

- as members of the white race at the height of civilization.
2. For an excellent discussion of the role that cultural prejudice has played in the scientific attempt to identify, classify, and name human diversity, see Neulander.
 3. Interestingly, Djébar interjects the Arabic term *qalam* into her French texts without explication or translation. According to Weltman-Aron, this silencing may represent a “resisting idiomaticity that can be read or heard but not quite understood” by Djébar’s francophone readership (163). In this way, Djébar also effectively and elegantly assumes control over the sociolinguistic doors of understanding and access that have historically been claimed by the colonial powers.
 4. More detailed information on the global harassment of religious minorities by nationalist parties and organizations, see Pew Research Center Report.

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Native Space: Geographic Strategies to Unsettle Settler Colonialism. By NATCHEE BLU BARND. Corvallis: Oregon State University Press. 2017. Pp. 172. \$24.95 (PB). ISBN 978-087071-902-8.

Settler colonialism differs from colonialism in its continuity, adapting constantly to sustain its terms of dominance. Do Natives necessarily exist only in the spaces set aside by settler colonial state logics, reduced to reactive resistance, or do they produce and inhabit self-determined spaces? By exploring a wide range of Native spatial productions – place-naming, art-making, and pageantry – Natchee Blu Barnd makes quite clear Natives are not in the usual sense merely inhabitants of settler colonialism states. By identifying a different concept of inhabiting, they produce indigenous spatialities that reclaim identities and often refuse settler colonial geographies.

The book is cleverly constructed as a chiasm, with two parallel chapters at the beginning and end, and one middle chapter itself organized as a dyad. In a book so clearly keyed to the creative and unsettling modes of spatial production, Barnd's organization echoes the subjects of his inquiry. After an introductory chapter that defines and arranges key terms in clusters, the first two chapters explore the phenomenon of street signs and street names, among the most common and overlooked "abstractions of culture, identity, and space" (21). First, Barnd examines how Native communities use traditional place names for street signs. These material markers "stake out geographic claims and demonstrate consciousness over the importance of practicing and announcing tribal spatialities" (47). Then, drawing from an impressive bank of data about white communities' use of "Indian" street names, Barnd reveals that Indian-themed street names, long in use by real-estate developers, have one thing in common: "In short: Whiteness" (62). In other words, the more homogenously white the population, the more likely Indian names will be used to mark those streets and spaces. Such names, of course, tacitly announce the ongoing dispossession of land by colonial settlers and their descendants.

Chapter three explores two pageant-performances, one in Oklahoma and one in Kansas that honor Set-tainte, a Kiowa leader who plays an ongoing role in the "production of colonial and indigenous spaces across the southern plains" (77). Though tempting to regard the performances along the familiar axes of a largely white audience watching a resilient Native group keep their embattled heritage alive, Barnd finds that the productions actually defy the seduction of the binary "that colonization intends to generate", instead providing an opportunity for "coexisting partialities" (97).

Chapters four and five likewise mirror one another. Chapter four examines Native artists who unmake and remake spaces using maps. In doing so, they call into question the politics of cartography and the endurance of Native homelands. Other artists engage space by using installations, departing from the confines of the two-dimensional map. These installations themselves "serve as spatial markers", thus resembling something more like the street signs discussed in the first two chapters (131).

The color plates of the street signs and artwork lend a welcome and enlightening visual dimension to the varied strategies used by Natives and Native artists.

Barnd's book illuminates a wide range of ways Natives create counter-spatialities (using language, art, and embodied performances) to lift up Native understandings of inhabiting that unsettle the geographies and contiguities of colonialism, settler colonialism and neo-colonialism.

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