



ARTICLE

Uneasy Alliances: A Decade of Native American Studies and Environmental Humanities

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To the casual observer, steeped in settler colonial stereotypes of the ecological Indian, the marriage of Native American Studies (NAS) and the relatively recent academic field of Environmental Humanities (EH) might seem a perfect union. Scholars of NAS, however, are likely to be somewhat suspicious, particularly given mainstream environmentalism's, and to a hopefully lesser but certainly not insignificant degree, environmentally-minded criticism's historical possessive investment in whiteness.¹ To

wit, Stephanie LeMenager, one of the founders of EH, calls it "a field adjacent to Indigenous studies but wholly enmeshed in Euromodern timescapes and assumptions as the terms *environment* and *humanities* attest" (LeMenager 108). The first of these terms has proven tricky for the field of ecocriticism (a precursor to EH) since its establishment as well. In *The Ecocriticism Reader* (1996), editor Cheryll Glotfelty notes that she has shied away from the word *environmental* specifically because it refers, etymologically and denotatively, to that which surrounds us. The term speaks to that which is *out there*.² She notes, "*enviro-* is anthropocentric and dualistic, implying that we humans are at the center, surrounded by everything that is not us, the environment" (xx). In placing humans at the center of things, and as distinct from the physical world around us, the E in EH counters the relational and material existence of *Homo sapiens* that myriad Indigenous philosophies (and, one might think, common sense) recognize. The H, as LeMenager demonstrates, is no less problematic. We note first the vexing nominal version, as those of us who practice academic work in the humanities can be referred to as humanists, which runs the risk of placing us within liberal humanist philosophy, with its Enlightenment implications replete with figures like John Locke and Jean-Jacque Rousseau (yikes).³ But, even without such cringe-worthy associations, the humanities represent the "branch of learning concerned with human culture" (*Oxford English Dictionary*) or sometimes "the unique ability of the human spirit to express itself" (*Brittanica*). We run afoul of human exceptionalisms and isolations here that again take *Homo sapiens* out of context, as if we do or could exist as such. Still, the



move toward the term EH over that of ecocriticism, for example, serves specific, tangible purposes. First and foremost, as Bergthaller, et al. contend, it can jolt scholars in these fields “out of disciplinary ruts and mindsets, which should prompt them to reassess the character of their own work and its relationship to the work done by other scholars and thinkers interested in environmental issues” (263). The idea is that “ecocritics, environmental historians, [and] environmental philosophers” will come together under this “new conceptual umbrella” (263).

The past decade, apropos of this tenth anniversary issue, has given striking and increasing crossover between NAS and EH. In Winter 2013, *Studies in American Indian Literature* put forth a special issue on Animal Studies (which I read in detail below). That same year, Robin Wall Kimmerer’s *Braiding Sweetgrass* (also discussed below) dropped. The term EH itself dates back to only slightly before this period (around 2010), supplementing earlier terms for similar kinds of study mentioned above, included ecocriticism and animal studies. The journal, *Environmental Humanities* put forth its first issue in 2012; and, of course, *Transmotion* first appeared in 2015.

About the point that EH became a widely used term, another, “the Anthropocene,” began to reach wide popular circulation as well. This term, attributed to Paul Crutzen and Eugene F. Stoermer in 2000, points to a fundamental distinction between the present era and the Holocene (the roughly 11,000-year period between

the Anthropocene and the last ice age at the end of the Pleistocene—though this is a simplified and disputed version). The dawn of this period or its heyday (often referred to as the Golden Spike) is marked by different scholars in different moments (European colonization, especially of the Americas, the invention of the steam engine, the Industrial Revolution, the atomic age, etc.), with varying degrees of importance placed on defining that date.⁴ In any event, the Anthropocene marks a time when human effects on the planet in terms of climatic, ecosystemic, and atmospheric alterations, among others, begin to or reach a tipping point of having tangibly and permanently changed the planet. Yet, the term itself is fraught.⁵ We note that different groups of humans (the anthro- of the Anthropocene) have had very different degrees of impact on these fronts; different peoples' ideologies and values have driven these changes in profoundly different ways.⁶ To that end, alternative terms have been proposed. The Plantationocene, for example, points to the role of colonialism as an engine of climate change; the Capitalocene, to that of the intertwined structures of capitalism.⁷

This essay seeks to flesh out the ways that the fields of NAS, here detailing Indigenous issues in the United States and Canada in particular (as well as, but to a lesser degree, some more global Indigenous issues that crop up in US/Canada-based texts), and EH have and have not overlapped, intersected, and worked in community over the past ten years.⁸ To do so, I have taken a few approaches. First, I offer brief summaries of some of the most important/widely cited monographs and stand-alone essays in the field. These overwhelmingly come from Indigenous scholars, as is only



appropriate. The NAS texts I examine are attentive to storying, and, as such, particularly relevant to EH. I am also specifically interested in texts that examine EH issues from within the matrices of Indigenous Studies methodologies (there is, after all, a danger to lauding all forms of “inclusion,” as many of the scholars here attest).⁹ In truth, countless NAS scholars have been doing EH work all along, and the pieces I examine here are extensions of the works of thinkers (whether recognized by academia as “scholarly” or not) reaching back generations. Nor is this surprising: as many here point out, to be Indigenous is to have a unique relationship with very specific place and places, whereas coloniality often attempts to create the same relationship (or lack thereof) with whatever spaces and beings it encounters, a copy-and-paste replication of extraction.

Next, I examine four journals: *Studies in American Indian Literature* (SAIL) and *Transmotion* (TM) as publications devoted to NAS humanities scholarship and *Environmental Humanities* (EH) and *Interdisciplinary Studies in Literature and Environment* (ISLE), the journal of the Association for the Study of Literature and Environment (ASLE) as publications devoted to ecologically-minded humanities scholarship.¹⁰ I have examined every issue of these journals since (and slightly before in the case of three of them) the establishment of *Transmotion* to see how and how often each has published articles directly addressing the other field of inquiry—that is,

how often *SAIL* and *TM* have published EH work and how often *EH* and *ISLE* have published Native American/Indigenous work since 2012.¹¹ To that end, I have compiled a list of what I consider to be each journal's offerings in these fields and placed them into extensive endnotes and citations. My hope is that this archive will prove useful to future scholars and save some folks a lot of time. Alongside these examinations, I delve into special issues of these journals as well as *PMLA* at the intersections of the interdisciplines of NAS and EH in the body of the essay.

In short, this essay is meant to serve first and foremost as a literature review or field statement, a primer for people looking to begin or round out their investigations into these two fields in conversation with one another. If you're looking for some edgy argument here, you won't find one. But, of course, tacit arguments exist in any act of curating (as my above emphasis on storying demonstrates). I do contend that the crossover work between these fields has increased significantly over the past ten years, and that that's a good thing (especially for EH). Moreover, I find a particularly valuable refutation of anthropocentrism in this crossover viz a viz Indigenous analytics of kinship, connection, and reciprocity between and among an inclusive and expansive, rather than hierarchical or exclusive, "us." Frequently, the community proffered in these works focusses on specific and material engagement with our physical presence, understood varyingly within the ideations of "land narratives," "politics of space," "Place-Thought," "grounded normativity," and/or "locality." Where the above concerns about "environment" work to undo a Euroamerican imagination of humanity as distinct from



our physical and embodied contexts, these formulations insist that our emplacement is in fact (and has always been) absolutely fundamental to literally everything we are.

Edited Collections:

I have also examined a number edited collections, but only one, which I will discuss shortly, really speaks to the intersections of these fields. The truth is, one could devote an article's worth of work to demonstrating the ways that EH publications have ignored or marginalized NAS, places that seem to those of us in this field to be screaming for Indigenous voices, philosophies, and scholarship. But that work would quickly prove redundant as well as a deep dive into frustration.¹² I put forth 2020's *Fiction and the Sixth Mass Extinction: Narrative in an Era of Loss* as just one representative, and not egregious, example. This text offers one chapter on a Native author—in a text overwhelmingly dedicated to white writers—Erdrich's *Future Home of the Living God*. As a collection, it leans into the concept of the Anthropocene at the expense of Plantationocene or Capitalocene. As just one telling sentence from the Introduction:

“The fact that humans, through the very constitutive characteristics that define our humanity itself (intelligence, tool making, culture forming, sociality, language), we humans, we paragons of animals, shaped the very world itself to become other than itself, to become our world, the world as expressed by humans, the world for humans. The stories humanity told itself so often and for

so long that it believed them have come true. Humanity has assumed its dominion over the world, just as the Christian God promised in the opening chapters of Genesis" (Elmore 1-2).

The text assumes something inherent to all humans based on a rather small snapshot of human actions: we all engage and participate in (even embrace) human exceptionalism and anthropocentrism, and we all have driven the engine of the Anthropocene. Even the reading of Genesis as a Christian rather than Jewish text points to an understanding of humanity from a very particular and peculiar lens. This mythic beginning as touchstone seems odd.¹³ The distinction between this and NAS-focused texts is stark.

By way of contrast, Adamson and Monani, in their uniquely apt edited collection *Ecocriticism and Indigenous Studies: Conversations from Earth to Cosmos* (2016) contend, "the environmental humanities broadly, and ecocriticism and Indigenous studies specifically, emerge out of the same long, entangled, historical roots. Both can be traced...to global Indigenous oral narrative archives, or stories about 'persons' or 'collected things'" (5).¹⁴ They trace these roots from Alexander von Humbolt's education from Amazonian Indigenous people through Franz Boas' from Inuit communities, educations often referred to instead as "research."¹⁵ Yet, quite clearly, these historical roots are and have been largely ignored or denied. The editors further contend, "Instead of a technological fix to current problems, [these] essays... insist that lasting solutions must be rooted in clear-sighted understandings of multi-faceted



human/more-than-human relationships that exist in complex amalgamations” (14). The emplaced, relational deep time of these essays insists on the kinds of responsibility and reciprocity we see across the texts covered herein. The collection includes strong essays examining Diné speculative film and oratorio, Gwich’in and Iñupiat environmental alliances, Indigenous dance and/as protest, Ojibwe internet activism, Sámi and Mohawk film, Chickasaw author Linda Hogan’s commentary on dams in *Solar Storms*, as well as Maori visual art, Mudugar eco-culture, Maya visual, musical, and literary art, and Quechua songs and poetry.

