Language, Literature, and Interdisciplinary Studies (LLIDS)
ISSN: 2547-0044
ellids.com/archives/2020/04/3.3-Riggio.pdf

www.ellids.com

Indigeneity as Alive: Tommy Orange's Framework for a Present Tense People in *There There*

Greg Riggio

Abstract

This paper explores the postmodern framework Tommy Orange crafts in *There There* to challenge hegemonic conceptions of indigeneity. These monolithic representations set limits on Indigenous peoples' ability to see themselves represented in the present tense real-world, thus, limiting their ability to see themselves as present tense peoples. As Orange's narrator-character states, "We've been fighting for decades to be recognized as present-tense peoples, modern and relevant, alive, only to die in the grass wearing feathers." This usage of feathers is a reference to the process of being made into a relic in the American marketplace and historical narrative. Another of Orange's characters repeats this idea by referring to it as a photocopy of a copy of the image of an "Indian" in a textbook. This paper analyzes the postmodern literary techniques Orange uses to indigenize sources of power in the contemporary world in order to create strategies for Indigenous peoples living today to be modern, relevant, and alive.

***Keywords**: Indigenous Peoples, Representations, Present Tense People, Postmodernism, Social Media, Tommy Orange*

"I feel we are failing when we allow the majority culture to burden us with its binaries: left behind or assimilated, saints or heathens, savages or healers, warriors or drunks. I don't know what to do with my definition of tragedy in the face of theirs. But I think the answer is always story."

—Terese Marie Mailhot, "Native American Lives Are Tragic…"

Beginning perhaps with the first reports back to Europe, settler-colonialism continues today with the appropriation of war bonnets at Coachella, Indigenous iconography in popular culture, racist sports

team mascots, the criminalization of a political activist in Washington DC in favor of a wealthy white student, and a cigar store "Indian" standing at the entrance to Main Street in Disneyland. These examples are all alike in that they reveal the extent to which monolithic representations continue to ignore the humanity and dignity of Indigenous peoples. To be monolithic is to be defined, often stereotypically, as a homogenous, characterless body without exception or consideration for individuality or truth. To essayist Terese Mailhot, this notion of being monolithic means being forced to identify with the many binaries imposed onto Indigenous peoples: left behind or assimilated, saint or heathen, savage or healer, warrior or drunk ("Native American Lives"). The definitions listed by Mailhot are static and fixed, and have been invented and reinforced to define Indigenous peoples and their culture. According to Blythe Tellefsen, such monolithic images still exist because Native history has primarily been recorded, fictionalized, and reproduced by those who own the means of production and the means of representation, too—white, non-natives (127). Gerald Vizenor refers to these types of representations as "manifest manners," scriptural simulations that impose an invented "Indian" identity through a canonized body of literature that he describes as "the literature of dominance" (172). According to this thinking, the act of making or even thinking of Indigenous peoples monolithically is an active gesture of dominance, erasure, and genocide.

Because of these narratives, Mailhot states in her memoir *Heart Berries* that being Indigenous can also feel "false and contrived" and "[an identity] put upon us because they want us to stay relics" (134). This feeling stems from the fact that these narratives compress the temporality of Indigenous cultural history into the past tense, and the majority culture represents this compression through static objects that symbolically represent all Indigenous peoples like wooden cigar store advertising figures or red-skinned football mascots. While protests against these representations have always existed, the obstinacy of hegemonic representations has never been uprooted. As Tellefsen implies, this may be because racism and white supremacy are deeply rooted in the literary marketplace as much as it is part of the cultural frameworks of the US and North America. Nevertheless, authors, artists, filmmakers, and activists have never resisted the literature of dominance. As Mailhot also states in her memoir, the tool Indigenous peoples have always had to resist being made into a relic is storytelling and a body of authors she refers to as a "continuum against erasure" (112). Her notion of a continuum is described by Kenneth Roemer as a body of marginalized writers, artists, and activists who use their platform to question, revise, and replace their image as they are defined by

non-Natives who controlled and still control the means of representation (Roemer 586).

Tommy Orange, author of the 2018 novel *There There*, is one of many participants in this continuum. In the writing of his 2018 novel, Orange states that he wanted *There There* to be a polyphonic, multigenerational novel that would build a complex human identity for Indigenous peoples to replace the monolithic images described above (Beckerman). *There There* counters such erasures by resisting the mainstream inclination to universalize Native culture as existing only in the past tense. To accomplish this, Orange tasks himself with creating a present tense. Using the novel, Orange attempts to explicitly satisfy two goals in order to create this new temporality: to represent Native Americans as human beings living right now and to imbue twenty-first-century post-reservation "urban Indians" with new ways of remaining "Indian" without falling back on tropes and tired stereotypes (Gates). This goal pointedly counters the mainstream image of an "Indian" wearing a headdress and looking off into the distance, which one of Orange's characters Dene states is a reproduction based on a copy of a copy of the image of an "Indian" from a textbook (Orange 40). Orange deconstructs such monolithic identities through a postmodern play with hegemonic "centers," or notions of identity that ground peoples into fixed definitions. For Orange, these definitions are problematic in that they rely on stereotypes like "Indians" in headdresses, but more importantly, they ground Indigenous peoples in the past tense.

To deconstruct the monolithic, Orange refuses to ground his characters in any one definition or identity. Orange's novel contains fifteen "urban Indian" characters represented across twelve narratives that intertwine when the characters coalesce at The Big Oakland Powwow[1] in Oakland, California. His cast includes Opal Viola Bear Shield, Orvil Red Feather, Jacquie Red Feather, Edwin Black, Thomas Frank, Tony Loneman, Dene Oxende, Bill Davis, Calvin Johnson, Octavio Gomez, Daniel Gonzalez, Blue, and Loother and Lony (Orvil's brothers). Many of these characters are half-white, but several are ambiguously non-white or multiethnic. Furthermore, the novel defines several characters as Cheyenne, while others are never labeled. Ac-

[1]Powwow is an opportunity for Indigenous peoples to come together to maintain cultural identity and traditions through dance and ceremony. Along with social dancing, nearly all powwows have dance competitions, which awards dancers for their style and skill in their performance. Singers and drummers are integral in the dancing, and they may also win prizes. Along with honoring the rich heritage and living history of Indigenous peoples, powwows are also an opportunity to socialize, sell goods, and exhibit art.

cording to Ron Charles' review for *The Washington Post*, *There There*'s characters replicate a diversity of "a group of peoples too often lumped together under a wooden stereotype [who hope] to perceive something beyond the image of uselessness and irrelevance that a racist nation insists upon."

