Another Anthropocene:

Climate Change, the Anthropocene, and Coastal Indigenous Poetry

Jessica Cory
Appalachian State University

Abstract

While scientists have sounded the alarm regarding anthropocentrically-fueled climate change for decades, global governmental and even smaller-scale responses to slow or halt this process have sometimes been sluggish or wholly ineffective. Yet Indigenous peoples whose homes are on lands claimed by the United States, particularly coastal peoples, have been engaging with climate change's effects and working to mitigate them for decades, often using traditional ecological knowledge (TEK). Kyle Powys Whyte, Zoe Todd, Gregory Cajete, and other Indigenous scholars working in the environmental sciences, environmental humanities, and Indigenous studies more broadly have explored and documented how various Indigenous communities are refusing displacement from this latest crisis caused by colonization.

Indigenous activists and scholars have long connected climate change and the Sixth Extinction with settler colonialism and colonization more broadly, noting that the systems responsible for the increased carbon output, namely capitalism, directly result from colonization. Todd and Heather Davis, for example, argue that the Anthropocene's golden spike should begin with colonization in the 15th century, a suggestion taken up in varying degrees by non-Native scholars, such as Mark Maslin and Simon Lewis, and Kathryn Yusoff.

This essay examines the work of several Indigenous poets, particularly those belonging to coastal peoples whose homelands are currently claimed by the U.S., such as Craig Santos Perez (CHamoru), dg nanouk okpik (Inupiaq-Inuit), Houston Cypress (Miccosukee), and Thomas Parrie (Choctaw-Apache Tribe of Ebarb) in order to gain insight regarding how these regions and peoples both frame climate change and respond to it through contemporary ecopoetry.

Keywords

Climate Change; Coastal; Ecopoetry; Indigenous; Native American; Sea Level Rise.

This work is licensed under a Creative Commons Attribution 4.0 International License.
DOI: 10.25364/27.5:2025.2.4

While activists, scientists, and even politicians have sounded the alarm regarding anthropocentrically-fueled climate change for decades, global governmental and even smaller-scale collective responses to reduce or halt this process have been slow and sometimes wholly ineffective.[1] Yet Indigenous peoples whose homes are on lands claimed by the United States, particularly coastal peoples, have been engaging with the effects of climate change and working to mitigate them for decades, often using traditional ecological knowledge (TEK). Potawatomi environmental scholar Kyle Powys Whyte defines TEK broadly yet in scientific terms, observing that

> for some people, the term has come to refer to indigenous peoples' legitimate systems of knowledge production. Such systems have empirically tested (and testable) understandings of the relationships among living things and their environments, though there may be notable differences with scientific approaches characteristic of disciplines like ecology or biology. ("On the Role," n.p.)

Whyte, Zoe Todd, Gregory Cajete, and other Indigenous scholars working in the environmental sciences, environmental humanities, and Indigenous studies more broadly have explored and documented how various Indigenous communities are refusing climate displacement from this latest crisis caused by colonization.

Indigenous activists and scholars have made many connections between climate change and the Sixth Extinction with settler colonialism and the broader impacts of colonization, especially as the capitalism which fueled colonization is largely responsible for the increased carbon output that continues to devastate our planet. For example, Todd and Heather Davis argue that the golden spike responsible for our current Anthropocene should begin in the fifteenth century with colonization. The "golden spike" is, essentially, the measurable marker indicative of a particular ecological event. This indicator can be used to define particular geologic markers of time, such as eras and epochs. Non-Native scholars Mark Maslin, Simon Lewis, and Kathryn Yusoff have taken up Todd and Davis' suggestion as well, which I explore further near this essay's close. This essay will examine the work of four Indigenous poets who belong to coastal peoples whose homelands are currently claimed by the U.S.—Craig Santos Perez (CHamoru), dg nanouk okpik (Iñupiaq-Inuit), Houston Cypress (Miccosukee), and Thomas Parrie (Choctaw-Apache Tribe of Ebarb). Rather than focusing this paper on a single poet, I want to think through the works of these four writers from a variety of coastal regions to better understand how these poets and perhaps their larger Indigenous communities frame climate change and respond to it, especially where these adaptations rely on and engage with land-based knowledges and specific Indigenous histories and lived experiences. Their varied ways of theo-

rizing climate change through eco-poetry demonstrates how Indigenous place-based relationships shape climate change narratives and, potentially, outcomes.

While much TEK and thus climate change mitigation or management is quite local to specific environs, I am interested in exploring the similarities in response and framing across peoples and locations, especially considering the global nature of this Sixth Extinction. Whyte's scholarship on climate change offers a framework for potential solidarity as he notes that many Indigenous peoples (and thus writers) view climate change as yet another climactic shift rather than an apocalypse, a view based on their millennia of generational knowledge. He argues that settlers frame climate change and the resulting extinction as apocalyptic because they and their people have never experienced (or at least have not documented) such changes before, whereas Indigenous peoples have TEK and stories to help understand these changes and the need for adaptation. In thinking about climate change adaptations, ideas of visibility and balance often permeate the pages of the four coastal Indigenous poets whose work I examine here. Many of the experiences and perspectives they share through contemporary eco-poetry highlights changes to the land and thus to the beings, including humans, who inhabit it.

Coastal-dwelling people, and particularly coastal Indigenous people(s), are at forefront of sea level rise due to climate change. As Cajete notes, "coastal tribes are impacted by sea rise to the extent that some villages may have to be relocated" (3). As examples, the Tuluun, sometimes called Carteret Islanders, of Papua New Guinea and Taro Islanders of the Solomon Islands are just two of the communities already impacted by sea level rise (James; Yeo).[2] The former community began official relocation efforts in 2003 though many families still inhabit the island. Also near Papua New Guinea, the Takuu weigh their options between relocating to Bougainville or remaining in their homes (*There Once*). However, more than Pacific Islander communities are at risk, which is why I also include poets from the U.S. Gulf, Alaska, and the Everglades. In these coastal communities, much like in the Pacific Islands, as sea levels continue to rise, more and more coastal-dwelling people and their lifeways will be affected. A prime example of this dilemma is the Isle de Jean Charles (IDJC) Biloxi-Chitimacha-Choctaw Tribe, many of whom have relocated to higher elevations on mainland Louisiana (Comardelle).[3] The writers whose works I analyze here pen poems that deeply connect to place; in some cases, the writers' people have resided in a place since time immemorial and in other cases, for at least several centuries. Cajete observes of these place-based relationships,

> Climate change significantly affects cultural ways of life and place-based rights of many Indigenous tribes. Species and treaty boundaries are directly affected because they are based on place. There is loss of traditional

> knowledge due to the loss of key plants, animals, and the cultural contexts that formed the traditional foundation of relationship tribes once had with these entities. (3)

Thus, as these poems illustrate, climate-related displacements and potential relocations not only threaten the homes and lifeways of these writers and their communities but also have the potential to sever deep kinships they have formed with the lands, waters, and ancestors.

