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energy and locally produced foods” (66). The military provides some of the best training grounds for the green economy, and its access to resources and advanced technologies make it a potential strong ally in LaDuke’s quest for a peaceful future predicated on “justice and access to adequate ecological and cultural resources” (69).

LaDuke provides a pointed and highly critical examination of the US military’s impact on Native peoples, cultures, and lands. On a number of occasions, she could strengthen her arguments by placing events within their historical context, providing more extensive analysis, and citing references so readers can find out more about a given topic or find out where LaDuke found the material under investigation. In many instances, there are no references cited at all—a problem for researchers who may desire to explore a topic a bit further. For example, in the “Author’s Preface” the author argues that the United States is “the largest purveyor of weapons in the world, and that billions of people have no land, food, and often, limbs, because of the military,” and that since WWII “more than four-fifths of the people killed in war have been civilians” (xv). This kind of strong assertion indeed may be accurate, but require references for additional information.

The Militarization of Indian Country certainly contains an abundance of provocative ideas, and it challenges the adverse effects of military weapons testing and development that take place on Indian reservations across the American West. As a manifesto for environmental protection and change, the book will be welcomed by individuals sharing LaDuke’s green outlook and sympathies, and it also offers a window into how some Native peoples view the US military and its effects on the environment.

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The Transit of Empire: Indigenous Critiques of Colonialism. By Jodi A. Byrd. Minneapolis: University of Minnesota Press, 2011. 320 pages. \$75.00 cloth; \$25.00 paper.

Chickasaw scholar Jodi Byrd addresses the “post” in postcolonial studies with her new book *The Transit of Empire: Indigenous Critiques of Colonialism*. Byrd employs indigenous critical theory coupled with Chickasaw cosmologies to discuss the colonial discourses that continue to affect indigenous people and their lands. There is a sense of recognition and familiarity to her work, yet her book is exceptional because she is able to convey the intricacies of what she describes as the “transit of empire.” While referenced throughout, the author

uses this idea of transit primarily to discuss how the United States utilizes age-old referents of “Indian” and “Indianness” to maintain and proliferate control of land, space, and empire. Byrd uses the metaphor to trace the movements of “Indian” through time as something unfixed, malleable, and stretched to contexts that scholars don’t often see or fail to address. As a result, the reader comes to recognize American Indian colonization as more than simple points plotted on a long-distant, forgotten line. Byrd shows that colonization cannot be disavowed or adjudicated by the guises of liberal settler societies or multiculturalism.

Byrd seamlessly deciphers how multiculturalism and investment in the nation-state has masked the reification of colonialism. Within the confines of a liberal democracy Byrd describes a conflation of colonization and racialization that acts through historical processes. Further, she argues that many of the theories that expound an understanding of race and colonization often replicate colonial discourses in their deferral of indigenous histories and worldviews. It is in these fissures and cracks in the academy that Byrd exposes the impact that such colonial discourses have on indigenous peoples and lands. Each chapter is a new and interesting case study that demonstrates how the colonization of American Indians provides the base of a structure that informs how we understand, among other things, race and politics in America. From a critique of postcolonial analysis of Shakespeare’s character Caliban, to the Cherokee Nation’s illiberal move to define citizenship that excludes Cherokee Freedmen, Byrd exposes theoretical blind spots in each of her six chapters. She has a fundamental grip on how indigenous people view themselves not as ethnic minorities within the greater paternal body of the United States, but as citizens of colonized nations.

This is an important distinction because it forces scholars to engage the coterminous movement of indigeneity and colonialism from contact to the present. This shatters the static notion of “Indians” as specters who live in the past and are a mere effect of an unfortunate causal order. The author offers historical mnemonics to demonstrate how America’s first peoples are often defined by their erasure. This compels readers to think about the manipulation of history and the very real lived conditions of colonialism today. The historical agency that Byrd evokes in her articulation of the displacement of indigeneity is a challenge to postcolonial theory and progressive multiculturalism, but more than that it is a catalyst for more rigorous interdisciplinary debate. Byrd is arguing for a critical reevaluation of race and colonization that utilizes indigenous phenomenologies. Indigenous critical theory as a method of critique is a burgeoning approach that might aid scholars in understanding the complexities of contemporary Native identities. Byrd’s work is deep, provocative, and puts to words the links between the oft-ignored facets of history and theory that influence how we understand “Indianness.”

