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colonial encounter materials and to distinguish Native cultures from that of Anglo Americans. Calcaterra's critical approach reframes the history of American literature in a way that refuses to accept misrepresentations of Indigenous literature any longer and vindicates the creative work of Native people. Furthermore, in affirming that literary history is impossible to understand without the Indigenous perspective, *Literary Indians* thoroughly acknowledges the depth of Indigenous aesthetics in ways that, outside of literary production, lead us to an understanding of living and breathing Native people.

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Native Tributes: Historical Novel. By Gerald Vizenor. Middletown, CT: Wesleyan University Press, 2018. 102 pages. \$14.95 paper.

For readers unfamiliar with Vizenor's nearly sixty-year oeuvre, reading *Native Tributes* will itself be an experience. His signature, antirepresentational aesthetic has facilitated powerful modes of decolonial imagination, and he has fueled formative concepts in Indigenous studies from survivance to transmotion. The novel's recursive and accretive style of storytelling forwards these concepts, or what the narrator calls "versions and revisions of our truth stories" (27). *Native Tributes* is the second in Gerald Vizenor's planned trilogy of historical novels about the experiences of Native veterans. The first, titled *Blue Ravens*, tells of Native soldiers during World War I and its immediate aftermath. In Vizenor's narrative universe, crows form part of an ever-raucous chorus both avian and human, so it seems fitting that *Blue Ravens*'s cover art should feature the late Wiyot painter Rick Bartow's "Crow Magic." The striking affinities between the first novel and painting had readers "convinced" that the painting had been commissioned specifically for the book.

In fact, the root of Bartow's art was an entirely different war than the setting of *Blue Ravens*. According to Vietnam veteran and Anishinaabe poet Jim Northrup, Bartow's personal experiences in the Vietnam War made "surviving the peace" agonizing (*Walking the Rez Road*, 8). Yet, Bartow found restorative expressions through artistic movement of what Vizenor would call "survivance" in his paintings, drawings, and sculptures. As Vizenor reveals in a 2016 tribute essay that accompanied a Bartow exhibition at Santa Fe's Museum of Contemporary Native Arts, the artist gave Vizenor permission to use the painting as cover art. The cover art of recent books reaffirms the artistic kinship that Vizenor has found in Bartow's paintings, including *Chair of Tears* (2012), the haiku collection *Favor of Crows* (2014), and *Treaty Shirts* (2016).

Bartow's and Vizenor's refusal of the terminal labels typically imposed on Indigenous peoples animate this novel, in addition to their dynamic insistence on crossing the imaginary borders that traditionally separate artistic media. Like the ravens and crows in the art works of Bartow and Vizenor, migration between the verbal and visual offers a powerful entryway to *Native Tributes*. Vizenor has put this

dynamic into the relationship between the novel's two White Earth Anishinaabe protagonists: the narrator-storier, Basile, and his painter brother, Aloysius Beaulieu, nicknamed "Blue Raven" after his favorite subjects. This novel's project is in part encapsulated by its one-sentence dedication and multivalent title: while *Blue Ravens* is dedicated to Vizenor's relatives, *Native Tributes* is more broadly dedicated to the memory of "Native veterans of the Bonus Army"—the approximately 20,000 veterans and their families who, in 1932, converged onto Washington, DC demanding payment of the bonus for wartime service the federal government had promised in 1924. In the midst of the Great Depression, veterans could not wait until 1945, the promised date for the payout.

Although the House of Representatives passed a payment bill, the Senate refused, and President Hoover ordered their eviction. Leading the army's violent removal of the veterans was General Douglas MacArthur, the storied World War 1 commander; but as narrator Basile notes, "nothing personal about the bonus veterans would be remembered in a generation, nothing but the numbers of veterans in the Bonus March" (90). The book's subtitle, "historical novel," anticipates its focus on unmarked, erased, and underrecognized histories of Native veterans, and, more broadly, all World War I veterans. Vizenor, an army veteran who served in Japan in the 1950s, did extensive research in county archives in Minnesota and archives in Europe to tell these suppressed histories. His efforts to convey these histories are ongoing: a recent essay collection (*Native Provenance: Betrayals of Cultural Creativity*, 2019), for example, includes "Expeditions in France: Native Americans in the First World War 1."