Therefore, the risk of climate change to these Indigenous communities and their plans to adapt or mitigate climate change's effects is urgent, and this urgency is mirrored in the process of creating poetry. Poetry lends itself well to pressing matters, including discussing the climate crisis through the genre's brevity and ability to capture important ideas in a short span of time. As a poet myself, I know that poetry, at least rough drafts of a single poem, are faster to write than a longer form such as an essay or a novel, even if the poem requires years or decades of tinkering to meet one's expectations or satisfaction. Too, the length of a poem means that it must get to its point quickly. Unlike a novel or a longer work of creative nonfiction, there is not room to provide ample background information, to develop a plot, or to wind down to the perfect ending. This limited context and space thus invites readers in delve into further research on their own and learn more about the histories of these peoples and the threatened places they call home. Poetry's musicality, rhythm, and imagery also make the genre suitable for intertwining with multimedia, such as Houston Cypress's work or "Rise: From One Island to Another," a collaboration between poets Kathy Jetñil-Kijiner from the Marshall Islands and Aka Niviâna from Kalaallit Nunaat (Greenland) that focuses on climate change impacts in the Arctic and Pacific Islands. The use of images, music, and other aspects of video poems thus not only reaches a broader audience but also provides additional context that enhances the poem's meaning, which viewers and scholars can consider and analyze. Through analyzing these poems (including video poems), readers and scholars can better understand the connections between colonization, global capitalism, and the climate change effects that impact us all.[4]

Craig Santos Perez

One of the difficulties that coastal-dwelling Indigenous communities face with the increased impact of climate change is a lack of media and news coverage, which works to invisibilize these peoples and the climate-related environmental dangers they face, according to Craig Santos Perez. Santos Perez is perhaps one of the best known Indigenous ecopoets writing today and his focus on environmental climate change is highlighted most poignantly in his collection *Habitat Threshold.* Santos Perez is CHamoru, the Indigenous people of Guåhan (often

known as Guam) and currently writes from Hawai'i, so he is quite concerned about what rising sea levels might mean for his Pacific Island homes and these emotions are captured in many of his poems. What makes this threat of sea-level rise more worrisome, however, is how the invisibility of these islands often means that the climate-related issues they face are not widely known across the globe, potentially reducing both support for recovery and reducing the global populus' understanding of how severe the effects of climate change can be. Some of his earlier collections explore this invisibility, including the preface to 2008 collection *from unincorporated territory [hacha]*, which reads in part, "On some maps, Guam doesn't exist: I point to an empty space in the / Pacific and say, 'I'm from here.' On some maps, Guam is a small, / unnamed island; I say, 'I'm from this unnamed place'" (Santos Perez 7). Other CHamoru writers, such as Lehua M. Taitano in her collection *A Bell Made of Stones*, echo Santos Perez's discussion of Guåhan's invisibility.

Santos Perez writes of how this lack of climate and disaster-related media coverage impacts the realities of island dwellers like himself in "Disaster Haiku." Following the title, a line appears in italics, almost like a dedication: "*after cyclone winston after typhoon yutu after hurricane maria after…*" (Santos Perez 15). The repeated word "after" in this line invokes a sense of constant presence, the weather's never-ending assault on his homelands, which the ellipsis at the end of the line only amplifies. Notably, too, are the lowercase names of the storms. Often uppercased in weather reports, Santos Perez's lowercasing of these monikers seems to remove some of their agency or power, perhaps his attempt at managing them and the disaster they bring in some small way.

When examining "Disaster Haiku" on the page, several aspects of the poem stand out, including its use of only lowercase letters, lack of punctuation, position and shape on the page, and number of syllables. These elements of the poem work together to draw the reader's attention to the very real and ongoing climate-related disasters that threaten the Pacific Islands in ways that the media often ignores. The bolded title and italicized contextualization are the only two lines left-aligned on the page. Santos Perez centers the poem, capturing and focusing the reader's attention on the middle of the page where they cannot help but see what is so commonly invisibilized. While the title prepares the reader for a haiku in its typical three-line, five-seven-five syllabic pattern, Santos Perez subverts those expectations into a six-line poem with no stanza breaks. The syllabic pattern reads three-four-four-two-three-two, creating both a visual and verbal downward siphoning that resembles a hurricane's inverted triangle, as shown below:

the world
briefly sees us

only *after*
the eye
of a storm
sees us. (Santos Perez 15, italics orig.)

The poem's syllabic pattern omits the expected 5-syllable line at any point, yet if readers return to the storms listed at the top of the page, each of the three disasters occurring from 2016-2018 is a category five storm. This omission-yet-inclusion suggests that Santos Perez avoids the five-syllable line because of the number's association with these devastating events or perhaps readers are to consider the listed category 5 events as a sort of poem as well. Moving away from the syllabic structure of haiku a bit, Santos Perez's invocation of it in this poem also subverts the content of a traditional haiku. While haiku typically focus on aspects of one's natural environment, the images depicted in this form are often more meditative and less fraught. Santos Perez's departure, however, from expected haiku topics works in tandem with the other aspects I have noted to focus the reader's attention in an urgent way, both as resistance to societal invisibilization and because climate change is, quite literally, a global emergency. Santos Perez then echoes this urgency through the poem's lack of punctuation which allows for its unceasing forward and downward movement.

Aside from the aspects discussed above, the language of "Disaster Haiku" is also notable, as it brings together the planetary experience of climate change and the unique Pacific Islander experience. Harkening back to his (and other CHamoru writers') work on the invisibility of the Pacific Islands, Santos Perez writes "the world / briefly sees us," highlighting how little attention the region receives, even as, like many coastal areas, the Pacific Islands are ground zero for sea-level rise and severe tropical storms (15). He then enhances this brevity by confining it to a single repeated moment: only "*after* / the eye / of a storm" impacts their island communities in this area seen by "the world" (Santos Perez 15). While Santos Perez's words highlight the islands' invisibility to the larger global community, the phrase "sees us" appears twice in these six lines, comprising four of the fourteen total words, working to compensate for this global negation or oversight. Through "Disaster Haiku," Santos Perez insists, or perhaps demands, that the world actually *sees* the Pacific Islands and not only in times of duress. His insistence, however, is not only for this geographic area; he is also pressing readers to bear witness to the entirety and effects of climate change, which humans may often brush off as happening or impacting places far asea. As he reminds us, however, human and beyond-human beings populate even far-away places and the effects of climate change on such places eventually impact the larger planetary ecosystem.