To better understand these connections Byrd utilizes the concepts of “cacophony” and “parallax viewing” to explain the all-too-common dispossession of American Indian histories and lifeways. Cacophony refers to the competing historical and political viewpoints that are all at once distinct and understood, but at odds within the liberal multicultural state. Byrd’s cacophony is made clear by parallax viewing. It is through parallax viewing that distortions of indigenous identity, history, and culture are exposed. Expanding on the work of Slavoj Žižek, Byrd demonstrates how parallax viewing involves simultaneously observing the movement between multiple perspectives on a single problem, moment, or situation. She rightly contends that Native subjectivities are often collapsed into racial categories or used as a romanticized trope of comparison. Politely, Byrd endeavors to point out to poststructuralists and cultural theorists such as Derrida, Deleuze, and Guattari that Indians aren’t simply a primordial function that can be used to simulate a counter to traditional modes of western thought. Instead of celebrating the living, breathing, thinking diversity of American Indian people, these authors perhaps unknowingly perpetuate the idea of American Indians as pre-modern mythical facilitators of metaphorical postmodern thought.

Perhaps Byrd’s most compelling example of cacophony and the power of parallax viewing is the fourth chapter’s look at the current debate surrounding the Cherokee Nation’s decision to disenfranchise former Cherokee slaves, popularly known as Cherokee Freedmen. Byrd thoughtfully describes the cacophony at work between all the players involved. The Congressional Black Caucus quickly took up the cause of the Cherokee Freedmen. Byrd goes on to explain that over the course of the last five years several bills have been introduced before congress which sought to extinguish federal funding to the Cherokee Nation, citing civil rights violations and a failure to honor an 1866 treaty that granted Cherokee citizenship to all Freedmen and their descendants into perpetuity. Beyond the comedic irony of a tribal nation failing to adhere to a treaty, Byrd shows that while the Cherokee Nation’s decision was racist, it was also the act of a sovereign nation.

However, the discourse around the decision is centered on a liberal multicultural ethos that posits the Cherokee as illiberal violators of democracy. Byrd points to an “internal colonialism” that feeds a hierarchical structure of power within the liberal nation-state. The opposing sides act in accordance with the discourses of colonialism and racialization. The resulting debate becomes a racial struggle where the Cherokee Freedmen become African American and the Cherokee Nation is framed as the colonial ventriloquist of United States policies (129). In this case, the parallax view reveals the distortion caused by ongoing connections to settler colonialism. The lived experiences of the indigenous people involved are masked, but Byrd breaks down the complexities to

show that American Indian people are often shown to be external to the state but at the same time bound to uphold all of its multicultural whims. Byrd's greater point is that none of the people involved discussed the fundamental right of the Cherokee to adjudicate their own laws.

The Cherokee Nation and the intricacies of citizenship, sovereignty, internal colonialism, and racialization is merely one example of many that Byrd uses to demonstrate the transit of empire. Readers should expect a truly interdisciplinary work that engages the discursive elements of "Indianness" as the moniker and signifier of the movement of empire. This book is certainly appropriate for those interested in American Indian studies and postcolonial studies. However, it might pose a challenge to those unfamiliar with either field as Byrd engages a wide range of texts, scholars, historical moments, and theoretical canons to make the struggle against colonial imposition current. The theme of the book is no doubt an indigenous critique of colonialism, but the cosmology that carries that critique is the concept of *haksuba*, a Choctaw word that is roughly translated as "chaos," or the struggle to find balance between generative and destructive forces as worlds collide (xxvii). For Byrd that means following in the footsteps and employing the work of scholars such as LeAnne Howe, Gerald Vizenor, Joy Harjo, and Tei Yamashita to rewrite the story of colonization from a generative position that absolutely seeks to restore balance to our understanding of what it means to be a settler, arrivant, and Native today.

Simply put, Byrd exposes the silences of colonialism. She points to the lived condition of Native people as a way to reimagine how they are represented in the law, history, art, literature, and theory. Her approach allows us to understand colonial discourses "not only as vertical impositions between colonizer and colonized but also as horizontal interrelations between different colonized peoples within the same geopolitical space (63)." This approach sheds light on relationships between colonized people and introduces the uneven nature of power within these communities as they continue to vie for a voice within the dominant settler state. In so doing, it becomes clear that the colonization of American Indians affects everyone from forced migrant to willing immigrant, and scholars must acknowledge how that impacts theory. While the moment of contact has long since passed, and the countenance of colonial discourse seems to have faded into popular academic parlance, Byrd demonstrates that we find empire alive and well within the very projects meant to undermine empire. Thankfully, through critical indigenous theory Byrd offers a response to the traces of settler colonialism, revealing a Native voice that is also alive and well.

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