

Another key point in Fujikane's argument is that settlers and their descendants can and should work in solidarity with indigenous people to restore sovereignty and remap the land. She refers to herself as a "Japanese settler aloha 'āina" (14), that is, an ally who actively shows *kuleana* (responsibility) and caring about the land by supporting efforts to decolonize Hawai'i. In her personal commitment to participate actively in grassroots movements, Fujikane embraces the role of the scholar-activist who pledges to assist in turning the heavy wheels of change towards the empowerment of native peoples.

Mapping Abundance for a Planetary Future consists of an introduction, six chapters, and a conclusion, which are supported by black-and-white and color illustrations of events, landscapes, people, maps, and artwork. Notes to each chapter are collected in the back, where there are also a bibliography and a very detailed index. Each chapter focuses on a specific area in the islands where activists have challenged landowners, the county, the state, the military, or corporations for their land use and environmental mismanagement. In each incident, Fujikane employs a Hawaiian framework of storytelling to contextualize the political and cultural events through anchor points in Hawaiian mythology and place-based legends. For example, she starts Chapter 1, which focuses on the reclamation of the birthplace of the demigod Māui near Wai'ānae on the island of O'ahu, with *mo'olelo* (stories) about the legendary *mo'o* (giant lizards that act as water guardians) of that area. The figure of the legendary *mo'o* becomes the leitmotif throughout the book because Fujikane focuses specifically on the colonial cartographies of waterways and contends the narrative of scarcity that they suggest. Within each chapter, she describes *huaka'i* (tours) to various contested places in the islands and examines how community building occurs among people who are committed to work for change. One of the most widely described, politically contested, and widely media-covered series of events in recent island activism has taken place on Hawai'i Island with the indigenous stand against the construction of the Thirty Meter Telescope on Maunakea. Maunakea is the highest point in the Pacific and is already the site of about a dozen astronomical observatories. Fujikane devotes two chapters to the events on Maunakea. Another recent event that has been widely reported in the media is the leaking of jet fuel from the U.S. Navy's Red Hill Bulk Storage Facility near Pearl Harbor on O'ahu into an aquifer, which provides

drinking water for over 400,000 residents. In addition to these hot spots, Fujikane also examines lesser publicized, but culturally significant kinds of activism around the islands, such as the restoration of Hawaiian fishponds and *lo'i* (irrigated fields) for the cultivation of *kalo* (taro), a crop which is regarded as the mythical ancestor of the Hawaiian people. The book's abundant use of post-, de-, and colonial concepts and its complex vocabulary in both Hawaiian and English makes it a rich text for college-level study.

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Weird Westerns: Race, Gender, Genre

Kerry Fine, Michael K. Johnson, Rebecca M. Lush, and Sara L. Spurgeon, editors. University of Nebraska Press, 2020.

Although many critics insist otherwise, it seems the Western genre will never die. As a uniquely American genre with easily recognizable and surprisingly flexible tropes, the Western endures by being "reinvented and hybridized" (1), blending its classic conventions with other genres in nearly endless combinations. *Weird Westerns: Race, Gender, Genre* examines how the Western has been reimagined in modern speculative fiction to create the hybrid genre known as "weird westerns," defined as "texts that utilize a hybrid genre format, blending canonical elements of the Western with either science fiction, fantasy, horror, or some other component of speculative literature" (2). In *Weird Westerns*, editors Kerry Fine, Michael K. Johnson, Rebecca M. Lush, and Sara L. Spurgeon join together an interdisciplinary group of scholars—including those with backgrounds in American literature, history, cultural anthropology, and game design—to investigate the race and gender discourses within genre texts. Collectively, the introduction and fourteen chapters of *Weird Westerns* analyze various films, books, and games as they graft distinct Western genre conventions onto weird narratives, encouraging us to question the Western's ongoing significance in modern American culture.