dg nanouk okpik

Iñupiaq-Inuit poet dg nanouk okpik addresses climate change in her latest collection *Blood Snow* not only through the ecosystemic impacts but also through larger global systems, such as colonialism, enslavement, and the energy sector, particularly her home state of Alaska's involvement in the oil and gas industry. While her work highlights the global impact of the connection between fossil fuel extraction and usage and climate change, okpik also roots her poems in place. okpik sets her poem "Fossil Fuel Embers" in "Red Dog Mine," a census-designated place that is a large lead and zinc mine accessible only by air and operated by Teck Resources on land owned by the Northwest Alaska Native Association (NANA) Regional Corporation ("Red Dog Mine," *Division of Mining*).[5] The Alaska Department of Natural Resources, Division of Spill Prevention and Response, lists Red Dog Mine as a contaminated site, noting the "fugitive dust" that escapes during ore transport results in high concentrations of lead and zinc in the tundra along the DeLong Mountain Regional Transportation System ("Red Dog Mine," *Division of Spill*).[6]

In "Fossil Fuel Embers," however, okpik explores more than the mine's current status, tying it to larger systems of dispossession and exploitation:

> At Red Dog Mine boys and girls
> (~~displaced~~) as trade dogs
> for the Yankee sailors, slaves,
> as large gul-guled wooden ships–
> started by taking coal. (31, strikethrough in orig.)

While Red Dog Mine first opened in 1989 and is not a source of coal, the act of mining at the site nonetheless connects Red Dog Mine with other mines and with larger systems of land-based extraction. These recent and ongoing extractions, however, stem from the colonization of her homeland, as such exploitation and extraction are foundational to imperial and settler colonial projects. By weaving Alaskan and Alaskan Native history through this poem, okpik provides a trajectory that not only highlights these related practices but moves forward to connect histories of enslavement and exploitation to the larger climate crisis, a topic I briefly discussed in the introduction and will return to near the conclusion.

Though Russia colonized the territory in the eighteenth century before the United States purchased it in 1867 and subsequently forced Alaska into statehood in 1959, okpik's critique of colonialization targets America.[8] okpik's mention of "Yankee sailors" and "large gul-guled wooden ships" as responsible for early exploitation in the region refers to (largely white) American male settlers who hunted bowhead whales nearly into extinction in the mid-nineteenth century, though American settlers also infiltrated the area to trap and trade furs begin-

ning in the early nineteenth century and to seek gold in the mid-to-late 1800s.[9] Further, okpik's inclusion of "slaves" bears a bit of context as well, as enslavement in Alaska was quite different than in the continental U.S. While the slave trade in the lower forty-eight primarily (though not exclusively) centered the kidnapping, importation, and enslavement of Africans and their descendants, slavery in Alaska largely consisted of certain Native peoples (notably the Haida, Tsimshian, and Tlingit) along with some white settlers enslaving other Native persons. While the U.S. purchased Alaska in 1867, two years after the 13th amendment abolished slavery in the country including in Alaska, enslavement in the state continued for roughly a century in some cases, with some Native Nations arguing that their sovereignty precluded them from US laws that declared slavery illegal.[10]

okpik makes these connected exploitations more concrete and visible by describing their embodied physical manifestations. Following the lines quoted above that point to historical enslavement and ongoing extraction, she writes

> …Red
> from the dog mine. Black lungs
> shiny in dead crawls. Each death,
> I cut a notch on the driftwood. (okpik, 31)

These depictions of stained skin, chronic disease, and the resultant deaths from these forms of extraction humanize the effects of these larger exploitative colonial systems and make their impacts less abstract. okpik's way of making these consequences more visible exposes the connection between abuses of (often non-white) persons and the land(s) upon which they reside. However, rather than simply indicting these systemic practices and the climate change to which they are related, okpik offers a sense of hope through a juxtaposition of the speaker's own choices that appear to disengage from or offer an alternative to extractive practices.

This disengagement from settler colonial systems, and even intertribal enslavement, in order to envision and create a world free of these exploitative and extractive ways of being is what Michi Saagiig Nishnaabeg scholar Leanne Betasamosake Simpson calls "generative refusal," a "productive refusal" of colonialism in all aspects and framings that creates unity toward Indigenous Nation-based and community-based futurity, including how to best cope with or reduce the effects of climate change (176-178). The last three lines of okpik's first stanza, from which all of the previous lines come, read "I cut a notch on the driftwood / log, in my home, where I burn / because it makes embers" (31). Readers can see this generative refusal in the speaker's reliance on wood for heat, as this act removes the speaker (at least partially) from the systems of coal and oil extraction that are such large drivers of climate change. This emphasis on "embers," though,

as it appears in this line and in the title, suggests the possibility of enacting larger-scale community and societal change. Embers, of course, can represent a dying fire but they are also indicative of potential, the potential for larger fires to form, for ideas to catch on and spread.

The speaker's refusal to participate in the fossil fuel industry's role in climate change insists on alternative, more sustainable possibilities and futurities, hopes that the poem echoes in its final three lines. These lines appear in their own stanza set below and to the right of the rest of the left-aligned poem, almost as if this final stanza is block-quoted. These last lines read, "way in and one way out / blackwood cooked slow over done / skies whale gray-blue" (okpik, 31). Notably, okpik does not capitalize the first word (nor any other words in the stanza) despite that the previous stanza ends on a period. Further, unlike the first stanza, which includes periods, commas, hyphens, and em dashes, this last stanza contains no punctuation whatsoever. Given these distinctions, readers might consider the first stanza with its ten lines that follow standard written English as emblematic of settler colonial influence and the many problems it has wrought. In contrast, the final three lines may be indicative of Indigenous (and perhaps global) futurities that depend on the collective refusal of settler colonial norms and ideals, including mundane or everyday influences such as using particular punctuation, in addition to the larger extractive and exploitative worldviews that contribute to climate change.