Along with representing racial diversity, though, Orange's ensemble is more significantly diverse in how they intend to use the powwow that is the culminating event in the novel's timeline. Some members of Orange's ensemble, like Orvil and Edwin, use the powwow to discover their relations to a larger collective. Others use the powwow to create art, like Thomas, who drums for the dancers and Dene, who hopes to use attendees to record stories. However, characters like these are contrasted sharply to the group of characters containing Octavio, Tony, Calvin, Charles, and Carlos who see the powwow as the perfect opportunity to pull off a heist. Using plastic guns that were 3D printed by Daniel, the five characters attempt to steal the prize money for the powwow dance competition but their failure erupts in a confusing mess of violence when Carlos turns his gun on Octavio and the five men begin shooting at each other. The shooting results in all of the actors of the robbery getting shot, along with the characters Orvil, Thomas, Bill, and an unknown number of other powwow attendees who all get hit by stray bullets. Other than producing a dozen Indigenous perspectives, Orange uses this ensemble and the plotlines of their narratives to specifically contrast strategies for being present tense while still adopting Native tradition, culture, and history in the contemporary world. Here, this paper argues that it is best to read Orange's novel in relation to literary postmodernism and his Native postmodern forbearers like Louise Erdrich, Sherman Alexie, and Leslie Mormon Silko whose works question what best represents Indigenous expression, history, and tradition. Reading *There There* in relation to its postmodern forebearers is necessary because of Orange's shared effort to revise and replace historical narratives, highlighting a shift in Indigenous representation in print culture through the subversion of western power structures that support hegemonic conceptions of Indigenous experience, culture, and history. As Nancy Peterson cautions, though, this effort is not meant to be used to doubt the truth about history or an expression,[2] but it requires the acceptance of a belief that history is a text composed of competing and

[2]Here, Peterson cites Hutcheon's distinction between ontology (event) and history (narrative). Poststructuralism does not reject an event like the Holocaust or Wounded Knee but does reject the idea that an individual does not author history. She states that to use poststructuralism to question the occurrence of such horrific events is to inflict further violence on the victims and survivors (Peterson 984).

conflicting representations and meanings. Using Linda Hutcheon's theory of historicity, Peterson argues that Erdrich's novel *Tracks* conceived of a new way to make history to write against the lack of representation and misrepresentation. Erdrich's *Tracks*, therefore, works toward a new historicity (Peterson 984).

In crafting a new historicity, Orange's goal is to similarly deconstruct confining models of indigeneity in order to create a new space for his historiography of present tense Indigenous peoples. By raising the issue of historical representation and authenticity, Orange aligns his novel with a postmodernist understanding of history that Hutcheon refers to as "historiographic metafiction." In combining the words historiographic (study of historical methodology) and metafiction (a fictional work that examines fiction itself), Hutcheon conceives of a theoretical framework for a postmodernist trend in literature that is intensely self-reflexive and contains overtly parodic intertextuality. Historiographic metafiction, she states, gives a work of literature "worldly" grounding while at the same time allows for the questioning of the basis of authenticity of that grounding. She goes on to quote David Lodge, who states that postmodernism short-circuits the gap between text and the world (3, 5). In the production of a metafictional text a work therefore creates a counter to "…an elitist isolationism that separates art from the world and literature from history" (28). Historiographic metafiction, in other words, creates a contact zone between art and the world and opens up a tension point between recorded history and fictive experience, leaving the reader to reconcile a new defamiliarized sense of history.

By opening such a rift in *There There*, Orange counters a "…textbook image that's remembered and spoken of in the past tense" (Petersen). His novel makes it impossible for readers to identify this past tense narrative as accurate, or a satisfactory way of representing the present. Not interested in merely teaching readers a new historical narrative, Orange tasks himself with reconciling a new defamiliarized sense of history in order to create and demonstrate the purpose of a new historical narrative. In his writing of the novel, Orange, therefore, participates in the contemporary project of a continuum against erasure to craft a new framework for a revised historicity, capable of defining living and present tense Indigenous peoples while also deconstructing the past-tense archetype embedded in the framework of "America." The most direct way in which Orange develops this framework is by presenting contrasting characters who have comfortable access to tradition, history, and ceremony with others who must rely on the Internet. For example, while his character Thomas Frank grew up with his

father who is described as a "one thousand percent Indian" medicine man and spent his whole life as a powwow drummer, Orange's "full-blood character" Orvil Red Feather can only learn to powwow dance from watching videos on YouTube. The character Edwin Black similarly lacks access, as portrayed through his discovering that he is Cheyenne by randomly finding his father on Facebook, a social media platform where he also learns to call himself "Native" because that is what everyone else does on the site. As we see in these three examples, Orange's characterization of indigeneity avoids familiar tropes and stereotypes that presume all Indigenous peoples have individual, spiritual connections to themselves and their past. Nevertheless, many of Orange's characters want that access, participate in ceremonies to look for it, and even wear feathered headdresses and regalia. Using an ensemble cast, Orange gives these types of expressions space while also looking for new ways to represent indigeneity. As he states in an interview with Marlena Gates, he wanted to conceive of new ways for twenty-first-century post-reservation Indians to remain Indian without falling back on tropes and tired stereotypes. For Orange, conceiving of new ways to represent indigeneity means his characters use the Internet, social media, modern dance, and hip-hop along with traditional powwow music and dancing, and are given space within his novel to do so.

In particular, *There There* is interested in questioning and replacing the hegemonic tradition of living on the reservation as a requirement for indigenous authenticity. The significance of the reservation, as engendered by writers like Sherman Alexie, is especially ill-fitting for members of *There There*'s ensemble who are multiracial or ineligible for, or disinterested in, tribal enrollment simply because they do not know to which tribe they might belong. Even Orange's characters who do not fit this description are caught in a paradox because they are all "displaced" in Oakland and disconnected from the power of the reservation to localize a tribe into one community. Orange's ensemble, therefore, represents 75% of the Indigenous population who now reside in cities and might feel disconnected from the epistemology of Alexie that deemed a relationship with the reservation essential for authentic indigeneity. The character Edwin best helps critique this reservation-based epistemology, as he does not know who his father is, and thus he does not have knowledge of what tribe he belongs to or what reservation he should visit. The only connection Edwin has to a general peoplehood is, again, on Facebook. It is because of input from his Native American Facebook friends on the platform that Edwin decides to use the label "Native" to describe himself. His mother, however, uses "Native American Indian," a term Edwin states is a

"…weird politically correct catchall you only hear from white peoples who have never known a real native person" (Orange 69). The fact that Edwin uses "Native" and not this phrase suggests that his contact with Native peoples online makes him a non-white person despite his lack of access to a more specific tribal identity.

