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In 2008, the rights of nature were incorporated into the Ecuadorian Constitution, granting the environment legal standing, which was rooted in the indigenous concept of "sumac kawsay" or "good living." Non-humans were no longer objects for human utilization as they acquired representation in the Magna Carta of a democracy. Anderson's book studies the relations between writing, philosophy of ethics, and legality in human and nonhuman personhood, looking into Latin American indigenous and non-Indigenous authors and drawing from posthumanist thinking and ecocriticism that forms the cosmological discourse. He writes, "these forms of cosmopolitical discourse —in which political subjectivities are viewed not as static, representative positions, but rather as intra-active assemblages of human and nonhuman bodies— reconstitute the polis as more-than-human multitudes and politics as sympoetic reshaping of the world" (2). Indigenous societies consider nonhumans a fundamental part of their multispecies governance in their cosmological practices. He studies literature as a form of exploring the social practices and limits of human rights discourse. He mentions Esteban Echeverría's *El Matadero* (1871; *The Slaughterhouse*), which represents the human rights abuses of Juan Manuel de Rosas's regime with the slaughter of a bull. European representations of the Americas were viewed as sites of extraction, as in *Historia natural y moral de las indias* (1589; *Natural and Moral History of the Indies*) by José de Acosta, and environmental determinism in the non-fictional account of the War of Canudos in *Os Sertões* (1906; *Rebellion in the Backlands*) that described hostile landscapes that needed to be "civilized". Anderson revises a sizable body of ecocritical approaches, including those by Jens Andermann, Jennifer L. French, Adrian Kane, and Steven F. White, among others. Still, he notes that more work is needed to engage with Indigenous ontologies. Anderson approaches indigenous philosophies as complex intercultural systems that interfaced with Euro-American modernity.

Chapter One focuses on the rights of nature and the groundbreaking legislation in Ecuador that has had a significant impact on redefining the legal rights of nonhumans. In discussing the discursive heterogeneity and the pluriverse as alternative modernity, the author writes: "There are no humans beyond the environment, and, in the Anthropocene, there are no environments beyond the human. Pacha Mama thus embodies the indivisibility of the culture/nature complex" (44). Anderson

emphasizes literary work outside hegemonic systems and studies the stories where multispecies communities are constructed. The author not only stresses the urgency of irreversible anthropogenic climate change but also the repression against environmental activists, for example, the 1988 killing of Chico Mendes in Brazil, Berta Cáceres in Honduras in 2016, or the Dakota Access Pipeline protests.

Chapter Two establishes the theoretical framework for the testimony of things, drawing on Karen Barad's "agential realism" or universal semiotics, which posits that all material phenomena emerge from semiotic intra-actions between bodies of all kinds. It also explores Derrida's theorization of the trace as an evocation of the other's presence. Non-humans can influence human modes of representation by recognizing them not as objects, but as others capable of influencing via semiotic intra-activity. Nature, as a semiotic system, will always require a representative to make a juridical claim or testify to present a parliament of things. Cosmopolitics proposes an alternative world order and examines how diverse entities can shape and contribute to defining the shared world, engaging in multispecies diplomacy to prevent ethnocidal and ecocidal impulses.

Chapter Three examines the representation of human-animal relations and predation in literary works, as well as the ethical complexity of coexisting with and consuming animals. He studies two short stories, Julio Cortázar's "Axolotl" (1956) and Clarice Lispector's "The Buffalo" (1960), that rethink interspecies encounters with humans and animals and how the protagonists engage affectively. In Cortazar's story, a man fascinated by axolotls is transformed into an amphibian; the story shows how the spatiality of the modern zoo, a form of biopolitical domestication, interjects humanistic subjectivities. He writes, "modernity makes elusive animals familiar to us, but at the cost of virtualizing them as entertaining images, mere theme park attractions or museum specimens in a natural history that lead inexorably to extinction in the 'wild'." (100). In Lispector's "The Buffalo," a woman visits a zoo in search of hate and affective freedom after being rejected by a love interest; her quest for primordial violence is confronted with the domesticity of the caged animals. Anderson employs Derrida's theorization of passive decision, where the traces of the other shape the decision, rather than the autonomous act of the subject, thereby challenging the notion of free will and highlighting the influence of the other.

Chapter Four examines Lispector's exploration of the ethics of representation in her novel *The Passion According to G.H.* through the protagonist's encounter with a cockroach, which she squashes, triggering a complex mix of guilt and absolution that leads to an existential crisis and an examination of the self and the meaning of existence. Derrida's concept of "infinite hospitality" or radical openness to the other becomes particularly useful when navigating the complexities of encountering conflict in

the face of the "other." The chapter dissects other Lispector's stories, such as "Family Ties" that deconstructs biological filiation, also "The Crime of the Mathematics Teacher" (who abandons his dog) and "A Chicken" (who momentarily escapes slaughter after laying an egg), where animals are viewed as family members but are excluded from the relation. Anderson employs the Derridean concept of the "animot" (a neologism combining "animal" and "word" in French) to disrupt the understanding of the "animal" (that negates their agency and ethical treatment) and rethink the relationship between humans and animals. The problem of human-animal associations presents implications for theories that rely on the family as the foundation of the polity and the creation of multispecies communities based on infinite hospitality, which integrates differences rather than assimilating them.