Beyond the absence of expected punctuation and capitalization, these last three lines of "Fossil Fuel Embers" also offer a glimpse into the futurity garnered by generative refusal through its climate-related descriptions. The first line of this final stanza "way in and one way out" suggests through its absence of "one" at the beginning of the line that the reasons for our current state of climate change are multiplicitous, an idea perhaps opposed by those scholars, such as Todd and Davis, who suggest that the spread of colonization should be the golden spike of our current proposed epoch (okpik 31). Yet, even as okpik views the causes as numerous, the result is that there is only "one way out" of our current mess, a disavowal of the settler colonial global capitalist systems which currently shape our world (31). The second line, "blackwood cooked slow over done" appears to compare our planet to a fire log, warming and burning until it is "over done" and no longer exists (okpik 31). okpik's choice use of "blackwood" in this line is interesting because it could either refer to the color of charred wood or the blackwood tree, which refers to various types of timber trees largely native to Australia, several areas of Africa, and Southeast Asia. Given that no blackwood trees grow in Alaska, one might read this line as "charred wood," though thinking about this line through the spread of colonization, the latter reading is also compelling. Despite this image of a potentially charred planet, however, okpik leaves readers with a glimpse of hope evidenced in her vision of a future rid of extraction and exploitation. The final line of the poem,

"skies whale gray-blue" not only draws on Iñupiaq lifeways but offers a future vision free from fossil fuel pollution, a planet healing from the effects of climate change, a depiction that the planet continues on despite all that we've done.

Houston Cypress

While okpik ends on a hopeful note, Houston Cypress carries this message throughout his video poem, which focuses on the Everglades having intrinsic value not only to him via his deep historical and spiritual relationship to this place but also to global citizens concerned about the changing climate and resultant endangered wetlands. Cypress, a member of the Otter Clan of the Miccosukee Tribe of Indians of Florida, is an interfaith reverend and a two-spirit artist, activist, poet, and founder of Love the Everglades Movement.[11] His video poem, "…*what endures*…," created in partnership with the Institute of Contemporary Art in Miami, features a mixture of dialogue with Sister Robin Haines Merrill, a minister and artist based in Fort Lauderdale, Florida, that brings together his Miccosukee teachings, his faith, and his desire to protect the Everglades. Throughout Cypress's video poem, an example of what Carmen Concilio calls the "eco-digital humanities," he explores one's connection to the land and appreciation of its beauty and abundance in order to urge viewers and listeners to protect the place he calls home from the effects of climate change.

The first phrases of the poem read "*[insert protocol of joy here]*" atop an image of treetops with a small body of water visible and "*[insert love here]*" atop paths and waterways crisscrossing the flat Florida landscape with a bright blue, cloud-dotted sky overhead as the viewer hears orchestra strings whirring in the background. Beginning the poem with these words and images does not negate the threat of climate change, rather these images and phrases give reason to protect these incredible lands from that threat. As these words and images appear on-screen, a static-like sound begins that might remind the audience of wind rustling fields of wheat or corn or perhaps rapid water passing over rocks. Shortly after this sound begins, Cypress adds a single minor chord played by strings. The former sound seems to represent the natural world with its mimicry while the minor chord creates a feeling of concern within the listener and draws a connection between the environment and its often-endangered status.

As the video poem moves forward, human relationality with this magnificent place becomes emphasized over the music. At the 1:40 mark, Cypress voices the phrase "Speaking to the world and listening deeply for her reply" as the scene cuts to him walking along a boardwalk through the Everglades, shading his eyes to gaze up at trees and walking with this palm overhead and open to the wind. We might view Cypress's movements in this scene and throughout the video as an embodied poetics. While it remains unclear who coined the term "embodied poetics," the phrase rose in academic popularity in the late twentieth through the twenty-first century to describe the use of the body and physical senses for

expression rather than simply the written word, linking it in many ways to affect theory.[12] Cypress exemplifies this notion of embodiment by drawing a connection between humans and the trees upon which he gazes in the next line: "We all grow so elegantly when spoken to so gently" (Institute, 1:55). Comparing humans with trees or other more-than-human kin might seem an odd framework for combating climate change and saving the Everglades, but addressing anthropocentrism in this way may potentially help humans see connections between themselves and other creatures and these similarities might result in humans thinking that these other beings are worth saving.

Cypress at the 2:05 mark brings intergenerational memory and connection to place as additional reasons that people should work to protect the Everglades. In this scene, he states, "I wanted to come here because it reminds me of when my grandpa used to take me to collect the cypress wood for his carvings" before describing the texture of the wood and its usefulness to artisans. Merrill then ties Cypress's memories and Indigenous handicraft to a biblical quote from Proverbs 8:30: "Then I was a craftsman at his side," suggesting that this work is holy, sacred. During her words, the audience sees unknown hands holding wooden carvings: one is a bird common to the Everglades and the other appears to be a vessel, perhaps a canoe. Beyond simply human utilization of the Everglades' natural resources to create works of art and handicrafts, Cypress emphasizes in this scene how place tethers together these carvings and the people who create them, and that this relationship would be negatively impacted if this land is lost to climate change.

Moments later, the audience sees Cypress holding a woven basket and then Cypress removing his mirror-ball earrings and hanging them on a tree branch, a sort of offering that serves, in part, to sustain their relationship (Institute, 2:53). As he engages in these acts, Merrill says off camera, "We're all doing handiwork, whatever handiwork that the good Lord has given us to do, and it's our duty to do it excellently that reflects the glory of the Creator" in the foreground over a background of strings holding one minor chord, then another, a sort of pulse that might remind the listener of a heartbeat. These images, words, and music work together to suggest that the Everglades is a living place made by a knowledgeable and caring Creator and that humans should be knowledgeable and caring stewards of such sacred space rather than lose it to development or rising waters.

Just over halfway through the video poem, the music speeds up significantly and changes from long string chords to a more hurried electronic rhythm, and the themes and descriptions progress from autobiographical to more generalized as the video continues. As the audience appears to be in the bow of a small watercraft cutting through the river, Cypress shares off camera: "My grandparents used to take me for joyrides, from the rez all the way up to Ochopee. That's

the Miccosukee word for 'garden'" before clearly pronouncing the word once more, slowly (Institute, 3:13). Cypress's use of Miccosukee in the poem both ties him to his grandparents, who likely taught him the language, but also works to make him seem "more authentic" for non-Native audiences and thus perhaps more tied to his community. He goes on to highlight another cultural marker among Southeast Indigenous peoples: stickball.[13] Cypress describes "stickball dreams" and how stickball and other Miccosukee traditions "move across genders, move across dimensions" (Institute, 3:38). Through invoking Miccosukee language and cultural markers in addition to discussing Miccosukee handicrafts earlier, Cypress is not only emplacing himself in this community but nodding toward its inherent sovereignty, including sovereignty over the Everglades.

