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of African descent and American Indians resisted white nation-state building and expansion, consequently shaping the political, economic, and social policies of the new nation that set the stage for conflicts and divisions that continue to affect the relations of African Americans and Native people with the federal government in the present.

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Bury My Heart at Chuck E. Cheese's. By Tiffany Midge. Lincoln: University of Nebraska Press, 2019. 192 pages. \$29.95 cloth; \$19.95 paper; \$29.95 electronic.

With this collection of nonfiction essays, Tiffany Midge (Standing Rock Sioux) diverges from the poetry monographs for which she's been known. *Bury My Heart at Chuck E. Cheese's* showcases a mix of memoir and pop culture op-eds that offer a humorous take on life and the woes of early twenty-first-century culture and politics from a Native American perspective. A collection of several previously published articles from the last five years that have appeared in various outlets, including *McSweeney's*, *The Rumpus*, *Waxwing*, and others, but primarily drawn from her regular humor column in *Indian Country Today*, Midge also delivers a number of new essays that convey a more personal, self-reflective sense of memoir next to the many pieces that serve as outward-facing cultural and political critique. Multiple short essays hang loosely together by theme to comprise ten parts. Throughout, the author exhibits the satire, wit, and pointed critique that readers have come to expect from her writing. While many of the individual essays in the book are previously published and remain accessible online, the new and more personal additions are among the strongest. Although the collection is uneven in some respects, it feels fresh, distinctive, and timely and it holds together through the power of Midge's cutting humor. *Bury My Heart* joins a recent surge in Indigenous nonfiction and memoir, yet this collection of essays is unique in its mix of styles and emphasis on humor.

Indigenous writers have long written in essay form, and the recent spike in Native-authored nonfiction monographs signals a resurgence in this tradition—as does the anthology *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*. Essay collections and memoirs that make the weight of historical and political injustice on the personal lives of contemporary Native people manifest are the most popular of these recent publications. A growing collection of Native nonfiction writing reveals the intimacy of violence and injustice wrought by the settler-colonial projects of the United States and Canada, including memoirs such as Teresa Mailhot's *Heart Berries* (2019), Elissa Washuta's *My Body is a Book of Rules* (2014), Deborah A. Miranda's *Bad Indians: A Tribal Memoir* (2013), Ernestine Hayes' *Tao of the Raven: An Alaska Native Memoir* (2017), and many more. Midge's *Bury My Heart at Chuck E. Cheese's* does the same work, particularly the new essays, but offers broader pop-culture observations with fewer moments of personal critique. Midge's

use of humor as a through line in these essays is comparable to other Native writers whose nonfiction takes a humorous bent; the works of Drew Hayden Taylor come to mind. However, Midge's versatility as a poet, column writer, and humorist gives her work in *Bury My Heart* the distinctive patina that comes with well-honed craft and a seasoned voice.

The title's play on the one of the most recognizable books on Native American history, Dee Brown's *Bury My Heart at Wounded Knee*, prepares readers for an irreverent take on contemporary Native American life. As we learn in the first essay, the "bury my heart at Chuck E. Cheese's" line is attributed to Midge's mother after her cancer diagnosis, and it speaks to the heart of the collection. The early essays of parts 1 and 2 toggle between the subjects of her parents' deaths and Midge's childhood memories, and these are the most self-reflective and satisfying: personal, experimental, and thought-provoking essays. Here, Midge brings to bear the poet's knack for creating that beautiful and excruciating tension between human grief and laughter. Later essays that recount relationships and episodes from Midge's life display the same bent toward humor and wordplay as her poetry and op-ed pieces, but these essays triumph in their subtle development of emotion—regret, grief, love. Here, the writer shows the crux of Native humor by narrating, for instance, the irony of a young Native girl of "undeterminable ethnicity, tending to blend in" portraying the dubious ethnic characters that arise in *The Music Man* and *The King and I* for the local theater. These early sections of *Bury My Heart* provide a study in irony that's deepened by the intimacy of memoir.

