LAND IN LITERATURE

EDITORIAL

This issue of *Literary Cultures* explores land as a literary theme in modern and contemporary works. The issue specifically focuses on literature wherein land may be interpreted as vulnerable or under threat. Every article has a unique perspective on the relationship between humans and land, the sometimes volatile aspect of this relationship and its textual representations. The aim of this issue is to encourage a nuanced conversation about how land is altered and affected by human behavior, and the way colonialism, industrialism, and socio-political structures have impacted our understanding of land. The issue will offer a unique way of looking at issues like climate change, rapid urbanization and the loss of land, by contextualizing them through the lens of race, warfare and economic and social disparities.

A focus on contemporary works was favored in order to more closely analyze post-colonial literary representations of land. Colonialism led to the destruction of the natural resources of several countries, the disruption of indigenous cultural practices, and irreparable damage to the environment and the relationship the populations of the subjected nations had with their land. The articles in this issue assess this negative impact in modern writing, exploring the conflicted relationship between land and its inhabitants and the lasting, destructive impact of colonization.

The first article by Molly Bale analyses poems by Sylvia Stults, Matthew Olzmann and Joshua Isham, exploring poetic representations of land and climate change. The article observes human beings and their relationship with land, and the impact climate change has inevitably had on it.

Kia Motiani, Nottingham Trent University

The second Article by George Bradford discusses *The Trouser People* by Andrew Marshall, exploring the lasting detrimental impact of British colonialism on Burma's (Myanmar) Ecosystem, population and economy. The article shines light on the vulnerable eco-system of Myanmar, and the role of imperialism and warfare in its deterioration.

The third article by Reid Carmichael discusses Dan Trachtenberg's *Prey*, a science fiction film centering an Indigenous story with Indigenous characters. The article explores the analogy of the predator and the prey to navigate colonial constructs and the impact of imperialism on land and the environment.

The fourth article by Rebecca Dick argues the effectiveness of climate fiction in encouraging conversation around climate change and our relationship with land. It emphasizes the importance and influence of media and the benefits of wide-spread knowledge through the medium of fiction.

The fifth article by Harneet Dhindsa discusses a poem by Tawahum Bige. The article talks about the Kinder Morgan Pipeline and the restrictions placed on indigenous peoples, preventing them from practicing their traditions. The article emphasizes the importance of the Indigenous relationship with land. It highlights the active oppression of Indigenous rights being disguised as a climate change effort, and the hypocrisy of these actions.

The sixth article by Henna Khan discusses Saadat Hasan Manto's short stories, and explores the partition of India and Pakistan. The partition, a direct consequence of British colonialism in the Indian sub-continent, heavily impacted the populations ideas of culture, religion and identity. The article touches on the psychological impact of the partition, and explores how this division of land led to a subsequent division of its inhabitants.

The seventh article by Ilinca Moraru discusses the impact of colonialism on Indigenous lands and resources. The article explores the effect imperialist practices have had on native land,

and the economical, environmental and social consequences of years of destruction and harm to natural resources.

The eighth article by Ashley Pocrnich brings attention to how western-controlled narratives about climate change and climate action have often wrongly implicated Indigenous peoples, rather than allowing for policies that tackle climate change within the context of colonial structures. Using an analogy by Dr. Kyle Whyte, the article argues that Indigenous relationships with land cannot be conflated with western narratives. The article highlights the various forms of environmental action already being taken by Indigenous populations, and the dismissive and exclusive nature of policies being implemented by national and international bodies.

The ninth article by Rebecca Rees poses an interesting question, discussing whether the Cli-fi (Climate Fiction) genre may serve as a medium of learning and engagement with climate change and global warming. The article discusses two fictional works, Implanted by Lauren C.Teffeau and The Myth of Rain by Seanan McGuire. The article argues in favor of books that are not traditionally academic as being effective tools to encourage and facilitate an interest in climate action and environmental conservation.

The final article by Veronika Vermes discusses the practice of cultural burning in Indigenous communities, and the denial of this practice to many communities in British Columbia. The article emphasizes the importance of these traditions and the necessity for wide-spread information and knowledge to combat unfair policies.

This issue was worked on meticulously by the contributing writers and the editorial teams. Moreover, the Social Media and Marketing team, Conference team, Human Resources and Project Management team and the International Liaisons team worked immensely hard to

make this issue a success. The cover of this issue was designed by Ellie Morrin of the Social Media and Marketing team.

Kia Motiani

Editor-in-Chief

Kia Motiani, Nottingham Trent University

TABLE OF CONTENTS

ARTICLES

BOOK REVIEWS

Bartram, Sofia, *The Uninhabitable Earth*

Bartram, Sofia, *This Changes Everything*

Bergfast, Felicia, *The Madhouse Effect*

Jackson, Imogen, *Cowspiracy*

Kirlow, Samantha, *Making Love with The Land*

Lei, Mavis, *Our Story*

Lowery, Brook, *Stories of The Magic Canoe of Wa'xaid*

Parent, Leslie, *Coextinction*

Spavor, Emily, *River Woman*

Van Eaton, J., *Braiding Sweetgrass*

ACKNOWLEDGEMENTS

EDITORS

Journal Editorial Team

Kia Motiani: Editor-in-Chief

Aisling Sibley: Managing Editor

Lucy Canlin: Copy Editor

Rebecca Rees: Writer and Associate Editor

Ilinca Moraru: Writer and Associate Editor

Molly Bale: Writer and Associate Editor

Book Reviews Editorial Team

Felicia Bergfast: Book Reviews: Editor

Imogen Jackson: Book Reviews: Editor

Sofia Bartram: Book Reviews Head Writer

Meg Ashman: Book Reviews Copy Editor

Ellen Grix: Book Reviews Writer and Editor

The Portrayal of Land: The Effects of Climate Change in Poetry

Molly Bale

Nottingham Trent University,
English (BA) Hons with Secondary Education
N1007305@my.ntu.ac.uk

The focus of this article is to demonstrate how the theme of Land is portrayed in poetry written about the effects of climate change. This article will focus on Land and the idea of Land as 'home' despite the endured abuse overtime. Looking at the effects of climate change, the poems this article will analyse are that of Sylvia Stults, Matthew Olzmann and Joshua Isham.

The poems 'Warned'[1] and 'Awareness About Our Environment'[2] by Sylvia Stults place a major focus on the idea that we, as a society, have been told about how climate change is affecting our land, yet we act selfishly and continue to abuse our environment. This can also be said for the poem 'Our Mother Nature'[3] by Joshua Isham, which looks at the close relationship humans have with the earth and nature and how we take it for granted, therefore making the land inhabitable for future generations.

[1] Sylvia Stults 'Warned', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/warned-by-sylvia-stults/ > [Last Accessed: 25 November 2022]
[2] Sylvia Stults 'Awareness About Our Environment', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022]
[3] Joshua Isham 'Our Mother Earth', Family Friends Poems (2008). Available at: < https://www.familyfriendpoems.com/poem/our-mother-earth > [Last Accessed 25 November 2022]

'Letter to Someone Living Fifty Years from Now' [4]by Matthew Olzmann further highlights how the future generations will not live as rich as a life as we have, as much of the nature that we have experienced won't be there anymore due to our carelessness and irreversible damage. This raises the point that if we can't take responsibility, we will lose the greatness of our world forever. This article will look at the relationship between the land and humans, the pollution that is occurring, and the effect it will have on future generations.

The climate crisis in the world is only getting worse, despite how many times change is called for regarding global warming – many people are trying to provoke change through written word (especially poetry). Looking at poetry of the 20th and 21st century, we can analyse how nothing has changed regarding the environment as we still abuse the world we live in for our own use, without thinking about future generations. The poetry that this article will analyse is that of Sylvia Stults, Joshua Isham and Matthew Olzmann.

All of the poems that this article will analyse focus on the abuse that our environment withstands despite the fact that our environment and land has provided us with a home. This theme of the 'land as home' is portrayed in a melancholic light as the author aims to

deflect blame on us humans for what we have done to the environment and to show how this damage is irreversible. In both 'Awareness About Our Environment' by Sylvia Stults and 'Letter to Someone Living Fifty Years from Now' by Matthew Olzmann, both authors utilise the idea of their poem as a stream of consciousness. Olzmann utilises enjambment, in the phrase "we sought to leave you nothing/but benzene, mercury the stomachs of seagulls rippled with jet fuel and

[4] Matthew Olzmann 'Letter to Someone Fifty Years from Now', Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: < https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

plastic", [5]whilst Stults uses the structure of a free verse poem, to evoke the true thoughts that they both have surrounding this subject – it is personal and intimate which creates a relationship between the author and the reader thus, evoking sympathy from the reader. By using enjambment and a free verse poem, both Stults and Olzmann are being brutal by expressing the reality of climate change and how much of a concern it is for the world – the sadness portrayed by both Stults and Olzmann shows genuine concern by allowing the reader into their train of thought and personal feelings. Stults also creates this sense of concern in 'Warned', by utilising rhyming couplets and an AABB rhyme scheme to demonstrate a sense of sharpness, highlighting that she is being brutal and is trying to make the reader feel responsible.