As the tempo continues to speed, hand drums add to the music and the viewer sees Cypress cartwheeling with grasses waving behind them as their voice describes their mother's birth in a garden, "tangled in her umbilical cord" and how the Medicine Man was able to aid in her transition to this realm as he "knew all about the Circle of Life" and "how to stay in harmony with the dance of the universe" (Institute, 4:10–4:23). Whether these lines are autobiographical or not is unclear, as the language earlier became more general and imagistic rather than narrative. However, these final lines suggest that the current state of climate change is due, at least in part, to humans being in disharmony with the planet and larger universe, both on a physical and spiritual level. After this final phrase, the fast drumming of the music remains as an overhead view of the Everglades appears on the screen with the words "what endures…" in black at the skyline before the whole image fades to the words on a white background (Institute, 4:33–4:38) as the credits begin to roll as the music continues. The title that both starts and concludes the video poem suggests that the Everglades endure, but so too do the Miccosukee and their lifeways. While audiences may understand their mutual endurance and resilience as surviving beyond and despite climate change, given the mission of Cypress's Love the Everglades movement and the argument of the video to encourage audience members to join him in saving this beloved place, there seems to be an underlying fear and concern that "what endures" may not endure for much longer.

Thomas Parrie

So far, the places I have covered are currently enduring, if threatened. Now, I want to examine a landscape that survives in the minds and historical memories of those whose relatives and homes are buried beneath its now-watery depths. "The Great Flood," a poem by Thomas Parrie, a citizen of the Choctaw-Apache Tribe of Ebarb in west Louisiana, does not engage climate change directly but instead offers an understanding of flooding and settler colonialism as, in many ways, foundational for the endangerment of Indigenous communities due to cli-

mate change's sea level rise, an example of Whyte's suggestion that climate change is yet another apocalypse.[14]

"The Great Flood" depicts the damming of the Sabine River to form the Toledo Bend Reservoir on the Louisiana-Texas border, a project begun in 1964 and completed in 1969.[15] In order to form this massive body of water, the largest in the South, "tribal members were forced to move out of the river bottom to nearby lands. Many had to sell their land for as little as $25 an acre to the governments of Louisiana and Texas," filmmaker and educator Ava Lowery states. Parrie's poem describes the event in more personal detail: "When the town was flooded and St. Joseph's became a hospice, / our grandfathers packed dugout canoes with dishes and deer hide. / Portraits of Christ floated out from open windows" (49). This juxtaposition of the dugout canoes and deer hide as traditional examples of Choctaw-Apache culture with the contemporary hospice and images of Christ in brass frames already illustrate how they adapted their lifeways while still upholding some traditions, even before the flooding of their homeland. Readers might also consider these juxtapositions of Christ and hospice as entities that steward one's journey from this life to the afterlife with ease and yet these grandfathers are experiencing an end to their lives as they know them with no aid from state, religion, or other sources.

This flooding of the Choctaw-Apache Tribe of Ebarb's homelands is a direct result of settler need for land and electricity with recreation as a welcome added benefit. These needs can be clearly seen as extensions of the Industrial Revolution and settler expansion upon U.S.-claimed lands. While scientists have long linked increased carbon dioxide due to the burning of fossil fuels to both the Industrial Revolution and climate change, scholars have also argued for the "golden spike" of the proposed Anthropocene epoch to be the spread of colonization, specifically settler colonialism, across the globe. One of the reasons the Anthropocene has not (yet) been accepted as an official epoch is that scientists and theorists of varying disciplines do not agree on what "golden spike" should be chosen as the "start" of the Anthropocene (because, of course, the epochs rely on linear, colonial timelines). Several researchers, most notably Todd and Davis, Lewis and Maslin, and Yusoff have penned persuasive arguments that the start of the Anthropocene should be European colonization of the now-Americas. Other scholars suggest that the term "Anthropocene" seems to mistakenly implicate all humans and thus other monikers would be better suited to accurately represent the systems at fault for our current climate crisis. Haraway suggests the term Cthulucene be used, as finding new ways to make (nonbiologic) kin will be necessary for surviving our new circumstances. Other scholars, most notably Jason Moore, argue that because capitalism has wrought this environmental damage, the new epoch might be named "Capitalocene." Still other scholars, including Sophie Sapp Moore, et al., choose to combine capitalism, colonialism, and systemic racism through the use of the term

"Plantationocene." While there are clearly a variety of monikers available, part of the rationale for choosing the start of colonization in the fifteenth century as the geologic marker for our current epoch is not only the rise of fossil fuel industries but also settler land use and land management practices that are, often in hindsight, unsustainable and contribute to increased greenhouse gases and a warming, unstable planet.

While hydroelectric power, such as that provided by the Toledo Bend Reservoir, can help to reduce the reliance on fossil fuel and thus may help slow climate change, how does one weigh the potential loss of Choctaw-Apache and other Indigenous lands and lifeways? Following the project's completion, Parrie's speaker observes, "One generation later and bass boats bob in the channel. / Orange corks dip and jerk. Fish swim toward the sluiceway" before describing how a young "boy fell in and got trapped in the spillway," this tragic turn highlighting how the tragedy of this place did not end with the flooding of houses (49). Parrie writes:

> Helpless, I imagined him pulled into the vacuum, pressing against
> the current. The endless looping, the panic
>
> in his chest. His burning muscles
> forcing him to take breath. (49)

The poem's turn from these potentially happier fishing scenes to the boy's drowning underscores how even the images of the "bass boats" are tragic for those who remember these lands as home, and these tragedies continue to compound.

The title of Parrie's poem, "The Great Flood," transports readers back in time to stories of global floods, which undoubtedly also served as apocalypses for persons and communities who experienced them then. Parrie returns to these notions of repeated apocalypse in the poem's final lines, yet in these lines, too, is hope. Concluding the poem, Parrie writes,

> We listen for oars sloshing back and forth from history.
>
> We hear how houses drown and boys disappear.
>
> The town speaks of what used to be
> and it's in the dry light of warm day
>
> I know we've been dreaming. (49)

These images illustrate how histories and ongoing experiences are palimpsests; they never go away. The displacements, thefts, and dispossessions compound and layer, requiring adaptation after adaptation. This last line, in particular, "I know we've been dreaming" may read at first as though the speaker has dreamt of the drowning boy and the underwater homes, yet a more cohesive reading given the reservoir's murky past suggests that rather than surface-level introspection, this phrase is perhaps instead a celebration of Indigenous resiliency. By paying particular attention to Parrie's use of "dry light" and "warm day" juxtaposed against the likely cold and wet reservoir, these descriptions seem to highlight how the Choctaw-Apache Tribe of Ebarb is still on their land and in communion with their relations despite attempts to drown them out in many ways, including through this manmade instance of water-level rise that precedes and perhaps predicts what might occur to other coastal Indigenous communities.