Along with Facebook, Edwin also engages in the virtual world through an online game, *Second Life*, to craft an identity that is a more idealized Native version of himself. When readers first meet Edwin, he cannot leave the toilet due to a crippling bout of constipation, which along with the missing information about his father, makes it impossible for him to go to a reservation, let alone go in search of his father and discover which reservation he should visit. As a result, Edwin relies on *Second Life* to engage in and explore the world in which he lives, but more importantly, he relies on the virtual world for a traditional performance of indigeneity. Even though the virtual world of *Second Life* allows users free reign to create entirely original characters, Edwin creates an avatar that he defines as being "raised on the reservation with his dad." This detail is essential because, given a chance to author himself, Edwin makes himself more distinctly Native American. Rather than turning towards the white world of his mother or any other original invention, he chooses to know his dad, tribe, reservation, and peoples (although neither his tribe nor reservation receive a name). Even though Edwin in the real world of the novel is overweight, unemployed, and disconnected from his indigeneity, Edwin states that "the Edwin Black of my *Second Life* was proud. He had hope" (63).

The Internet in the novel subsequently serves as an access point to indigeneity that, while mediated, provides a sense of cultural inheritance that earlier works like *Ceremony* seemed to take for granted. Whereas Tayo in Silko's *Ceremony* found a center through Betonie's teaching him about performing ceremony, such connections are conceivable for some characters in *There There* primarily through the virtual network of the Internet. Despite seeming to locate a "center," however, these characters still fail to feel situated in the world as authentic Native Americans because of it. Orange's character Opal, for example, has decided not to "force" these traditions and cultural practices onto his brothers Orvil, Loother, and Lony. Therefore, even though Orvil wants to participate in these practices, he must rely on YouTube videos of powwow dance to learn the same. While enabling access to ceremony and tradition, YouTube does not imbue Orvil with the same sense of legitimacy that the social media network of Facebook gave to Edwin—and certainly not what Tayo gets from Betonie

in *Ceremony*. As a result, the Internet spurs an existential crisis for Orvil about how he fits into his peoplehood, making him feel like a fraud and like he is "acting Indian" because he is not really powwow dancing. Using Google, Orvil asks, "What does it mean to be a real Indian?" and discovers the term "pretendian" on urbandictionary.com,[3] which reinforces a notion of self that makes Orvil feel like he is dressed "like an Indian" (121). Moving from dancing in front of his mirror to dancing at the Big Oakland Powwow allows Orvil to see that all the powwow dancers are "Indians dressed as Indians." When he discovers his connection to these men, his feelings of being a fraud dissipate, leading him to see himself as an equal to them. Although a meaningful connection only happens when he joins an IRL network, the Internet was nevertheless essential for Orvil because Opal refused to pass on cultural inheritance, and thus Orvil needed to author these relations himself. As Orange shows through these examples, there is a need for new models to compensate for changing attitudes, and in the twenty-first-century, that tool can be the ubiquitous Internet. Highlighting this tool in his novel is essential as it reflects a current trend in online activism undertaken by contemporary writers, artists, politicians, and activists who are attempting to reclaim Indigenous representation and resist invisibility in what is being regarded by some as a new wave "renaissance."[4] Besides Mailhot and Orange, other well-reviewed contemporary writers of this movement include Natalie Diaz, Tommy Pico, Layli Long Soldier, Joshua Whitehead, and b: william bearheart (sic).

A boisterous population on the Internet also accompanies this recent boom in publishing. Instagram and Twitter particularly seem to be giving Indigenous peoples a wealth of self-generated, representative images and stories, accessible on an endless scroll with the hashtag: "#WeAreStillHere." This hashtag is on almost all of the Instagram feed of the Apsáalooke[5] photojournalist, Adam Sings in the Timber, especially in photographs that make up his "Indigenizing Colonized Spaces" series. In this series, Adam Sings in the Timber posts photo-

[3]Some entries that Orange's character might have seen include: "Person who falsely claims Native American heritage, lineage, Indian hoaxers"; "A wannabe American Indian"; "Every white person in America that claims to be 'part' Native American."

[4]Mailhot states in *Heart Berries* that Alexie told her that he came up with this phrase when trying to conceptualize a program for Native Writers at the Institute of American Indian Arts. According to Mailhot, Alexie said it would be a "renaissance" (Mailhot Heart 58).

[5]Also known as the Crow or Absaroka, the Apsáalooke are a Plains tribe. Crow is the English name, which originated as a mistranslation of Apsáalooke by French interpreters, who mistranslated "people of the crow" from "people of the large-beaked bird" (Sturvtevant 714).

graphs of Indigenous models occupying spaces like the University of Wisconsin-Madison campus, where the university built its Bascom Hall over a Ho-Chunk burial mound in 1857. In the photo "Indigenizing Colonized Spaces with Starla No. 8," photographed in the Field Museum in Chicago, Illinois, Sings in the Timber's model Starla stands in vibrantly colored Anishinaabe regalia, posed next to mannequins encased in glass and dressed in drably colored regalia. This image presents a visual juxtaposition that challenges a viewer's ability to define the traditional dress as an artifact because Starla, in her brightly colored Anishinaabe regalia, is undoubtedly alive. However, the museum's display suggests a sense of history that bolsters a settler-colonial narrative that Native Americans are extinct both because these emblems of nativeness are displayed as if they are relics and because museums place these items alongside ancient Egyptian artifacts and dinosaur bones.