All poems by Stults, Olzmann and Isham use the collective nouns "us" and "we" to reinforce the idea that we are all responsible for what is happening – it is not just one group of people who are responsible for climate change however it is a collective thing that we all must combat together. By using these nouns, the authors want the reader to reflect and think about how they can help this issue and how they can try and combat the deep-rooted effects of climate change. Gifford 1995 argues that 'green poetry' is "part of a wider social concern with the future of our planetary environment that has demanded a re-examination of our relationship with the natural world"[6] – this is evident in the poetry of Stults, Olzmann and Isham as they are all trying to evoke change in society by showing the realities of climate change. This is also evident in 'Letter to Someone Living Fifty Years from Now' by Olzmann where direct address is utilised, through the pronouns "you"[7], which addresses the reader directly demonstrating the detrimental effect that climate change and global warming will have even on future generations as they will miss out on so much of nature. In each of these poems, the poet is addressing the poem to the present generation and future generations to portray the brutalities of

[5] Matthew Olzmann 'Letter to Someone Fifty Years from Now', Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: <https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

[6] Terry Gifford, Green voices: Understanding contemporary nature poetry. (Manchester University Press, 1995).

[7] Matthew Olzmann 'Letter to Someone Fifty Years from Now', Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: < https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

what we are doing to the environment and how it is still impacting the future. The fact that these collective nouns are used is effective as it keeps the reader nameless, emphasises that we can't just blame one person for the effects of climate change but that it is collective and applies to everyone – it is important that we all work as a team to combat this struggle.

Furthermore, imagery is used throughout all of the poems to highlight the disastrous effect that we as a society don't pay much notice to. Stults, especially, used the imagery of discolouration, as evident in the phrase "yellow fumes" [8]in 'Awareness About Our Environment' and the phrase "Stars were bright…Now dimmed, obscured, pollutions haze" [9]in 'Warned'. Stults is emphasising how things that were once beautiful and natural have now become tainted through our abuse of the environment. These natural objects that are becoming tainted are helpless in this situation as they have been there before us humans tainted them through our selfishness. This imagery is also evident in 'Our Mother Earth' by Joshua Isham when Isham described how the seas have been "choked with waste", [10]which is used metaphorically to show a sense of suffocation and the fact that the world cannot come back from the changes that have happened over time – our abuse of the world is too deeply engrained in society to turn back now. Olzmann also shows the brutality of climate change on the land and on animals especially by using imagery to demonstrate how "whales have been harpooned or hacked into extinction"[11] and how seagulls have been "rippled with jet fuel and plastic"[12]. The poets have used these effects to evoke sympathy for the reader as we are going to get to a stage where all animals are extinct, and we won't be able to get any of them back if we don't help them now. The animals are helpless, yet we can choose to be

[8] Sylvia Stults 'Awareness About Our Environment', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

[9] Sylvia Stults 'Warned', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/warned-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

[10] Joshua Isham 'Our Mother Earth', Family Friends Poems (2008). Available at: < https://www.familyfriendpoems.com/poem/our-mother-earth > [Last Accessed 25 November 2022]

[11] Matthew Olzmann 'Letter to Someone Fifty Years from Now', Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: < https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

[12] Matthew Olzmann 'Letter to Someone Fifty Years from Now', Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: <https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

helpful by re-evaluating our usage of the environment.

The negative affect of climate change is clear through Isham's poem when he describes how the "soil once pure"[13] is now "barren sand". [14]Isham is using an extended metaphor, here, by portraying how we can't grow anything good out of a situation so dire and upsetting. There are no positive effects of climate change, and especially the finality of it – which is also linked to 'Warned' and 'Letter to Someone Living Fifty Years from Now'. Olzmann uses a simple sentence at the end of the poem "and then the bees were dead" [15]to show the finality of climate change.

Bees are known as the biggest pollinator and play a huge role for the environment – however if we lose these then the world won't be able to stay functional and everything else will eventually die out. There is clearly a multiplier effect regarding the environment and even future generations which is show as Olzmann is writing to someone from a future generation – climate change doesn't just affect people who are living in the present, but it also affects future generations. Irony is also utilised to question the reader and even society's morals as we all emphasise the importance of protecting our environment, however, not enough has still been done as we are still losing species and are continuing to cause irreversible damages to the world, despite it being our home and being home to the animals and other generations. This irony is also evident in Stults' 'Awareness About Our Environment' when Stults uses a mocking tone to highlight the fact that "there has to be something someone can do"[16]. This is ironic as society speaks about changing the world for the better however, it seems like it is all talk as not enough is being done as species are still dying and the world is warming.

In 'Awareness About Our Environment', Stults also investigates the effects of war and military action on the land and the environment around us.

[13] Joshua Isham 'Our Mother Earth', Family Friends Poems (2008). Available at: < https://www.familyfriendpoems.com/poem/our-mother-earth > [Last Accessed 25 November 2022

[14] Joshua Isham 'Our Mother Earth', Family Friends Poems (2008). Available at: < https://www.familyfriendpoems.com/poem/our-mother-earth > [Last Accessed 25 November 2022]

[15] Matthew Olzmann 'Letter to Someone Fifty Years from Now', Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: < https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

[16] Sylvia Stults 'Awareness About Our Environment', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

Stults writes about how "weapons of destruction"[17] are "tested on desolate sites"[18] which creates the impression that these weapons are used in practice and are not actually used for a purpose. It is implied that more damage is being caused through practice of these weapons of destruction however, they aren't being used advantageously. By describing how these weapons are being "tested on desolate sites" [19]they are being used on empty sites and are only causing more pollution despite the critical state of the environment. Stults is

trying to present all of the ways in which we as humans and inhabitants of the earth are being destructive and selfish – she is also showing us that we aren't seeing the full picture as these are events that as a society would be forgotten about (they aren't in the mainstream ideology of climate change and global warming). This is reinforced as each verse focuses on a different aspect of pollution in 'Awareness About Our Environment' as if Stults is almost listing everything that is contributing to the crisis we are facing. Stults is trying to make the reader think about how embedded our abuse of the land and environment is – it's been so normalised that we don't realise the full extent. Munden (2008) emphasises the "pivotal role" that poetry can play in "provoking activism" and "creating…a movement for real change"[20]; this is evident from Stults as she is educating us, as is Olzmann and Isham, and is making us reflect on our personal choices and the general choices of society.

Overall, it is evident that the land is under threat from humankind. Although we are talking about it more, Stults, Olzmann and Isham are using their poetry to continue to evoke social change from the top of the hierarchy to the bottom of the hierarchy. Their poetry is melancholic and is being used to emphasise the power dynamic between humans and the land around

[17] Sylvia Stults 'Awareness About Our Environment', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

[18] Sylvia Stults 'Awareness About Our Environment', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022

[19] Sylvia Stults 'Awareness About Our Environment', By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

[20] Paul Munden (Ed.). Feeling the pressure: Poetry and science of climate change. (British Council, 2008).

us – we have all the power, yet choose not to do the best that we can to protect the land, which is helpless.

Bibliography:

Joshua Isham ‘Our Mother Earth’, Family Friends Poems (2008). Available at: < https://www.familyfriendpoems.com/poem/our-mother-earth > [Last Accessed 25 November 2022]

Matthew Olzmann ‘Letter to Someone Fifty Years from Now’, Letter to Someone Living Fifty Years from Now by Matthew Olzmann – Poems | Academy of American Poets (2017). Available at: < https://poets.org/poem/letter-someone-living-fifty-years-now > [Last Accessed: 25 November 2022]

Paul Munden (Ed.). Feeling the pressure: Poetry and science of climate change. (British Council, 2008).

Sylvia Stults ‘Awareness About Our Environment’, By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/awareness-about-our-environment-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

Sylvia Stults ‘Warned’, By Sylvia Stults – Pick Me Up Poetry (2022). Available at: < https://pickmeuppoetry.org/warned-by-sylvia-stults/ > [Last Accessed: 25 November 2022]

Exploring the changes in the Burmese Landscape in Andrew Marshall's *'The Trouser People'*

George Bradford

Nottingham Trent University,
English and Secondary Education (BA) Hons
N1053022@my.ntu.ac.uk

In its exploration of Burma, modern day Myanmar, from Pre-colonial expeditions, to the British Administration in the country, right through to its modern plight with a Military Dictatorship; *The Trouser People* shows that the use of the land by both the vestiture's of state and the local people have dramatically changed. Andrew Marshall's expedition and his close comparison to the man he seeks to re-trace the footsteps of, the explorer Sir J. George Scott, allow us to chart, in some detail, the struggles of the various tribes and ethnicities which occupy Myanmar's northern region's and their ever-deepening struggle to defend themselves, their territories and their way of life. Myanmar as an economic and diverse place has been stunted and destroyed by the attitudes towards land as a tool for the state, whatever form that state takes. This has ultimately led to the devastation of the landscape and the continued blasé attitude towards its care and importance. Marshall sets out why he thinks this is the case, what has caused this current attitude and what is currently effecting the mindset that might otherwise cause these attitudes to change.