Chapter Five explores biosemiotics, the "arche" (first principle) of the forest, and the politics of multispecies representation, proposing that we read environments as agential biosemiotic networks by analyzing forms of affiliation that prevent the betrayal of nominalization. He starts with *La vorágine* (*The Vortex*; 1924), the Amazonian space ("emerald jail") where institutions are absent, a place of ecological complexities that the author calls the "natural baroque". The protagonist, Arturo Cova, engages in "hypereurocentric, taxonomical overwriting" (166), by erasing his Indigenous hosts. Anderson argues that rainforests exist as a social assemblage of cosmopolitical ordering principles of solidarity, or what he calls "the arche of the forest". He engages in a close reading of the cosmo-ecological view of shaman Davi Kopenawa of the Yanomami people of Brazil. The cosmopolitical practices in *The Falling Sky* are not a negotiation of interests, but a form of friendship, as evidenced in the songs that carry the traces of other humans and non-humans, warranting ecosystemic continuity in the co-production of the *Urihi-a*, or the forest world. For the Yanomami people, diplomacy becomes the principal mode of political agency, and they rely on the sense of perception and observation rather than Euro-American abstraction.

Chapter Six scrutinizes the state of plants and the cosmopolitics of friendship, drawing on the Yanomami conceptualization of political agency, as well as Michael Marder's theory of plant being and Derrida's concept of *The Politics of Friendship*. The Yanomami see politics as a state of plants. The polity is not established through genealogical ties or fraternity, but rather through difference. Derrida's "infinite hospitality" relates here, where the ethical responsibility for the other is generalized as justice. The Yanomami believe the body houses traces of the other. For example, they use the term në aipëi, or "becoming the other," or the belief that "manufactured merchandise brought by outsiders bears the traces of epidemic beings that sicken them and the forest" (205). The state of plants emerges

through the ethics of responsibility in the law of hospitality, directed to both humans and non-humans, in diplomatic conciliation as an amplification of biosemiotics' intra-activity, which creates signs and symbols to interact with each other and the environment. The Yanomami, as many other cultures, do not conform to the human/nature division and have practiced cosmopolitics of friendship and acquiring traces of the other and the reciprocal rights of communal territoriality: "the ecosystem as what is proper, but not property, to the polis" (228).

The conclusion, "Indigenous Posthumanisms: Rethinking Modernity as Cosmopolitical Practice" studies Yanomami's cosmopolitics of friendship and posthumanist proposals of Donna Haraway (technocultural constructions), Bruno Latour (parliament of things) and Isabelle Stengers (cosmopolitics) whose theories help to rethink human and nonhuman relationships but still depend on modern scientific technologies and do not provide a viable framework for nonhumans to represent themselves. Anderson, like Paul Feyerabend, considered in his posthumous work, *Philosophy of Nature* (2009), approaches Indigenous philosophies not as primitive humanism, but as intercultural systems that interface with Euro-American modernity. The Kichwa concept of sumac kawsay, underlying the 2008 Ecuadorian constitution, is a transformative response to relational ontologies. What are the decolonial strategies to deauthorize human exceptionalism? Anderson presents the sovereignty of multi-ethnic movements that disrupted big agro, such as Sin Maíz No Hay País (Without Maize, There is No Nation), which depends on ancestral knowledge in Mexico, and the Kawsak Sacha (Living Forest) in Ecuador. Communicative networks within multispecies communities offer alternatives to the uniform, lifeless business environments of monoculture or extractivism. The corn genome is a technological intervention in reciprocal care or building a sympoetic (systems that produce themselves) world for more-than-human communities. It is an inclusive cosmos that coexists in "a world in which many worlds fit," as the Zapatista Army of National Liberation militant group of Chiapas, Mexico, famously mentioned. Anderson quotes a passage from the Wixáritari that illustrates the political and ontological negotiations surrounding territorial sovereignty in capitalist and extractivist enterprises: "Territory, from an Indigenous perspective, constitutes the natural space for life, conceived of as a fundamental ecological unity, in which life develops in its multiple expressions and forms; this natural space is the source of knowledge, and wisdom, culture, identity, tradition, and rights" (264).

Anderson's book expands the epistemological mycelium of ecocriticism by making a compelling juridical case for non-humans, prompting us to think ethically about a surrounding environment and multispecies society that is not separate from us, but rather an entity of equal rights

of existence, what Albert Schweitzer also called "the reverence for life." This urgent planetary jurisprudence goes beyond greenwashing and steers us toward engaging in cosmopolitical multispecies diplomacy that can safeguard or terminate our anthropocentric existence in the Anthropocene/Capitalocene/Chthulucene era.