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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Figures; Preface; Part One: Introduction; 1. Dance, Culture, and Identity; 2. Representational Dance and the Problem of Authenticity; Part Two: K'iche' Maya Traditional Dance; 3. Conquest, Colonialism, and Continuity; 4. The Dance of the Conquest and Contested National Identity; Part Three: Native American Powwow; 5. Origin, Change, and Continuity in Powwow; 6. Characteristics, Functions, and Meanings in Contemporary Powwow; 7. Powwow, Self-Representation, and Multiplicity of Identity; Part Four: Folkloric Dance; 8. Folkloric Dance, Modernity, and Appropriation 9. Appropriation, Round 2: Immigrant Folkloric Dance10. Back to the Field: Indigenous Folkloric Dance; Part Five: Chiefs, Kings, Mascots, and Martyrs; 11. Dancing Indian in Sports: Origins and Development; 12. Chief Illiniwek Enacted in Ritual and Myth; 13. Chief Illiniwek Contested; Part Six: Conclusion; 14. Dance in Comparison; 15. Confusions and Conclusions; Works Cited; Index
Sommario/riassunto	Focusing on the enactment of identity in dance, Indigenous Dance and Dancing Indian is a cross-cultural, cross-ethnic, and cross-national comparison of indigenous dance practices. Considering four genres of dance in which indigenous people are represented--K'iche Maya traditional dance, powwow, folkloric dance, and dancing sports

mascots--the book addresses both the ideational and behavioral dimensions of identity. Each dance is examined as a unique cultural expression in individual chapters, and then all are compared in the conclusion, where striking parallels and important divergences ar