In its exploration of Burma, modern day Myanmar, from Pre-colonial expedition to the British Administration in the country, right through to its modern plight with a Military Dictatorship; *The Trouser People* shows that the use of the land by both the vestiture's of state and the local people has dramatically changed. Andrew Marshall's expedition and his close comparison to the man he seeks to re-trace the footsteps of, the explorer Sir J. George Scott, allow us to chart, in some detail, the struggles of the various tribes and ethnicities which occupy Myanmar's northern region's and their ever-deepening struggle to defend themselves, their territories and their way of life.

Focusing mainly on the most rural parts of Myanmar, it is clear that the nation has gone from Scott's clumsy description of a 'rag-bag of races',[1] through persecution by the British Regime and still today with Marshall's own first-hand account of modern 'ethnic terror' and the 'all-out assault on the Shan and minority people'.[2] In this novel we see the changes that have taken place over hundreds of years of Imperial Rule, war and the ongoing struggle to sustain the fragile eco-system in the country as it navigates crippling poverty.

Marshall gives us a clear sign of the impacts of industrialisation with his description when compared with Scott's, of the Wa hills in the north-west of the country. Scott's initial note of the region was straight forward, 'no cultivation and no industry worthy of name'.[3] This gives us a clear sign of what Scott's intentions were in the region, a clear display of how he was seeking to firstly discover if any great industry existed and, if not, if any could be established here. 'Paddy is the usual crop grown in the hills-rice fashion…no one ever has surplus to sell'[4] he notes. However, when Marshall retraces his steps some 130 years later, he presents the clear contrast which has occurred over time, acknowledging 'Hilltops which would in Scott's time have been covered with jungle, were treeless and sown with rice and opium poppies, the result of industrious civilisation'[5]. In fact Scott recognised at the time the effects that the new British administration would have on the people, writing about the village 'as the railway now penetrates to them there will no doubt come an end to everything except the name, which may hang on'.[6] There are several factors introduced by Marshall that has lead to this horrifying change in the landscape, and some equally shocking consequences that he explores.

[1] Sir J. George Scott, *Burma and Beyond*, (London: Grayson and Grayson, 1932), P. 6
[2] Andrew Marshall, *The Trouser People: Burma in the shadows of the Empire*, (Bangkok: River Books, 2012) p. 139
[3] Scott, *Burma and Beyond*, P.187
[4] Scott, *Burma and Beyond*, P.95
[5] Marshall, *The Trouser People: Burma in the shadows of the Empire*, Pg199
[6] Sir J. George Scott, *Burma: A Handbook*, (London: Grayson and Grayson, 1911), P.47

The opium poppies are a prime example of this. Introduced to the territory by both the British and Chinese, their use and production by the tribes decimated them as Scott went on to acknowledge when he returned some years later once British rule had properly taken hold. 'Thirty years ago, the Selung [a tribe] numbered between 3 and 4 thousand. They seem to be dying out and the arrack and opium sold [to] them by traders no doubt hastened their disappearance'[7]. Marshall too acknowledged the disastrous effects of the drug upon the land of the tribes, stating that the worst sight to many visitors was 'the wretched poverty of those who harvested the opium'[8]. Marshall here tells us of how the opium trade introduced to the region has led to little but misery and hardship.

Marshall further his concerns by showing us that the issue is only set to worsen. He identifies this opium and heroin trade as 'Burma's only growth industry and the military regime rely heavily upon its money to keep themselves going'.[9] This recognition of the threat to the land, not only being an issue faced previously but as an ongoing factor, is a clear example of how the Myanmar's natural make up has changed and continues to be threatened a great deal. Throughout the book, Marshall illudes to the drugs trade as the only thing propping up the dictatorship that rules the country. Its significance can't be overstated and the lengths the state goes to keep it going are boundless. As quoted in the previous section, the abject poverty and virtual slavery the local populace is kept in is barbaric, but this is also coupled with thoughtless environmental policies which are also devastating the country. The damning of the Salween River is a prime example. The river was damned in order to provide a source of hydroelectric power for the region, the convenient side effect being it also supplied an ample water source for the large opium farms maintained by the state in the Wa hills. Marshall shows the implications of its construction, noting 'the reservoir created has essentially split the Shan State in two, covering an area once occupied happily by many communities, once more banished to the hills'[10]. There is no doubt at all that as well as the mass displacement of people, there must similarly have been a vast displacement of wildlife and the natural impact of this would have been significant.

The final notable changing of the landscape in Marshall's novel is in the impacts of conflict. 'Following the withdrawal of the British Empire' he notes, 'Burma has known little more than the fierce throng of armed conflict between political ideologies,

[7] Scott, *Burma: A Handbook*, P.143
[8] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.114
[9] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.175
[10] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.154

religions and even refugee statuses'[11]. Long controlled, as previously mentioned, by a military Junta, Myanmar has seen one of the longest running civil wars in modern history. The State though will stop at nothing to harm those it believes to be in direct conflict with their own ideas and power. Marshall notes that this includes the burning of large swathes of jungle and settlements believed to be harbouring their enemies. He gives the figure from Amnesty international, stating that 'since 1998 over 300,000 people have been displaced and more than 7000 square miles of forest burned to the ground'[12]. It is therefore irrefutable that the civil war in the country, which has sadly devastated it on several levels, has directly led to the destruction of habitats and precious jungle. In conjunction with this, there is the use of land as a way of raising funds for various war efforts. As previously discussed, opium and opium farming props up the Burmese Government in its war of terror, but opposing factions also have a need to raise funds in order to fight and too have very limited ways in which they can do this. Large swathes of land have been deforested for the purposes of making way for cattle grazing, rice paddies, cotton and tobacco plants. While not able to verify this first hand, Marshall does speak of how 'photographs smuggled out of the Shan State show camps and shanty towns, hacked into jungle clearings, with large swathes of people made to work in the surrounding fields for the PLA [People's Liberation Army]'[13]. This is another clear sign of how the conflict is both directly and indirectly decimating the landscape.

It is clear then from the contrasting displays and attitudes from the Pre-colonial to the post-colonial writers in the country, that the destruction of land for profit and individual gain continues relentlessly. It is also clear to that this is due, almost in full, to issues which were presented by the British Administration of the country. As mentioned, their efforts to industrialise and modernise the country were the first harbingers of the climate disaster that was about to take place, which was only eclipsed by the terrible state they left in country in when Burma finally gained independence. Given this situation, it is plain to see the a military dictatorship was nothing short of inevitable and it is people who suffer. Myanmar continues to suffer the negative effects too of climate change, experiencing 'one of the worst cyclones in recorded history in South-East Asia' which in turn 'lead to the deaths of some 1700 people and the displacing of approximately half a million more'[14]. It must therefore be concluded that there has been almost no effort, either by the state

[11] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.14
[12] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.138
[13] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.137
[14] Marshall, *The Trouser People: Burma in the shadows of the Empire*, p.279

or any party vying to overthrow it, to protect the delicate eco-system in Myanmar and it must be inevitable that the situation will continue to deteriorate for generations to come.

Bibliography

Scott, Sir J. George, *Burma and Beyond*, (London, Grayson and Grayson, 1932)

Scott, Sir J. George, *Burma: A Handbook*, (London, Grayson and Grayson, 1911)

Marshall, Andrew, *The Trouser People: Burma in the shadows of the Empire*, (Bangkok, River Books, 2012)

Those Who Have Fallen Prey

Reid Carmichael

Kwantlen Polytechnic University,
Bachelor of Arts with Major/Minor in English

Dan Trachtenberg's *Prey* is somewhat unique amongst science fiction films in its commitment to tell an Indigenous story with an Indigenous protagonist and Indigenous characters. As such, it presents its narrative without being fully encumbered by a settler lens in demonstrating its primary theme of colonialism and its nuanced metaphor for climate destruction as a consequence of that theme. However, the analysis of these aspects of *Prey's* narrative must be explored with a critical lens, especially considering its development by settler co-writers and its reliance on an existing canon with a fundamentally colonial subtext. Still, the commitment by the heads of production to provide a narrative authentic in its representation of Comanche peoples is as laudable as it is flawed. Its period depiction certainly asserts that there is an inherency in colonialism to be antagonistic towards those that respect and know their own homes.

