

a position to judge whether and to what extent the work achieves this goal, for “transformations of relationships” occur individually, laboriously, in contexts of mistrust due to past depredations and dispossessions, and sometimes over long periods of time. However, I can judge that despite its idiosyncrasies, *A Deeper Sense of Place* successfully conveys the deeper sense and deeper understanding of indigenous conceptions of place. For that reason I recommend it.

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Deep Map Country: Literary Cartography of the Great Plains. By Susan Naramore Maher. Lincoln: University of Nebraska Press, 2014. 256 pages. \$45.00 cloth; \$45.00 electronic.

Mapping fundamentally attempts merely to represent space. In its most abstract form, it is the attempt to represent a particular knowable thing. When one thinks of a map, one typically thinks of an object that shows borders and boundaries both natural and artificial. However, more intimate forms and ways in which we come to know *place* are mapped less easily, and maps rarely attempt to do so. The challenge, then, becomes learning ways to represent and communicate the material aspects of space while also caressing the curves and crevices of lived space—space less obvious, but not less critical: of *place* as such.

Susan Naramore Maher’s recent work *Deep Map Country: Literary Cartography of the Great Plains* attempts to elucidate the ways in which mapping can offer not only a description of a particular region, topography, or biome, but also, properly understood, how the mapping process itself can connect us to aspects of how a “place” comes to be known in ways that are less material but nonetheless carry impact. Relying heavily on William Least Heat-Moon’s metaphor of the “deep map” to describe this process, Maher explores the works of ten authors whose object of analysis is the Great Plains, broadly considered. Interpreting the form and content of these authors to show the concordances that connect their work as well as the discordances, Maher demonstrates that pursuit of a genre that “deep maps” place is necessarily complex and wide-ranging.

Defining N. Scott Momaday’s *The Way to Rainy Mountain* as a “map . . . to guide [Native people] into renewed traditions,” Maher describes how such mappings might “inspire the imagination and take us beyond the physical facts of place and the pressing contingencies of our present history” (5, 15). She further argues that this mode of writing is a particular genre of the Great Plains, with the second chapter then positioning Wallace Stegner and William Least Heat-Moon as architects of this form. Tracing Stegner’s use of fiction, memoir, and geology in his work *Wolf Willow* to create an “interwoven narrative [that] establishes many features of the deep map genre” (36), Maher argues that Stegner initiates a form of writing which Heat-Moon eventually builds upon in his work, *PrairieEarth: A Deep Map*. These two authors inaugurate a cartographic form that negotiates the oft-conflicted territory between memory

and history, fiction and nonfiction, laying out a framework for an exploration of the connections that exist across time, space, and people.

The third and fourth chapters highlight authors who work from wide-ranging perspectives but utilize similar techniques of deep mapping. Chapter 3 analyzes Don Gayton, John Janovy Jr., and Wes Jackson as bio-mappers of the Great Plains whose work functions similarly to that of Stegner and Heat-Moon. As they explore and map the biome, a “topophilia anchors the narratives of these three writers” that orients the mapping impulse toward explorations of the deep history of biology as it relates to the inhabitants of place (74). Chapter 4 offers an exploration of Loren Eiseley’s work *The Immense Journey* and John McPhee’s *Rising from the Plains*. Eiseley, like McPhee after him, “foregrounds temporal and spatial dimensions . . . juxtaposing contemporary human issues and queries in creative tension with deep time” as vast temporal leaps orient around particular places and topography (119). This traffic between deep and shallow time emphasizes how the past articulates and conditions the present as it moves, unyielding, into the future.

