suited for the novice who is unaware of any of the traditions and religious practices of the Gullah/Geechee. The study is not only of interest to those concerned with low country religion, however, for it explores an oft-neglected segment of this population: black women. Because of its emphasis on black women, the ethnography also has much to offer to the black feminist or black womanist scholar, especially one with an interest in African Diasporic culture or African derivative belief systems. Indeed, although _Talking to the Dead_ is purportedly about a specific set of cultural and religious practices among a relatively small group, LeRhonda Manigault-Bryant’s study points out that the distinctions between past and present or sacred and secular are not as great as many scholars imply. Thus, _Talking to the Dead_ inadvertently suggests that the past informs the present for us all. Complete with maps and illustrations, the paperback version of the ethnography is only $24.95—money well spent.

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*Unsettling Assumptions: Tradition, Gender, Drag*. Edited by Pauline Greenhill and Diane Tye. (Logan: Utah State University Press, 2014. Pp vi + 308, thematic clusters, acknowledgements, introduction, photographs, illustrations, notes, bibliography, about the authors, index. $29.95 paper.)

*Unsettling Assumptions: Tradition, Gender, Drag*, edited by Pauline Greenhill and Diane Tye, aims to unsettle the reader’s assumptions about the “locations of, and possibilities inherent in, expressive culture” (3). Tye and Greenhill express in their Introduction that _Unsettling Assumptions_ should not be regarded as limited to sexuality or culture studies, as the title of the book seems to imply. To accomplish their goal of broadening the book for interdisciplinary studies, Greenhill and Tye demonstrate the intersection of many different genres and theoretical concepts
pertaining to narrative studies, postcolonial studies, trans studies, and feminist theory. The thirteen chapters in *Unsettling Assumptions* cover a broad range of topics that could potentially be taught in many different courses and subjects, but although initially conceived as an educational tool, it is clear that this collection has relevance beyond the classroom.

One of the most outstanding features of *Unsettling Assumptions* is the diverse range of topics covered within, from Rockabilly to folktales. While many of the chapters present complex and challenging ideas, some of the chapters unequivocally succeed in unsettling the reader’s assumptions about gender and tradition. Luanne Roth’s “Sexing the Turkey: Gender Politics and the Construction of Sexuality at Thanksgiving” forces the reader to confront some rather unnerving readings of the Thanksgiving turkey as a sexual object. The subject matter of this chapter seems a little more challenging than the rest of the book, and serves a vital purpose. Roth’s chapter is an extension of Tye and Greenhill’s desire to expand the term drag to “domains beyond sex and gender” (9), for it examines the representation of sexuality through a nonhuman object. Topics like Roth’s help this book stand out as an interdisciplinary work, one that can be applied to transbiology studies or film studies, e.g. (vii).

One of the primary ways that *Unsettling Assumptions* unsettles the reader is by removing thematic organization. Greenhill and Tye present the lack of thematic sections as a benefit to the work—and it is. *Unsettling Assumptions* is flexible; the reader is no longer bound to reading the chapters through a thematic lens. This suits the modern classroom setting; an instructor can assign the chapter for its own merit, rather than in reference to the other thematic chapters around it. If one chooses, there are thematic clusters available at the front of the book. These thematic clusters exemplify the diversity within the chapters, something that Tye and Greenhill clearly take pride in—with good reason.

Overall, *Unsettling Assumptions* is an enjoyable and thought-provoking read. Greenhill and Tye acknowledge in the introduction that, “[*Unsettling Assumptions’*] chapters will never be the only answer, let alone the final one” (14). Issues of gender and
tradition “require continuing attention and vigilance” (14) and cannot be left unchallenged or unexamined. By peeking behind the curtain and discussing many of the complex topics relating expressive culture and gender, Greenhill and Tye encourage ongoing discussion. That is what this book beautifully provides, the chance to unsettle the reader’s current assumptions about the intersection of expressive culture and gender, encouraging strength and growth through discomfort.

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