While museums are vital in preserving history and protecting cultural artifacts, the juxtaposition between historical artifacts and cultural emblems in museums, no doubt, underscores the anxiety of reflecting an extinct or ancient identity. This feeling is neatly epitomized in Natalie Diaz's poem "American Arithmetic" where she notes that while living as a Native woman in the US, she is doing her best not to become a "museum version of herself." Rather than reducing this excerpt to a representation of an individual self-consciousness, though, it should instead represent an invisibility that results from a lack of representation in contemporary domains of American life. Somah Haaland (daughter of Congresswoman Debra Haaland, one of the first two Indigenous women elected to the House of Representatives) similarly evokes this idea in a recent essay written for *Teen Vogue* magazine. Reflecting on the visibility she and her family experienced as they made their way onto the House floor dressed in their Pueblo regalia, Haaland states:

> So much of America still sees us as savages in glass cases and our traditional dress as costumes to be worn. My mother, standing on the floor of the U.S. Congress in moccasins and turquoise jewelry, is a tangible symbol that we have survived… this could have been the first time peoples on Capitol Hill had really seen that we are still here.

Haaland's point, similar to that of Sings in the Timber, is to force us to consider the ways in which historical and official narratives fail to tell the whole story of Native history and the living present.

As concluded in the article "'Frozen in Time': The Impact of Native American Media Representations on Identity and Self-Understanding," such underrepresentation and false representation in the media leads to a deprivation of messages or strategies "for how to be a person." Instead, Native Americans, more than any other group, are seen and learn to see themselves through the lens of negative stereotypes (Leavitt et al. 40). For instance, the authors of this paper note that the majority of representations of Indigenous peoples are as sports team mascots, Hollywood film characters, and eighteenth and nineteenth-century figures, and almost 100% of search engine results for the keywords "Native American" and "American Indian" return results that are historical representations (43). As their research showcases, stereotypes and false representations that make up the public perception of indigeneity directly lead to low self-esteem and self-consciousness and the feeling of invisibility among Indigenous peoples. It is this conclusion in particular that lead photographer and teacher Matika Wilbur to begin "Project 562." After realizing that her students on her reservation had only "insipid and one-dimensional" Native role models to choose from, she embarked on a project to develop a body of imagery and cultural representations that create positive role models while also depicting the richness and diversity of lived experiences in Indian country (Lippit).[6]

The work undertaken by Matika Wilbur and Adam Sings in the Timber, as well as in the article "Frozen in Time," encourages consideration for the role storytelling can take to counter invisibility, especially when it is self-generated and easily distributed using the Internet and social media. For Orange, this thinking manifests in *There There* in two ways: metafictional storytelling and, of course, the creation of a present tense peoplehood. What best defines Orange's metafictional approach is the character Dene's StoryCorps-style project to capture a wealth of contemporary Native American stories. Like the non-profit StoryCorps, which sets up storytelling booths in order to record, collect, and share the stories of everyday Americans, Dene sets up a booth to record, collect, and share the stories of his Native American community. Indeed, this project directly mirrors the undertaking Orange takes on with the writing of his novel.

While StoryCorps tries to preserve "humanity's stories," Dene's desire to collect stories stems from a claim in the novel's prologue that the mainstream image of Native American life is a copy of a

[6]Wilbur also co-hosts a podcast with writer Adrienne Keene called *All My Relations*. Together they explore different topics facing Indigenous peoples today such as mascots, blood quantum, fashion/appropriation, sexuality, and food sovereignty.

copy of the image of an "Indian" from a textbook. Because of these images, Dene claims that the only stories he has about himself are pathetic visions of the Native experience he has seen on screen (Orange 7, 40). Dene is no doubt referring to a list of films mentioned in the novel's prologue that reinforce these textbook images: Apocalypto (2006), Dances with Wolves (1990), and One Flew Over the Cuckoo's Nest (1975). This likely also includes the Google search results mentioned by Leavitt et al. What these representations lead to, Dene states, is the invisibility of actual Indigenous peoples in general and "urban Indians" more specifically. To counter invisibility and erasure, Dene sets up a booth and films peoples who are willing to tell their stories so that he can record a history that will replace the current, tragic, and one-dimensional model.

However, the voices Orange records in his project do not find total satisfaction or empowerment from the Internet alone, thus, strengthening this paper's claim that he is not looking to disconnect from traditional centers of indigeneity completely. For example, Orvil still needs the powwow and Edwin still wants to meet his real dad. It is also worth noting that Edwin chooses the idealized version of himself to live on a reservation. Reservations are considered essential tools for maintaining and preserving what could be considered cultural heritage, or more broadly, sovereignty. Within the borders of the reservation exists the idea that there is safety from the dominant culture, enabling Native peoples to maintain control of traditional lifestyles, languages, and cultures. The reservation might, therefore, be seen as a physical access point—allowing Indigenous peoples to connect to a sense of indigeneity while also aiding in developing authenticity and pride, as is suggested in Edwin's crafting of himself in *Second Life*. While the Internet in *There There* destabilizes the concept that authentic indigeneity requires strict adherence to culture and tradition, Orange is still conscious of the significance of relations like the reservation to achieve present tense personhood.

Rather than furthering the hegemonic power of the reservation, Orange's novel focuses on developing the validity of having consciousness off the reservation in major urban centers in America where the majority of Native peoples now live. As Orange argues in his interview with Marlena Gates, "there's not going to be some massive move back to the reservations, so we have to forge a new identity that is related to the city in a way that we bring cultural values and ways with us." Although reservations were once the way to connect to the center of Native American identity, Orange states that they should no longer define lived experience for everyone. Thus, the center must be

redefined or eliminated for Indigenous to be present tense in the contemporary world. While he partially develops a present in *There There* using the Internet, he is not moving beyond all traditions of indigeneity as demonstrated through the significance of powwow in the novel. As a result, Orange's novel looks for new ways for the 75% of Native Americans living in cities to identify as Indigenous without relying on stereotypes. To do so, he also modifies cultural signifiers that need to be present tense for twenty-first-century Native Americans to have present tense representation.

By destabilizing and replacing past tense signifiers, Orange gestures towards a postmodern philosophical approach to understand indigeneity. Similar to how his forbearers used literature to shape new representations to replace white hegemonic narratives, Orange's goal for *There There* aligns itself with a discourse from the late twentieth century that no longer defines such frameworks as foundational or objective truths. Postmodernist thinking, for Orange, aids in the development of present tense Indigenous relationships because it subverts the notion of epistemic truths, reshaping long believed facts into products of a settler-colonial discourse that lead to the hegemonic simulation of the "Indian" mythology in the first place. As a result, postmodernism helps bring to light the fact that myths regarding the "Indian" are inaccurate and inauthentic, and are thus scripted by colonial discourse; what Gerald Vizenor refers to as "manifest manners."