In contemporary popular culture, film narratives detailing the large-scale consequences of colonialism (e.g. land exploitation, marginalization and genocide) suffered by Indigenous peoples are primarily marketed and delivered to, largely, white audiences using white actors to tell white stories. The suffering and exploitation of both Indigenous peoples and colonised land is often background noise to more palatable, eurocentric stories relying on themes

familiar to and established by settlers[1]. It is surprising, then, that in 2022, 20th Century Studios released *Prey,* a continuation of its long-running series of *Predator* films, about a tribe of Comanche in conflict with the series' alien antagonist. More surprising still is the film's nuance in approaching themes of colonialism and tradition, as well as its stark reflection on the risks of climate change to Indigenous peoples and settlers alike. All this while adopting a hard, earnest stance that since this story is being told, it should be shown through the eyes of Indigenous characters. The film is not without problems, but its stated goal is very clear: to tell an authentic story consulting and using Indigenous voices about issues characteristic of the long history of violence suffered at the hands of colonial powers.

It is important to acknowledge what the film ethically practices in conveying its narrative. Those familiar with Greg Younging's "Summary of Indigenous style principles" will note that the film follows the style guide with clear earnestness. Notably, the film was made with input from producer, Jhane Myers, a member of the Comanche Nation. In an interview with Meagan Navarro of *Bloody Disgusting,* Myers commented, 'I could reach back out to my community. I even would because this is set 300 years back, we needed some older words, I would call my grandpas… "Well, how do you say this? What did your grandpa call this?" (Navarro 2022). This especially aligns with Younging's sixth principle of "collaboration" in which authors are expected to, 'Work in collaboration with Indigenous Peoples and authors to ensure that Indigenous material is expressed with the highest possible level of cultural authenticity, and in a manner that follows Indigenous Protocols and maintains Indigenous cultural integrity' (Younging 2018 p.100). Myers asserted a desire for authenticity as being a priority and the film was released with a Comanche dub as well as the original English in line with Younging's 21st principle calling for language as a form of cultural reclamation.

The narratives weave in aspects of Comanche cultural realities around the 18th century. Naru (Amber Midthunder), the film's protagonist, is allowed to join her tribe's hunters to rescue one of their tribe taken by a mountain lion. She is allowed to join due to her knowledge of tribal

[1] Non-Indigenous peoples living in the colonized world (e.g. people of European decent living in Canada)

medicine, which she demonstrates several times. The hunters' secondary goal — to cull the mountain lion as it represents a danger to their tribe — further establishes some authenticity in the way of presenting problems inherent to tribal lifestyle. These are harsh realities emblematic of life within the plains before the advent of cities and modern medicine, and they are meant to introduce the viewer to Naru's world. A world where people rely on the land around them to provide, heal and protect. Interspersed between these and other scenes of the film are clips of the Predator, a large alien adorned in bones with sophisticated technological weapons that hunts any moving animal for sport.

This antagonist is, at first, reflective of the threat of colonialism. The monster is large, (literally) invisible, and technologically advanced to the point of being a seemingly insurmountable threat to both the Comanche tribe and the delicate balance of their ecosystem. It kills indiscriminately and violently, collecting trophies for inexplicable reasons. When it is met by the tribes' Hunters, they succumb to violence, the likes of which they had never seen by an enemy they do not understand. These aspects of the Predator largely echo the long history of violence enacted upon Indigenous peoples by colonial forces, reflecting the genocide of indigenous peoples as a result of settler colonialism. "The question of genocide is never far from discussions of settler colonialism. Land is life—or, at least, land is necessary for life. Thus contests for land can be—indeed, often are—contests for life." (Wolfe 387) However, late in the story it is revealed that there are other killers endemic to the plains. French hunters, revealed to have slaughtered bison in a similarly savage and indiscriminate way, both allude to the eventual extinction of the wild American Bison and reflect the realities of colonial oppression. Their capture of Naru and her brother, Taabe (Dakota Beavers), and the torture and humiliation the two are condemned to, echoes a history of oppression characterized by kidnappings and torture, notably in American Indian Bording schools. These schools' purpose was to remove Indigenous children from their communities and integrate them into settler culture.

The Predator, following their capture, thus begins to represent a larger threat; it now threatens the lives of the tribes' people, the creatures endemic to their home, as well as the exploitative settlers. It becomes a cumulative symbol of the threats

facing all of us as a consequence of the colonial project. Climate change, for instance, has long been recognized as a consequence of industrialization and overutilization of natural resources, which are two explicit consequences of colonialism. It is a threat which has been, until very recently, largely invisible to most. It is a larger than life threat, which we are not technologically prepared to adapt to that will affect settlers and Indigenous peoples across the world in dramatic and violent ways. The film culminates in Naru's knowledge and utilisation of her environment, herbal medicines and traditional hunting strategies to overcome the Predator; this suggests maintaining a respect and knowledge of one's natural environment — inherent in much of the cultural rhetoric espoused by Indigenous peoples — will provide solutions to the destructive threats we face as a species. However, there is some foreshadowing that the threat may not be entirely gone, enforcing the concept of stewardship over one's territory.

There are some issues, however, that need to be confronted when critically analysing the film as an Indigenous story. First, the co-writers, one of which directed the film, are both white settlers. While this is not condemnable by any means, it does need to be stated that they are criticizing their own community of settlers. That being said, their commitment, again, to collaborate with Indigenous peoples is reflective of a respect for the material. Additionally, there always exists a clear bias in telling stories within the European tradition within blockbuster cinema. Again, these aspects of the film need not be considered damning, but they are existent and worth being cognizant of. The second issue is more fundamental in that the foundation the Predator series — beginning with the first film — has a history of glorifying imperialism.

Released in 1988, the film depicts a group of military personnel assigned by the CIA to rescue a foreign minister from a South American Guerrilla force. The film is a largely vapid action film, but it is reflective of more recent aspects of American colonialism: CIA sponsored political interference in South America (notably in Nicaragua, Cuba and Chile)[2] [3] [4] are 20th century examples of the kinds

[2] Nathan J. Stone. 'Prevention or Provocation?'

[3] William A. Morgan. 'Cuba: Context and Consequences for the American Empire'

[4] Clare Foster. 'The Sandinista Heritage'

of issues the Predator in *Prey* symbolises. Such events as the CIA's sponsoring of the Contras or the United States support for Batista in Cuba and Pinochet in Chile are problematic examples of Imperialism in the neo colonial era and are at odds with the stated goals of films and stories such as *Prey.* The film's protagonists enter the unnamed South American country illegally, and kill with impunity but the audience is meant to cheer for them. One could certainly argue that the film was more a product of its time but it is difficult to disentangle the more problematic aspects of imperialism glorified in its foundational entry. Still, it should be noted that utilising an existing, long standing, and popular franchise to tell a story about colonialism using the voices of people most affected by it might supersede the need to critically analyse the problematic issues inherent to the series as a whole. However cognisance of the authentic history of colonialism includes acknowledging the problematic aspects of stories intended for settler audiences is important in critically analysing *Prey.*

That being said, *Prey* itself is a clear example of what is of value in depicting stories about Indigenous peoples. It was made collaboratively with a focus on authenticity even insofar as committing to providing the Comanche language as an optional way to experience the film. It is careful in handling themes and issues that are important to consider when reflecting upon the immediate and lasting effects of colonialism on Indigenous peoples. Its depiction of a larger than life monster reflects the real world implications of colonisers' unwillingness to collaborate with Indigenous communities in non-exploitative and damaging ways. It respectfully asserts the need to acknowledge that there are real invisible Predators that need confronting and the best ways to do that are found within traditions that respect our habitat.

Bibliography

Foster, Clare. Apr. 1987. 'The Sandinista Heritage.' *History Today*, 37, no.4, pp. 5, https://search-ebscohost-com.ezproxy.kpu.ca:2443/login.aspx?direct=true&db=a9h&AN=4869927&site=ehost-live&scope=site.

Morgan, William A. Jun 2021. 'Cuba: Context and Consequences for the American Empire.' *The Journal of Imperial and Commonwealth History*, pp 481-504,

https://doi-org.ezproxy.kpu.ca:2443/10.1080/03086534.2021.1920807

Navarro, Meagan. 2022. ‘‘Prey’ Producer Jhane Myers Used Her Own Cultural Background to Capture Comanche Authenticity [Interview], *Bloody Disgusting!* (Bloody Disgusting) <https://bloody-disgusting.com/interviews/3725606/prey-producer-jhane-myers-used-her-own-cultural-background-to-capture-comanche-authenticity-interview/> [accessed 3 November 2022]

Predator, dir. By John Mctiernan (20th Century Fox 1988)

Prey, dir. By Dan Trachtenberg (20th Century Studios 2022)

Smith, Linda Tuhiwai. May. 2012. ‘Imperialism, History, Writing and Theory.’ *Decolonizing Methodologies: Research and Indigenous Peoples.* Bloomsbury Academic & Professional. Pp. 21-26.

