

such perspectives to the past. What seems to be lost in this analysis, however, is the need for specificity when discussing indigenous cultures. While this was not one of the points raised by the unnamed male artist, it bears stating that there are crucial historical and contemporary distinctions between the racialization of Chicana/Latina populations in the US and that of First Nations and Native communities, not to mention the many urgent political and legal concerns their communities face that Latina communities do not. In a text concerning contemporary art and literature and their political concerns, these issues warrant investigation, particularly when considering indigenous cosmology, as Pérez does.

In both *Shared Selves* and *Eros Ideologies*, Bost and Pérez refer to indigenous worldviews imbued within the aesthetic and political work of their archives; however, the lack of specificity, I fear, risks undermining the political stakes of the artworks, as well as obscuring contemporary Indigenous scholarship and the material urgency of decolonization.

While Bost's and Pérez's texts differ greatly in their stylistic and scholarly approaches to Latina cultural production, both scholars seek to honor the aesthetic interventions of Latina artists and authors as part of their political projects. Both scholars highlight generative contributions to artistic practices of interrelationality, and do not reduce these artists to their political messages. In methodologically distinct ways, Bost and Pérez celebrate the ways in which Latina artists offer notions of being-with and surviving which embrace multiplicity, duality, and creatively laboring amidst and beyond suffering.

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Maryanne A. Rhett, *Representations of Islam in United States Comics, 1880–1922* (London: Bloomsbury, 2020, \$135.00 cloth, \$40.95 paper). Pp. 137. ISBN 978 1 3500 7324 1, 978 1 3501 9627 8.

Rhett's work takes the reader into a particularly knotty period for the discussion of immigration and its representation in American popular culture. Sitting between the Chinese Exclusion Act of 1882 and the Immigration Act of 1924, Rhett's book works through struggles of definition and national identity that occupied much of the political imagination and energy of both popular and elite political discourse. Rhett is able to draw out that complexity through her analysis of the cartoons she includes, bringing together very neatly ideas of how empire was racialized, sexualized, and gendered. This is worked on throughout the book, situating comic representations within broader discussions, allowing the reader to see how these representations engaged with contemporary resonances. Approaches to the First World War are nicely handled in this regard, especially with the debates around whether or not to declare war on the Ottoman Empire and the subsequent shifts in the characterization of "the Turk" and Islam that resulted from entry into the war. On the threat of the coming "race war" between the Islamic world and Christianity (in chapter 5), however, I would have liked to see this more concretely embedded in contemporary anxieties around race more generally through reference to eugenics and Nativism; chapter 4 adeptly engages with questions of women and orientalism, so it would

have been good to see this question of “threats” to American society (and masculinity) carried through.¹

On the downside, it must be noted that the editing is poor – sentences repeat (41), typos are frequently missed, and names are misspelt. It must be hoped that, in future, Bloomsbury will dedicate more time to copy-editing. In terms of things that Rhett could have undertaken differently, I was struck by the images of imperial “civilization” as a schoolroom, especially on the position of the Native American within that. While the book focusses on Islam, analysis of such images on page 40 has the caricature of a Native American placed at some distance from the more recently acquired imperial Others being “educated.” Given the shift to forced assimilation of Native Americans through education in boarding schools, such as the Carlisle Indian Industrial School, after 1879, there is a point to be made about the existing American understanding of education as a means of social control; this is especially relevant after attendance was made compulsory in 1891, with the basics of survival withheld from parents who refused to comply. It is also surprising not to see the work of Paul A. Kramer and Louis A. Perez Jr. in here, as both align with the thrust of much of the early stages of this book and would have been illuminating. Similarly, Mae M. Ngai’s tracing of the history of immigration policy in this era is an odd omission.²

Overall, I found this book to be a useful addition to the scholarship. There is little written on comics, and this topic, within comic studies or historical work more generally, so Rhett’s book is a welcome intervention on both counts. All of my reservations can be rolled together into one general complaint: this book is too short. I found myself leaving the book wanting to know more about shifting representations of Islam in the US after the Lausanne Conference of 1922–23 and the next phase of the Anglo-American oil war – particularly as this lays the foundations for later American activity in the Middle East.³ I would also have liked to know more clearly how the Nativism of the postwar period, such as the resurgence of the Ku Klux Klan, fed into representations of Islam and Muslims.⁴

To conclude, this is an excellent piece of work. Comics are situated within the wider popular culture and sociopolitical discourse more generally, and attention is directed toward an important consideration in US histories of immigration. This is particularly salient as the relationship between the US and Muslim immigrants/Islamic culture is

¹ Kristin Hoganson, *Fighting for American Manhood: How Gender Politics Provoked the Spanish–American and Philippine–American Wars* (New Haven, CT: Yale University Press, 1998), would have been a helpful reference – it is absent from the bibliography.

