> This, I think, is how we learn to live together. We love: courageously, insistently, defiantly. We love the world enough to fight for it—and for each other. (179, 180)

Anchored to these dynamics and the ethos of compassion, generosity, empathy, and accountability with which Justice goes about his work, the book is also an extended love letter *for* Indigenous writers, peoples, places, communities, and families, as well as an invitation *to* love for non-Indigenous peoples, one based upon fully embracing—and owning—our shared histories, expanding our networks of kinship ever outward across difference, and holding each other accountable for the futures we imagine and call into being every single day with everything we do. As Justice writes in the conclusion entitled "Keeping a Fire," "Indigenous literatures matter because *Indigenous peoples matter*. And that, to me, is a pretty good cause for celebration" (211). This reader couldn't agree more.

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The World, the Text, and the Indian: Global Dimensions of Native American Literature. Edited by Scott Richard Lyons. Albany: State University of New York Press, 2017. 346 pages. $90 cloth; $27.95 paper.

The World, the Text, and the Indian, edited by Scott Richard Lyons, author of *X-Marks: Native Signatures of Assent* (2010), joins an expanding body of critical work in the general field of Native American literary studies, such as Velie and Lee's *The Native American Renaissance* (2013), Cox and Heath Justice's *The Oxford Handbook of Indigenous American Literature* (2014), King's, Gubele's, and Anderson's *Survivance, Sovereignty, and Story* (2015), as well as Daniel Health Justice's subsequently published *Why Indigenous Literature Matters* (2018). The title, of course, gives a nod to Edward Said's influential work of postcolonial criticism, *The World, the Text, and the Critic*, in which he seeks to address with the effects of "filiation and affiliation" in the dominant literary paradigm that "excludes the nonliterary, the non-European, and above all the political dimension in which all literature, all texts, can be found" (24). The eleven contributors take up the effects of this exclusion and its impacts on Native peoples culturally, socially, historically, and politically, teasing at the limits and possibilities of transnational, trans-Indigenous literary discourse.

An irony that is hinted at in the title and made evident in Arnold Krupat's chapter on the global context of Native literary criticism is that such a work positions itself alongside, or perhaps even in contrast with, a well-established body of anti- and postcolonial critical discourse, Said included, in which Native American/Indigenous voices and concerns have been persistently overlooked and inexplicably absent from. Generated out of the "Globalizing the World Symposium" Lyons organized in 2013, and framed between a "Foreword" and "Afterword" by critics Jace Weaver and Shari M. Huhndorf, the primary contributors offer fresh insights and astute readings of

Native literary and artistic texts within a cosmopolitan context that has been underutilized over the last three decades since Louis Owens's seminal study, *Other Destinies: Understanding the American Indian Novel* (1992).

The product is a rich and varied collection that poses vital new questions, forges unexpected textual associations, and engages with a discursive array of artistic, literary, and critical production. Within a volume that is organized around theoretical specificity rather than a chronological or geographic basis, the articles address a variety of prescient topics. These range from early American conversion narratives and George Copway's *Running Sketches of Men and Places* (1851) to Simon Ortiz's *Fight Back: For the Sake of the People; For the Sake of the Land* (1980) and Leanne Howe's *Choctalking on Other Realities* (2013), as well as the body of preceding critical studies on transnational criticism and the import of the UN Declaration on the Rights of Indigenous Peoples. This, in addition to work examining textual forms such as art installations by Thom Ross and Annu Palakunnathu Matthew's ironic series of self-portraits, *An Indian from India* (2001–2007). The readings of such artifacts produced by the assembled scholars and writers are fresh and insightful, with the most provocative chapters employing Native-centered and cross/multi/interdisciplinary modes of inquiry.

