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**The Erotics of Sovereignty: Queer Native Writing in the Era of Self-Determination.** By Mark Rifkin. Minneapolis: University of Minnesota Press, 2012. 328 pages. \$75.00 cloth; \$25.00 paper.

The “erotics” embedded in sovereignty are the feelings generated by the “foreclosure” of forms of indigeneity within the policies of the settler state. With this quintessential idea stated early in the book, Rifkin immediately expands the recent developments in the queer indigenous studies movement toward a generalizable theoretical and methodological approach. One of the ongoing issues of work on queer indigenous people, cultures, and the literature produced by queer indigenous writers is where to locate the conceptual underpinnings and discourses of sovereignty. *The Erotics of Sovereignty* begins with a significant set of theoretical ideas placed within the sociopolitical history of American Indian dealings with the settler state. Rifkin’s creatively luminous analytical propositions for metaphor are the most actionable intellectually and politically in their ability to reveal the “felt threshold between the actual/residual and the potential/emergent” (19). The felt threshold proposed in the book lies in contrast to dominant realist methodologies in Native literary criticism, which seeks to reflect the contemporary socioeconomic and political circumstances of indigenous peoples accurately. We are convincingly told that the quintessential problem of realism is its inability to reconcile the past and the emergent. Erotics thus lie in the space between actual circumstances (those of the past and of the present) and of the circumstances desired by lived lives. Emergence becomes a way to critique the very real forces of colonial occupation, but also a generative site of sociopolitical and cultural engagement.

The work of Qwo-Li Driskill and its literary reconceptualization of indigenous embodiment readily lends itself to the erotic methodology, and Rifkin takes up Driskill’s collection of poetry *Walking with Ghosts* in the first chapter, “The Somatics of Haunting.” In *Walking*, Driskill places the reader in a space between knowledge of the past, loss, and longing; Rifkin explores this space in a nuanced application of his ideas to reveal the ways that Driskill’s work contains a “haunting,” histories unrealized and (re)emergent residuals whose presence needs to be enacted in the present through the body. The feeling of the haunting is less about the temporal distance between queer pasts and heterosexist presents, but more an emergent characteristic of feeling one’s way through the tactile experience of queer indigeneity, and thus Cherokee-ness, as a form of personhood—not a rigid reflection of identity politics perpetrated by state and tribal nation. Rifkin’s analysis does reveal something present but unstated in Driskill’s work, which is a fundamental disjuncturing of heteronormative discourse attached to national identity or tribal sovereignty. Rifkin

works with Driskill's text to reveal the possibility of "forms of Native experience in which sovereignty does not occupy a space separate from that of intimacy and embodiment" (90).

In chapter 2, "Landscapes of Desire," we are seamlessly brought from the haunting to the desire it produces. Or, in Rifkin's terms, we are introduced to the potential/emergent in Deborah Miranda's *The Zen of La Llorona*, a collection of poems that posit the past as a perpetrator of the present condition of gender violence, poverty, and difficult responsibility for the next generation. Rifkin simultaneously reads Miranda's poems through the federal policy of recognition as he does through the "melancholy" found in federally *unrecognized* communities longing for the affirmation of indigeneity and the sovereign rights granted by the settler state. A brief history of the federal status of Miranda's Esselen community precedes the analysis of her poetry, where colonization is taken head on and implicated in sequentially narrated maladies of the indigenous world. Through melancholy we are led down a path where dispossession, incarceration, gender violence, and heteropatriarchy occur within a discursively regulated space of home that is contrasted with a territoriality of indigeneity fused within an erotic of landscape and body merging as one. Miranda's "relation to her lover provides an emotional and sensual framework . . . through which to renarrate her place in a land made alien by settlement" (131). The desire does not produce an emergent claim to possession, but rather an emergent peoplehood who relate to land in a historic but real sensuality.

Moving from a critique of federal recognition policies, the third chapter, "Genealogies of Indianness," takes up the very difficult question of what an Indian is. This question is explored in the novel *Watermelon Nights* by Greg Sarris, a story about a Pomo family struggling with the lasting effects of colonialism, cultural loss, and racialized genealogies in three periods of the twentieth century. Rifkin explores the theme of "hatefulness"—cycles of blame in which individuals conceive the colonial condition as the result of everyone else's errancy—to reveal the ways that genealogy is a state-supported regulation of authenticity, racial purity, and heteronormativity. Under the analytic of hatefulness, we see one of the main characters in *Watermelon Nights*, Johnny Severe, who is also queer, become the subject of his own hatefulness and that of others. In this way, the collective "sadness" of the community over its dispossession becomes a blood quantum-based hatefulness over the impossibilities represented by each member's genealogical errancy. In Johnny, Rifkin locates the convergence of the double bind of queer genealogical and mixed-blood racial-genealogy errancy. While the other main characters of Sarris's book are explored, Johnny is the most poignant for exploring the hatefulness made by settler appropriation of emergence.

The final chapter, "Laboring in the City," takes on the notion of stereotype and survival in the poetic works of Chrystos with a particular focus on racialized geographies of indigeneity. According to Rifkin, in Chrystos's poetry "City Indians" are used to track "the fetishizing effects of putting Indianness in motion for non-Native identification and consumption" (236). Inevitably, however, the corporeal manifestation of Chrystos and her representation of bodily experience possess an "underlying, encompassing sovereignty." Rifkin breaks with the highly sexualized narrative usually invoked for analyzing Chrystos's poetry to point to the erotic of place: erotics as the felt threshold of multiple, converging pasts and presents. In this way, we come full circle from the assertion of erotics as a formative metaphor for indigeneity, to a critical assessment of the appropriation of the same formative metaphors. The differences that stand between the felt aspects of sovereignty, and political sovereignty granted by the federal government, are the ways that erotics inherently refuse settlement.

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**Faith in Paper: The Ethnohistory and Litigation of Upper Great Lakes Indian Treaties.** By Charles Cleland. Ann Arbor: University of Michigan Press, 2011. 408 pages. \$95.00 cloth.

The last quarter of the twentieth century witnessed intense political and legal conflict over Indian treaty rights in the Great Lakes region of the United States. In *Faith in Paper: The Ethnohistory and Litigation of Upper Great Lakes Indian Treaties*, ethnohistorian Charles Cleland contributes to and extends the existing scholarship on Indian treaty rights in the upper Great Lakes region. In this book, Cleland demonstrates the importance of ethnohistory—a scholarly discipline that combines historical and anthropological perspectives—in providing the historical and cultural context for understanding recent Indian struggles to gain recognition for treaty rights to land and natural resources in the Upper Great Lakes. Trained as an anthropologist, Cleland became interested in the intersection of anthropology and history in 1975 when asked to work for the Ojibwe as an expert witness in the Indian fishing treaty rights case *United States v. Michigan*.

*Faith in Paper*, however, is not a simple exercise in ethnohistory. Exploring the historical-cultural context of treaty-making with a focus on Native value systems and perspectives, the book also includes the voices and perspectives of lawyers who argued Indian treaty rights cases in the region during the last quarter of the twentieth century, with the ostensible goal of showing the