By creating an absence of truth, or "center," Orange is therefore tasked with negotiating new ground—a space this essay defines as the present tense. This thinking most clearly originates with Gerald Vizenor, who challenged the universality of Western literary concepts in favor of a Native epistemology (Stratton 53). More specifically, he sought to decenter historical narratives echoed in the literary canon. For example, because history was written by colonizers, Vizenor indicates that Wounded Knee should be defined as "a massacre of tribal women and children," as opposed to "the last major battle of the Indian Wars" (Vizenor 159). Fabrications such as these shape thinking and writing about Native peoples, maintaining mythologies that they are extinct or still primitive and thus existing only in the past tense. To decenter this thinking, Vizenor invented the term "postindian," an ironic gesture that borrows language of Western epistemologies to subvert, resist, and repudiate the vocabulary of manifest manners with

the term "Indian" (Laga 119).[7] Whereas "Indians" are the past, Vizenor conceives of the "post."

Orange's novel similarly doubts the universality of Western literary concepts but also draws into doubt the versatility of Native epistemologies, again, as they no longer account for actual Indigenous peoples living today. Unlike Vizenor, though, Orange's characters should not be seen as ironic post-anythings, but reflective representations of present lived experiences. For Orange, there is no "center," just as there is no "there," a point drawn from Gertrude Stein's quote about Oakland, a criticism that states there is no *there* there. Orange's character Dene affirms Stein's quote, stating that for Native peoples in the US and throughout the Americas, where everything has been built over ancestral land, making the memories covered and unreturnable, there never has been a "there there."

As such, Orange's novel attempts to do what Jacques Derrida called for in his essay "Structure, Sign, and Play in the Discourse of the Human Sciences" and encourage play, rather than promote the devotion to one structural center. For Derrida, the notion of play encouraged the deconstruction of the "center" that structuralists thought of as an anchor between sign and signifier, which stabilized meaning into unity or communicability. According to this thinking, a structure permits play only within its "total form," but Derrida and postmodernism state, this "totality" is a fantasy meant to sell reality as a neat and communicable experience (212, 220). Such play is essential to note in *There There*, as it allows Orange to refuse the notion of a "center" that keeps peoples grounded in false and harmful past-tense identities. Jean-François Lyotard's 1979 book *The Postmodern Condition* demands that we wage war against the fascism of totality and do so in order to embrace discomfort and terror (82). Orange undoubtedly demands that his readers experience such discomfort and terror, seen through his embrace of instability as a way to deconstruct the notion of a "center" in the historical narrative of "the Indian." In his usage of play, Orange is able to encourage hybridity and the mixing of genre, style, and tradition in order to create a new way of practicing

[7]As quoted in a profile of Tommy Orange for the New York Times, poet Tommy Pico defines the term "Indian" as an identity imposed on a myriad of Indigenous peoples by the American government to rob them of their distinctions. As a result, he chooses to use the term "NDN," which, by contrast, indigenizes the colonized power of language by creating a new identity (Alter). Teresa Mailhot, however, states that she chooses to use the word "Indian" in order to signify the politics embedded in the word and the bureaucracy of North America (Petersen).

indigeneity in the present tense. This idea most notably appears in his novel when his character Edwin spends almost an entire page reflecting on whether or not he should drink a Pepsi, a product Alexie frequently uses as a symbol of popular culture that defines the American identity (Tellefsen 126). Orange's character Tony, also reads Erdrich's work to his grandmother, Maxine—literature regarded by him as "Indian stuff" that he often does not understand.

Contrary to Tony's notion of "Indian stuff," Edwin admires group of First Nation DJs called A Tribe Called Red. This genre choice stands in contrast to Orvil, who exclusively listens to powwow music in order to feel that he is relating to something "specifically Indian" when he hears the energy of the booming drum and intensity of the singing (Orange 126). In a play with hybridization and an overt gesture towards postmodern philosophy, Edwin states that A Tribe Called Red is:

> […] the most modern, or more postmodern, form of Indigenous music I've heard that's both traditional and new-sounding. The problem with Indigenous art in general is that it's stuck in the past. The catch, or the double bind, about the whole thing is this: If it isn't pulling from tradition, how is it Indigenous? And if it's stuck in the past, how can it be relevant to other Indigenous peoples living now, how can it be modern? (77)

As his meditation on music suggests, Edwin needs more than the ritualistic, mystic, or ancient powwow music and so he listens to A Tribe Called Red, who sample traditional powwow drum beats and modernize them by mixing the beats with electronic dance music. As Edwin's analysis of A Tribe Called Red suggests, the relationship between this sign and signifier cannot be dependent upon the past alone because it is not always relevant to Indigenous peoples living now. As a result, what is modern can be appropriated within representation strategies to give Indigenous peoples examples of existing in the contemporary world, which also allows for present tense representations in the media.[8]

Another way the novel crafts this point is by connecting the

[8]Similar artists include Northern Cree, DJ Shub, Snotty Nose Rez Kids, Frank Waln, and CloZee. All these artists represent the idea of modern Indigenous expression in music differently, further offering diversity among the notion of play in present tense indigeneity. For example, Snotty Nose Rez Kids make trap music, while Northern Cree hardly features any "modern" musical elements whatsoever. Their song titles like "Facebook Drama," "Tribez," and "Hey B-)" nevertheless disrupt the notion that traditional music exists only in the past tense.

image of powwow dancing to breakdancing, seen in Orvil's claim that the powwow dancer he watched on YouTube "[…] moved like gravity meant something different for him. It was like break dancing in a way... but both new—even cool—and ancient seeming" (121). Similar to A Tribe Called Red's unification of the "ancient" and "contemporary" by mixing powwow music with dance beats, the hybridization of dance that Orvil notes suggests a way to express indigeneity that is not solely rooted in arcane traditions. Providing a helpful frame to the concept of postmodern hybridity in indigeneity, and mirroring Orange's conception of powwow as a type of breakdance, is an exhibit that ran at the Museum of the American Indian in New York City titled *Transformer: Native Art in Light and Sound*. The exhibit, which ran between November 2017 and January 2019, was dedicated to depicting indigeneity in motion, not "frozen in amber as romantic depictions in popular culture would have you believe" (Galanin). In one multimedia piece titled "Tsu Heidei Shugaxutaan 1 and 2," Nicholas Galanin explored the connection between contemporary breakdancing and the traditional powwow. To produce this piece, Galanin filmed a Tlingit dancer and a non-Tlingit break dancer but swapped the dancers' musical tracks, so that the Tlingit dancer moves to an electronic track and the breakdancer moves to a traditional Tlingit song. This swap allows Galanin to highlight Tlingit song and dance as both "contemporary and relevant," showing "what is possible when culture is allowed to grow and expand to navigate new circumstances."