Vizenor's chosen title of *Native Tributes*, moreover, showcases his penchant for brilliantly ironic wordplay. The novel's commitment to remember what has been forgotten or fabricated serves as a tribute to many veterans, including his great-uncles from White Earth and other Native veterans of World War 1 who served years before the 1924 Indian Citizenship Act, as well as the Bonus Army. Also harnessing other meanings of "tributes," narrative attention to the Bonus Army excoriates the settler-colonial US government's many betrayals and violences. As storier and witness, Basile reminds us that casualties of the war in Europe "increased with hues and tones" (31), even while the plunder of Indigenous communities such as White Earth was ongoing, with timber companies cutting down "most of the white pine, and the beaver and other totemic animals . . . decimated in the fur trade" (18). Basile registers the bitter irony that he and his brother were "native veterans, an artist and a writer, but with no chance of work or income on the reservation, and yet we were not authorized to leave without permission from a federal agent" (17).

The book's attention to trans-Indigenous communities of Native veterans who participated in the Bonus March reminds readers that all land in the US is Indigenous land, as in when the Cherokee veterans "staked a native claim on the grassy mall" (31), and it also emphasizes the regenerative practices of story sharing. Through Basile, Vizenor casts this moment, and the bigger story of the Bonus Army, as "just one more adventure of native resistance to federal agents and government policies. Natives mocked the bloody quantum bunk, conspired to overturn the allotment of native communal land, declared the obvious with each breath, that natives were the first

citizens of the continent and would outlive the pose and pack of the federal government” (29–30). Through the peripatetic form of *Native Tributes*—the characters move ceaselessly in both story and imagination, riding trains, walking, and finally boarding a ship back to Europe at novel’s end—the novel refuses to heed settler-colonial limits imposed on Indigenous peoples.

The novel amplifies this vital message of transmotion through Basile’s and Aloysius’ own journeys across land and ocean and across acclaimed Modernist artistic movements. After the Bonus Army rout, the brothers head to New York City where they engage with canonical writers such as John Dos Passos, whom Basile and other Native veterans criticize for his fictional remove from combat. More widely, like *Blue Ravens*, *Native Tributes* inserts and asserts Indigenous artists as shaping forces of modernism, long located in settler imagination as the opposite of Indigeneity. Akin to Philip Deloria’s book about his great-aunt, a Dakota artist (*Becoming Mary Sully: Towards an American Indian Abstract*, also reviewed in this issue of *AICRJ*), Vizenor makes visible the indigeneity of modernity. And like *Indians in Unexpected Places*, Deloria’s consideration of Indigenous presence in the modernist era, Vizenor’s novel does not simply indigenize modernism in unexpected places, but also claims those places, in the United States and Europe, as always Indigenous.

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Paradoxes of Hawaiian Sovereignty: Land, Sex, and the Colonial Politics of State Nationalism. By J. Kēhaulani Kauanui. Durham, NC: Duke University Press, 2018. 296 pages. \$99.95 cloth; \$26.95 paper; \$26.95 electronic.

In *Paradoxes of Hawaiian Sovereignty*, J. Kēhaulani Kauanui writes compellingly of what she terms the paradoxes of Hawaiian sovereignty—the biopolitical contradictions of the Hawaiian Kingdom, the formerly autonomous independent nation-state that was annexed by the United States in 1898. Kauanui, whose previous work at the interstices of law, indigeneity, and colonial biopower is foundational to critical Hawaiian studies, expands her scope of analysis in *The Paradoxes of Hawaiian Sovereignty* to pressing questions of decolonization. Principally, Kauanui aims to “demonstrate how white American notions of property title, state sovereignty, and normative gender relations and sexuality become intimately imbricated in aspirations for Hawaiian liberation and in mobilizing available categories for acknowledging Kanaka distinctiveness” (3). In an ambitious project that aims to come to terms with state violence and its paradoxical aims of protecting the national body of Hawaiian sovereignty, Kauanui’s endeavors in this book speak to her deep investments in Hawaiian studies, Indigenous resurgence, and her own work in the Hawaiian sovereignty movement.

The ways in which these vectors of power become imbricated is what Kauanui terms to be the paradoxes of Hawaiian sovereignty—that, to preserve sovereignty, *aliʻi* (chiefs) “enacted forms of colonial biopolitics—paradoxically keeping imperialism at