Stoddard, Jeremy, et al. Nov. 2014. ‘The Burden of Historical Representation: The Case of/for Indigenous Film.’ *History Teacher*, vol. 48, no. 1, pp. 9–36. *EBSCOhost*, https://search-ebscohost-com.ezproxy.kpu.ca:2443/login.aspx?direct=true&db=a9h&AN=99803670&site=ehost-live&scope=site.

Stone, Nathan J. Mar. 2021. ‘Prevention or Provocation?’ *Latin Americanist*, Vol. 65, no. 1, pp. 142-168. https://doi-org.ezproxy.kpu.ca:2443/10.1353/tla.2021.0008

Younging, Greg. Feb. 2018. Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples. Pp.100

Wolfe, Patrick, Dec. 2006. ‘Settler colonialism and the elimination of the native’. *Journal of Genocide Research* pp. 387

Climate Fiction as a Means of Encouraging Conversations Regarding our Reasonability to Land

Rebecca Dick

Kwantlen Polytechnic University,
Bachelor of Arts with Major/Minor in English

Climate fiction brings the conversation of climate change to a wider audience, allowing for greater opportunities of personal growth. It creates deeper understanding and engagement with the topic of climate and strengths our sense of reasonability to land. It has been argued that cli-fic is not an effective way to create change (Ramuglia 157). However, it provides a safe space to think about climate change. This begins to mould the way that people understand their relationship and reasonability to land (Leavenworth & Manni, 739). It pushes people to consider the planets' potential future and with an increased readership, the media is bringing more awareness about climate change to the general public (Ramuglia, 155). Studies conducted by Maria Lindgren Leavenworth, Annika Manni and Matthew Schneider-Mayerson examine the effects cli-fic has on the reader. Through an analysis of these effects climate fiction plays an integral role in generating conversations about climate change. In addition, it creates more awareness on the topic, thus leading to a future with the potential for change.

Fostering Safe Conversations through Climate Fiction

This paper was written on the territory of Kwantlen, Musqueam, Katzie, Semiahmoo,

Tsawwassen, Qayqayt and Kwikwetlem peoples[1]. *It is written through the lenses of a settler and it should be noted that when approaching the topic of climate fiction there must be a sense of caution and an awareness of the historical pattern of appropriation of Indigenous narratives. Climate fiction deals with topics of land and our relationship to land which is deeply in embedded in many Indigenous cultures*[2]

With pressure building to find a solution for climate change, scholars are looking for different ways to engage the public. Climate fiction (cli-fic) interweaves discussions of land, land ownership, environmental reasonability, the effects of global warming, and sustainability into the story that is being told [3]. Some suggest that cli-fic is not a viable way to create change and spark people's interest in the environment [4]. However, what critics fail to consider is that it provides a non-threatening space to think about the climate crises, shaping the way people understand their relationship to the land[5]. It pushes readers to consider the planet's potential future, and with an increased readership, the climate fiction is bringing more awareness about climate change to the general public [6]. These aspects combine to promote the first step towards considering the impact we have on the environment and the ways in which we can work to create a better future. Cli-fic is a non-threatening space to engage with the heavy topic of climate change. Fiction create distance between the reader and the content, allowing for analysis of the narrative. While not all climate fiction takes place in a made-up world those that do often mirror aspects of real life without readers feeling attacked by the reality of climate destruction. It is a creative way to open readers' minds to concepts of climate change while still leaving room to breathe[7]. The intention

[1] Territorial Acknowledgement." *Kwantlen Polytechnic University*, 8 Dec. 2021, https://www.kpu.ca/about/territorial-acknowledgement.

[2] Maria Lindgren Leavenworth, and Annika Manni. "Climate Fiction and Young Learners' Thoughts—A Dialogue between Literature and Education." *Environmental Education Research*, vol. 27, no. 5, 2020, pp. 272. https://doi.org/10.1080/13504622.2020.1856345.

[3] Matthew Schneider-Mayerson. "The Influence of Climate Fiction." *Environmental Humanities*, vol. 10, no. 2, 2018, pp. 473. https://doi.org/10.1215/22011919-7156848.

[4] River Ramuglia. "Cli-Fi, Petroculture, and the Environmental Humanities: An Interview with Stephanie LeMenager." *Studies in the Novel*, vol. 50, no. 1, 2018, pp. 157. https://doi.org/10.1353/sdn.2018.0008.

[5] Leavenworth, p. 739.

[6] Ramuglia, p. 155

[7] Schneider-Mayerson, p. 476

of cli-fic is not to persuade readers to change opinion, but rather to open the door to contemplation[8].

In the journal *Green Matters: Ecocultural Functions of Literature* David Creelman writes an article titled "Representing the Environment in Victorian, Modern, and Postcolonial Fictions: Three Maritime Canadian Novels". Here we see different representations of the environment in fictional narratives and how they create space for reader engagement. Creelman analyzes the book *Stones and Switches* by Lorne Simon, and because there is a deep connection between "colonialism, racism, neoliberalism and climate collapse" [9]it makes it the perfect book to use when looking at understanding a non-threating space. With topics as heavy as these, cli-fic puts readers at a distance while still allowing for personal engagement. The novel *Stones and Switches* follows a man named Megwadesk and his encounters with the colonial world, in relation to culture, beliefs, politics and land. Megwadesk's relationship to land shifts as traditional fishing practices are restricted and controlled by the government[10]. He recognizes this shift in his relationship with the land and the fracturing of power dynamics[11]. It takes many changes in his life before there is a sense of unity with the land again. Most significantly is after he has a child. From this moment on there is a shift in mood within the novel. This occurs as he comes to realize the importance of traditional practices which so heavily depend on the health and well-being of the land. As the novel ends there is a sense of hope that the relationship to land can be restored as Megwadesk works at forsering these connections [12].While the relationship to land has yet to be restored this story cultivates a setting of family and community. The government limited their traditional fishing rights and settlers lined the shores with rocks. But in the face of opposition, it is his community that makes Megwadesk recognize the importance of tradition and the value that the land has. And it is his family that allows him to see the land outside of the settler framework of extraction[13]. Similarly, it is community that allows the modern reader to

[8] Schneider-Mayerson, p. 495

[10] Creelman , David. "Chapter 4- Representing the Environment in Victorian Modern, and Postcolonial Fictions: Three Maritime Canadian Novels ." *Green Matters Ecocultural Fictions of Literature* , Brill , Leiden , Netherlands , 2019, pp. 85.

[11] (Creelman, p. 86).

[12] (Creelman, p. 88)

[13] (Creelman, p. 86).

reassess old views and consider our own relationship to the land. A relationship essential to human survival.

Within this frame it allows readers to identify and relate to a character of which they may or may not have shared experiences. Through the dissections of colonial fishing practices it shows the complexity and depth at which cli-fic can go, through the destruction of natural processes from over fishing and the destruction of habitat. The severity of climate change can give rise to people having feelings of anxiety and concern, but it can also open the door to new feelings of hope and prospects for the future[14]. *Stones and Switches* is evidence of how fiction can broach heavy topics in an inviting and safe space, allowing readers to engage with the content at their own pace.

Climate fiction pushes people to consider what the future may look like. Some texts invite people to consider the worst of the worst, while others offer a sense of hope for renewal. It is interesting to consider looking towards the future with those who are our future. Cli-fic being incorporated into the classrooms allows for children to connect with possibilities for the future in a safe space[15].Maria Lindgren Leavenworth & Annika Manni's study "Climate fiction and young learners' thoughts—a dialogue between literature and education, Environmental Education Research" asked 209 children aged 10-12 to write about what they knew about the environment and what type of knowledge they felt would be important for us to know in the future. From this several themes immerged. They observed that when kids expressed positive emotions towards nature they were often followed and connected to more negative emotions towards humans[16]. They noted that readers had an awareness of how important and venerable the land was and expressed a desire to protect and care for it[17]. Traditional education systems are designed with the intention of preparing kids to become contributing members in the economy. An economy which intentionally or unintentionally participates in harming the environment[18].. However, it is this knowledge that helps inform and enable us into action[19]. As children interact with climate fiction, they are seeing the connections between humans and land. This creates a space for new ideas and solutions;

[14] Leavenworth, p.728
[15] Leavenworth, p.739
[16] Leavenworth, p. 731
[17] Leavenworth, p. 734
[18] Leavenworth, p. 738
[19] Leavenworth, p. 737

solutions which could save our future[20]. An example of this could be in the case of David A. Robertson's series The Misewa Saga. It follows two children Morgan and Eli who are separated from their families but together find a magical portal where they travel to an enchanted place with talking animals and learn about traditional ways to survive and must save the land from another ice age[21].It is in texts such as these that children can find themselves and see the land in relationship to humans under a different framework, allowing new ideas to grow.