Monographs and Articles:

Stephanie Fitzgerald’s *Native Women and the Land: Narratives of Dispossession and Resurgence* (2015) serves as one of the few monographs working directly and self-consciously at the intersections this essay addresses. Fitzgerald’s text begins by examining the ways that “eco- and environmental criticism have been historically undertheorized in relation to Native Studies” (Fitzgerald 7). As such, this text ponders, “What would happen to the study of literature and the environment if we were to move Native American literature from the extreme periphery, where it now resides, to the center?” As I allude above, *Fiction and the Sixth Mass Extinction* serves as an example of precisely this commonplace marginalization. Fitzgerald suggests that inverting this Eurocentric paradigm can lead to:

"the decolonization of this field, which has been raced and gendered white and male and constructed over Indian land and Indian bodies. To include Native American texts in the field of literature and the environment requires a recognition that federal law played a role in creating what some refer to as pristine wilderness areas, by depopulating these places of their original Native American inhabitants. *Everywhere you go in North America is Native land*" (Fitzgerald 15).

While this monograph (like this essay) is rooted in the Indigenous communities occupied by the US and Canada, we can expand its focus on this point to address the erasures implicit in the need for the concept of the Plantationocene. The seemingly naturalized omnipresence of colonialism obfuscates its inherent violence. To counter those constructions that imagine and assert settler permanence, Fitzgerald introduces her concept of "*land narratives*. Land itself has its own story—one rooted in tribally specific creation stories—which is embedded in and retold in every subsequent Native narrative" (Fitzgerald 15-16). These creation stories aren't "one and done," but become alluded to and referenced across countless others. She continues, "New land narratives...in turn become both part of the land narrative tradition and themselves new land narratives. Although rooted in traditional stories, they encompass new events and new experiences, and they are embedded in the accretive structure of the land narrative" (Fitzgerald 16). We might think of Silko's admonition about ceremonies, which, of course, change to serve the people in ever-changing times (Silko and



McMurtry 126). We note also Fitzgerald's important attention to the accretive nature of land dispossession *and* land narrative—both of these work across time and, because of that fact, are sometimes difficult to see from the limits of a single human lifetime. *Native Women and the Land* offers close readings of narratives in response to the Indian Removal Act (1830) and the Diné Long Walk (1864), Erdrich's Little No Horse novels, Hogan's *Solar Storms*, climate change in Houma, Kivalina, and Shishmaref, and the Idle No More movement.

Billy-Ray Belcourt's "Animal Bodies, Colonial Subjects: (Re)Locating Animality in Decolonial Thought" addresses Critical Animal Studies (CAS) in 2014, but its commentary applies similarly to EH. Belcourt critiques Donaldson and Kymlicka's *Zoopolis: A Political Theory of Animal Rights* (2011) which works to place other-than-human beings within a liberal political milieu by imagining them within a spectrum of human-like modes of belonging (variously as citizens, denizens, and sovereign nations). Belcourt contends, "we cannot dismantle speciesism or re-imagine human-animal relations in the North American context without first or simultaneously dismantling settler colonialism and re-theorizing domesticated animal bodies as *colonial subjects* that must be centered in decolonial thought" (3). This focus on domesticated animals in particular stands out across the works I examine here. However, this essay further notes, "that the recognition of animals as colonial subjects

has been absent from Indigenous Studies" (7). While, as we will see, conversations between NAS and EH have increased over the past decade, they were (as Fitzgerald notes) exceedingly rare not that long ago. Belcourt continues along these lines to declare, "we cannot address animal oppression or talk about animal liberation without naming settler colonialism and white supremacy as political mechanisms that require the simultaneous exploitation or destruction of animal and Indigenous bodies" (3). As many scholars examined here note, Native people have been tied to other-than-human beings in a derogatory sense since the moment Europeans set foot in the Americas (practices Europeans had already established prior to contact). This collective unpersoning renders "Indians" as other-than-(fully)-human.¹⁶ Both have been seen as ripe for killing. However, Belcourt notes, while settler colonialism operates under the need to eliminate the Native, it "*wants* to produce animal bodies as commodities" (9). The crux: "Anthropocentrism, I argue, is therefore *the* anchor of speciesism, capitalism, and settler colonialism" (4). To counter these structures, Belcourt proposes a "politics of space" to "argue that colonial animalities are inseparable from the colonized spaces in which they are subjected and labored. Here, a decolonial animal ethic must also be a land ethic insofar as the repatriation of land to Indigenous peoples would logically require a re-articulation of animality" (3-4). Entering animals into a set of liberal multicultural rights shared by humans simply rearticulates and reifies settler colonialism as an unspoken structure to be upheld. Ultimately, Belcourt's piece calls to



“center these non-speciesist human-animal intra-subjectivities [as seen in Cree and Mi’kmaq kinships and stories] in decolonial thought” (8).

Quite near the publication of Belcourt’s essay, Potawatomi scholar Robin Wall Kimmerer’s *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (2012), perhaps the monograph with the most crossover between NAS and EH, appears. Kimmerer puts forth an accessible series of over thirty interconnected essays that treat her work as a professor and practitioner of botany, biology, and ecology; as a mother to two daughters; and as a person in community with a number of Indigenous spaces, philosophies, practices, and beings. *Braiding Sweetgrass* begins with a narrative of Skywoman as the first “immigrant” to Turtle Island, a narrative that no doubt contributes to settler embrace of the text (Kimmerer 8). The later chapter, “In the Footsteps of Nanabozho: Becoming Indigenous to Place.” continues and complicates this trope: “Turtle Island was her Plymouth Rock, her Ellis Island. The Mother of the People was first an immigrant” (Kimmerer 205). What, then, does it mean to “become” Indigenous as this chapter’s title suggests? What would such a thing look like? While Kimmerer puts forth that “to be indigenous is to protect life on earth,” this work offers no facile mode of becoming, attentive to the fact that “an invitation to settler society to become indigenous to place feels like a free ticket to a housebreaking party” (Kimmerer 211). She continues, “Immigrants cannot by definition

be Indigenous. *Indigenous* is a birthright word. No amount of time or caring changes history or substitutes for soul-deep fusion with the land" (Kimmerer 213). Rather, she ultimately poses a mode by which the non-Indigenous might become "naturalized... citizens of our country [and] uphold Nanabozho's Original Instructions (Kimmerer 214) "to walk in such a way 'that each step is a greeting to Mother Earth'" (Kimmerer 206). Across its nearly 400 pages, this tome demonstrates Kimmerer's investment in upholding this Instruction: this is a love letter to her community, to her relationships to countless beings across time and space, to "the animacy of the world" (Kimmerer 57). It confronts settler colonialism, extractivism, racial capitalism, academic scientific Eurocentrism, and positivism; it celebrates Indigenous languages and language revitalization, humor, artisans, knowledge bearers, and survivance.

Vanessa Watts draws and builds on similar origin/al stories in her 2013 essay, "Indigenous Place-Thought and Agency amongst Humans and Non-humans." Watts likewise begins with Sky Woman, emphasizing that events relating to her "took place. They were not imagined or fantasized. This is not lore, myth or legend. These histories are not longer versions of 'and the moral of the story is...'. This is what happened" (Watts 21). These sacred stories establish networks of reciprocity based on literary and lived kinships and histories. Watts builds around the formulation of Place-Thought, "the non-distinctive space where place and thought were never separated because they never could or can be separated. Place-Thought is based upon the premise that land is alive and thinking and that humans and non-humans derive agency through the



extensions of these thoughts" (21). Our interactions with the world around us, and this is true of all beings, is not merely physical, nor is it solely affective. Rather, these connections are intellectual (as well as physical and affective, of course). To that end this essay examines how "agency circulates inside of two different frames: Place-Thought (Haudenosaunee and Anishnaabe cosmologies) and epistemological-ontological (Euro-Western frame)" (Watts's use of agency parallels Kimmerer's animacy) (21). Watts contrasts the enlightenment philosophical turn that imagines a universalized and somehow decontextualized/disembodied mind from one that thinks in/as place, body, and community. Importantly, she further contrasts Place-Thought histories to those that grow out of narratives describing the expulsion of humanity from Eden in Genesis (again, the story mentioned in *Fiction and the Sixth Mass Extinction* as universal to all humanity), and particularly the subsequent vilification of Eve in certain interpretations of that story.¹⁷ Watts explains, "If we begin from the premise that land is female and further, that she thinks—then she is alive" (25). The scale of the ideological ripple effect of such a starting point is incalculable.