Similarly expressed in *There There*, the text illustrates a desire for new forms of Indigenous expression, which can help Native peoples navigate through new circumstances in the contemporary world. This is an especially helpful tool for Orvil, who navigates indigeneity on his own, for being able to conceive powwow dancing in relation to a familiar non-Indigenous dance which allows him to make it intelligible. His experience with the YouTube dancer might be divorced from a specific cultural language, but he is still able to express an appreciation for the dancer's ability to bypass limitations of gravity in the performance of ceremony. Thus, Orvil still recognizes the traditional importance of the dance but does not do so by depending solely on the idea of a mystic past. This mystic past seems to be a problem for Orange. It is something his novel features, but it is not something his novel embraces to a clear, rational end. The most notable occurrence of such mysticism in the novel is the spider legs that both Orvil and Opal pull off their legs. The discovery of spider legs is an important event for both of these characters: Opal believes as an adult that the spider legs she found when she was a teen somehow prove her existence as a Native woman. However, whether or not this is true is un-

clear as neither Orvil nor Opal understand what they represent, and readers never receive an explanation for the same in the diegesis of the novel. Instead, these symbols remain representative of "something NDN,"[9] as one of the characters puts it. This explanation comes from a diegetic text message from the character Jackie in which she vaguely states the kids interpreted them that way (Orange 101).

More important than the meaning of the mystic spider legs is that they suggest that the mere presence of "something ndn" does not make someone feel any more "ndn." These vague signifiers, much like listening to powwow music or dressing in regalia, are perhaps acts of participation or symbolic traditions, but they do not define a person. Again, dressing in regalia makes Orvil feel like a "pretendian" as a reference to dressing "like an Indian" but not actually being "an Indian." Orvil does not feel this sense of authenticity from the symbolic regalia until he is in a locker room at the Big Oakland Powwow, surrounded by other men also dressed as Indians that he sees as "Indians dressed as Indians." His feelings of being a fraud might dissipate in the presence of traditional markers of Native American culture but, more importantly, they dissipate in the presence of his relations with other Indigenous.

Orange's multitude of Indigenous representations are authentic because of their open-ended approach to indigeneity. While Orvil does eventually develop feelings of authenticity when he is dressed in regalia and surrounded by other Indigenous peoples, Octavio cannot even fathom what regalia represents except "Indian shit." When planning for the powwow heist, Octavio uses this descriptor to Tony, but does not (or cannot) specify what he means. Lacking descriptive language, Octavio states in frustration to Tony: "I don't know, what they put on, feathers and shit" (Orange 25). Until Chapter 10, readers have very little evidence that Octavio is Indigenous at all, primarily because of his representation as an outsider through his usage of binaries, separating himself and the "they" who wear regalia and participate in powwow. However, Octavio is Indigenous and readers later see him helping his uncle make a medicine box, a container filled with items believed to protect or empower its owner with spiritual energy. Octavio,

[9]NDN is the phonetic spelling of "Indian," but rids the term of its derogatory, settler-colonial connotation. Poet Tommy Pico states that he uses ndn to reclaim his identity, as it subverts the colonial power of the word "Indian." In contrast to "Indian," "ndn" indigenizes the colonized power of language by creating a new identity (Alter). While some identify the term as a new creation originating in the era of texting and Internet shorthand, the phrase appears earlier than this. One such appearance is on a t-shirt that reads "ndn pride," seen in the 1998 film Smoke Signals.

therefore, functions as a reminder to readers that monolithic markers of indigeneity like regalia, powwow, and medicine boxes do not define actual Indigenous peoples. Instead, Orange uses characters, like Octavio, who juxtapose traditions and stereotypes to validate such an existence for Indigenous peoples and to invent new ways to connect with a "center" at a time when traditions are no longer a unifying practice for all.

As Orange depicts throughout the development of his characters, subversion of stereotypes in *There There* does not come at the expense of re-mythologizing Indigenous characters with more monolithic identities. While some of Orange's characters are living with what might be stereotypical Indigenous signifiers of alcoholism, drug abuse, domestic violence, fetal alcohol syndrome, feelings of inferiority, geographic displacement, and feelings of confusion that come from not knowing or not being able to relate to a peoplehood, he does not replicate these in his novel as signifiers of indigeneity. He instead treats these realities as consequences of contemporary Indigenous life. The tragic facts of disproportionate violence that Indigenous peoples face are subverted in *There There* in the text's merging of realities with historical violence against Indigenous peoples, thus evolving the image of Native Americans beyond past-tense, monolithic identities.

What *There There* seems to demonstrate most clearly is that, along with the destruction of monolithic models, there is also a need to deconstruct frameworks that define indigeneity as being one thing or the other. While the majority culture burdens Indigenous peoples with its binaries, as Mailhot states, Orange might fear publishing a work that replicates the process of creating problematic monolithic relics, and it is likely for this reason Orange adopts an ensemble cast that resists the mainstream motive to universalize and build collectivity and community. This might be why Orange's novel plays a game with its readers regarding Indigenous identifiers. Along with these examples of postmodern play, Orange also notably directs the readers towards his postmodern forebearers by explicitly referencing and borrowing from Alexie, Silko, and Erdrich. Along with the novel's page long meditation on Pepsi, Orange also seems to draw influence from Erdrich and her novel, *Tracks*. Similar to this novel, *There There* forces readers to question historical representation and its relation to realism. By perceiving history as a text, it can then be thought of as revisable, leading to new perceptions of historicity, or historical actuality (as opposed to myth or fiction). Erdrich's novel highlights this concern through its examination of how official documentation determines hegemonic historical consciousness as opposed to oral history that foregrounds

Indigenous historical narratives. In writing her Anishinaabe elder Nanapush's storytelling to his granddaughter Lulu, Erdrich shapes a new historicity by shifting the narrative voice of Nanapush from a "we" (representing the Anishinaabe peoples) to an "I" (representing a personal narrative as the only surviving witness). As Peterson states, this pronoun usage signifies an attempt to empower Lulu through a personal narrative that goes beyond the limits of documentary history and its politics (985).