While each of these coastal Indigenous poets addresses potential and ongoing land and water-based catastrophes, they do so from geographically and tribally-specific experiences and histories, and thus are examples of what Choctaw writer and intellectual LeAnne Howe calls "embodied tribalography" (173). Santos Perez, for instance, highlights the increase in "natural" disasters and the lack of island visibility whereas okpik focuses on the oil and gas industries' roles in climate change given the colonial history of fossil fuel extraction in Alaska. Cypress and Parrie both concern themselves with the preservation of land as their Native Nations are in relationship to these specific spaces and these places hold significant cultural, historical, and spiritual value to their peoples. All four of these poets cannot separate their concerns and observations from the geographical locations and Indigenous communities they inhabit and with which they are in relationship.

Given the histories of U.S. and other imperial powers impacting their lands and lifeways, these poets write from an important perspective regarding the impacts of climate change to their communities. Unlike (predominantly white) settlers who often lack the recent layers of disenfranchisement tied to land and landedness, these poets understand how the effects of climate change are simply one part in a much larger, complicated system and to have any future for *any of us*, these larger systems require collective dismantling.

Notes

[1] I chose the term "anthropocentric" rather than "anthropogenic" for two reasons: 1) As the writers I explore illustrate, the anthropogenic centering of human life, desires, and greed steers us toward climate change rather than a balance between humans and their environments (i.e. humans ourselves are not necessarily the issue; the problem is our anthropocentric worldview, though several scholars suggest overpopulation is also causative) and 2) Not all humans contribute equally to climate change.

Notes

[2] The Tuluun are sometimes also referred to as "Carteret Islanders" and Tuluun is sometimes also spelled "Tulun." For more information on climate-related displacement of the Tuluun, see Pascoe; Boege and Rakova; Connell. For more information on the climate-related displacement of the Taro Islanders, see Albert, et al.; Ereth.

[3] For connections between the climate-related relocation of the IDJC Biloxi-Chitimacha-Choctaw Tribe and larger projects of colonization, see Medaris; Jessee.

[4] Video poems, sometimes written as the single word "videopoetry" began in the late 1970s and have continued to grow in popularity, especially since the late twentieth century. Increasingly, work on videopoetry as pedagogical practice (such as having students create videos for poems they have read or written) is growing in the twenty-first century. For an excellent examples of how Indigenous writers engage in videopoetry, see Jones-Matrona.

[5] The Northwest Alaska Native Association (NANA) Regional Corporation, according to their website, "is a for-profit Alaska Native Corporation, formed as a result of the Alaska Native Claims Settlement Act (ANCSA), which was passed by Congress in 1971." The corporation "is owned by the more than 15,000 Iñupiaq shareholders, or descendants, who live in or have roots in Northwest Alaska" ("About Us"). Because NANA is a Native-owned entity benefiting Iñupiaq shareholders, the corporation reflects Indigenous self-determination while simultaneously resisting the stereotype of the "ecological Indian" through its engagement in land extraction that financially benefits the Iñupiat (for an overview of this stereotype, see Gilio-Whitaker; for additional discussion of how Iñupiat and other Indigenous persons benefit from Red Dog Mine and other NANA investments, see Berman, et al.; Hensley). The fact that NANA owns land might seem to be a win for the #landback movement, yet because #landback is often tied to environmental sustainability, the use of NANA's landholdings for mining might complicate how (and if) the corporation fits into the #landback movement (for more information on #landback and climate change, see Racehorse and Hogag; Reed and Gobby; Corntassel).

[6] For information about the impact of this fugitive dust, see Kerin and Lin. In 2016, the US Environmental Protection Agency decreed nearby Kotzebue, Alaska as the leading producer of toxic materials in the country due to the Red Dog Mine. For a thorough overview of this issue, see Nobel.

[7] In fact, there is only one coal mining site in Alaska, Usibelli Coal Mine, founded in 1943 near Healy, Alaska. For more information on mining, including coal mining in Alaska, see Keen and Udd.

[8] Russia and America were not the only imperial forces seeking Alaskan soil. Spain also laid early claim to the region and conducted several explorations in the eighteenth century (see Cook; Haycox). Briefly during WWII, Japan invaded the Aleutian Islands of Attu and Kiska as well (see Mitchell, et al.; Coyle).

[9] For information on Yankee whaling near Alaska in the mid-nineteenth century, see Kushner. For discussion of how these crews included African American whalers, see Hartman. Bockstoce offers a thorough history of Alaska's fur trade. Wharton provides a thorough, if somewhat dated, account of the Klondike Gold Rush and Morse offers a unique environmental history of the years-long event.

Notes

[10] For more information on enslavement in Alaska, see Landfield, et al. For examples of twentieth-century enslavement of Indigenous persons in Alaska, see the periodical articles "Girl Slaves in Alaska" from 1903 and "Slaves of the Fur Seal Harvest," published in 2005, though examples are mostly from the mid-1900s.

[11] The Indian Health Service defines "two-spirit" as Indigenous persons who are "male, female, and sometimes intersexed individuals" who engage or traditionally engaged in "activities of both men and women with traits unique to their status as Two-Spirit people. In most tribes, they were considered neither men nor women; they occupied a distinct, alternative gender status." While the INS definition uses some past tense verbs to discuss their role across traditions, two-spirit persons, as Cypress demonstrates, continue to exist. Further, the INS notes, "Though Two-Spirit may now be included in the umbrella of LGBTQI+, the term 'Two-Spirit' does not simply mean someone who is a Native American/Alaska Native and gay."

[12] To learn more about embodied poetics, see Mahani. For discussion of Indigenous-specific embodied poetics, see Goeman. For more information on the relationship between embodiment and affect theory in poetry, see Johnson-Laird and Oatley.

[13] For more information on the Native South, see Byrd; Anderson and Taylor; Squint; Caison; M. Lowery.

[14] For depictions of the reservoir's impact on Choctaw-Apache lifeways and foodways, see A. Lowery.

[15] For information on the building of the reservoir, see Campanella; Bowman.

Works Cited

"About Us." *Northwest Alaska Native Association* (NANA), NANA Regional Corporation, 2024, https://www.nana.com/about-us/.

Albert, Simon, et al. "Heading for the Hills: Climate-driven Community Relocations in the Solomon Islands and Alaska Provide Insight for a 1.5 °C Future." *Regional Environmental Change*, vol. 18, 2018, pp. 2261-272. doi.org/10.1007/s10113-017-1256-8.

Anderson, Eric Gary and Melanie Benson Taylor. "Introduction: Why Native Southern Literatures Matter." *Native South*, vol. 12, 2019, pp. 3-9. doi.org/10.1353/nso.2019.0001.

Berman, Matthew, et al. "Long-Term Benefits to Indigenous Communities of Extractive Industry Partnerships: Evaluating the Red Dog Mine." *Resources Policy*, vol. 66, 2020, pp. 1-9. doi.org/10.1016/j.resourpol.2020.101609.