Kali Simmons places these particularly gendered elements at the center of the discussion in "Reorientation; or, An Indigenous Feminist Reflection on the Anthropocene." This essay takes part in *JCMS: Journal of Cinema and Media Studies's* subsection, "In Focus: Film and Media Studies in the Anthropocene," a series of shorter

essays devoted to the topic (2019). In a move that focusses on colonial invasions of the Americas as a more specific element of the Plantationocene, Simmons draws on the "Orbis Spike" hypothesis, as elucidated by Lewis and Maslin (coincidentally, around 2015). This "term refers to the drop in atmospheric carbon, apparent in geological data, that stems from the population decline of the Americas from around sixty million to six million people due to colonial war, famine, disease, and enslavement" (175-76). This focus on the violence against Indigenous peoples and their relations (across time and species) inherent in the colonial project, refutes and refuses Indigenous erasure in contemporary discourse surrounding climate change and the invisibilizing of ongoing settler occupations of Indigenous lands. Simmons (through readings of Diné artist Will Wilson's work) confronts several threads within Anthropocene discourse that rely on narratives of purity (of the human, of unspoiled or virgin ecosystems) that have always excluded Native people and epistemologies. She contends, "Indigenous history demonstrates that the category of the human has repeatedly functioned as a tool of settler colonial assimilation, often disguising itself as a kinship-making project" (178). These projects have often worked to eliminate Indigenous modes of kinship that include the other-than-human in their matrifocal practices in favor of settler anthropocentric heteropatriarchy. For Simmons, to begin from an Indigenous feminist position means to be skeptical of the human and the forms of kinship it offers.¹⁸

Simmons' work cites and builds off of Watts as well as that of Zoe Todd, who pens three essays that number among the most cited in this intersection of EH and



NAS: “Indigenizing the Anthropocene” (2013), “An Indigenous Feminist’s Take on the Ontological Turn: ‘Ontology’ is Just Another Word for Colonialism” (2016), and “On the Importance of a Date, or Decolonizing the Anthropocene” (2017)—the last co-authored with Heather Davis. In the first, Todd notes (as LeMenager’s piece cited in my introduction also conveys) that the Anthropocene represents a variation of “white public space...in which Indigenous ideas and experiences are appropriated, or obscured, by non-Indigenous practitioners” (243). Todd cites Watts’ essay and rhetorically ponders, “If the academy’s structures reproduce whiteness, what can we expect of the stories it is telling about the Anthropocene and our shared struggles to engage with dynamic environmental crises on the planet?” (247). Similarly, the second essay discusses Todd attending a Bruno Latour lecture while waiting in vain to hear him “credit Indigenous thinkers for their millennia of engagement with sentient environments, with cosmologies that enmesh people into complex relationships between themselves and *all* relations, and with climates and atmospheres as important points of organization and action” (Todd 6–7). She declares, “the Ontological Turn—with its breathless ‘realisations’ that animals, the climate, water, ‘atmospheres’ and non-human presences like ancestors and spirits are *sentient* and *possess agency*, that ‘nature’ and ‘culture,’ ‘human’ and ‘animal’ may not be so separate after all—is itself perpetuating the exploitation of Indigenous peoples” (Todd 16). As Adamson and

Monani point out as well, non-Native people (in claiming to research Indigenous people and communities) have in fact received an education from them often without even citing them as interlocutors, let alone compensating them in any meaningful or lasting ways. In the third essay, Davis and Todd "argue that placing the golden spike at 1610, or from the beginning of the colonial period, names the problem of colonialism as responsible for contemporary environmental crisis" (763). They continue:

"the amount of plants and animals that were exchanged between Europe and the Americas during this time drastically re-shaped the ecosystems of both of these landmasses, evidence of which can be found in the geologic layer by way of the kinds of biomass accumulated there. The second reason, which is a much more chilling indictment against the horrifying realities of colonialism, is the drop in carbon dioxide levels that can be found in the geologic layer that correspond to the genocide of the peoples of the Americas and the subsequent re-growth of forests and other plants (766).

These considerations are scientific and ethical, as they allow people to recognize that "the ecocidal logics that now govern our world are not inevitable or 'human nature', [as the editors of *Fiction and the Sixth Mass Extinction* contend] but are the result of a series of decisions that have their origins and reverberations in colonization." (763). There is nothing fundamentally anthro- about the Anthropocene; this is not the product of a universalized humanity, but of a series of values and decisions by a subset of people



that have placed all of us (an us that is not contained to *Homo sapiens*) in peril, but which threatens marginalized populations extremely disproportionately.

In keeping with these foci on distinct worldviews, Kyle Whyte's 2017 "Indigenous Climate Change Studies: Indigenizing Futures, Decolonizing the Anthropocene" demonstrates, "Indigenous [climate change] studies...arise from memories, knowledges, histories, and experiences of oppression that differ from many of the nonindigenous scientists, environmentalists, and politicians who are prominent in the framing of the issue of climate change today" (K. Whyte 153). The contexts, including those of marginalization, but also distinct philosophies, scientific practices, and ideologies, from which these studies grow, create different means of sense-making of anthropogenic climate change as specific manifestations of colonialism, capitalism, industrialization, and militarization (154). As such, Whyte, in a parallel to Simmons and Davis and Todd, adopts the term "Colonially-induced environmental change" (154). In contrast to the apocalyptic narratives often found in Anthropocene discourse, White reminds,

As Indigenous peoples, we do not tell our futures beginning from the position of concern with the Anthropocene as a hitherto unanticipated vision of human intervention, which involves mass extinctions and the disappearance of certain ecosystems. For the colonial period already rendered comparable outcomes

that cost Indigenous peoples their reciprocal relationships with thousands of plants, animals, and ecosystems—most of which are not coming back" (159).

Or, as he argues in "Indigenous Science (Fiction) for the Anthropocene: Ancestral Dystopias and Fantasies of Climate Change Crises" (building off of Candis Callison), "Indigenous peoples do not always share quite the same science fiction imaginaries of dystopian or apocalyptic futures... [T]he hardships many non-Indigenous people dread most of the climate crisis are ones that Indigenous peoples have endured already due to different forms of colonialism: ecosystem collapse, species loss, economic crash, drastic relocation, and cultural disintegration" (K. P. Whyte 226). Certain apocalyptic narratives cycle around the ideas of the Anthropocene and climate change. And here apocalypse is often read as the end of days. But, as the presence of so many post-apocalyptic narratives attests, what we really mean is the end of our world, the end of the world as we know it (if the apocalypse were really the end of days, there could be no "post-"). As Whyte demonstrates, these ends have come more than once for many Indigenous people and communities.¹⁹

While his is not directly an EH text, a number of authors herein cite Glen Coulthard's idea of "grounded normativity" in their work. This concept, which Coulthard elaborates in *Red Skin White Masks: Rejecting the Colonial Politics of Recognition* (2014), asserts that while anticolonial measures must (as Tuck and Yang likewise note) be understood as centering on "*the question of land*," that question is not only about "Land Back."²⁰ Rather, it must be "*informed* by what the land as system of reciprocal



relations and obligations can teach us about living our lives in relation to one another and the natural world in nondominating and nonexploitative terms” (Coulthard 13). Coulthard builds off of Deloria’s *God is Red* (1973) as well as “the understanding of land that grounded our critique of colonialism and capitalism in the 1970s and early 1980s” (60-61). He explains, “within this system of relations human beings are not the only constituent believed to embody spirit or agency. Ethically, this meant that humans held certain obligations to the land, animals, plants, and lakes in much the same way that we hold obligation to other people” (61). These obligations demand “that we conduct ourselves in accordance with certain ethico-political norms, which stressed, among other things, the importance of sharing, egalitarianism, respecting the freedom and autonomy of both individuals and groups, and recognizing the obligations that one has not only to other people, but to the natural world as a whole” (63-64). For Coulthard, these obligations and relationships shape the anti- and decolonial practices and philosophies that serve as the focus of his text and work.

Leanne Betasamosake Simpson, who likewise surfaces frequently across the essays here, wields Coulthard’s grounded normativity throughout *As We Have Always Done: Indigenous Freedom Through Radical Resistance* (2017), notably in her concept of nationhood and internationalism. Simpson notes that her community is and has always been comprised of “a web of connections to each other, to the plant nations,

the animal nations, the rivers and lakes, the cosmos, and our neighboring Indigenous nations" (Simpson 8). We note here an international community that cannot be imagined as anthropocentric, but one invested in beings that Euroamerican traditions (which imagine themselves mastering the idea of the nation in the Treaty of Westfall) would consider to not even be living (rivers and lakes, the cosmos). Moreover, Simpson's nationhood differs from the kinds that Belcourt decries in *Zoopolis*; these are clearly distinct from settler liberal humanist structures of citizenship, etc. Later, in her chapter "Nishnaabeg Internationalism," Simpson adds specific references to, "series of radiating relationships with... insects, bodies of water, air, soil, and spiritual beings in addition to the Indigenous nations with whom we share parts of our territory" (58). The list of international relations expands, including more types of water, soil, and a clarification that the cosmic or cosmos is not limited to, say, stars and planets, but also spiritual beings. Nor does Simpson stop at naming who these relations are (though I see no reason to imagine that any beings unlisted here are necessarily excluded); rather, she elucidates what such relations look like, how they are understood. She explains this internationalism and the relationships that grow from it are and must be "based on consent, reciprocity, respect, and empathy" (61). Further, in the chapter "Land as Pedagogy," Simpson demonstrates the importance of grounded normativity as practiced in the sugar bush, collecting and preparing maple sap (a process that Kimmerer also devotes attention to in her relatedly titled chapter "Maple Nation: A Citizenship Guide"). And, furthering the importance she places on place and



community, she reminds her readers that, “any Indigenous person with motivation to learn to think inside the land should be interacting with their own elders and experts in their own homelands instead of reading me” (164). The most important way, she suggests, for Indigenous people to embrace grounded normativity is to practice it in community.

The focus on literally grounded, place-based understandings we see in Couthard and Simpson similarly reverberate across Brian Burkhart’s 2019 monograph, *Indigenizing Philosophy through the Land: A Trickster Methodology for Decolonizing Environmental Ethics and Indigenous Futures*. Burkhart’s text offers the concept of *locality* as both central for Native American philosophies and a counter to Euroamerican ones. For Burkhart, locality denotes “being-from-the-land and knowing-from-the-land” (xiv). He later adds “meaning-from-the-land” (xvii). All that we are, Burkhart demonstrates, exists in the specificities of our relationships to place as a matrix of interrelationality. The text goes on to examine the modes of coloniality—the structures and ontologies that serve the colonial project—central to Euroamerican philosophy in the works of Descartes, Hegel, Locke, and countered by Vine Deloria Jr. Because settler colonialism (Burkhart names those of the US, Canada, Australia, and New Zealand, specifically), centers on the land, “It is no wonder... that given the manner in which coloniality must continually reposition itself philosophically and historically in

order to cover up this genocidal relationship to Indigenous people because of their relationship to this desired land, deep philosophical reflection on the relationship between people and land is so underemphasized in Western philosophy" (3). The repetition of the word *relationship* is central here, as it is across most of the pieces I examine. Burkhart contends that Euroamerican environmental philosophy's discussions of the other-than-human's value (whether instrumental—as being for our use—or intrinsic—as recognized by us) continue to recenter humans, where Native philosophies, which emphasize connection and inter-relationality rather than distinction, eschew the concept of value, or at least hierarchically determined value, entirely. Instead, for Burkhart, "*Everything has all the value there is. Everything is sacred*" (200, italics in original). This sacredness is grounded in relationality. "A thing is alive and sacred... insofar as it is in a relationship or reciprocity with the things around it or is in kinship relations. But every single thing there is seems to have this feature, and so everything is alive and sacred" (200).²¹ Moreover, these kinships are born of our shared materiality. "All beings around us are our relatives, not simply in some metaphoric sense where we understand inanimate, lifeless objects as somehow related to us, but in the fullest sense of moral relationships between agents, between people" (295). This understanding of the peoplehood, the person-ness, of the other-than-human marks another recurring theme across these texts.