In a key gesture to this examination of history, Orange's novel employs a narrator-character who speaks omnisciently using first-person plural pronouns "we" and "us" in the novel's essayistic prologue and interlude chapters. If Nanapush represents one surviving witness who is capable of empowering one individual, Orange's narrator-character is resolutely collective. He states:

> We are Indians and Native Americans, American Indians and Native American Indians… Urban Indians and Indigenous Indians, Rez Indians… members of tribes and disenrolled members, ineligible members and tribal council members… full-blood, half-breed, quadroon, eighths, sixteenths, sixty seconds. (136)

Not presenting the history of one tribe or one member, Orange's narrator-character uses a "we" to create a collective community. Regardless of tribal enrollment, enrollment status, or self-identifying (or imposed) labels, Orange's narrator-character includes everyone in the collective, and the narrator-character speaks on behalf of all, thus demonstrating unmediated access to the cultural inheritance of all Native history. Additionally, Orange's narrator-character speaks with a closeness to Native history and tradition that his characters fail to hold on to or obtain. In imbuing his narrator-character with this extraordinary access, Orange de-historicizes the historical narratives and hegemonic models, in order to develop a new historicity based on the long living history of his characters and their culture.

Instead of giving readers clear answers, though, Orange's use of the narrator-character device disrupts readers' familiarity with monolithic Native history as it pertains to relationships to an Indigenous peoplehood and individual Indigenous identities. This narrative voice does not speak specifically about the novel's plot, nor is this voice the same speaker who narrates the novel's chapters written in third-person. Instead, this narrative voice works to defamiliarize the popular narrative of American history by establishing a critical framework for the

historicity of *There There's* fictional world. This part of the text is likely frustrating for non-Native readers who are looking for the best, most appropriate catchall term to refer to all Indigenous peoples. In his intermission, Orange's narrator-character lists an extensive set of terms peoples use to refer to Native Americans but refuses to ever arrive at one definitive term. The only purpose of this list, and indeed much of Orange's work in *There There*, might be best described as a game Orange is playing with the role of fiction as a teaching tool—especially frustrating non-Native readers who might be inclined to Google "What should I call Indians?"

More important than simply frustrating white readers, though, Orange's novel is also deeply earnest. His mission, again, is not only to educate but to build a new framework; a new way of identifying and respecting diversity among Indigenous peoples. If underrepresentation and false representation prevent Indigenous individuals from learning how to be a person in the contemporary world, Orange's novel presents strategies for attaining present tense personhood: the internet, social media, popular music, modern dance, and of course, maintaining contact with tradition. Through these different ways of negotiating the contemporary world Orange thus presents pluralistic stories of Native peoples narrated by Native peoples—allowing Indigenous individuals to see themselves through their own lenses, instead of the stereotypes of others.

According to critic Julian Brave Noisecat, subversion of such stereotypes also must include deconstructing markers of indigeneity created by Native authors that have become mainstream but are similarly not accessible for all. Noisecat thus believes *There There* is literature worth celebrating because it "…elides the reservation dispatches that have dominated Native fiction over the decades" (Noisecat). The dispatches he refers to most likely relate to the works of Alexie, who Orange feels is "very rez" and is an author he avoided reading while growing up because it made him feel like it was the only way for an Indian to write (Petersen). It is also because of the domination of such inaccessible narratives that Noisecat celebrated the fall of Alexie in 2018 when sexual assault allegations came out against him. To Noisecat, Alexie's characters were far too exaggerated, corny, and read "…more like simulations of rez-y-ness than windows into what our relatives are actually going through" (Noisecat). Because Alexie was considered by the mainstream to be the spokesperson for Indigenous peoples in the US, his voice and thus his narratives received increased attention and credibility, maintaining legitimacy today as accurate portrayals of contemporary Indigenous life. With his fall, there is

now a space open for new voices to dominate the space and perhaps a problematic new spokesperson to redefine the monolithic depiction of indigeneity.

The success of Orange's novel justifies him as this voice, but the novel itself does not allow for a clear exegesis of what this voice is saying. Rather than serving as a voice for Indigenous peoples or a voice to teach non-Native peoples, Gates defines the social implications of *There There* as an effort for "urban Indians" living outside, and without, the reservation to receive representation, as they are notably absent in both the mainstream American imagination and in most Native narratives as well. By crafting this presence in his novel, Orange states that he hopes to "…resist the one idea of what being Native is supposed to look like," allowing "urban Indians" in particular to be human beings living in the contemporary world (Beckerman). The point here is not to claim that Alexie fails to represent the contemporary Indigenous experience, but to understand the gap between the heyday of Native American literature and the founding of authentic Indigenous voices in literature and today's "New Wave" renaissance where artists and critics are trying to find a present tense, again chiefly through the hashtag "#WeAreStillHere." This movement is an essential context to this paper, as it informs the present situation for Orange and other contemporary Indigenous authors, and a public body deserving of representations that empower instead of perpetuating stereotypes. It is therefore vital to read *There There* as a response to narratives that exemplify Vizenor's term of a "literature of dominance" that supports historical and one-dimensional images, even if Native authors consecrated them.

What is at stake in Orange's revised model of historicity is making what is often invisible in the mainstream visible and recognizably a part of today's world. We are trained and taught to think of Indigenous peoples only in the past tense; our museums and popular culture further reinforce this narrative, making readers surprised when a major work like *There There* is released. That an epistemological shift needs to occur for non-Native readers when an often invisible peoplehood[10] is made visible only serves to highlight the importance of works like Orange's but also highlights the importance of the diffusion of Native voices throughout the mainstream. Hundreds of years of

[10]Marlena Gates, for example, states that Orange's novel writes "urban Indians" into existence, allowing them to no longer live as ghosts. The Tribe Called Red song "We Are the Halluci Nation" similarly plays with this notion by describing an ambiguous group of invisible peoples living in "industrial reservations" as a tribe the white world cannot see, existing only as "hallucinations."

settler-colonial discourse cannot be subverted with one text and a dozen characters; this is because, on the one hand, no singular voice can displace a monolithic hegemony, and on the osther, Orange does not come close to doing so either. Even though Orange wrote a polyphonic novel, there are an uncountable amount of intersectional voices he could represent from the real ensemble of North America's Indigenous peoples. Notably, Orange's novel is absent of a narrative representing politicians like Deb Haaland, queer poets like Tommy Pico, rappers like Frank Waln, or social media activists like Sings in the Timber.[11] However, Orange's framework does not exclude them. By providing a new critical framework for a present tense peoplehood, *There There* should instead be considered a new ground on which to build; new ground established in the deconstruction of historical frameworks that lead to the invisibility of Native Americans. On this new ground, Orange, as well as the continuum of authors writing today in what is being considered a "New Wave" Native Renaissance, can continue to build and develop a complex peoplehood for proper human identity.