Bockstoce, John R. *Furs and Frontiers in the Far North: The Contest among Native and Foreign Nations for the Bering Strait Fur Trade*. Yale UP, 2009.

Boege, Volker and Ursula Rakova. "Climate Change-Induced Relocation: Problems and Achievements—the Carterets Case." *Toda Peace Institute*, 2019, pp. 1-18, toda.org/assets/files/resources/policy-briefs/t-pb-33_volker-boege-and-ursula-rakova.pdf.

Works Cited

Bowman, Bob. *The Gift of Las Sabinas: The History of the Sabine River Authority 1949-1999.* Best of East Texas Publishers, 1999.

Byrd, Jodi A. "A Return to the South." *American Quarterly*, vol. 66, no. 3, 2014, pp. 609-20. doi.org/10.1353/aq.2014.0051.

Caison, Gina. *Red States: Indigeneity, Settler Colonialism, and Southern Studies*. U of Georgia P, 2018.

Cajete, Gregory A. "Indigenous Science, Climate Change, and Indigenous Community Building: A Framework of Foundational Perspectives for Indigenous Community Resilience and Revitalization." *Sustainability*, vol. 12, no. 22, 2020. doi.org/10.3390/su12229569.

Campanella, Richard. "Sportsman's Paradise, or Paradise Lost? The Toledo Bend Reservoir." *64 Parishes*, 1 June 2023, 64parishes.org/sportsmans-paradise-or-paradise-lost.

Comardelle, Chantel. "Preserving Our Place: Isle de Jean Charles." *Nonprofit Quarterly*, 19 Oct. 2020, nonprofitquarterly.org/preserving-our-place-isle-de-jean-charles/.

Concilio, Carmen. "Landscape/Mindscape/Langscape: The Ephemerality of the Digital and of the Real in Marlene Creates's Video-Poems for Ice and Snow." *Neohelicon: Acta Comparationis Litterarum Universarum*, vol. 48, no. 1, 2021, pp. 113–25.

Connell, John. "Last Days in the Carteret Islands? Climate Change, Livelihoods and Migration on Coral Atolls." *Asia Pacific Viewpoint*, vol. 57, no. 1, pp. 3-15. doi.org/10.1111/apv.12118.

Cook, Warren L. *Flood Tide of Empire: Spain and the Pacific Northwest*, 1543-1819. Yale UP, 1973.

Corntassel, Jeff. "Indigenous Laws on Indigenous Lands: Land Back as Community Resurgence." *Rooted*, vol. 1, no. 2, 2021, pp. 15-23. https://indigenous-law-association-at-mcgill.com/wp-content/uploads/2021/07/rooted_land-back_full-issue.pdf.

Coyle, Brendan. *Kiska: The Japanese Occupation of an Alaska Island.* U of Alaska P, 2014.

Davis, Heather and Zoe Todd. "On the Importance of a Date, or, Decolonizing the Anthropocene." *ACME*, vol. 16, no. 4, 2017, pp. 761-80. doi.org/10.14288/acme.v16i4.1539.

Ereth, Adam Christopher. *Economic Development, Political Processes and Climate Change Adaptation in the Solomon Islands*. 2022. U of South Carolina, PhD dissertation. ProQuest, www.proquest.com/openview/a1c2c2ab19921b6dde388fbde23ae1f1/1?pq-origsite=gscholar&cbl=18750&diss=y.

Gilio-Whitaker, Dina. "The Problem with the Ecological Indian Stereotype." *PBS SoCal*, 7 Feb. 2017, www.pbssocal.org/shows/tending-the-wild/the-problem-with-the-ecological-indian-stereotype.

"Girl Slaves in Alaska." *The New York Times*, 18 Dec. 1903, timesmachine.nytimes.com/timesmachine/1903/12/19/102032825.pdf.

Works Cited

Goeman, Mishuana. "Sovereign Poetics and Possibilities in Indigenous Poetry," *The Cambridge Companion to Twenty-First-Century American Poetry*. Edited by Timothy Yu, Cambridge UP, 2021, pp. 61-70.

Haraway, Donna J. *Staying with the Trouble: Making Kin in the Cthulucene*. Duke UP, 2016.

Hartman, Ian C. "Black Whalers in the North Pacific and Arctic." *Black History in the Last Frontier*, U of Alaska Anchorage, n.d., https://www.nps.gov/articles/upload/Alaska-Black-History-1-of-7-Whalers-508.pdf.

Haycox, Stephen W. *Alaska: An American Colony*. U of Washington P, 2006.

Hensley, Elizabeth Saagulik. "Alaska Native Peoples and the Environment." *Alaska Law Review*, vol. 39, no. 2, Dec. 2022, pp. 193-200.

Howe, LeAnne. "Embodied Tribalography, First Installment." *Choctalking on Other Realities*. Aunt Lute Books, 2013, pp. 173-195.

Institute of Contemporary Art, Miami. "Houston Cypress, ...what-endures ..., 2021," *YouTube*, 9 June 2021. www.youtube.com/watch?v=Adgge_pFuuo.

James, Darren. "Lost at Sea: The Race against Time to Save the Carteret Islands from Climate Change." *ABC News*, 3 Aug. 2018, www.abc.net.au/news/2018-08-04/the-race-against-time-to-save-the-carteret-islanders/10066958.

Jessee, Nathan. "Reshaping Louisiana's Coastal Frontier: Managed Retreat as Colonial Decontextualization." *Journal of Political Ecology*, vol. 29, 2022, pp. 277-301. doi.org/10.2458/jpe.2835.

Johnson-Laird, Philip N. and Keith Oatley. "How Poetry Evokes Emotions." *Acta Psychologica*, vol. 224, 2022, n.p., https://doi.org/10.1016/j.actpsy.2022.103506.

Jones-Matrona, Kasey. "Creating Collaborative Digital Poetic Worlds in the Video Poetry of Heid Erdrich and Kathy Jetñil-Kijiner." *The Routledge Handbook of CoFuturisms*. Edited by Taryne Jade Taylor, Isiah Lavender III, Grace L. Dillon, and Bodhisattva Chattopadhyay, Routledge, 2023, pp. 66-76.

Keen, A. J. and John E. Udd. *Mining in the Arctic*. CRC Press, 1999.

Kerin, Elizabeth J. and Hsing K. Lin. "Fugitive Dust and Human Exposure to Heavy Metals Around the Red Dog Mine." *Reviews of Environmental Contamination and Toxicology*, vol. 206, 2010, pp. 49-63. doi.org/10.1007/978-1-4419-6260-7_3.