Building on the theme of the deep roots that provide historical weight against the movements that route people across these historically resonant places, in the next chapter Maher reads Julene Bair’s *One Degree West*, Sharon Butala’s *Wild Stone Heart*, and Linda Hasselstrom’s *Feels Like Fear* to analyze the tension between these roots/routes. By forcefully emplacing lived experiences within the places they describe, these authors show that “place can be as mortal and easily forgotten as any human life” but also evidence that lived places are living places. This dialogue between the mortal and the living serves to illuminate new ways of mapping and knowing (168). The final chapter, a coda, offers a concise reflection on the work undertaken in this book. Limning how Kathleen Norris’s *Dakota: A Spiritual Journey* echoes many of the long and deep views pursued by the authors she showcases, ultimately Maher uses Norris to demonstrate that the authors surveyed “are the people who give allegiance to place . . . [who] seek the spiritual discipline that comes with wise adaptation and bioregional awareness” (187).

Despite its many successes, it is disappointing that throughout the book—with the exception of Momaday—Native presence is generally aligned with either “deep history” or naturalized into the geographical or biological aspects under study. References are made to the loss of Native culture, to the contact and conquest of European cultures, but rarely do such references serve any purpose other than as a deep historical anchor upon which to construct a largely white, European history. Maher herself notes this, saying in her coda, “Native writers and activists have reason to look askance at some of this production, questioning motives and historical biases of deep map writers” (173). Still, this sentiment does not adequately address how or why Native people in the deep map genre vanish into geographical history. Such a criticism might be dismissed as originating with the authors under study; nevertheless, rather than perpetuate the error at these moments, it is incumbent upon scholars to offer corrective criticism.

In analyzing a unique genre form which embraces nonfiction and environmental writings and placing them under a literary umbrella, Maher offers unique and important ideas that build on the work of writers of space and place such as Gaston Bachelard, Yi-Fu Tuan, and Edward Soja. Maher highlights the importance of interdisciplinary

work in understanding how space becomes place, and how places condition and are conditioned by the people who live within them. A strong work by a capable scholar, this book should itself be considered an inaugural mapping of a unique field that finds its edges abutting many other disciplines and perspectives. As such, there is much work to be done to fulfill the goals set out here, and *Deep Map Country* should be read as a robust beginning to a wider project which is, as Maher herself notes, rhizomatic, often contradictory, and never quite able to tell the full story. The lesson is, of course, that these stories can never be exhaustively told: we must accept disrupted links, absences, and false starts as critical and often overlooked aspects of the story itself.

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Formations of United States Colonialism. Edited by Alyosha Goldstein. Durham: Duke University Press, 2014. 432 pages. \$99.95 cloth; \$27.95 paper.

Formations of United States Colonialism is an ambitious, theoretically innovative collection that builds from and poses generative interventions across fields that include indigenous studies, history, postcolonial theory, critical geography, anthropology, and political science. Editor Alyosha Goldstein attests that American studies scholarship that interrogates United States imperialism largely omits the significance of colonialism in the shifting geopolitical configuration of the United States. This volume rejects a focus on a single form or period of United States colonialism to contest “the disciplinary periodization common within comparative studies that would ascribe an origin, culmination, and subsequent decline or end” to colonial regimes. Instead of juxtaposing different geographic locations or historical periods, this collection attends to the “complex reciprocities, seemingly opaque disjunctures, and tense entanglements evident in the diversity of U.S. colonial pasts and presents.” Contributors argue that various conditions of colonialism, as well wide-ranging anticolonial struggles, must be understood as “overlapping, sedimented, and variable” (2). In particular, linking the study of US settler colonialism with overseas intervention, occupation, and empire generates analytic tools with which to disrupt the fiction of a singular, coherent, contiguous nation-state.

Crucially, contributors understand colonialism as “a never fully repressed or entirely manifest structure” (3). Citing Jodi Byrd, Goldstein notes in the introduction that studies of US imperialism and empire, while acknowledging and even underscoring the genocide of indigenous peoples in North America, too often understand this colonial project as complete, concluded, and resolved. Contributors reject this temporal closure to collectively address the manifold histories and present-day formations of US colonialism in North America, the Caribbean, and the Pacific. Goldstein usefully lays out some of the continuities in the juridical design of US colonialism, highlighting key moments in settler nation-state building, including the “blue water” doctrine of 1952, which asserted that a people must be separated from the colonizing country by “blue water” to initiate a decolonizing process, and the US Supreme Court Insular Cases