

the same eroticized meanings that the author does. This is not to say that her readings—particularly in the case of Nabokov’s *Lolita*—are not insightful or plausible. To maintain, however, that such literary and theatrical works demonstrate a “national preoccupation” with the eroticized father-daughter relationship that drastically (and negatively) affected postwar girls’ coming-of-age process may be asking too much of one’s evidence. Ironically, the brief discussion of the distinctiveness of African American father-daughter relationships—which, Devlin acknowledges, generally lacked the intense Oedipal component—proves far more compelling.

Stylistically, neither book is a page-turner. Both Gilbert’s and Devlin’s prose can be dense in spots. Of the two, however, *Men in the Middle* has more explanatory power, and its splendid concluding chapter on the significance of changing domestic relations throughout American history deserves careful consideration.

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***Public Native America: Tribal Self-Representation in Museums, Powwows, and Casinos.* By Mary Lawlor. New Brunswick, N.J.: Rutgers Univ. Press. 2006. xii, 234 pp. Cloth, \$68.00; paper, \$22.95.**

***Disturbing Indians: The Archaeology of Southern Fiction.* By Annette Trefzer. Tuscaloosa: Univ. of Alabama Press. 2007. xii, 223 pp. \$38.50.**

***Matter, Magic, and Spirit: Representing Indian and African American Belief.* By David Murray. Philadelphia: Univ. of Pennsylvania Press. 2007. 213 pp. \$59.95.**

***Crossing Waters, Crossing Worlds: The African Diaspora in Indian Country.* Ed. Tiya Miles and Sharon P. Holland. Durham, N.C.: Duke Univ. Press. 2006. xx, 364 pp. Cloth, \$84.95; paper, \$23.95.**

Two developments continue to unfold in Native American literary studies. On one hand, there has been a push to articulate the relationship of Indian-authored texts to specific histories of tribal nations; on the other, scholars have begun to ask how the questions raised by Native American literary studies can alter intellectual projects extending beyond Indian-authored texts to other domains of U.S. literary and cultural studies. Each of the four texts under review here falls into this second category; none of them is entirely, or even primarily, a study of Native American literature, but each takes the questions raised by the field of Native American literary studies to a new endeavor.

In *Public Native America: Tribal Self-Representation in Museums, Powwows, and Casinos*, Mary Lawlor considers how “indigenous North American tribes

represent themselves *as* particular tribal collectives to non-tribal visitors” (2). The texts in this book are public sites that tribal peoples have created or simply designated as tourist destinations, including the Navajo Nation Museum, the Shoshone Indian Days Powwow, and the Sky City tour of Acoma Pueblo. What Lawlor finds throughout her travels in Native America is the careful deployment of two contradictory modes of self-presentation. The first emphasizes the place of tribal peoples in the postmodern currents of U.S. and global circulation; the second insists on a separation from those same currents and presents tribal cultures as bounded and distinct.

Lawlor’s best-known examples of these “postmodern” and “essentialist” modes of self-representation, to use her terms, are the casino and museum constructed by the Mashantucket Pequot Tribal Nation of Connecticut. The casino is a place of pastiche and simulation; the museum speaks to a discrete history of a single community that is indigenous to the land upon which it sits. But to Lawlor’s great credit she finds that both modes actually overlap at each of these sites: for the careful observer, the casino makes legible a narrative of tribal-national self-reconstruction, and the museum traffics in theatricality and imitation made possible by contemporary technology.

A very different kind of public project is at the center of *Disturbing Indians: The Archaeology of Southern Fiction*. In the 1930s, Annette Trefzer writes, the federal government sponsored massive archaeology projects throughout the Southeast that excavated and documented the long history of indigenous peoples in the region. This New Deal archaeology offers a crucial historical context, she argues, for rereading Southern fiction from this period. Trefzer presents a convincing argument about the complicated ways in which the figuration of American Indians functions in the writing of the New Deal South, approximately one century after the period of Indian Removal dramatically diminished the number of Natives living in the region. The representation of Indians in the historical past (or as living vestiges of a long history) could place Southern writers in conversation with the international development of primitivist modernism while also allowing for an antimodern identification. This combination, according to Trefzer, made allusions to indigenous histories attractive to Southern writers, who could “explicitly engage an international history of imperial expansion through the Indian figure” (8). This strain of Trefzer’s book will be one of the most valuable contributions that the book makes to American literary studies, for she is able to offer concrete examples of the ways that conservative agrarian ideologies and thoughtful, complex critiques of imperialist histories could exist side by side.