Within the last ten years there has been an influx in the popularity of cli-fic; with this increase comes the hope that people will begin to develop a greater awareness of the land and environment, sparking action and changing environmental policies[22]. With an increase in both media attention and in the production of cli-fic there is always the potential that writers and media outlets are using hot button topics to gain attention, rather than to promote conversations regarding climate change[23].

In "The Influence of Climate Fiction: An Empirical Survey of Readers", Matthew Schneider-Mayerson seeks to understand both the readership base for cli-fic and the impact it has on creating social/personal change[24]. The qualitative study was done with 161 American readers surveying their thoughts and opinations on 19 different works of climate fiction[25].The participants are asked a series opened ended questions that relate to their intellectual, emotional, and behavioural reaction to the climate crisis[26]. Some limitations outlined in the article are as follows, this study has a fairly small sample size, due to the self-reported nature of the responses there is a higher potential for the answers to be filtered and finally not all of effects will be known by the reader, thus they cannot report it [27].Schneider-Mayerson wanted to understand who is reading cli-fic and how they are interpreting the content. This is important because

[20] Leavenworth, p. 740

[21] "The Misewa Saga." *PenguinRandomhouse.com*, https://www.penguinrandomhouse.com/series/EWS/the-misewa-saga.

[22] Schneider-Mayerson, p.474

[23] Ramuglia, p.157

[24] Schneider-Mayerson, p.473

[25] Schneider-Mayerson, p.473

[26] Schneider-Mayerson, p. 474

[27] Schneider-Mayerson, p. 477

if media outlets truly have the intention of shining light on the climate crisis they need to know who they're target audience is. The study found that 37.7% of all cli-fic readers were between the ages of 18-34 with only 23.4 of the American public being in that age range (as of 2016)[28].Additionally, 50.1% claimed they were of the liberal political perspective with only 25% of the American public identifying as liberal[29]. It was also determined that 80.6% of Americans who read cli-fic were concerned about climate change. The highest response rate as to why someone read a cli-fic book was based on a recommendation from a friend[30]. It was determined that most readers already had concerns about climate change before reading cli-fic, meaning that there will be aspects of confirmation bias for many readers when interacting with the text.But this does not mean that cli-fic is ineffective at drawing attention to concerns regarding climate change[31]. It allows those with a pre-existing interest in climate change to engage more deeply with the material and it also allows for them have a platform to share about this topic. While other ways of engaging new audiences needs to be considered it the power of recommendation should not be discarded. If people are recommending climate fiction to others there is a stronger possibility that they may read the material.

The shift in cli-fic's popularity has been so significant that author and esteemed professor from Organ University, Stephanie LeMenger, views this as sociological phenomenon due to the intensity and passion that the general public has shown[32]. While knowledge must always be met with action, there is a sense of hope surrounding the potential cli-fic has to spark change[33]. It is unfortunate that climate fiction is not engaging those who have a limited understanding of climate change; however what is encouraging is young readership base. The young are seeking out this form of literature, reflecting their desire for change and their interest in the land. By reaching the youth it provides hope that the future leaders will have a heart and passion for our climate and land.

[28] Schneider-Mayerson, p 479
[29] Schneider-Mayerson, p. 479
[30] Schneider-Mayerson, p 481
[31] Schneider-Mayerson, p. 492

[32] Ramuglia,p. 155
[33] Leavenworth, p. 737

Conclusion

Even though cli-fic's readership is primarily composed of young, liberal people who and have a pre-existing concern for the well-being of our land, the increase in popularity is still promoting conversation around climate change[34]. It might not necessarily change the views of those reading the novel, but it opens up a safe place to consider topics such as the impact we are having on the planet (Leavenworth & Manni 739). For school aged children they are expressing an interest in learning about the environment and climate fiction has a unique opportunity to spark interest and cultivate the seed of activism[35]. While I would be cautious with the idea that this "new kind of novel [cli-fic] might save the world", climate fiction gives people ideas and it is people's ideas fueled by passion that has the potential to create positive change[36].Work Cited

Creelman , David. "Chapter 4- Representing the Environment in Victorian Modern, and Postcolonial Fictions: Three Maritime Canadian Novels ." *Green Matters Ecocultural Fictions of Literature* , Brill , Leiden , Netherlands , 2019, pp. 77–89. *ProQuest Ebook Central* , http://ebookcentral.proquest.com/lib/kwantlen-ebooks/detail.action?docID=5993009. Accessed 4 Nov. 2022.

Lindgren Leavenworth, Maria, and Annika Manni. "Climate Fiction and Young Learners' Thoughts—A Dialogue between Literature and Education." *Environmental Education Research*, vol. 27, no. 5, 2020, pp. 727–742., https://doi.org/10.1080/13504622.2020.1856345.

Ramuglia, River. "Cli-Fi, Petroculture, and the Environmental Humanities: An Interview with Stephanie LeMenager." *Studies in the Novel*, vol. 50, no. 1, 2018, pp. 154–164., https://doi.org/10.1353/sdn.2018.0008.

Schneider-Mayerson, Matthew. "The Influence of Climate Fiction." *Environmental Humanities*, vol. 10, no. 2, 2018, pp. 473–500., https://doi.org/10.1215/22011919-7156848.

Territorial Acknowledgement." *Kwantlen Polytechnic University*, 8 Dec. 2021, https://www.kpu.ca/about/territorial-acknowledgement.

[34] Schneider-Mayerson,, p. 479
[35] Leavenworth, p. 735
[36] Ramuglia, p. 155

"The Misewa Saga." *PenguinRandomhouse.com*, https://www.penguinrandomhouse.com/series/EWS/the-misewa-saga.

Indigenous Cultural Dynamics: Reclaiming Land and Marine Life

Harneet Dhinsda

Kwantlen Polytechnic University,
Bachelor of Arts with Major/Minor in English (BA) Hons

The Kinder Morgan Pipeline is a travesty of colonialism on unceded traditional territories of the Indigenous communities. Colonialism has adopted forms of violence against Indigenous rights to land, culture, and food security. Resistance and resurgence are two themes in Tawahum Bige's poem that confront colonialism, the power of unity tackles injustices to Indigenous communities. The battle is not only the physical pipeline running through Indigenous land, but also the societal traditions that are heavily impacted. Salmon continues to play a leading role in Indigenous ceremonies and diet; however, the threat of the Kinder Morgan Pipeline hinders their ability to have accessibility to fresh Salmon. This poem analysis demonstrates the impact of colonialism on Indigenous land and marine life.

Though the Kinder Morgan Pipeline pushes
gasoline and crude oil, it is Indigenous territorial
land that feels despoiled. The pockets of
shareholders and government's increasingly grow,
as the salmon experience the decrease of natural
flow. As the pipeline begins to start, the salmon
feels a heavy heart. In the event of a pipeline leak,
the call for salmon will turn bleak. The exposure
to oil will cause the salmon to toil. As the
petroleum leaks, fin erosion sneaks. Colonizers
and oil defeats, while salmon breeding becomes
incomplete.

Indigenous societies have felt the brunt of
colonization, industrialization, and capitalism, and

their cultures have been heavily disrupted by the Kinder Morgan Pipeline in BC. The Government of Canada acquired the Trans Mountain pipeline system In August 2018 from Kinder Morgan, the motive behind the purchase was for Canada to complete the Trans Mountain Expansion Project[1]. The project works to expand oil transportation by developing two pipelines[2]. The current operating capacity is three hundred thousand barrels per day, whereas the expansion project will yield eight hundred ninety thousand barrels per day[3]. Heavy and light crude oil will travel through twenty-inch pipelines, crossing over seven hundred eighty-five watercourses in British Columbia[i]. The impact of this pipeline affects Indigenous territories as it displaces their rights to food security. Tawahum Bige's poem III in Cut to Fortress feature's themes of resistance and resurgence regarding the protection of tradition salmon from the Trans Mountain Expansion Project.

The Indigenous relationship with place is a crucial factor which derives from Indigenous Peoples foundational belief systems. Colonialism on Indigenous land has threatened their ability to practice traditional rights. The Canadian government has adopted a false narrative on one end they characterize themselves as fighters towards climate change, yet they expand Canada's oil exports despite wide resistance. Bige upholds individual and collective Indigenous resistance and resurgence as actions against colonial authority, resurgence which involves reclaiming Indigenous practices of life.

