

values, morality, and general desirability of the dominant white culture. Although more could be said about the political motivations and implications of this kind of television storytelling, FitzGerald's work is an important beginning.

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Native Diasporas: Indigenous Identities and Settler Colonialism in the Americas. Edited by Gregory D. Smithers and Brooke N. Newman. Lincoln: University of Nebraska Press, 2014. 592 pages. \$45.00 paper; \$45.00 electronic.

The rhetoric surrounding indigenous peoples of the Americas is deeply ingrained with the idea that these nations still inhabit their original homelands. "Diaspora" is rarely associated with indigenous identities, and yet this perspective is timely in a field exploring the ramifications of settler colonialism. Keeping this in mind, *Native Diasporas: Indigenous Identities and Settler Colonialism in the Americas*, a recent anthology edited by Gregory D. Smithers and Brooke N. Newman, offers a broad arrangement of articles from academics working in a variety of disciplines that respond to the conversations surrounding indigenous identities and settler colonialism. This collection is not only about the dispersion of indigenous peoples from their homelands through European contact, relocation, and assimilation, but also the evolution of indigenous identities.

The concept of settler colonialism reflects a constant (re)formation of imperial power over indigenous resources, and therefore *Native Diasporas* seeks to unpack the (re)formation of identity within the context of contact and the ever-shifting indigenous interaction with settler colonialism. The anthology attempts to show that if indigenous identity is not connected to the idea of diaspora, the result is a lack of acknowledgment that indigenous people were ever displaced by settler colonialism. The wide spectrum of articles is organized into three sections that highlight the adaptation of identity, first covering colonial displacement, then the development of political identities within the Americas, and finally, the ever-present "pan-Indian" identity. The editors did a good job covering this broad perspective of indigenous experiences and research across the Americas; every turn of a page addresses a different issue of blood quantum, self-identification, nation building, and reciprocity, to name only a few. Many of the chapters could be used to address the current conversations in education regarding ethnic fraud and nation-building.

Overall the articles in the first section give adequate introduction to larger concepts and historical groundwork for the rest of the book. Throughout we are introduced to varying concepts of interdependence, not only between tribal nations, but also with Europeans. Part 1 opens with Rebecca Horn's solid historical look at colonial Spanish impact on the Caribbean, which establishes that "no simple 'Indian' identity emerged over the course of the colonial period" (64). Also in this section, the reader is offered candid introductions to Creek gender identities by Felicity Donahoe, who highlights

matrilineal societies within indigenous communities and establishes the ways clan mothers and women made choices to create political identities and movements shortly after contact. Rounding out the first section that grounds the collection as a whole, Donahoe's chapter 5 is needed to introduce an important conversation around gender and indigenous identity that some of the other chapters lack.

As the title "Asserting Native Identities" indicates, part 2 showcases the (re)establishing of indigeneity by using a variety of small case studies of tribal communities. Many of the articles give examples of the often-failed endeavors by different Native communities to develop ideas of identity throughout the eighteenth, nineteenth, and early-twentieth centuries. Katherine Ellinghaus's article in chapter 9, for example, addresses the United States' flawed assimilation policies and demonstrates the complicated histories of American Indians and enrollment. Although the variety of case studies in this second section packs a punch, these articles often left me wondering about the reciprocity of the choices of identity development. Whether the subjects were the choices of the Yaqui, Navajo, or Northwest coast communities, I was unsure of how the authors wanted readers to think of the implications of the larger discourse around indigenous identity. This, of course, is difficult to do in a single chapter of a longer anthology.

The final section carries these exchanges of ideas forward. Part 3 fulfills questions left open in section 2 by addressing the different contemporary ways tribal nations are developing and (re)forming identities. The articles focus on the ways indigeneity is reflected globally and how indigenous people are thinking about political identities, nation building, and the continued impacts of imperialism. There are many stand-out chapters that could be used by a variety of courses in sociology, public health, performance studies, political science, and of course Native /American Indian studies.

Aside from the typical biographies of "warriors" forced to become performers, such as Sitting Bull, in the past twenty years very little has been published on the lives and impact of Native American vaudeville performers. Bonnie McBride's *Molly Spotted Elk: A Penobscot in Paris* (1997) was one of the first full-length books showcasing the experience of Native performance artists from the early-twentieth century. Bill Anthes's chapter on Acee Blue Eagle, "Why Injun Artist Me," is an excellent addition to the up-and-coming discipline of performance studies and Native art research. Anthes demonstrates the ways artistry and performance have impacted the way indigenous identity is consumed and developed to reject or accept, to a point, the dominant perspective of indigenous people. This chapter is key in synthesizing the ever-complicated issue of the Native Diaspora. As he explains, "Blue Eagle's response to a legacy of Indian Removal, cross-cultural traffic, hybridity, and his own family experience of diaspora was to create a persona" (432). The chapter is needed to demonstrate not only the historical implications of displacement and identity politics, but the diasporic performance of identity through art and media.

Until now, the idea of diaspora has usually been separated from concepts of tribal, indigeneity, and Native. This collection presents a linear timeline of colonial contact to the present and effectively demonstrates the complicated issues surrounding identity. As one of the first anthologies to comprehensively address the struggle of Native

Diaspora, this text could be an excellent addition to a course addressing the ongoing impact of colonization on indigenous communities. *Native Diaspora* balances conversations about gendered political identities, identity performance with the typical nation building, and historical perspective of tribal communities. This text is not only a timely addition to the Native American/American Indian studies discourse, but it also introduces a fresh way of discussing indigeneity and the complicated experience of those communities impacted by settler colonialism.

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Native Women and Land: Narratives of Dispossession and Resurgence. By Stephanie J. Fitzgerald. Albuquerque: University of New Mexico Press, 2015. 176 pages. \$45.00 cloth; \$29.95 paper.

In *Native Women and Land: Narratives of Dispossession and Resurgence*, Stephanie J. Fitzgerald sets out to explore the ways in which Native land dispossession is both a deeply gendered process, with powerfully coercive implications for Native women in general, as well as intimately linked to environmental degradation. She does this by bringing together a range of narratives having to do with the contiguous history of Native land dispossession. Some stories will be new to readers, and while others will be quite familiar, Fitzgerald approaches them here with a generative new analysis. The first half of the book, oriented toward “Askíy/Land,” explores histories of removal, deforestation, and allotment. The second half, “Nípiy/Water,” turns to the role of dams, floods, and climate change as dispossessing forces in Native life. At its heart, this concise and artful monograph is about the ways in which settler colonialism is animated, ideologically and materially, by two-pronged assaults on the environment and on indigenous sovereignty. Fitzgerald’s approach to this problem is transdisciplinary and analyzes a range of sources, from novels and poems to maps and social media.

The book is well-researched, drawing from a range of primary sources, and clearly explicates connections between contemporary struggles against land loss and past assaults on Native land tenure—some very well known to non-Native studies audiences, such as the Cherokee Trail of Tears, and others less so, such as the Navajos’ forced Long Walk to Bosque Redondo. These experiences of dispossession are, as Fitzgerald points out, historically contiguous and part of settler colonialism’s ongoing and voracious demand for Native land and resources. Fitzgerald’s writing is clear and incisive, giving itself over to the urgency of the cases she studies. The book traverses a range of geographies, and Fitzgerald attends to different landscapes with careful, and beautifully crafted, depictions. The reader is transported by the writing even while being transfixed by the urgency of the book’s politics.

In what will perhaps be the book’s most well-known contribution, Fitzgerald successfully makes the case that climate change can and should be seen as a process of Native land dispossession, inextricable from a larger history of land dispossession