Where these authors are likely to begin is at a place which shows peoples who are alive and who continue to challenge historical narratives depicting Native Americans as extinct as dinosaurs or as ancient as an Egyptian mummy in a sarcophagus. In their Peoplehood Matrix, Billy Stratton and Frances Washburn hoped they could create an outline for a consideration of goals that might be employed to ensure "that the peoples might live" (Stratton 70). While perhaps suggesting that "the peoples" will continue to live, by deconstructing a historicism that transformed "the peoples" into signifiers of a static and dead past, Orange shows that the peoples do live. Contrary to any single counter-hegemonic depiction of indigeneity, *There There* reframes Indigenous peoples as existing, heterogeneous, present-tense polyphonic alive and active in modern American society; not mere participants in America's past who no longer exist.

[11]Along with reclaiming his identity through the usage of this word and his usage of the term "Ndn" to subvert the colonial power of the word "Indian," Pico also refers to himself as a "weirdo ndn faggot" in his book *Nature Poem*. Pico uses these terms to define himself inasmuch as he is producing a counter-narrative of Native American men and giving voice to the intersectionality of LGBTQ+ Native American men. In the context of this paper's investigation of Indigenous authors working to counter invisibility, voices such as these are important in the creation of a present tense peoplehood.

Works Cited

Alter, Alexandra. "Tommy Orange's *'There There'* Is a New Kind of American Epic." *The New York Times*, 31 May 2018, www.nytimes.com/2018/05/31/books/tommy-orange-there-there-native-american.html?searchResultPosition=1.

Beckerman, Hannah. "Tommy Orange: 'There's a Monolithic Version of What a Native American Is Supposed to Be.'" *The Guardian*, 30 June 2018, www.theguardian.com/books/2018/jun/30/tommy-orange-native-american-novelist-interview-there-there.

Charles, Ron. "What does it mean to be Native American? A new novel offers a bracing answer." *The Washington Post*, 29 May 2018. www.washingtonpost.com/entertainment/books/what-does-it-mean-to-be-native-american-a-new-novel-offers-a-bracing-answer/2018/05/29/a508d0ba-6289-11e8-a768-ed043e33f1dc_story.html?noredirect=on&utm_term=.076c94888f1d.

Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences." *Modern Criticism and Theory*, edited by David Lodge and Nigel Wood, Pearson, 2008, pp. 210–224.

Erdrich, Louise. *Tracks*. Harper Perennial, 1994.

Galanin, Nicholas. "Tsu Heidei Shugaxtutaan 1&2." YouTube, 20 Nov. 2006, www.youtube.com/watch?v=Ue30aKV1LF8.

Gates, Marlena. "Tommy Orange Gives Voice to Urban Native Americans." *Electric Literature*, Electric Literature, 7 June 2018, electricliterature.com/tommy-orange-gives-voice-to-urban-native-americans-cfd6530e1249.

Haaland, Somáh. "It's Time for History Museums to Stop Racist Portrayals of Native Americans." Teen Vogue, TeenVogue.com, 19 Feb. 2019, www.teenvogue.com/story/museums-and-historical-spaces-disrespect-native-american-history.

Hutcheon, Linda. "Historiographic Metafiction: Parody and the Intertextuality of History." *Intertextuality and Contemporary American Fiction*, edited by P. O'Donnell and Robert Con Davis, Johns Hopkins University Press, 1989, pp. 3–32.

Laga, Barry E. Review of *Manifest Manners: Postindian Warriors of Survivance* by Gerald Robert Vizenor. *American Indian Quarterly*, vol. 20, no. 1, Winter 1996, pp. 119–121.

Leavitt, Peter A., et al. "'Frozen in Time': The Impact of Native American Media Representations on Identity and Self-Understanding." *Journal of Social Issues*, vol. 71, no. 1, 2015, pp. 39–53.

Lippit, Yukio. "Meet Matika." About, www.project562.com/about/.

Lyotard, Jean-François, and Geoff Bennington. *The Postmodern Condition: A Report on Knowledge.* University of Minnesota Press, 2010.

Mailhot, Terese Marie. *Heart Berries: A Memoir*. Counterpoint, 2018.

---. "Native American Lives Are Tragic, But Probably Not in the Way You Think." *Mother Jones,* November/December 2018.

Noisecat, Julian Brave. "Tommy Orange and the New Native Renaissance." *The Paris Review*, 29 June 2018, www.theparisreview.org/blog/2018/06/29/tommy-orange-and-the-new-native-renaissance/.

Orange, Tommy. *There There*. Knopf, 2018.

Petersen, Anne Helen. "These Writers Are Launching A New Wave of Native American Literature." *Buzzfeed.* 22, February 2018. www.buzzfeednews.com/article/annehelenpetersen/dont-f-with-tommyand-terese.

Peterson, Nancy J. "History, Postmodernism, and Louise Erdrich's *Tracks*." *PMLA,* vol.109, no. 5, October 1994, pp. 982–994.

Roemer, Kenneth M. "American Indian Literature: The Centrality of Canons on the Margins." *American Literary History*, vol. 6, no. 3, Autumn 1994, pp. 583–599.

Silko, Leslie Marmon. *Ceremony*. Penguin Books, 1986.

Sings in the Timber, Adam (@singsinthetimber). "Indigenizing Colonized Spaces with Starla No. 8." 15 January, 2019, www.instagram.com/p/Bsp_y0zAh2n/?hl=en.

Stratton, Billy J. and Frances Washburn. "The Peoplehood Matrix: A New Theory for American Indian Literature." *Wicazo Sa Review,* vol. 23, no. 1, Spring 2008, pp. 51–72.

Sturtevant, William C. *Handbook of North American Indians*. Smithsonian Institution, 2001.

Tellefsen, Blythe. "America is a Diet Pepsi: Sherman Alexie's *Reservation Blues*." Western American Literature, vol. 40, no. 2, Summer 2005, pp. 125–147.

Vizenor, Gerald. *Shadow Distance: A Gerald Vizenor Reader*. Wesleyan University Press, 1994.