

Editorial

“Canterbury,” announces the narrator of *Hotline Healers*, “was the start of my stories, the place where my parents met... and the actual place of my conception” (40). Standing in for his cousin, Almost Gegaa Browne, the narrator’s arrival at the University of Kent to guest lecture at the invitation of Professor Robert ‘Bricky’ Lee, represents the briefest of forays into England—a country the author knows well. Only in *The Heirs of Columbus* does the UK feature to any greater extent in Gerald Vizenor’s work, when Filippa Flowers appears in Gravesend (also in Kent) on her quest to find the remains of Pocahontas. These two brief excursions to the country and indeed county of *Transmotion*’s host University reveal only the most tenuous of connections between that site and the genesis of this journal’s inspiration. Nevertheless, they fold Canterbury, Gravesend, and Kent more generally, into the multiply storied world of Vizenor’s fiction—part of a transnational landscape that threads connections between the lakes and woodlands of the Midwestern USA, France, China, Japan, and more. Kent’s part in that world may be small, but as a node in the intellectual and physical odyssey of the Vizenorian traveler, it has its own significance, taking the brunt of a parodic beating as its status as the seat of the Anglican Church is positively unsettled, and ironic home of homes to the narrator’s origins and thus, of course, to the narrative itself.

The contributions to this, the second issue of *Transmotion*, speak in a variety of ways to the broader theme of travel and transmotion, whether in terms of transport, (dis)location, intercultural influence and exchange, transitional and transformative space, or the broader arcs of globalization. So, in “‘By My Heart’: Gerald Vizenor’s Almost Ashore and Bear Island: The War at Sugar Point,” Molly McGlennen takes specific starting points in linguistic, historical, and geographic locations to analyze the conceptions of nationhood Vizenor’s recent poetry constructs that, while forging a distinct—and distinctly Anishinaabe—sense of nationhood, resists the hierarchical and dichotomous archetypes that term connotes. Thus, she demonstrates a key unsettling in Vizenor’s work of the binaries of ‘urban’ and ‘reservation’ community, showing ultimately that relocation does not necessary equate to dislocation. In “The Columbian Moment: Overcoming Globalization in Vizenor’s *The Heirs of Columbus*,” David J. Carlson moves beyond the nation, to consider the transnational nexus forged by and through the “Columbian moment”—a moment that is increasingly, urgently, put under scrutiny through the recovery of Indigenous histories. Where Carlson shines a light on an often-neglected novel, Billy J. Stratton introduces us to the vivid but under-appreciated poetry of Nora Marks Dauenhauer in “‘Carried in the Arms of Standing Waves:’ The Transmotional Aesthetics of Nora Marks Dauenhauer”. Drawing aptly and invigoratingly on Kim Blaeser and Vizenor’s own work on, and in, the haiku form, Stratton’s article opens the lens on the “transmotional fidelity” between the Tlingit aesthetic sensibility Stratton discerns in Dauenhauer’s poetry and the Japanese Zen poetic tradition.

Taking a lead from the deft transitions Vizenor himself makes between different forms of writing and tones of discourse, we include a more reflective piece of non-fiction in each issue—work that, whether implicitly or more explicitly ruminates explores the nature of American Indian writing, the place of Native writers in the world, representations,

landscapes, and any other theme that may catch our invited writer's eye. In this issue, Kim Shuck's poetic-road piece "Going Home," provides just such a function. In it, Shuck brings a variety of questions—from identity and community, through (mis)identification and expectation, to the importance of place whether "there" or elsewhere—to bear on the experience of taking a road trip from her San Francisco home to the family homeland in Oklahoma. An affective journey in space and memory, the road-trip—as all good road-trips do—catalyzes meditation on the histories and geographies of here and now. In our final, creative piece, meanwhile, Denise Low offers a wildly funny parodic sketch of a reading by a certain Anishinaabe intellectual in a certain well-known art gallery next to a certain bookshop in a certain city. Why the evasive attempt to generate mystique? Read the story to see spaces transform from 2D representations to actual spaces producing actual crows to irritate an audience already entranced and baffled by a speaker-come-bear-in-waiting... Curious? We hope so.

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