Weird Westerns is divided into five parts, each investigating how racial stereotypes and gender norms appear in a wide selection of weird westerns. The

chapters included in Part 1: “The Weird West, Past and Present” illustrate the range of weird westerns and address how traditional portrayals of race and gender have been challenged since the genre’s inception in the nineteenth century. Parts 2 and 3, titled “Native Reclamations and Representations” and “Surrogate *indians* and other Indigenous Metaphors,” examine how authors, actors, and filmmakers both subvert and uphold settler colonial narratives in their literal and metaphorical representations of Native characters and communities. Part 4, “The African American Presence in the Weird Western,” addresses how “African Americans do not [traditionally] exist in the Western imaginary” (290) and examines how weird westerns attempt to create space for nonwhite heroes. Finally, Part 5: “The Undead in the Weird Western” considers “what becomes of the Wild West when there is no more frontier” (375) and analyzes the effect of weirding the Western with zombies and other monsters, effectively broadening the genre’s historical and geographical scope.

Weird Westerns opens by analyzing the critical work done with race and gender dynamics in HBO’s television series *Westworld* (2016–). The show is set in a theme park where wealthy guests can experience the Wild West in the modern day, and while it seems to break down some of the problematic portrayals of race and gender oft associated with the classic Western, it leaves others intact. This introductory analysis also speaks to some of the underlying themes of the book, one being that the Western needed to reinvent itself in order to withstand the test of time, remaining relevant in a historical moment when gender inequality and racial injustice are prominent social issues. The genre’s shift affirms Leo Braudy’s assertion that genre changes occur when audiences say, “That’s too infantile a form of what we believe. Show us something more complicated” (*The World in a Frame: What We See in Films*, 1977), pushing creators for more nuanced narratives. Fusing with other genres allows those conventions to be reassembled in new and liberating combinations, untethering the Western from its tired and often controversial classic narrative and towards one that is more inclusive and accessible to the modern individual.

The bulk of the book’s essays explore how weird westerns attempt to revise racist Western narratives, “reclaim[ing] territories for American Indian characters and writers” (Anderson 120) and “prying open [the genre’s] narrative confines in order to allow for

blackness to participate within its world” (Burg 289). Although discussions of gender appear briefly in many of the essays, race seems to be the primary focus of *Weird Westerns*. Eric Meljac and Alex Hunt’s “Strange Country: Sexuality and the Feminine in Robert Coover’s *Ghost Town*” and Jacob Burg’s “The Mad Black Woman in Stephen King’s *The Dark Tower*” stand out as exceptions, focusing more directly on gender and intersectionality. Other contributing authors include brief discussions of gender alongside more substantial arguments related to race. Interestingly, none of the book’s five sections is devoted specifically to exploring how gendered “issues of power and privilege are portrayed in ‘weird westerns’” (2). Overall, scholars in search of essays focused specifically on gender relations in the weird western may find this collection less beneficial to their studies, but *Weird Westerns* would certainly prove helpful for those looking for focused discussions of race or those seeking general knowledge.

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Portraying Performer Image in Record Album Cover Art

Ken Bielen. Lexington Books, 2022.

Narrow-minded sort I am, my musical taste falls into: punk and post-punk. Trawling through my mis-spent youth, common threads emerge. John Cummings subtly flipping off photographer Roberta Bayley on the Ramones debut and Minor Threat radiating the “smart, hostile, and *sober*” Straightedge mentality from the steps of the Dischord house for their posthumous *Salad Days* EP announce both albums’ rebellious content. DEVO’s “metal Naugahyde” suits and flowerpot hats on their *freedomofchoice* album and Kraftwerk’s “matching shirt and lipstick” attire on *Die Mensch-Maschine* suggest the futurist content within, rendering the two groups as *bot-ren*. Did I like these artists due to their image or their music? Can they be separated? Ken Bielen argues that their symbiosis drives the market (x).

Chapter One begins by contrasting Frank Sinatra with Nat “King” Cole, whose album covers often showed both men suited and at work in the studio (1; 3). Early rock ‘n’ roll albums reflect the youthful intensity of its artists. 1956’s *Elvis Presley* and 1957’s *Here’s*