Bige mentions Indigenous land protectors in his second stanza as "our medicine men as conduit, drummers, timekeepers, dancers, summoners, alongside elders as strategists;"[4] the cultural dimension in this is the element of strength. The power of unity and resistance towards colonizers speaks volumes that minimize the narrative of colonizers. Established power structures seek to dismantle Indigenous groups and cultures. The power derives from Bige's inclusion of Indigenous land protectors who demonstrate

[1] Thomas, Gunton, et.al. 'Evolution of the Trans Mountain Expansion Project' in School of Resource and Environmental Management Simon Fraser University. (2021) 1. https://rem-main.rem.sfu.ca/papers/gunton/TMX%20CBA%20Report%20final%20march%2021.pdf (Accessed 21 November 2022)

[2] Compare Thomas, p. 1

[3] Compare Thomas, p. 1

[4] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 33-34

resurgence by reviving traditions and practices. Medicine men act as "stewards"[5] who help oversee and support the voices of Indigenous Peoples through engaging in "ceremonial activity and prayer"[6]. The strength is acquired from land protectors and Indigenous Peoples who engage in resurgence practice to strengthen their voice and solidify the existence of their Peoples and culture[7].

Tawahum highlights unity through this poem; the continuous road to justice is strengthened by members of the community creating a collective voice. The representation of Indigenous Peoples is a broad spectrum, Tawahum touches base on important figures with backgrounds in arts, wellness, and wisdom. The importance is that these cultural figures are protectors; as a collective effort everyone's aim is towards protecting their Indigenous lands against the harm of colonizers and political figures. Resistance is strength, and unity in numbers helps to instruct change to hold the government accountable.

Symbols of Indigenous culture are proudly represented and connected to respect and courage in Bige's work His fifth stanza suggests resurgence as the power behind Elders and other important cultural figures. They are not armed with weapons, but traditional cultural items like "feather | in hand"[8] as they assert their Indigenous identity's. Their cultural identity acts as a weapon that is powerful and strong to demand for justice. The strong representation of cultural symbols conveys the message that Indigenous Peoples are being represented. Drums and feathers are both cultural symbols to Indigenous heritage, and the active practice of engaging in Indigenous items represents resurgence. By engaging in act of resurgence, society and future generations will recognize Indigenous Peoples to the land.

Traditional foods such as salmon are under the threat of decline due to the Kinder Morgan Pipeline. Established power structures dismantle Indigenous land, disrupting food security. For Indigenous communities, salmon is a crucial part

[5] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 33-34
[6] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 33
[7] Hill, Martin Dawn. 'Traditional Medicine in Contemporary Contexts: Projecting and Respecting Indigenous Knowledge and Medicine' in National Aboriginal Health Organization. (2003), 8. https://epub.sub.uni-hamburg.de/epub/volltexte/2013/15417/pdf/research_tradition.pdf [accessed 25 November 2022)
[8] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 34

of diet. Indigenous communities have exercised their rights to fish generation to generation. Food security is not only the abundance of food that is available, but it is also the ability to access it. The pipeline hinders Indigenous rights to access their traditional food, and the possibility of a leak can severely impact the health of salmon. The Trans Mountain Pipeline Extension carries crude oil that reduces salmon's cardiovascular health and heart development[9].

The pipeline violates Indigenous land, all to derive profit to shareholders and political figures. The pipeline is a deterrent for Indigenous communities to practice traditional ceremonies and have accessibility to their diet. Tawahum's eighth stanza describes how salmon is the "last traditional food source"[10] for Indigenous communities on the West Coast of what is now called Canada. colonization endangered a significant amount of traditional Indigenous food sources. Salmon, being the last traditional food is already threatened by the exposure of climate change, and industrial changes like the pipeline can significantly affect Indigenous capabilities to access their traditional food sources.

Colonization through history has minimized the needs of Indigenous communities and altered their lifestyle in ways that hinder their traditional values. The shareholders and political leaders behind the pipeline do not take into consideration the damaging societal effects it will have on the Indigenous community. Indigenous Peoples voice has been minimized by infrastructural changes to benefit the pockets of authoritative figures, while they have freedom to exercise their own practices it is the cultural Indigenous societies that are neglected where they do not have the chance to exercise their culture like others do.

Authoritative figures behind The Kinder Morgan Castle neglect the rights of Indigenous communities. The crux of the issue lies in colonizing efforts to dictate and manipulate Indigenous land and marine life. Kinder Morgan represents wealth and dominance; their ability to create a multinational business is supported by higher authorities who control aspects of oil

[9] Incardona, John. P. et, al. 'Very low embryonic crude oil exposures cause lasting cardiac defects in Salmon and herring' *In Scientific Reports.* (2015) 1. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4561892/pdf/srep13499.pdf

[10] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 34

industries and mining. Indigenous territories and Indigenous land rights have been neglected throughout the process of colonization and the threat of pipelines. Tawahum highlights the strength that Indigenous communities carry, their cultural practices and traditions represent their commitment to protecting territorial land and marine life. Tawahum's tenth stanza is powerful; he uses Indigenous ceremonies to act as a defence against the pipeline. Resurgence repairs cultural degradation to Indigenous land, it is beneficial to making a political statement to the masses about issues surrounding the violation of their territorial land. The power of resurgence strengthens the Indigenous community, with revitalizing cultural aspects they are able to develop a solid foundation without conforming to assimilation. The refusal to assimilate allows Indigenous Peoples to confide in their own community for revitalization based on their own terms.

Tawahum amplifies Indigenous cultural practices as defence against the Kinder Morgan Pipeline that will disrupt traditional lands. Sacred elements like fire and water have been amplified by Tawahum to describe the desire to reclaim Indigenous territories. Tawahum makes reference to "tsunami tidal waves"[11], their wave lengths are extremely long compared to normal currents and waves. The tsunami tidal wave represents the growing numbers of Indigenous communities uniting through resurgence. The power in numbers represents the tsunami tidal wave. Tawahum encourages a strong line of defence against colonial powers. Tawahum mentions how the fire is sacred, meaning it is a culturally essential tradition of Indigenous Peoples. Tawahum's tenth stanza, line five says "until inferno,"[12] meaning an uncontrollable flame. Like an "inferno"[13], the driving force behind the big fire is the Indigenous community, their efforts in resurgence and their resilience will stand tall against colonization. The strength of the Indigenous community is a strong flame, "inferno"[14] signifies their abilities to defend their community and land against colonial projects like the Kinder Morgan.

[11] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 33

[12] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 34

[13] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 34

[14] Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 34

Through resurgence and resilience, Indigenous communities are able to preserve their rights and challenge colonial projects like the Kinder Morgan Pipeline. Tawahum's poem expresses the effects of colonialism on salmon and awakens a demand for justice and resilience against the threat of a pipeline on unceded territories. The constant threat of colonialism jeopardizes cultural dimensions; through resistance and resurgence Indigenous voice are amplified to change disruptions caused by colonial efforts.

Bibliography:

Hill, Martin Dawn. 'Traditional Medicine in Contemporary Contexts: Projecting and Respecting Indigenous Knowledge and Medicine' in National Aboriginal Health Organization. (2003), 8. https://epub.sub.uni-hamburg.de/epub/volltexte/2013/15417/pdf/research_tradition.pdf [accessed 25 November 2022]

Incardona, John. P. et, al. 'Very low embryonic crude oil exposures cause lasting cardiac defects in Salmon and herring' *In Scientific Reports.* (2015), [accessed 25 November 2022] 1. https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4561892/pdf/srep13499.pdf

Pembina Institute, 'Oil and Salmon Don't Mix' [online] https://www.pembina.org/reports/oil-and-salmon-dont-mix-fact-sheet.pdf [accessed 25 November 2022.].

Tawahum, Bige, "Cut to Fortress", (Nightwood Editions: Gibsons BC,2022), pp. 33-34

Thomas, Gunton, et.al. 'Evolution of the Trans Mountain Expansion Project' in School of Resource and Environmental Management Simon Fraser University. (2021) 1. https://rem-main.rem.sfu.ca/papers/gunton/TMX%20CBA%20Report%20final%20march%2021.pdf

An Exploration of the Partition and Its Literary voices

Henna Khan

Nottingham Trent University,
English (BA) Hons
N1000896@my.ntu.ac.uk

This article is an exploration of the different literary narratives about the Partition of India and Pakistan. It reflects on the literary landscape of the Partition, covering key literary moments that depicted the events and the consequences of Britain's desertion of India. Land is frequently used as a symbol of human identity. The disruption of identity caused directly by the Partition is presented as apocalyptic, and more importantly, unnatural. Saadat Hasan Manto's iconic short stories are a staple in the Urdu literary world, giving us a stark view into psychological and social ramifications for both men and women. His literature was not only used to educate those who were not aware of the Partition, but to also document the brutal and sadistic events that happened after. Ultimately, the vicious separation of land led to both an identity and cultural gap, which still has ramifications in the modern day.