² Paul A. Kramer, *The Blood of Government: Race, Empire, the United States, and the Philippines* (Chapel Hill: University of North Carolina Press, 2006); Louis A. Perez Jr., “Incurring a Debt of Gratitude: 1898 and the Moral Sources of United States Hegemony in Cuba,” *American Historical Review*, 104, 2 (1999), 356–98; Mae M. Ngai, “The Architecture of Race in American Immigration Law: A Reexamination of the Immigration Act of 1924,” *Journal of American History*, 86, 1 (1999), 67–92.

³ Fiona Venn, “The Wartime ‘Special Relationship’? From Oil War to Anglo-American Oil Agreement, 1939–1945,” *Journal of Transatlantic Studies*, 10, 2 (2012), 119–33.

⁴ The construction of ideologies of race and ethnicity in this period is outlined in Michael Omi and Howard Winant, *Racial Formation in the United States*, 3rd edn (Abingdon: Routledge, 2015).

almost entirely overlooked in the foundational works on US immigration.⁵ More could also be done to connect contemporary US attitudes toward Muslims to their encounter with Filipino Muslims in the context of the Philippine–American War (1899–1902).⁶ That this relationship should now be further drawn out is welcome and necessary. My main concern remains the length of the book and its narrow focus, albeit on a key period for histories of immigration and US relations with Islam and Islamic countries. Rhett’s book, then, is a welcome point of departure, a platform that sets up opportunities for expansion and the connection of the excellent work done here on visual culture with wider histories.

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Carly Thomsen, *Visibility Interrupted: Rural Queer Life and the Politics of Unbecoming* (Minneapolis: University of Minnesota Press, 2021, \$25.00), Pp. 264. ISBN 978 1 5179 1064 8.

Anna Lvovsky, *Vice Patrol: Cops, Courts, and the Struggle over Urban Gay Life before Stonewall* (Chicago: The University of Chicago Press, 2021, \$35.00). Pp. 360. ISBN 978 0 2267 6978 3.

Visibility Interrupted: Rural Queer Life and the Politics of Unbecoming critiques the assumption common to mainstream LGBTQ advocacy that to improve their access to rights, queer and trans people must replicate a narrow definition of visibility. In the book, Carly Thomsen argues that expectations of visibility rely upon metronormativity. Metronormativity is a concept introduced by Jack Halberstam in the mid-2000s that refers to the conflation of visible queerness with involvement in stereotypical forms of urban gay life. Thomsen is invested in how expectations of metronormativity fail most queer people. She is specifically interested in how these expectations fail rural queers.

Visibility Interrupted focusses on Thomsen’s ethnographic research with rural queer women in Minnesota and South Dakota, who, Thomsen argues, “become illegible through visibility discourses” (x). The book draws on fifty interviews with women in Minnesota and South Dakota that Thomsen conducted between September and December 2011. Thomsen’s interviewees range from eighteen to seventy-three in age and come from a wide range of class backgrounds. Many of her interlocutors identify as disabled, and eight identify as women of colour. In addition to conducting interviews, Thomsen also situates her analysis in rural queer studies and a discussion of how

⁵ There is no consideration of Islam, or of emigration from predominantly Muslim countries, in works such as Oscar Handlin, *The Uprooted*, 2nd edn (Boston, MA: Little, Brown & Co., 1973); John Bodnar, *The Transplanted: A History of Immigrants in Urban America* (Bloomington: Indiana University Press, 1985); while Maldwyn Allen Jones, *American Immigration* (Chicago: The University of Chicago Press, 1960), has just one mention of Turkish emigrants (at 179).

⁶ See, for instance, Peter G. Gowing, “Muslim–American Relations in the Philippines, 1899–1920,” in Paul Kratoska (ed.), *South East Asia Colonial History*, Volume II (London: Routledge, 2004), 372–82; and, as already mentioned, Kramer, *The Blood of Government*.