

Displaced: Literature of Indigeneity, Migration, and Trauma, edited by Kate Rose, New York and London, Routledge, 2020, 272 pp., £33.29 (e-book), ISBN 978-1-003-00588-9.

Kate Rose's edited collection, *Displaced: Literature of Indigeneity, Migration, and Trauma*, provides an overdue and necessary spotlight on the voices of Indigenous scholars within postcolonial studies. Following the lead of Indigenous women and ecofeminists who realise the transformative and healing qualities of stories, Rose curates a collection of essays that reveal the practical implications of contemporary literary texts, and their ability to incite positive social change within "an increasingly unequal world" (1). In doing so, this collection provides responses to postcolonial trauma under the rubric of Rose's portmanteau "socioliterature" (1), which not only "calls forth the full political and healing potentials of literature" (3), but encapsulates her interdisciplinary vision of literary analysis and sociology.

Comprised of 3 sections – Migration, Indigeneity, Trauma – this collection contains 16 chapters that examine social, gendered, economic, and environmental injustices within various postcolonial contexts. With chapters on Chinese and Latin American women's writing, literary journalism, and Native American libretto and hymns, this collection brings together a variety of voices, ideas, and forms that have themselves been "displaced" by a field that prioritises literature of former British colonies and its subsequent canon. Together, these chapters spark new conversations within the fields Ecocriticism, Ecofeminism, and Disability Studies, as well as Postcolonial Studies.

One chapter that expertly weaves together the three key themes of Migration, Indigeneity, and Trauma is Clarissa Castaneda's examination of Indigenous librettos as expressions of decolonisation and native survivance. Through an analysis of the hybrid lyrics, intralingual translations, and the fourth voice in Zitkala-Sâ's *The Sun Dance Opera* and Maria Elena Yepes's *El Circo Anahuac*, Castaneda reveals how these two operas penetrate white spaces of colonial power to continue the native tradition of orality and aural memory, and to "translate indigenous language from a position of erasure to a position of untranslatable leitmotif" (122). In establishing how Indigenous libretto creates an "intertextual dialogue between indigenous reality, narrative, and (post)colonial tools of cultural genocide" (121), Castaneda speaks to ways in which the writing of Indigenous opera is in itself a response to the trauma experienced by Indigenous people due to centuries of genocide and "forced removal" (121), often disguised as migration.

Another chapter that is highly original is Gloria Kwok's exploration of the works of French Vietnamese writer Linda Lê. Interrogating the collection's core issue of displacement, Kwok examines what Lê coins "displaced literature" (59): writing that refuses categorisation based upon the writer's ethnic origins or migratory experiences. Lê's work, which seeks to both universalise immigrant narratives and contribute to "the collective memory of the Vietnamese diaspora" (71), allows Kwok to question the extent to which it is possible to unify migrants across the globe through their shared experiences of loss, trauma, and exile. Through an analysis of Lê's textual experimentations with non-linear narrative forms, streams of consciousness, and email communications, Kwok uses Lê's writing to question and challenge the expectations placed upon migrant writers within the French literary establishment.

Whilst Rose attempts to contain the abundance of ideas and voices in the categories of Migration, Indigeneity, and Trauma, these ideas and voices are part of a conversation that transcends categorisation and that is ongoing throughout the collection: a conversation that postcolonial studies should readily welcome.

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