In a particularly stimulating essay for its philosophical depth and self-awareness, Gerald Vizenor employs a hybridized discourse that playfully moves between a meticulous attention to historical detail, deep theoretical meditation, and creative expression to discuss the global sources and inspirations for his own war-time novel, *Blue Ravens* (2014). Here, Vizenor draws his focus on one of the most common sources of transnational experience, especially for marginalized and economically disadvantaged groups: that of what he has termed, here and elsewhere, as "empire wars" (23). While these wars are formative to numerous works of Native American fiction, poetics, and prose ranging from William Apess, John Rollin Ridge, Simon Ortiz, N. Scott Momaday, James Welch, and Leslie Marmon Silko to Jim Northrup and Luci Tapahonso, Vizenor also reminds us that such "soldier painters, storiers, and novelists convey distinctive perceptions of their extreme experiences, the ironic and severe scenes that portray remorse, mercies, and nightmares and involved memories of war" (18). This notion of involvement, in its broader sense, is precisely what binds the essays of this edition together in the articulation of diverse critical positions, theoretical engagements, and reactions on the relevance of transnational, cosmopolitan, and trans-Indigenous discourse.

As Lyons writers in his introduction, the point "is that if you do not look at the native situated in a global context—a context that includes the tribe as well as the nation-state (among other things) but is not reducible to them—then you could miss out on a story that deserves to be told, and the story you do tell could very well be incomplete" (7). Consequently, in his own chapter that appears at the center of the volume, Lyons associates the seven Taino seized by Columbus and brought back to Spain after his initial voyage with the nineteenth-century "globetrotting . . . Ojibwe writer George Copway," deeming them as touchstones of "native modernity" (145, 146). Drawing on the work of Bakhtin, Lyons adapts the critical concept of "heteroglossia" in his notion of modernity to denote more than just language variations, but

to signify: "the differences and struggles—the conflicts and the contradictions—that inhere within any modern community, with any modern individual, including the Ojibwe of the nineteenth century" (147). Anticipating various lines of questioning and essentialized categories in response to such ideas, he goes on to assert, "it resists purists (nationalists, racists, advocates of so-called 'national language' programs, etc.) who would disavow or attempt to eliminate the always-already hybrid character of speech acts—which is to say, the hybrid character of subjectivity, identity, and indeed, 'reality' itself—in the modern, global era" (147).

A strong commitment to this open, and one might say dialogic approach, to modern Native and Indigenous reality as presented in literature and critical discourse, is a defining feature of the volume and the common thread that connects all of the contributions together. The implicit dimension of transnational and trans-temporal approaches is typified, for example, in Eric Cheyfitz's nuanced close reading of Ortiz's collection *Fight Back*, in which he understands the "values" emphasized in this work as "spanning the time of the Pueblo Revolt to the time of union organizing in the Grants uranium belt . . . those of kinship as a complex of responsibilities in a network of relationships" (228). Chadwick Allen elaborates on many of these same ideas in his focus on Leanne Howe's collection of "adventure travel stories," *Choctalking* as a reflection of her concept of tribalography (242). Observing the insights Howe shares on her travels, especially to Japan and her encounters with the diverse cultural practices of the country, as well as meetings with Ainu people, Allen remarks, "like transnational travel and trans-Indigenous encounter, Howe suggests, remembering all our relations will produce levels of transformation but will not mean we forget who we are" (254). This notion of dynamic adaptation and growth via a world in transmotion, and without the loss of one's requisite identity, speaks to the ideas and principles conveyed in this important volume.

While the contributions of Vizenor, Lyons, Eric Cheyfitz, and Chadwick Allen represent the highlights of the volume, that is not to say that valuable insights are not found in the other chapters as well. As a whole, the quality of the work throughout Lyons's volume is impressively even, with distinctions at the level of the critical breadth and depth of engagement with Indigenous knowledge and Native critical theory. As a general observation, one might ask, for instance, why a particular chapter doesn't bring a specific work into conversation with a larger array of Native writers or artists contributing to a given discourse, whether that be literature or photography, in order to present a more comprehensive view of the work that has and continues to be produced. *The World, the Text, and the Indian* is a text that appeals to academic and professional readers, especially those working in the fields of Native and Indigenous studies, multiethnic literatures, transnationalism, and postcolonialism, while being relatively free of jargon and specialized language so as to make it accessible to educated readers across many other fields, as well as those interested in Native literary studies more generally.

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