This theme manifests in one more oft-cited text that is not overtly or centrally doing EH work but represents an important element from NAS: Daniel Heath Justice's



Why Indigenous Literatures Matter (2018). Chapter One of this monograph is titled “How Do We Learn to Be Human?” an important, but sometimes overlooked or presupposed question in these intersecting interdisciplines (as Simmons likewise notes). For Justice, being human comes from understanding narratives, though these narratives do not only come *from* humans. He begins this chapter, “Although we are born into human bodies, it’s our teachings—and our stories—that make us human” (Justice 33). Yet, he continues, “many of the settler culture’s assumptions about which qualities are entirely unique to humans—language, a moral sense, rationality, tool use, etc.—[again, as we encounter in *Fiction and the Sixth Mass Extinction*] have little purchase in cultures where untold generations of close observation and abiding relationship have given ample evidence otherwise” (38). Justice goes on to demonstrate the ways that humanness has always existed in the settler mindset as a hierarchy from which not only the other-than-human, but also countless *Homo sapiens* have been excluded: “men are more human than women...the rich and titled are more human than the poor and oppressed,” etc (40). Throughout this text, Justice further emphasizes the ways that other beings tell us stories: “we have much to learn from the other-than-human world, but that learning can only come from humility and relational understandings” (96). The approach Justice puts forth grows out of his concept of

kinship as an active, practiced reciprocity and responsibility, and informs much NAS humanities scholarship particularly.

Max Liboiron's *Pollution is Colonialism* (2021) represents a sort of crossover between EH and science (in different but sometimes overlapping ways than Kimmerer's), as Liboiron's training is as an Environmental Scientist. Yet, they intervene in important conversations taking place in EH and NAS, both transdisciplinary fields.²² Liboiron's book moves across fields from examining land and property, looking at Environmental Science and policy discourses of scale and harm as outgrowths of settler colonialism, and putting forth an anticolonial methodology for conducting pollution science. They note, for example, "The structures that allow plastics' global distribution and full integration into ecosystems and everyday human lives are based on colonial land relations, the assumed access by settler and colonial projects to Indigenous lands for settler and colonial goals" (Liboiron 5). Expanding, they put forth recycling, which "still assumes access to Indigenous Land for recycling centres and their pollution (Liboiron 6).²³ Alternatives exist, however, to these settler assumptions, particularly those that center acts and ideologies of responsibility and respect. Moreover, they contend (mirroring Fitzgerald and Burkhart), "methodologies—whether scientific, writerly, readerly, or otherwise—are always already part of Land relations and thus are a key site in which to enact good relations (sometimes called ethics)" (Liboiron 7).

Given the intersections here, it is not surprising that a number of the texts herein detail elements that fall under the umbrella of the Energy Humanities, a subset and/or



offshoot of EH. Energy Humanities' "chief goal" takes the form of "Understanding what it means to live in [a world that is "unthinkable without fossil fuels"] at a moment when planetary warming compels a transition away from fossil energy" (Williams 1). Energy Humanities understands that global hegemonic *petroculture*—which includes but is not limited to economic and industrial structures—dominates life on this earth. As such, the cultural implications (contributing to things like suburbanization and concomitant heteropatriarchal nuclear family privileging) of these structures must be attended. Imre Szeman and Boyer, the editors of *Energy Humanities: An Anthology*, point to "the degree to which the energy riches of the past two centuries have influenced our relationships to our bodies, molded human relations, and impacted the imperatives of even those varied activities we group together under the term 'culture'" (2).²⁴ In NAS of course we recognize the ways that petrocultural issues like pipelines, tar sands, and man camps target Native communities very specifically and intentionally. Nick Estes's 2019 *Our History is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance* and Winona LaDuke's 2020 *To Be a Water Protector: The Rise of the Wiindigoo Slayers* (as well, of course, as her entire canon that predates this essay's temporality) stand out as particularly relevant examples, though the latter monograph ranges further afield than the former.

***SAIL* Special Issue: Animal Studies (24.4, 2013)**

I use the *SAIL* special issue on Animal Studies as a jumping off point to my examination of the four aforementioned journals as it proves especially apt in both topic and timing. In his introduction, general editor Chadwick Allen explains, "This special issue inaugurates what I hope—and predict—is only the very beginning of a much-needed conversation about the multiple points of intersection between the academic fields of Indigenous and animal studies" (Allen vii). Contributor Jennifer K. Ladino similarly opines, anticipating the coalescing of EH, "As both interdisciplines continue to engage in healthy conversations about their relationships to broader disciplines—for American Indian studies, American studies; for animal studies, the humanities—it remains crucial to advocate for more ethical relationships between coevolving species" (Ladino 44). As I hope to show throughout this section, Ladino's wishes are increasingly coming to fruition.

Among the topics that recur across the issue are the ways that Indigenous practices often counter the problematic constructions of such categories as "nature" or "animals," terms that (as Todd laments) foster human exceptionalism. In his introductory essay to the issue, "First Beings in American Indian Literatures," co-editor Brian K. Hudson reminds, "many Native ideologies do not define humans as categorically different from or superior to nonhuman animals" (Hudson 3). Later, in Rachel C. Jackson's interview with Cherokee painter Murv Jacobs, the artist explains, "I know one thing. There's gravity holding me to this chair, and I'm surrounded by the



universe on every side. And human beings are animals" (Jackson 76). As such, Hudson explains, "Here I am using the term *"other animals"* rather than, for example, other-than-human or more-than-human (4). Instead, Hudson's turn belies assertions that there is anything not-animal about us. Hudson's piece provides an excellent summary of animal studies as a field and the ways that Native Studies might inform it, noting, "A principle of equal consideration brings academic philosophical traditions more closely in line with Indigenous ways of thinking about our relationships with other animals" (4).

Hudson goes on to offer what I see as an even more crucial move, demonstrating that in many "oral traditions as well as in Indigenous philosophies, spiritual practices, and literatures...there is a dominant narrative that suggests other animals share indigeneity with us" (6). Hudson's turn here implies another element central to many Indigenous philosophies, those that recognize the place of the self, the individual, what have you, always and really only as *relational*. If Indigeneity is shared between Indigenous species, Indigenous beings, the network or community of Indigeneity is strengthened, expanded (we might think of Kimmerer's work here as well). From Hudson's perspective, sharing Indigeneity crafts a massive community, imbued, as community is, with massive reciprocities of responsibility.

Those responsibilities come front and center in Craig Womack's now canonical (and still contentious) "There Is No Respectful Way to Kill an Animal." Womack takes

issue with the ways that discussions of the relationships between humans and other animals too often take immaterial forms, an issue numerous later scholars have, as we've seen, developed (recall that Belcourt's essay is contemporaneous with Womack's). "My hope is that this issue of *SAIL* will concentrate as much on the defense of animals in terms of their physical existence as it will on literary tropes, their meaning in Native philosophy, and metaphysical notions of respect that justify or contribute to killing them" (Womack 13). While Womack is careful to not assert some absolute mandate that prohibits people who must kill for food from doing so, he demonstrates a wariness of philosophies and practices that, to his mind, seem to exist more to assuage human guilt for killing than to show respect for our prey.

"The prayers and ceremonies [offered around hunting] do something for us, not the deer, at the very least not the same thing for the deer, and there is no way to escape the fundamental inequity of the relationship. I would go as far as to say the lack of relationship: she's dead, we're not. If, as some would suggest, a relationship between hunter and prey is realized through respectful rituals, it is hard to get around the fact that one of the most significant aspects of that relationship—its symmetry and equity and power balance—is ended when one party is dead" (12-13).

Womack's essay takes aim at poststructuralist philosophies that assert that it is only through language that sense can be made of the world.²⁵ As such, he puts forth that "animal studies provides one of the most salient challenges to the directions of cultural



theory” (20). But, more than this attention to the anthropocentrism of cultural theory approaches, we might further extend the ways that poststructuralism hones in on the functions of power, and particularly, asymmetrical structures of power in Womack’s contentions here. He addresses critiques he has received in the formulation of these ideas: that humans and prey species have entered into a treaty (Womack wonders “if they would agree that they’d signed it”), that the souls of animals live on, so their physical death is somewhat insignificant (Womack explains that he still “doubts they like getting shot, afterlife or no”), that hunting represents a mode by which Native nations are reclaiming traditional practices (“what about tribes considering nonviolent alternatives”), among others (24-25). He comes back to “the fact that my religion, a pretty old one, is called the Green Corn religion, not the breaded and fried pork chop religion” (25). He concludes, returning to the concept of ceremony that is so often wielded to justify “ethical” or “respectful” Indigenous hunting practices. “Who can possibly criticize anyone who eats meat and has no choice to do otherwise? My point is that so many of us do have that choice, a very significant proportion of us, and that it requires a sacrifice that is not easy to make. Thus, done right, it becomes a ceremony. A good one, a meaningful deviation from tradition, as good ceremonies so often are” (27). Thus, to Womack, a better set of respectful practices comes in the form of not killing beings that don’t have to die for us to live.