David Murray conducts his own intellectual and literary genealogy in *Matter, Magic, and Spirit: Representing Indian and African American Belief*. Like Lawlor, Murray is interested in the cultural politics of the display and circulation of tribal objects; like Trefzer, he unpacks the ways that traces of earlier centuries mattered deeply to the twentieth century. Yet the comparative nature of Murray’s project places it in a different category. *Matter, Magic,*

and Spirit focuses on the ascription of nonmaterial powers to material objects associated with African Americans and Native Americans. While comparison for its own sake is not the primary purpose of the book, it is indeed a focused study in comparative racism and racialism, from European writings of the eighteenth century to the literary production of African Americans and Native Americans in the twentieth. This topic presents a substantial amount of intellectual ground to cover in the space of a single monograph just over two hundred pages long, but Murray does so with rigor, grace, and insight.

What gives *Matter, Magic, and Spirit* its ballast is Murray's careful work on the European-American treatment of non-Christian beliefs held by Africans, African American slaves, and North American Indians during the eighteenth and nineteenth centuries. Murray traces the history of terms such as *fetish* and *totemism* from their descriptions of nonwhite peoples to their use in Marxism and Freudian psychoanalysis, and he shows how the boundaries of religion, magic, and superstition were drawn and redrawn over time. In the second half of the book, Murray moves from intellectual history to literary analysis. Here, his coverage becomes necessarily less comprehensive, particularly as he progresses from the late nineteenth century to the second half of the twentieth. Murray's most compelling interpretation comes in the final chapter, where he turns to Leslie Marmon Silko's *Almanac of the Dead*. Murray titles the chapter "The Return of the Fetish" and uses his knowledge of the history of the fetish to unravel the work of material objects in Silko's sprawling, challenging novel. At bottom, Murray suggests, Silko believes in the power of stones, and Murray seems deeply sympathetic to this materialism.

One reason that *Almanac of the Dead* serves as such a perfect illustration for Murray's arguments is the way the novel dramatizes the affinity and the traffic between Indian and African-based religious beliefs in the Americas. It is for that same reason that Tiya Miles and Sharon Holland have chosen a line from Silko's novel—"No outsider knows where Africa ends or America begins"—as the epigraph to the introduction that they have written for their jointly edited collection *Crossing Waters, Crossing Worlds: The African Diaspora in Indian Country*. As both the epigraph and the book's title suggest, this collection elaborates many of the ways "that Native America *has been and continues to be* a critical site in the histories and lives of dispersed African peoples" (3). Miles and Holland identify the contributors as "African Americanists in the main" seeking to open a dialogue with Native American studies, but the contributors include a significant cohort of scholars based in Native American studies hoping for that same exchange.

Miles and Holland should be lauded for bringing together a body of scholarship that illustrates quite dramatically how this convergence has a wide and deep impact upon several disciplines and fields of study. The book ranges from the recovery of nineteenth-century texts written in New England to contemporary music produced in Hawai'i, from first-person autobiography to ethnographic interviews, from narratives of legal history to analyses of rep-

representations in fiction and drama. Many of the most compelling contributions focus on specific histories of the nations of the Indian Territory, where a past of slavery and migration have made the relationships between the descendants of Africans and indigenous peoples complicated and vexed. As Miles and Holland point out in their introduction, there is a history of African Americans seeking safety and protection among Native peoples from the time of slavery to Reconstruction (11), yet there are also painful histories of slavery and more recent efforts at disenfranchisement that have taken place among tribal nations with members of African descent.

Crossing Waters, Crossing Worlds originated in a conference held at Dartmouth College in 2000. In his afterword to the collection, Robert Warrior describes the meeting as “one of the most intriguing and oddest academic gatherings ever” (321). He also portrays it as emotional, a conference in which excitement, sadness, and anger boiled over at several moments, including the question-and-answer period that followed his own concluding presentation. As Warrior explains, the rawness of the emotions displayed at the conference was tied to the significance of the stakes of the topics that were covered. That rawness speaks directly to why both the conference and this book are so important. *Crossing Waters, Crossing Worlds* is at its best when it captures the energy that Warrior describes. While I would never advocate the abandonment of civility, we may need to risk occasional discord if we are to fully attend to the intersections of histories and futures that course through this collection.

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***Brown on Brown: Chicano/a Representations of Gender, Sexuality, and Ethnicity.* By Frederick Luis Aldama. Austin: Univ. of Texas Press. 2005. 176 pp. Paper, \$19.95.**

***With Her Machete in Her Hand: Reading Chicana Lesbians.* By Catrióna Rueda Esquibel. Austin: Univ. of Texas Press. 2006. xvi, 245 pp. Cloth, \$50.00; paper, \$19.95.**

***“Shakin’ Up” Race and Gender: Intercultural Connections in Puerto Rican, African American, and Chicano Narratives and Culture (1965–1995).* By Marta E. Sánchez. Austin: Univ. of Texas Press. 2005. vi, 202 pp. Paper, \$19.95.**

These three studies deepen and broaden our current analyses of race, gender, and sexuality. Frederick Aldama, Catrióna Esquibel, and Marta Sánchez add rich new dimensions to theorizations of the ethnic, sexual, and gendered self that emerged out of the grassroots movements that created Latino studies in