The majority of the collection that follows turns toward pop culture and the tone shifts into satire, hyperbole, and sharp sarcasm. Arranged by loose thematic turns, these articles range among Native feminism, the Standing Rock protests, "Pretendians," and the waning years of the Trump administration. The short, varied, and witty pieces both entertain and inform through the vibrant language play and the author's experiments with essay form will suit a number of readers. The collection includes "Thousands of Jingle Dancers Appear at Standing Rock," a piece that went viral at the height of the #NoDAPL protests at Standing Rock reservation in North Dakota in fall of 2016. From one angle, the essay works as a satirical news report from the scene of the protests but, from another angle, the vivid descriptions in the piece also provide a powerful vision of the jingle dress tradition and the emergence of a broad, Native-led effort to address eco-justice issues in the twenty-first century. While a number of the pieces rely too heavily on wordplay and references that may quickly feel dated as they are tied to specific events of the past four years, the more sophisticated efforts that draw on Midge's poetic lyricism prove satisfying in their critiques on contemporary life.

The audience for Tiffany Midge's *Bury My Heart at Chucky Cheese's* is broadly defined. The individual reader will find the collection easy to absorb and return to particular entries for confirmation of the absurd, ironic, and poignant facets of the human experience. For students of Native studies, the text offers a variety of hot takes on the latest subjects of political and cultural concern in Indian country. And for creative writers, Midge's collection becomes a primer in humor writing with an

expansive mix of genres and forms. This collection of opinion editorials and recent essays solidifies Midge's standing as one of the most versatile talents in Native and American writing today.

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The Commissioners of Indian Affairs: The United States Indian Service and the Making of Federal Indian Policy, 1824–2017. By David H. DeJong. Salt Lake City: University of Utah Press, 2020. 395 pages. \$75.00 cloth; \$40.00 paper.

The Commerce Clause of the United States Constitution is not only the proverbial “supreme law of the land,” but also has had a profound epistemological bearing on scholars of American Indian law and policy. Much research is so deeply embedded in the understanding that Congress has exclusive authority in Indian affairs that we fail to go beyond our scrutiny of judicial interpretations of the law to consider instead that the executive branch can direct policy in momentous ways. In *The Commissioners of Indian Affairs*, David H. DeJong's painstaking review of the activities and influences of those charged with directing Indian affairs over the years, both challenges and broadens the macro-perspective.

The author's mode of analysis is simple: using annual reports and related documents as his primary sources, he seeks to identify the consistent themes of federal Indian policy over two centuries. As tedious as his task may sound, DeJong identifies numerous “stands” contributing to, or influenced by, two overarching “philosophical braids,” “the social and political integration of American Indians” into American society, and “gaining access to tribal lands” (xi). Rather than becoming mired in theoretical exegeses, DeJong grounds his analysis in an understanding that federal Indian policy is historically and ontologically grounded in Enlightenment-era philosophy, which posited that “the means of securing liberty was individual labor which converted the common estate into private property” (ix).

While DeJong's book provides a comprehensive history of the US Indian Service, his research required a deeper scrutiny of the activities of those who brought the office into existence and determined the breadth of its influence. DeJong notes that the Commerce Clause itself was not an imposition into the affairs of tribal authority and lands, but chapters 2 and 3 provide a cogent analysis of how heads of the Indian Service, in executing and urging elaboration of Indian Trade and Intercourse acts, successfully expanded the authority of the Indian Office and its ability to interlope in the affairs of tribal polities. It was under Superintendent Thomas L. McKenney in 1816 that the Office started systematically combining trade regulation with education as assimilative tools, thus laying the groundwork for the 1819 Indian Civilization Act, which effectively gave the Indian Office legislative sanction to expand its influence. It was not until Andrew Jackson's presidency that the head of the Indian Office was provided with a more secure title of “commission,” when Elbert Herring assumed