Finally, it is important, I think, to note that this issue demonstrates some of Native Studies' trans- or antidisciplinarity that can exist even in a "literature"-based journal: we encounter artwork created specifically for the issue, critical essays, metacritical work, an interview, poetry, short story. Often, when EH does attempt to bridge itself to NAS, it does so only in the first two of these modes, excluding some of the important ways that Native stories (including visual narrative) are themselves critical, metacritical, and scientific.²⁶

Transmotion:

As a journal *TM* begins with an important statement that will ground it in these overlapping interdisciplines, as the first issue includes Gerald Vizenor's "The Unmissable: Transmotion in Native Stories and Literature," which begins, "The presence of natural motion and transmotion is obvious in native stories, but the sense of motion is not always evident in literature. The migration of birds, traces of the seasons, shadows in the snow, and tropes of totemic animal and bird are unmissable, easy gestures of motion in stories and literature" (G. Vizenor 63). However, after this issue, only two EH articles appear across seven years.²⁷ And then something happens: back-to-back issues titled "Indigeneity and the Anthropocene" (7.2 and 8.1). Martin Premoli, in the first issue's introduction, offers a reading of Chamoru poet and critic Craig Santos Perez's work, linking the Anthropocene, Capitalocene, and Plantationocene.²⁸



“Around the world, Indigenous communities are leading movements to redress and counteract the violence of anthropogenic climate change, along with its driving forces of colonialism and capitalism. These movements critically reflect on how Indigenous peoples define their relationships to the land and water, to other humans and non-humans, and to history and time in order to push back against the genocidal wave of ecological violence” (5-6).

This introduction serves as an excellent, if brief, summary of some of the most important works that crossover between NAS and EH. A number of essays in these issues address speculative fictions, or what Justice refers to as Indigenous Wonderworks, specifically. Pieces in this first issue tackle Jennifer Elise Foestoer’s poetry and futurity, Tanya Tagaq’s *Split Tooth* in the context of Justice’s work and extractivism, Celu Amberstone’s “Refugees” in terms of Coulthard’s grounded normativity, Erdrich’s *Future Home of the Living God* as “oblique cli-fi,” and Warren Cariou’s tar sands texts.²⁹ Premoli pens the introduction to the following issue as well, noting “these essays underscore the importance of telling stories that center self-determination, struggle, and solidarity. They emphasize, in other words, the importance of maintaining that better worlds are not only necessary, but possible” (Premoli 8). These essays include another reading of Erdrich’s *Future Home of the Living God*, in this case paired with Harold Johnson’s *Corvus*, Native stories of salmon

and healing in Gwen Westerman's poetry, challenges to narratives of Pacific Island people—particularly women—lands, and waters as "vulnerable," Adivasi land relationships, and a piece applying collective continuance theory to educate for Indigenous futurities.³⁰

Environmental Humanities

The introductory essay to the first issue of *Environmental Humanities* (2012) expresses the journal's goal to "vitalis[e] the humanities by rethinking the ontological exceptionality of the human" (Rose et al. 2). The editors note, "the environmental humanities positions us as participants in lively ecologies of meaning and value, entangled within rich patterns of cultural and historical diversity that shape who we are and the ways in which we are able to 'become with' others" (2). The reference to becoming with others derives from Donna Haraway's *When Species Meet*, and reflects themes often found in Native formulations of human existence in context and relation.³¹ Yet, no Native theorists are cited in this piece. This introductory essay goes on to cite Val Plumwood's "two central tasks for the ecological humanities," "to resituate the human within the environment, and to resituate nonhumans within cultural and ethical domains" (3). Though they nod to "the importance of indigenous and local knowledges," in the first several years of this journal, where Indigenous worldviews are referenced they are overwhelmingly cited in broad or collective categories (white experts are cited directly and by name; Indigenous experts are generally not) (4). During these first years, some invocations of Indigenous people (and their land tenure)



are more problematic than others, as settler colonial positionalities are sometimes rather blithely assumed and Indigenous peoples are spoken of in the past tense.

EH 7.1

It's not until Volume Seven in 2016 that we get our first articles directly and centrally dealing with Indigenous perspectives: these come in a special section of the journal—an ongoing practice *EH* employs where a small set of articles (three in this case) are grouped together, and often in conversation with one another. This section is subtitled, “Inheriting the Ecological Legacies of Settler Colonialism.” The introductory piece to this section explains that these essays, “were commissioned in the wake of a Canadian SSHRC [Social Science and Humanities Research Council] ‘Connections’ symposium organised by the Common World Childhoods Research Collective, and held at the University of Victoria, British Columbia in late 2014” (129).

In their piece, grounded in relationships to lands and waters currently called New South Wales, Australia, Instone and Taylor explain their ambivalence toward the term Anthropocene as a potential extension of settler progressivist scientism: “We are wary that calls for urgent action in the name of the Anthropocene might paradoxically justify more control in the form of intensified environmental management through to the grandiosities of global geo-engineering—the kinds of ‘fixes’ that got us into this mess in the first place” (Instone and Taylor 138). Yet, they simultaneously recognize the

opportunity the concept of the Anthropocene can afford "as an additional impetus to reconfigure our place and agency in the world as one among many species" (139). In the next piece, Pacini-Ketchabar and Nxumalo contend, "Many scholars in the environmental and Indigenous humanities call for an end to this tragic separation between humans and the environment, or between nature and culture, urging us to refocus on the entanglement of human and more-than-human lives and fates, to reconfigure nature and culture as inseparable 'naturecultures,' and to reassemble the collectives that make up our common worlds" (Pacini-Ketchabar and Nxumalo 154-55). Their article attends specifically to the ways that "raccoons in... childcare centres [in western Canada] confront humans with the impossibility of maintaining colonial separations between humans and wild animals" and further remind readers that these "colonial nature/culture boundaries" "have dire consequences for the raccoons. Destruction and death have always been aspects of the violence of settler colonialism and capitalism" (155). And here we see, I think, a key element of the differences between NAS and non-NAS environmental humanities. The latter often recognizes and accepts as fact the violence of the global colonial project and the ideologies from which they grow. The former rarely do. These authors also take time to remind readers (echoing Bruce Braun) that, "the nature/culture divide" is a mode by which settler colonists become white and police and maintain whiteness. The racialization of "nature" is noticeably absent in all too much EH work. Zahara and Hird, in the following piece, note the colonial elements of settler environmental groups decrying Inuit seal



hunts. They proceed to demonstrate the parallels between Canadian derogations of “trash animals” (here, specifically ravens and sled dogs, rather than the raccoons Pacini-Ketchabar and Nxumalo examine) with settler colonial hierarchies that equate Indigenous people with animals as a mode of degradation rather than, as in many Indigenous philosophies, a compliment (or mere statement of fact). After this issue, the frequency of NAS work in *EH* picks up considerably.³²

ISLE

ISLE publishes four issues per year, more than most of the others I examine here. This journal also puts forth a fairly high number of articles per issue, ranging from eight to twelve in normal issues, and up to twenty in the double issues it released in 2021 and 2022. Going back to 2012, we find thirty-four articles directly pertaining to NAS and/or Indigenous Studies (IS), an average of not quite three per year. However, over the past four years, that average has been dragged up a bit, as they have included four or more per year. Volume 27, published in 2020 has NAS/IS content in each of its four issues with a total of seven such essays. These include readings of Erdrich’s *The Birchbark House*, Canadian literary silence regarding the Alberta tar sands, Maijuna relationships to their beverage Masato, studies on the legal rights of the other than human in Aoteroa (New Zealand), and the COVID-19 pandemic as growing out of the framework of settler colonial capitalism.³³ As is also the case with *EH*, essays in *ISLE* not directly

dealing with Indigenous authors and scholars are increasingly aware of settler positionalities: Kirne's and Potter's "Settler Belonging in Crisis: Non-Indigenous Australian Literary Climate Fiction and the Challenge of 'The New'" serves as one example from the most recent issue.

PMLA 136.1 January 2021: "Indigenous Literatures and the Anthropocene"

This issue, which stands out as a production of the most prominent mainstream journal to examine these fields together, contains a sizable cluster of essays. These recognize a fraught relationship between EH and NAS where the former often either ignores or appropriates the latter, while also pondering whether we must accept EH's definition of itself or whether we might define it otherwise, with its center rather than its periphery in NAS (as Fitzgerald contends we should). In the introductory essay, Melanie Benson Taylor pointedly notes, "the Anthropocene is a narrative, one cooperatively composed and begging now for crowdsourced revision, with sequels that are not linear or conclusive but alternately recursive and speculative, plodding and precipitous, stale and untried" (Taylor 10). These sequels, she contends, must come from new and shifting matrices of stewardship. Such futurity, in contrast not only to the Ecological Indian but also to self-imposed Indigenous romanticisms (think Vizenor's terminal creeds), remain a focus of her piece, one which also refutes narratives of the inevitability of anthropogenic ecological doom. "Here perhaps is where Indigenous thought, and especially Indigenous creativity, can contribute to developing not just insights but also a methodology for an ethical humanism rooted in the striations of



elemental loss and indomitable salvage simultaneously—one capable of reorienting us to humanity's unlimited potential for both history and futurity, both horror and hope, without falsely privileging either" (Taylor 13).

PMLA's cluster continues with Stephanie LeManager's aforementioned essay which begins, "The overdetermined and undertheorized status of Indigeneity in Anthropocene discourse reflects a long-standing tendency of Euro-Western environmentalism, and its various iterations in the academy, to use Indigenous thought without fair attribution or sufficient understanding" (LeManager 102). Such attributions lie in the early issues of *EH* as well as the long history of Euroamerican thought as Adamson and Monani demonstrate. LeManager hopes *EH* can adapt itself to counter such appropriations. As such, Arturo Arias's essay focuses on Abiyala, "the name Indigenous peoples give to Latin America," which North American (a phrase that too often really connotes super-Sonoran) Indigenous studies frequently overlooks, and many pieces address Native communities in the non-Anglo Americas. This piece provides a gloss of contemporary Indigenous movements by Quechua, Mapuche, Yasuní, and Maya communities in nations currently known as Mexico, Guatemala, Chile, and Ecuador, to regain political agency revoked under colonialism (Arias 110). Arias reads the classical *Popol Wuj* and contemporary text, *Time Commences in Xibalbá* (posthumously published in 1985 by disappeared Maya writer Luis de Lión), to read

the role of milpas (plots of land on which multiple crops are grown simultaneously—Arias mentions specifically the three sisters: corn, squash, and beans that Kimmerer also hones in on) as the centers of “Mesoamerican cultures’ ontological thinking,” a unity of beings across the categories that colonialism would assert of (distinctly) human, animal, plant, geology, cosmos, and divinity (Arias 113).

