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looking for an educational read on contemporary Indian life would benefit from a list of recommended readings capable of filling this void. Similarly, Northrup occasionally describes Anishinaabe customs in ways that most non-Anishinaabe readers will not catch. As a toddler, for example, his grandson points predominantly with his finger. After years of Northrup's tutelage, he learns to point with his lips. Northrup never makes it explicit that this is the Anishinaabe way or tells us he is proud of his grandson for doing so. For some readers, such a statement is unnecessary; for others the point is unlikely to register at all.

Anishinaabe Syndicated is not intended to be a user-friendly academic text. Although it contains a wealth of information on dozens of topics of interest to scholars of Anishinaabe and American Indian studies, there is no index to facilitate fact-finding. *Anishinaabe Syndicated* also contains quite a few redundancies. Perhaps an artifact of compiling thirteen years of newspaper columns, perhaps reflective of the oral tradition Northrup embraces, I suspect most readers will forgive this minor textual weakness. Some may be more troubled by the fact that Northrup makes no attempt to construct a commanding guiding narrative or to direct readers toward any firm conclusions. Instead, we are offered small pieces of a much larger picture with few instructions on how to put them all together. Characteristic of American Indian pedagogy, it is likely that we learn more, not less, from making our own sense of things. As Northrup clearly states, his main hope is that readers are led to questions of their own (xviii). I believe he succeeds. At one point, he describes a play included in an exhibit on "Indian humor." He estimates that 40 percent of the play went over the heads of the mostly-white audience. But, he writes, the people who didn't understand now have an opportunity to "ask the next skin they see about it" (161). With this in mind, one of the greatest achievements of *Anishinaabe Syndicated* may well take place outside of the text itself.

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The Dream of a Broken Field. By Diane Glancy. Lincoln: University of Nebraska Press, 2011. 220 pages. $30.00 paper.

A genre-crossing work of creative non-fiction, Diane Glancy's nonlinear *The Dream of a Broken Field* highlights and builds upon some prominent critical perspectives in Native American studies dating from the field's inception in the 1960s. In conversation with scholars such as Gloria Anzaldúa, Cherríe Moraga, Arnold Krupat, Gerald Visenor, and Kathryn Shanley, *The Dream* *of a Broken Field* comments on borders, shape-shifting, dichotomies, oral and written narratives, trickster figures, and the relationship between indigenousness and place. A broken field is one that has been prepared for planting through the disruption and unearthing of the soil, and this image is central to the book's conception of colonialism as a contradictory force of annihilation and promise. From this fragmented state, according to the author, emerges the opportunity to restructure consciousness, and "through the unruly act of writing . . . [to change] perimeters" (155).

As a writer of Cherokee and European descent, the contradictions of colonial policies such as Christianization and education have shaped the speaker's multifaceted identity in a critical project with two main goals: "I hope that is one of the contributions to my tribe and the overstepping of my tribe to other tribes—an explanation ceremony of faith. That—and an intertribal, innovative Native American writing in which oral tradition is recreated in written form—or a facsimile of something that would bring to mind what oral tradition could have been" (72). If, as scholars such as Kenneth Lincoln have argued, Native American literature is not a new invention, but rather a translation of oral storytelling into Western forms, then Glancy's *The Dream of a Broken Field* furthers the continuity between oral and written storytelling, while making this process transparent to the reader. Genre, structure, subject matter, metaphors, motifs, and symbols are all implicated in this task. The text's hybrid genre challenges the dichotomy between creative and critical writings often imposed by the Western academy. Structure and subject matter are intentionally disjointed to allow the reader more opportunities for interpretation. Metaphors, motifs, and symbols are employed in ways that directly reflect the analytical discussions that occur in the book.

Weaving the author's familial histories and lived experiences with transnational narratives of genocide, trauma, and violence, the text illuminates the connections and disparities in pan-indigenous identity within the United States and beyond. The author poetically and concisely indicates the ways in which colonialism, particularly forced assimilation through education, has forged intertribal alliances among marginalized Native peoples. "I was in boarding school. I was not in boarding school. Excuse my confusion. I was a Big Chief Tablet. My pages were lined. I had a red line down my left margin. Why do we have margins?—Because words would slip off the page unless margins hold them on" (13). For Glancy, writing from the margins often entails working against and within borders. The racially charged "red line" that separates the space in the margin from the rest of the paper connotes the way in which Native "redness" is defined in contradistinction to "whiteness."

The author cites Anishinaabe scholar Gerald Vizenor as having the greatest impact on her writing. Glancy heads her "Intaglio" with an excerpt from Vizenor's *Fugitive Poses: Native American Indian Scenes of Absence and Presence*, which highlights the trope of the static Indian: "the *indian* is poselocked in portraiture, intaglio, photogravure, captivity narratives, and other interimage stimulation" (100). Together with this passage Glancy juxtaposes a narrative of her road trips and the centrality of travel to her research; the land she travels is "a workspace," an inspiration, and a connection to the past in the present (100). If colonialism is a spatial project that has sought to confine Native Americans both literally, in reservations, and metaphorically, in cultural texts, Glancy's collection is an act of resistance. At times, the book reads like a stream-of-conscious travel log.

Metaphors, motifs, and symbols, such as the broken field and travel, overlap and intersect in complex and interesting ways; they are also abruptly undercut and purposefully overused. Glancy underscores that "language is the creator as well as the trickster that robs meaning" (79). In creatively illustrating the elusiveness of language, the author provides insight into the text. Perhaps the most salient of these reoccurring themes, the image of the paper doll, assumes multiple connotations, including disguise, faith, interconnectedness, violence, and vulnerability. "Coyote Paper Dolls" drawings by Jaune Quick-to-See-Smith help to contextualize this metaphor. According to Glancy, the dolls are dressed in "a camouflage suit . . . [with] a hole cut out for a coyote's tail. [Quick-to-See-Smith] used the idea or theme of disguise in connection with cultural commentary on the different costumes that the Native American wears for assimilation" (48). Glancy herself makes reference to donning words, which, like the camouflage suit, allow the author to disguise and protect herself while performing acts of subversion.

There are no easy answers, no clear definitions. In the book's final lines, multiple images—a broken field, travel, paper dolls, and broken tools—pile upon one another, fracturing apart, making and unmaking meaning. This is perhaps unsurprising given the author's self-representation in the collection as a trickster figure and her philosophy of storytelling: "I make a parable of sorts—when there is no other way to tell a story. A parable is for hiding truth. It is also for those who want to make their own truth with various tools of interpretation. Seeing for themselves what they want to see" (115). In *The Dream of a Broken Field*, Glancy invites her readers to actively engage with the text as storytellers, bringing new meaning to the author's words through their own epistemologies and lived experiences.

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