Kushner, Howard I. "'Hellships': Yankee Whaling along the Coasts of Russian-America, 1835-1852." *The New England Quarterly*, vol. 45, no. 1, Mar. 1972, pp. 81-95. doi.org/10.2307/364224.

Landfield, Jeff, et al. *Sah Quah*. Sealaska Heritage Institute, 2023.

Lewis, Simon L. and Mark A. Maslin. "Defining the Anthropocene." *Nature*, vol. 519, 2015, pp. 171-80. doi.org/10.1038/nature14258.

Love the Everglades. Weebly, n.d. www.lovetheeverglades.org/.

Lowery, Ava. *The River Bottom*. WordPress, 2024, avalowrey.com/the-river-bottom/.

Works Cited

Lowery, Malinda Maynor. *Lumbee Indians in the Jim Crow South: Race, Identity, and the Making of a Nation*. U of North Carolina P, 2010.

Mahani, Sepideh. "Accessing Embodied Knowledges: Poetry as Culturally Relevant Pedagogy," *Qualitative Inquiry*, vol. 30, no. 2, 2024, pp. 184-190. https://doi.org/10.1177/10778004231176104.

Medaris, Jordan K. "The Impact of Climate Change on the Cultural Identity of Indigenous Peoples and the Nation's First "Climate Refugees." *American Indian Law Review*, vol. 47, no. 1, 2023, pp. 1-36.

Mitchell, Robert J., et al. *The Capture of Attu: A World War II Battle as Told by the Men Who Fought There*. Bison Books, 2000.

Morse, Kathryn. *The Nature of Gold: An Environmental History of the Klondike Gold Rush*. U of Washington P, 2010.

Moore, Jason W. *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism*. PM Press, 2016.

Moore, Sophie Sapp, et al. "Plantation Legacies," *Edge Effects*, University of Wisconsin-Madison, 15 May 2021, edgeeffects.net/plantation-legacies-plantationocene/.

Nobel, Justin. "America's Most 'Toxics-Releasing' Facility Is Not Where You'd Think." *National Geographic*, 21 Feb. 2018, www.nationalgeographic.com/science/article/most-toxic-town-us-kotzebue-alaska-red-dog-mine.

okpik, dg nanouk. *blood snow*. Wave Books, 2022.

Parrie, Thomas. *Toledo Rez & Other Myths*. That Painted Horse Press, 2019.

Pascoe, Sophie. "Sailing the Waves on Our Own: Climate Change Migration, Self-Determination and the Carteret Islands." *Queensland University of Technology Law Review*, vol. 15, no. 2, 2015, pp. 72-85. doi.org/10.5204/qutlr.v15i2.610.

Racehorse, Vanessa and Anna Hohag. "Achieving Climate Justice Through Land Back: An Overview of Tribal Dispossession, Land Return Efforts, and Practical Mechanisms for #LandBack." *Colorado Environmental Law Journal*, vol. 34, no. 2, 2023, pp. 175-212.

"Red Dog Mine." *Alaska Division of Natural Resources, Division of Mining, Land and Water*, n.d. dnr.alaska.gov/mlw/mining/large-mines/red-dog/#:~:text=The%20mine%20has%20been%20in,175.3%20million%20pounds)%20of%20lead.

"Red Dog Mine." *Alaska Division of Natural Resources, Division of Spill Prevention and Response*, 2024, dec.alaska.gov/spar/csp/sites/red-dog/.

Reed, Graeme, and Jen Gobby. "Land Back and Climate Action." *Rooted*, vol. 1, no. 2, 2021, pp. 6-11. https://indigenous-law-association-at-mcgill.com/wp-content/uploads/2021/07/rooted_land-back_full-issue.pdf.

Rise: From One Island to Another. Dir. Dan Lin. Dan Lin Media, 2018. 350.org/rise-from-one-island-to-another/#watch.

Works Cited

Santos Perez, Craig. *from unincorporated territory [hacha]*. Tinfish Press, 2008.

---. *Habitat Threshold*. Omnidawn, 2020.

Simpson, Leanne Betasamosake. *As We Have Always Done: Indigenous Freedom through Radical Resistance*. U of Minnesota P, 2017.

"Slaves of the Fur Seal Harvest." *Cascadia Times*, Winter 2005, web.archive.org/web/20160804201908/http://www.times.org/archives/2005/slaves.pdf.

Squint, Kirstin L. *LeAnne Howe at the Intersections of Southern and Native American Literature*. Louisiana State UP, 2018.

Taitano, Lehua M. *A Bell Made of Stones*. Tinfish Press, 2013.

There Once was an Island: Te Henua e Nnoho. Dir. Briar March. New Day Films, 2010. www.thereoncewasanisland.com/.

"Two-Spirit." *Indian Health Service*. US Department of Health and Human Services, n.d., https://www.ihs.gov/lgbt/twospirit/#:~:text=Traditionally%2C%20Native%20American%20Two%2DSpirit,a%20distinct%2C%20alternative%20gender%20status.

Wharton, David B. *The Alaska Gold Rush*. Indiana UP, 1972.

Whyte, Kyle P. "Indigenous Science (Fiction) for the Anthropocene: Ancestral Dystopias and Fantasies of Climate Change Crises." *Environment and Planning E: Nature and Space*, vol. 1, no. 1-2, 2018, pp. 224-242. doi.org/10.1177/2514848618777621.

Whyte, Kyle Powys. "On the Role of Traditional Ecological Knowledge as a Collaborative Concept: A Philosophical Study." *Ecological Processes*, vol. 2, no. 7, 2013, n.p. doi.org/10.1186/2192-1709-2-7.

Yeo, Sophie. "Solomon Islands Town to Relocate as Climate Pressures Mount." *Climate Home News*, 15 Aug. 2014, www.climatechangenews.com/2014/08/15/solomon-islands-town-to-relocate-as-climate-pressures-mount/.

Yusoff, Kathryn. *A Billion Black Anthropocenes or None*. U of Minnesota P, 2019.

Biography

Jessica Cory is a settler scholar and the editor of Appalachian Journal: A Regional Studies Review, published since 1972 at Appalachian State University. She holds a PhD in Native American, African American, and environmental literatures from the University of North Carolina at Greensboro and is also editor of Mountains Piled upon Mountains: Appalachian Nature Writing in the Anthropocene (WVU Press, 2019) and the co-editor (with Laura Wright) of Appalachian Ecocriticism and the Paradox of Place (UGA Press, 2023). Her creative and scholarly writings have been published in the North Carolina Literary Review, North Dakota Quarterly, Northern Appalachia Review, and other publications. Originally from southeastern Ohio, she currently lives in western North Carolina.