Benjamin Balthaser’s essay addresses concerns regarding the Green New Deal by examining the ways that FDR’s New Deal crafted a discursive framework of a simultaneous “Indigenous absence and presence... as the state proposed a new relation between capitalism and its ecological matrix” (Balthaser 119). History shows “the state, in the service of capitalism, will attempt to mobilize the image of the Native to disavow the limitations of programs of reform and their absorption into a system of economic and ecological exploitation” (Balthaser 123). The capitalist structures of ceaseless growth and consumption that are part and parcel with settler colonialism must be overcome, lest whatever emergent movement toward a habitable planet be subsumed by them.

Iyko Day reads “ruin porn” photography to propose “that the visual culture of the Anthropocene bears the antipolitical and dissociative trace of racial capitalism, which represses the economies of environmental violence experienced by racialized and colonized peoples” (Day 126). For Day, these disassociations derive from theories “such as new materialism, posthumanism, and multispecies theory [which, in] either overemphasizing or minimizing the human...attempt to redraw a Cartesian division



between nature and society that obscures rather than clarifies their relation” (Day 126). The danger of the aforementioned ignoring arises in a profoundly dangerous “political quietism” that can render these conversations appropriate for the metaphysical rather than concrete and immediate (as Womack similarly cautions) (Day 128). Like Day’s, Chefitz’s essay emphasizes that “Indigenous thinking...proceeds not by oppositions but by complementarities.” He contends, “If we accept this foundational difference between European and Indigenous modes of theory and practice [as relate to other animals being akin to (and kin to) us or decidedly not], located in two radically different relations to the environment, there can be no Anthropocene in Indigenous thought” (Cheyfitz 140). Chefitz reads Linda Hogan’s collection *Dwellings* as specifically oppositional to “global capitalism, the apotheosis of settler colonialism” (Cheyfitz 140).

Matt Hooley’s essay examines Diné poet Sherwin Bitsui’s “Dissolve” to contend that it, along with the rest of his work, “is already doing what the Anthropocene as a political discourse purports to inspire: the rethinking of ontology and temporality in the light of the catastrophic ecological effects of centuries of colonial domination” (Hooley 133). Again, we see this cluster’s position that the Anthropocene is more an inadequate concept than a material reality, one derived from the communities most responsible for climate change and ecological toxification. Ultimately, Hooley wonders whether, “in setting aside concepts like the Anthropocene, [EH] might be able to

imagine relations with Indigenous and Black creative and critical texts that mobilize students and scholars toward decolonization and the politics of abolition" (Hooley 136). Similarly, Eric Gary Anderson asserts the importance of "radical, expansive alliances between deep time and decolonization" (Anderson 147). He notes the vastness of the Anthropocene, which is "considered as an idea, as an epoch, as evidence of radical colonial intrusions, and as a narrative structure" (Anderson 147). Anderson's essay engages primarily with Joshua Whitehead's *Full-Metal Indigiqueer* to contend that while the Anthropocene is big, and potentially overwhelmingly so, "Indigenous literatures and temporalities are big too" and "they travel through and across time to assist in the work of survivance and of visualizing Indigenous futurities" (Anderson 152). It's an excellent note for the cluster (and this essay) to end on.

The past decade has perhaps not seen a rise in NAS scholarship that engages in EH work. But, it has most certainly seen its inverse. EH has grown strikingly to recognize and actively address its former tendency toward the whiteness and maleness that Fitzgerald confronts in her monograph. These are positive steps. Still, they are small ones in the face of colonialism, coloniality, and colonially-induced climate change. They are little. They are late. Much remains to do.

Acknowledgement: The author would like to thank the anonymous reviewers as well as colleagues from their Indigenous Studies writing group: Steve Sexton, Fantasia



Shaw, Kali Simmons, Miriam Brown Spiers, and Shannon Toll, who have all contributed to making this piece significantly stronger.

Notes

¹ I allude, of course, to George Lipsitz's 1998 monograph (Lipsitz).

² Glotfelty credits William Reuckert as possibly coining the term ecocriticism in a 1978 article (xx).

³ As Brendan Hokowhitu notes, "The liberal humanist appeal to the individual is, more succinctly, an appeal to an idealized universal European masculinity, where European bourgeois heterosexual masculinity came to represent humanity" (Hokowhitu 34). We are similarly reminded on Tiffany Lethabo King's scrutinization of the human within these humanist traditions in *The Black Shoals: Offshore Formations of Black and Native Studies*. And, while King's text puts forth the shoals and shoaling as useful analytics and metaphors, its overriding focus on *Homo sapiens* (with the exception of its attention to our permeability in relation to indigo in the chapter "At the Pores of the Plantation") places it a bit afield of this essay.

⁴ This golden spike reference is almost always made without recognition of the manifest destiny allusion to the completion of the transcontinental railroad in the US.

⁵ In 2024, members of the Union of International Geological Sciences voted against accepting the Anthropocene as an epoch marking the end of the Holocene. The report on that vote and its background can be found here:

https://www.iugs.org/files/ugd/f1fc07_40d1a7ed58de458c9f8f24de5e739663.pdf?index=true.

⁶ In NAS circles this prefix "anthro-" has been used as shorthand for anthropologists, some of those being critiqued in these passages. We can recall Deloria's "Anthropologist and Other Friends" from *Custer Died for Your Sins* or Vizenor's assertion, "I have not been fierce enough about anthropology. There are not measures of fierceness that could be reparations for the theft of native irony, humor, and original stories. There's not enough time to be critical of the academic enterprise of cultural anthropology" (*Postindian* 90).

⁷ Giovanna Di Chiro puts forth the "White (M)Anthropocene" as another means of de-universalizing these concepts.

⁸ This focus attends to scholars who, for a host of reasons (particularly in terms of shared language stemming from British settler colonial occupations), maintain community and dialogue. While this limiting and limited scope provides a utilitarian focus for this essay,

I recognize its participation in the continuing relegation of non-English and non-US, -Canada, -Australia, and -New Zealand studies of Indigenous issues and settler colonialism broadly.

⁹ And, of course, I write this for publication in a journal and from a scholarly position devoted to Native American and Indigenous Studies. For me, and for the readership this piece is likely to find, Indigenous positions are and ought to be central. Ought to be primary. To mistake this piece as anything but grounded in those positions would be folly.

¹⁰ I use these pairs of journals for the sake of symmetry, though in truth an examination of *Resilience: A Journal of the Environmental Humanities* would round out this study; unfortunately, time was not permitting for such an inclusion.

¹¹ These notes expand to global Indigenous and settler colonial studies as a means of recognizing the overlapping and intersecting issues at play across, among, and between Indigenous communities across the planet.

¹² The *Cambridge Companion to Environmental Humanities*, edited by Jeffrey Cohen and Stephanie Foote provides a bit of a counter example. Notably, this 2021 collection includes an essay by Kyle Whyte, as well as conversations and citations addressing Indigenous scholars and issues across nearly every one of the essays included. However, since these references do not form the core of most of these pieces, nor do they generally address Indigenous issues from Indigenous Studies methodologies (which is not to say they necessarily should), I am not including detailed breakdowns.

¹³ The verse in question here is Genesis 1:26. The *Hamlet* reference of humans ("man" in the original) as "paragon of animals" might also be a tell.

¹⁴ Adamson's work has long been modeling modes of bridging US/Canada-based NAS and global Indigenous Studies (see also Chadwick Allen's 2012 *Trans-Indigenous: Methodologies for Global Native Literary Studies*).

¹⁵ We're reminded here of Linda Tuhiwai Smith's famous opening to *Decolonizing Methodologies: Research and Indigenous Peoples* (1999), "From the vantage point of the colonized, a position from which I write, and choose to privilege, the term 'research' is inextricably linked to European imperialism and colonialism. The word itself, 'research,' is probably one of the dirtiest words in the Indigenous world's vocabulary" (L. T. Smith 1).

¹⁶ Belcourt asserts, "settler colonialism is invested in animality and therefore re-makes animal bodies into colonial subjects to normalize settler modes of political life (i.e., territorial acquisition, anthropocentrism, capitalism, white supremacy, and neoliberal pluralism) that further displace and disappear Indigenous bodies and epistemologies" (9).

¹⁷ It is worth noting that these creation accounts here come from different, even conflicting, chapters of Genesis (the first from Genesis 1 and the second from Genesis 2-3).

¹⁸ I draw this a phrasing from an earlier draft of Simmons's article.



¹⁹ Nick Estes similarly contends, “Indigenous people are post-apocalyptic. In some cases, we have undergone several apocalypses. For my community alone, it was the destruction of the buffalo herds, the destruction of our animal relatives on the land, the destruction of our animal nations in the nineteenth century, of our river homelands in the twentieth century (Estes).

²⁰ I refer, of course, to “Decolonization is not a Metaphor,” in which the authors note that decolonization is incommensurable with settler futurity and is accountable to, and only to, “Indigenous sovereignty and futurity” (Tuck and Yang 35). Decolonization is about the end of the settler state as sets of material, legal, ethical, cultural, geographical, and proprietary matrices.

²¹ Burkhart makes more express the expansive nature of this shared alive-ness: “This way of thinking about life means that everything is alive at some level. Being alive is not dependent on any particular property that a thing might have but on having relationality or interconnectedness itself. Life is not the possession of consciousness, the ability to experience pleasure or pain, the power of self-movement, or any biological process inherent in a particular organism, from this perspective of life. Life is fundamentally the capacity for kinship” (194).

²² NAS might even be viewed as antidisciplinary.

²³ Following Styres and Zinga, Liboiron capitalizes Land when “referring to it as a proper name indicating a primary relationship” (6fn19).

²⁴ Szeman cofounded, with Sheena Wilson, the Petrocultures Research Group at University of Alberta in 2011.

