranationalists.

In a novel where meaning is a vortex in which reality and unreality intersect into slippery webs of indeterminacy, surprisingly Vizenor manages to construct an unambiguous moral position, contradicting the idea that postmodern indeterminacy has rendered morality indefensible. The writer challenges cultural practices such as racial prejudice, with references to Josephine Baker, and concepts of tradition and honor. But his consistent target is the imperial tradition of militarism. The novel begins with the sentence: "The Atomic Bomb Dome is my Roshomon" (1). The reference is both to the Japanese imperial history of consistent cruelty and destruction culminating with the atomic bomb and to Kurosawa's movie, a classic dramatization of conflicting versions of truth.

Mocking the Japanese tradition of numbering the years in the reign of an emperor because a new era starts with his reign, Vizenor starts a parallel unofficial history. Atomu 57 numbers the years from the atomic disaster as a more meaningful landmark in Japanese history. The pomp and glory of former times are reduced to a different scale. Miko, the shrine maiden whose duties "include taking care of visitors, helping the priest with ceremonies and

performing" (86), turns into a cocktail waitress, "one of the new *atomu* shrine maidens, an erotic *hosutesu* who arouses the *kami* spirit of hostelry" (89).

It is American popular culture—Mahalia Jackson, gospel music, and Johnny Cash—more lethal than the atomic bomb, that defeats Japanese nationalism. To add insult to injury in a hilarious yet grotesque scene that takes place at Yasukuni Shrine, dedicated to the memory of imperial militarism and those who died for it, Ronin, who considers it a memorial to war criminals, screws the shrine maiden to the full blast of "Stars and Stripes Forever," "From the Halls of Montezuma," "Yankee Doodle," and "Praise the Lord and Pass the Ammunition" after he switches the tape of "Kimigayo," the Japanese national anthem.

The irony of having the Atomic Bomb Dome listed as a site of World Heritage together with wonders of human ingenuity like the Sphinx or the Great Wall of China is not wasted on Vizenor. Humor, ranging from irony and sarcasm to the grotesque and hilarious, is a constant, because we are, after all, talking about the trickster. A combination of wit and intellect, this novel is sure to keep literary critics busy for a while.

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Hunters and Bureaucrats: Power, Knowledge, and Aboriginal-State Relations in the Southwest Yukon. By Paul Nadasdy. Vancouver: UBC Press, 2003. 360 pages. $85.00 cloth; $29.95 paper.

In *Hunters and Bureaucrats* Paul Nadasdy provides a rich portrait of Kluane First Nations (KFN) peoples' hunting in the Yukon as a way of living and knowing their environment, together with a carefully reasoned analysis of ways that state power contests both KFN practices and knowledge. His work resonates with that of other ecological ethnographers like Hugh Brody, Richard Nelson, and Eugene Hunn; this study is also a valuable complement to Catherine McClellan's Yukon studies and her theoretical writing.

In his conclusion Nadasdy states his purpose in analyzing state power: "By exploring the ways in which state power manifests itself . . . through bureaucratic practices like co-management and land claims negotiations, I hope to have dispelled the notion that such processes are necessarily empowering First Nations peoples vis-à-vis a monolithic state" (270). This is a controversial position, in that claims to land and resources in North America have been a principal avenue for the exercise of First Nations peoples' agency since the inception of state rule in Canada and the United States, and the past decades have been a time for reorganization of power that has for the most part benefited Native peoples materially, socially, and spiritually. While Nadasdy does not disparage such benefits, for the KFN or for others, he seeks to complicate the picture of "progress." He never really engages the question of the "monolithic state," but he does illuminate the pervasiveness of state power, pervasiveness that poses as order and that exploits the labor, thought,