²⁵ He contends, “The fundamental question is what happens to philosophy when one includes the vast majority of the universe that does not speak or write? We have pretended, rather blindly, that our truths are a universal template, when, actually, they take in very little. (20).

²⁶ Later NAIS essays in *SAIL* include: 26.1: Pigott investigates ecological ethics in Andean song.

27.2: Hellegers reads toxicity and “windigo capital” in Linda Hogan’s *Solar Storms* (Hellegers 1).

29.1: Bernadin reads Heid E. Erdrich’s “Pre-Occupied” in light of the NoDAPL and Occupy movements in relation to (especially riparian) water. 29.2: Griffith examines the role of *Winters v United States*, “the single most important case for Indigenous water rights in the United States” as it relates to Silko’s writing (Griffith 27); Bladow brings together materialist ecocriticism and NAIS in his reading of Silko’s epic *Almanac of the Dead*. 29.4: Monani investigates Terril Calder’s stop-frame feature *The Lodge* working within what they calls “the burgeoning scholarly dialogue between Indigenous studies

and ecocritical studies," particularly within recurring themes of animacy (Monani, "The Cosmological Liveliness of Terril Calder's *The Lodge*" 1).

30.2: Stewart investigates the role of Indigenous and neoliberal earthworks (the latter "massive developmental and extractive projects that grow by devouring on a planetary scale") in literature by Hedge Coke, Vizenor, King, and Silko (Stewart 57).

31.1/2: Coleman "explores the far-reaching philosophical, environmental, and legal profundity of Peter Blue Cloud's (1933-2011) two-column poems with reference to Haudenosaunee (Six Nations) teachings about the Good Mind" (Coleman 54). 31.3/4: Martin investigates the role of place-names and naming place in "the wonder stories sections of Eastern Cherokee folklore" (Martin 38); Otjen reads Silko's memoir *The Turquoise Ledge* as a demonstration of her resistance to "settler-colonial practices of wastelanding, possession, and resource extraction" (Otjen 136).

32.1/2: Tillet offers a reading of the eponymous gardens in Silko's *Gardens in the Dunes* as demonstrations of sustainable agricultural practices that are notably useful in the face of climate change; Dean studies Erdrich's *The Painted Drum* to contend, "The shift to a more traditionally Ojibwe view of the nonhuman experienced by characters in the novel calls attention to the profoundly interdependent nature of existence" (Dean 210-11). 32.3/4: Vellino studies Amanda Strong's stop-motion *Four Faces of the Moon* as a (re)assertion of buffalo kinship.

33.1/2: Im investigates the role of plant life in Erdrich's *The Beet Queen* to aver these tropes "reflect the traumatic historical anxiety of allotment acts that caused the disintegration of Ojibwe communalism" (Im 110). 33.3/4: Turner investigates the centrality of water as "wahkohtowin" "the Metis and Cree concept variably translated as 'kinship,' 'family,' or 'relation'" in Dimaline's *The Marrow Thieves* (Turner 98).

34.3/4: Huberman reads across literature (Virginia Pésémapéo's novel *Ourse*) and sculpture (Tim Whiskeychan's *Iiyiyu-linuu*) as a means of making sense of the flooding of Eeyouch territories around the James Bay, Canada; Kerber reads across fiction, nonfiction, and poetry by Helen Knott, Leanne Simpson, and Tunchai Redvers to investigate how multiple modes of consent (legal, governmental, and sexual, to name a few) are constructed in the relationships between settler coloniality and Indigeneity.

35.1/2: Kunce contends Linda Hogan's essay "The Snake People" "becomes a literary earthwork" that summons the connections of people, land, and snake (Kunce 39).

²⁷ 4.2: Andrews looks at extractivism in the Mandan, Hidatsa, Arikara Nation in the Fort Berthold Taking Act (1949). 5.1: McKenzie-Jones examines paramilitary reactions to the #NoDAPL movement and water protectors within the context of major settler colonial state violence and legalities.

²⁸ See his *Navigating Chamoru Poetry: Indigeneity, Aesthetics, and Decolonization* (2021) as a text embodying a broader geographical scope than is possible here.

²⁹ Within this issue, Jones-Matrona's piece examines the ways that Jennifer Elise Foerster's poetry "looks to nonhumans and Mvskoke Anthropocene ghosts to inform humans how the world has changed, is currently changing, and how to translate catastrophe into healing. This healing preserves homelands, forms futures, and may



ultimately begin to restore balance" (Jones-Matrona 50). This emphasis on hope and futurity rings across these issues, refusing what Vizenor calls Native "victimry." Bouich places Tanya Tagaq's *Split Tooth* within the framework of what Daniel Heath Justice terms "Indigenous Wonderworks" to contend that it "provides a vigorous critique of colonial capitalist modernity and its destructive 'development' from which the Inuit suffer, with a particular focus on the ecological disasters provoked by resource extraction and global warming brought about by global capitalism and Canadian capitalist expansionism in the Arctic region" (Bouich 80). Perez-Garcia's essay examines "the potential of... Indigenous Futurism stories as representing a domain for the expression of collective self-recognition through relationships established based on the reciprocity between human and non-human forms of life and also to give meaning to new futures" through a study of Celu Amberstone's novella "Refugees" as read through a lens of Glen Couthard's concept of grounded normativity (Perez-Garcia 106). Bladow reads Erdrich's *Future Home of the Living God* as "'oblique cli-fi,' novels whose catastrophes are not primarily figured as climate change but whose contemporary readers cannot help but consider them in this light, given the pervasive framing of climate change as catastrophe" (Bladow, "'The Future That Haunts Us Now'" 133). Bladow contends Erdrich's text's "values are borne out in contemporary grassroots activism in the Upper Midwest, where environmentalist and Indigenous rights activists have long experienced similar adversities in terms of surveillance and cooptation to those imagined in the novel" (Bladow, "'The Future That Haunts Us Now'" 146). Lockhart examines Warren Cariou's tarsands oeuvre to demonstrate how, "Akin to oil, settler colonialism might be thought of as another phenomenon hiding in plain sight—everywhere and nowhere at once, letting die and making live, highly visible to its variously dispossessed and racialized while generally invisible to its beneficiaries" (Lockhart 154-55). Lockhart concludes, however, that Cariou demonstrates a certain ambivalence to whether making these related issues visible will affect any tangible change.

³⁰ More specifically: Scott reads Erdrich's *Future Home* alongside Harold Johnson's *Corvus* as works of ecocritical dystopianism, in which authors "are more tangibly connecting imagined future events with the concerns of those living in the present, in the real world" (12). Seibel focuses on Native stories (memoir and drama) of salmon, a keystone species, noting "there is much literature and storytelling can do to restore salmon, for they have the power to contribute in profound ways to restor(y)ing the human-salmon relationship" (this piece pairs interestingly with Smulders' mentioned below) (Seibel 44). Ziarkowska focuses on how, while Gwen Westerman's poems in *Follow the Blackbirds* "do indeed document anthropogenic violence and destruction, they consistently draw attention to the way ecosystems seek to heal themselves and

preserve the original balance, all of it meticulously described in Indigenous Knowledge" (Ziarkowska 85). Barnes challenges the settler discourses of feminized vulnerability to show ways that Kanaka Maoli story, specifically those collected by Mary Kawena Pūku'i, "present Hawaiian women as integral to environmental recovery" (Barnes 104). Mishra's essay connects Adivasi postcolonial struggles to those of Indigenous peoples under settler colonialism, contending the latter "re-directs discourse to understand the Adivasi position within the postcolonial nation. It revisits Adivasi demands for sovereignty as separate from its appropriations within Indian nationalism and recognizes settler practices replicated by the Hindu nationalist state" (Mishra 131). This piece focuses to some degree on the untranslatability of Adivasi systems that "combine a philosophy of ecological interdependence, religion, and literary tradition" across political discourse, music, and poetry (Mishra 147). Finally, Johnson and Jacob focus on education and demonstrate ways that instructors "can help our students either return to and/or strengthen their Indigenous knowledges and sense of connection or help them begin to see these connections and to understand that they have a relationship with and responsibility to the Land. This is true of both our Indigenous students as well as our non-Indigenous students" (Johnson and Jacob 187). Their piece offers both assertions of the value of such education and demonstrations thereof.

³¹ Haraway is perhaps the most frequently cited non-Native scholar within NAS pieces written by Native and non-Native authors.

³² It's worth noting the cluster of articles responding to *An Ecomodernist Manifesto* which immediately follow this (smaller) cluster often point exactly to the Eurocentrism of that text, its humanist and human exceptionalist worldview, etc. And, the issue immediately following this one addresses Multispecies Studies, which, as the editors note, engages "with long histories of relational, agentic thinking from indigenous peoples."

Later articles working at these intersections are: 10.1: Hansen, examining Aboriginal burning practices (and in a complex and nuanced way); Boscacci, "Wit(h)nessing" wields an Anangu Aboriginal framework. 10.2: begins with an outstanding piece wherein Østmo and Law detail ways that colonial nation states render Sámi lifeways and epistemologies unintelligible in international political discourse; Baptista touches on Angolan TEK, though the colonial elements remain the focus; Hamilton and Neimanis delve into Indigenous frameworks from Kim TallBear, Vanessa Watts, and Zoe Todd, with care-full and nuanced readings in their readings of the processes and practices of composting and/as feminism.

11.1: Amatyá's article studies the depiction of Indigenous struggles against the grab of minerals, crude oil, and other natural resources by private and government corporations in works such as Arundhati Roy's travel essay "Walking with the Comrades" (2010); Reinert's piece on bioaccumulation has a Sámi focus. 11.2: García examines Peruvian guinea pig farming as "multispecies ethnography" with a Quechua focus; de la Cadena's response to the Chilean "New Pact of Coexistence" (also



published in this issue) alludes very strongly to Indigenous people in its repetitions of the colonized and the colonizer in that nation; Neale's response details the erasure of the Indigenous more overtly; Tironi's points to the ways that Indigenous knowledge is erased as, and made different from, science. Finally, the collaboratively authored "Teaching the Environmental Humanities: International Perspectives and Practices," a sprawling piece with co-authors reflecting on their experiences as educators from all over the world, includes numerous references to the centrality of Indigenous communities, philosophies, epistemologies, and ontologies in their areas (O'Gorman, et al.).

12.1 Fournier places fermentation processes in conversation with transnational feminisms with sustained attention to Indigeneity including the work of Walter Kaheróton Scott and David Garneau; Nunn examines Aboriginal Australian stories of ancient differences in coastal geography; Jones, et al. deal with Aboriginal other than human kinships and language. 12.2 Dow and Lamoreaux build off of Kim TallBear's "Making Love and Relations beyond Settler Sex and Family" to study the heteropatriarchal structures of inequality that inform and shape seeming individual choice regarding kin making.

13.1 Boehi examines Indigenous South African context in colonial gardening; Hood reads Julian Talamantez Brolaski's poetry in the context of toxicity; Jenkins reports on Native communities in Virginia, USA as relate to coastal futures and climate change; Page studies Ecuadorian Indigenous land relations and rights; Cardon reads species suicide as viewed by Russell Means, Winona LaDuke, Kyle White, and Michelle Murphy; J.L. Smith reads Leanne Simpson's poem "Big Water." That is, more articles in this issue directly, even centrally, address Indigeneity than do not. 13.2: Linthicum, et al. read nineteenth-Century Native American literature in its relationships to fossil fuels, noting, "The texts here show one way out, as Native American authors described intimate energy systems in contrast to extractive settler regimes, emphasizing a different way of understanding energy use and application" (Linthicum et al. 387).

14.1: Ferdinand puts forth a reading of Black and Indigenous relationalities via marronage, contending "the ingenious relationships Maroons nurtured with these woods...created the possibility of a world: in marronage lies the search of a world" (Ferdinand 182). 14.2: Nichols offers an NAIS critique of Powers' *Overstory*; Rojas investigates Indigenous and NGO fights in Brazilian Amazonia; Baker offers a fabulous ethnography of *Sakâwiyiniwak* (Northern Bush Cree) multispecies kinship obligations; Kohn studies ethics of care within Ecuadorian Amazonian frameworks; Di Giminiani investigates Mapuche landholders in Chile. 14.3: Sandilands offers a reading of Yugambeh author Ellen Van Neerven's novella, "Water"; Neimanis asks how "settler colonialism, control of women's and differently gendered bodies, sex, industry,

pollution—but also pleasure, love, care, desire, bodily autonomy, and survival—cleave together and apart in the inland wetland of Windermere Basin park" (Neimanis 700).

15.1: Juskus examines the role of sacrifice zones, including how Indigenous discourse has wielded that concept; Westerlaken et al. read Indigenous cosmologies as a mode for contemplating digital understandings of and participation with forests; Lyons examines the Mandur River watershed in the Colombian Amazon; Nelson, et al.'s excellent piece attends to the supposed and legally declared, and not surprisingly factually false, extinction of Kariri-Xocó people, culture, and language, and the place for these discussions, particularly those of language reclamation, within extinction studies; Gibson's "article draws on Indigenous, Afrofuturist, and feminist science fiction narratives and their correlating lived practices to explore how death ethics for those driven extinct by anthropogenic climate change and other environmental injustices can and ought to go beyond affect and symbolic memorials" (Silko's *Ceremony* is the main Native American text here, though the author also builds on work by Lee Maracle and Kimmerer) (Gibson 209). 15.2: Shewry reads time lapse of the Aoraki Mackenzie International Dark Sky Reserve as relates to Māori practices and Robert Sullivan's *Star Waka*; Er focusses on Wright's *The Swan Book* as a mode of reading the commons beyond the human. 15.3: (the most recent as of the composition of this essay) includes an article titled "Decolonizing Environmental Humanities," in which the journal co-editor Franklin Ginn writes, "a major goal for *Environmental Humanities'* decolonizing agenda... is simply to state that approaches to decolonizing nature and environment need to attend to the situated positions and situated histories in which we—collectively and each separately—find ourselves. Decolonial work in *Environmental Humanities*, at a minimum, must take difference and different inherited histories seriously" (Ginn 4); Rots and Rots' piece examines Vietnamese whale worship and a broad study of animism in Indigenous Studies.

³³ *ISLE's* other essays include: 19.1: (2012) Monani examines appropriation of Gwich'in culture (and Inupiat erasure) in *Being Caribou*. 19.4: Knoeller reads the role of landscape and language in Erdrich's *Books and Islands in Ojibwe Country* (though this is pretty light on NAS citations); Su-hsin Huang investigates the role of "fake meat" in Taiwan, including among Taiwanese Indigenous communities.

20.2: Mutekwa and Musanga read Chenjarai Hove's *Ancestors* alongside Lessing's *The Grass is Singing*. 20.3: Cella reads Hogan's *Solar Storms* to understand the potentials for bridging Disability Studies and ecocriticism.

21.2: Shewry offers a reading of the ways forests migrate through time in David Eggleton's poem "Cloud Forest."

22.2: Finzer reads Romelia Alarcón de Folgar's *Llamaradas* as an early Guatemalan environmentalist work pairing arboreal imagery with an idealized national mestizaje.

22.4: Lynch contextualizes works by Charles Fletcher Lummis's and Arthur Groom's Portrayals within US and Australian settler colonialism.

23.1: Palma reads Mapuche poetry as it intersects with ecocriticism. This essay is part of a section of Chilean criticism that all address Indigeneity to varying degrees. We



encounter much discussing of Indians in the past tense, and non-Native authors' representations of Native characters. The focus overall stems from postcolonial rather than Indigenous studies. 23.3: Gemein interprets Silko's *Garden in the Dunes* as offering a cosmopolitical environmental justice approach.

25.1: In a reading of Ken Kesey's *One Flew Over the Cuckoo's Nest*, Leise offers a useful reading of settler damage to Indigenous lifeways; Huebert examines "equine erotopoetics" in Linda Hogan's and Joy Harjo's poetry. 25.2: Ruffo's title, "We Have Been Undressing Too Long: An Indigenous Ecology," alludes to the idea that it is only by "returning all that we perceive to be 'out there' in the world to our innermost being that we are able to recognize our interconnectedness with all that surrounds us" (Ruffo 293). This essay details, "*The Epic of Qayaq: The Longest Story Ever Told by My People*, by Inuit storyteller Lena Kiana Oman, and *Write It On Your Heart*, by Okanagan storyteller Harry Robinson in collaboration with anthropologist Wendy Wickwire" with an emphasis on the importance of Indigenous languages (296); Pickard works to decolonize a settler colonial ecocriticism. 25.3: Schmidt reads Elizabeth Woody's and Melissa Kwasny's poetry as a means of educating people about Indigenous connections to land and sustainability.

26.2: Walsh studies Gloria Anzaldúa's allusions to Indigeneity and Tejano agricultural histories in light of Anglo agricultural invasion; Alex and Deborah put forth the idea of "Indigenous Reverential Eco-fear in India." 26.3: Roburn provides interviews with Gwich'in and Inuvialuit people in response to the popular *Being Caribou*.

27.1: Schneider reads Erdrich's *The Birchbark House* alongside Gloria Naylor's *Mama Day*, contending both novels "reinforce the idea that cultivating respectful ways of understanding our world depends on remembering and listening to stories from those who have already developed a relationship with the environment rather than on relying upon technological remedies" (Schneider 46). Whetter details First Nation and settler responses to the mining of "the dirtiest oil on the planet," Alberta's tar sands (Whetter 128). 27.2: Wingfield and Gilmore's "Three Days of *Masato*" examines the role of the titular beverage among the Maijuna in what is currently called Peru. 27.3: Includes a special cluster on the legal rights of nature, including Crimmel and Goeckeritz's conversations with Kirsti Luke, Chief Executive of Tūhoe Te Uru Taumatua, Ngāi Tūhoe's Tribal Authority and Hon. Christopher Finlayson, former New Zealand Attorney General and former Minister for the Treaty of Waitangi; Kauffman examines "Earth jurisprudence" in Te Urewera, New Zealand; Joni Adamson includes a section titled, "A Debt to Yakuruna and Indigenous Scientific Literacies." 27.4: Jolly contends, "Settler colonial capitalism is the implicit framework within which the human is thought in the [United Nations Declaration on Human Rights] and its related documents" (Jolly 811).

28.1: Geleyn reads Erdrich's use of ekphrasis and museum narratives in *Books and Islands in Ojibwe Country*. 28.2: Lutts interprets the presence of Indian kitsch across representations of Pocahontas and the Indian maiden as tropes, as icons of a golden age whose celebration "masks the dark side of settler colonialism" (I'm not sure what the bright or light sides of that structure are) (Lutts 648); Maling examines Randolph Stow's poetry for the ways it addresses settler colonial and anti-Indigenous foundations of Western Australian pastoral; 28.3: Zong pairs Ellen Van Neeren's novella "Water" with Hoa Pham's novel *Wave* as presentations of "queering the nonhuman" (Zong 1049). 28.4: Mantz reads Maasai eco-testimonial short film *Olosho* as a decolonial work.

29.1: Bladow investigates Tommy Pico's vexed ecopoetics. 29.2: Bush examines displacement and erasure of the Isle de Jean Charles Band of Biloxi-Chitimacha-Choctaw Tribe, as well as members of the United Houma Nation in Louisiana, USA. 29.3: Nkengasong reads Indigenous Cameroonian dramas by Butake and Inyang for their anticolonial environmental ethics. 29.4: Smulders looks at representations of salmon in picture books by Gitxsan writer Brett Huson and Métis artist Natasha as valuable and important educational environmental justice texts.

30.1: Reich devotes sustained attention to Xhosa film *Inexba* as post-pastoral queer narrative. 30.4: Stanley offers another reading of *Future Home of the Living God*, comparing Indigenous food sovereignty and post-apocalypticism with a settler South African short story's representation of the "everydayness of apocalypse" (Stanley 842 italics in original); Jacob takes up "Muir's *Travels in Alaska* and Golodoff's *Attu Boy*—to explore the eco-literary affordances of archipelagic Alaska and the risks which continued ignorance of this space's geographic and environmental realities may incur" (Jacob 934).

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