Land makes up our identity. It's where we were born, it impacts the language we speak in, the cultural practices we partake in. It all has a crucial part in forming our individuality. But what happens when the land you call home breaks out into chaos? Or in this case, splits apart and morphs into something borderline apocalyptic? The Partition was once of the largest migration events in history. By 1951, 14.5

million people migrated to India, Pakistan and what is now known as Bangladesh.[1] This is known as a 'forced migration'. After WWII, Britain was under enormous economic strain, and in June 1947, they declared India would be independent in August 1947. However, the British did not leave India unchanged: they split it up into sections, known as Hindu India and Muslim Pakistan. On the 15th of August, India was finally free from British control. That being said, India and Pakistan still experienced mass violence between the religious groups. All were affected.[2]

As one of the biggest migration cases in the world, it has its fair share of literature surrounding it. Tiwari states 'The literary reaction that Partition received […] makes it not merely a political upheaval, but a social and psychological one too'.[3] This suggests that land isn't just political: it also can have a psychological impact. This article will be exploring Saadat Hasan Manto's short stories and their significance in understanding how the Partition affected so many lives, referencing a volume of his stories called *Manto: Selected Short Stories*, translated by Aatish Taseer. As Manto's work was in Urdu, some of the vocabulary may change slightly, depending on the translator. However, this copy is the one that is most widely available. 'Khol Ho', one of his most shocking stories, focuses on a father-daughter relationship and how the Partition has so heavily impacted a young girl's life. 'Toba Tek Singh' is also interesting: it is set in an insane asylum, and it shows how the Partition so detrimentally effected the mentally ill. Ultimately, Manto uses land as a microcosm to explore the human psyche.

[1] Prashant Bharadwaj, Assim Khwaja, Atif Mian, 'The Big March: Migratory Flows after Partition of British India' *Economic and Political Weekly*, Vol.43, No. 35 (2008), 1-29 (2).
[2] Ian Talbot, Gurharpal Singh, *The Partition of India*, (Cambridge University Press: July 2009), p.71.
[3] Sudha Tiwari, 'Memories of Partition: Revisiting Saadat Hasan Manto', *Economic and Political Weekly,* Vol. 48, No. 25 (JUNE 22, 2013), 50-58 (50).

Manto's short stories are driven by one thing: madness. His own life was plagued with alcoholism and regret and his stories deeply reflect the chaos caused by the Partition. To Manto, the dividing of land seems inexplicable, and it leads people to do the unthinkable. The violence that he frequently highlights in his stories show the darkest human behaviours: rape, sexuality and murder. Everything in Manto's stories are filled with an air of uncertainty- will peace ever be restored?

The theme of madness is shown in Manto's story 'Toba Tek Singh', published in 1955. It is a satirical story about how the Partition destroyed community and identity. It focuses on the government's decision to exchange patients from asylums in India and Pakistan to relocate them. Muslim patients would go to Pakistan and Hindus would go to India. The separation that the government is forcing among the population was unnatural. Before the Partition, India was made up of many sovereign states that lived in harmony. Discrimination amongst the Muslim, Hindu and Sikh populations was less known of. Citizens of the sovereign states could pass freely and there was less control and more 'freedom'.

Stephen Atler writes 'Manto clearly saw the violence which accompanied Partition as an act of collective madness'.[4] His decision to set the story in an asylum, occupied by people branded as 'mad', is significant. The asylum itself is in Lahore (Pakistan), however it could also be said that it is set in Punjab. Manto writes 'lunatics who were not entirely deranged were forced to wonder whether they were presently in India or in Pakistan.'[5] The simple pleasure of knowing where you are, where your homeland is, where you grew,

[4] Stephen Alter, Madness and Partition: The Short Stories of Saadat Hasan Manto, *Alif: Journal of Comparative Poetics*, No. 14, Madness and Civilization, (1994), 91-100 (91).

[5] Manto, *Manto: Selected Short Stories*, trans. by Aatish Taseer (India: Penguin Random House, 2012), p.2. Further references appear in parentheses.

was stripped from the people of India. This pushes the already 'mad' into a state of crisis. It shows that the natural order of India has changed. Land has the capacity to make people question their identity. This is the case with the protagonist, Bishan Singh. Throughout the story, he would 'regularly ask the other inmates if they knew where Toba Tek Singh – his native land – was' (p.5). The confusion of the location was the core of his madness. Furthermore, the fact that 'nobody knew whether it was in India or Pakistan' (p.5) adds to his crisis: he cannot get one straight answer. Ultimately, Manto presents Singh as a symbol of all the dislocated people.

Brotherhood is a key theme in 'Toba Tek Singh'. Learning of the transfer, one of the lunatics 'fell weeping into the arms of his Hindu and Sikh brethren, his heart filled with sadness at the thought of them leaving him and going to India' (p.3). The asylum itself was a community and due to the Partition, it is now being torn apart. Manto uses the asylum as a small-scale version of society to emphasise how the Partition highlighted religious differences, demonized them and how this ruined communities. Kaur states 'the province most affected by Partition was Punjab which was caught in unprecedented collective violence'.[6] The irony that humanity is still an aspect in the madhouse, whereas in the outside world, there is war. In truth, the asylum inmates are far more rational than the politicians who determine their fate.The only act of violence in the asylum is when inmates imitate politicians. For example, one inmate calls himself 'Muhammad Ali Jinnah' (p.3), a prominent Pakistani governor-general from 1947. Another inmate states he is 'Master Tara Singh' (p.3), who is an Indian politician. There was 'nearly bloodshed' until both were

[6] Navdip Kaur, 'Violence and Migration: A study of killing in the trains during the partition of Punjab 1947', *Proceedings of the Indian History Congress,* Vol. 72, PART-I (2011), 947-954 (1)

separated and branded ‘dangerous lunatics’ (p.3).

This story does not have a happy ending. Manto characterises the transfer of the lunatics as cargo: it is described as an ‘exchange’ (p.8). The dehumanisation of the lunatics showcases how the government saw them as: insignificant. The second-class treatment of the mentally ill is another form of discrimination that came with the Partition. During the transfer, Bishan Singh ‘dug his swollen heels in at a point in the middle of the border, in such a way that is seemed no force was powerful enough to unroot him’ (p.10). The refusal to comply leads to his death, ‘lying face down on the ground’ (p.10). It shows the strength of human spirit, but the tragic death of Singh could have been prevented. Manto implies the Partition took innocent lives that could have been saved.

Another of his short stories, ‘Khol Ho’, translated to ‘Open It’, is a story about brutal sexual violence. Interestingly, Manto does not explicitly show the reader the rape. It is instead shown through the characterisation as well as the actions of the victim. Sirajuddin and his daughter, Sakina, are separated whilst migrating to Pakistan. A group of seemingly innocent men offer to look for Sakina, to which the father replies ‘Please find her. Your God will reward you’ (p.52). An interesting detail is the word ‘Your’ used when referring to God: due to Hindu, Sikh and Muslim relations, religious communities were hostile to each other. Sirajuddin’s use of ‘Your’ shows the reader that he will accept help from anyone, no matter their religious background. His main concern is getting his daughter back.

Manto doesn’t differentiate any of the character’s religious backgrounds in this story and this is significant. We see the characters not as their religion, but as individual human beings. The group of men locate Sakina, and all seems well: the men offer her food and ease her anxieties. The language Manto uses is simplistic ‘the

eight young volunteers comforted her, sat her in their truck and gave her food and milk' (p.53). There is a sense of hopefulness that Sirajuddin will be reunited, and ultimately, order will be restored. This is further perpetuated by Sirajuddin's praise for the men '[He] prayed for their success' (p.52). The father and daughter are eventually reunited, but worryingly, it is because Sakina has been found 'unconscious' (p.54) near train tracks. The doctor (who is treating the sleeping Sakina) tells Sirajuddin to 'open it' (p.54), referring to the window. Disturbingly, Sakina's 'corpse' (p.52) moves and her 'dead hands' (p.52) undo her clothing. The removal of her clothing is shocking: it heavily implies the 'young volunteers' repeatedly raped Sakina to unconsciousness. Even when she is sleeping, the order 'open it' causes her to become animated. However, the story is ambiguous: we do not know the full story of her rape. It suggests that the details of the rape do not matter. Instead, the focus is on the victim. Manto uses the ambiguity of the rape to make us feel a sense of loss. We are confronted by the horrific truth: there is no happy ending and order is not restored. The Partition will forever have on-going consequences and the innocence that Sakina once had is gone.

Sakina's characterisation as a corpse shows that the rape kills her human spirit and turns her into a submissive body, whose only purpose is to serve men. Sakina does not fight back: she instead listens and obeys. This was the stark reality for many of the raped women during the Partition. Over 100,000 women were raped or sexually assaulted.[7] Manto ultimately gives that population a voice: he leaves the reader with a new perspective of the Partition. One that is focused on the loss of oneself, just as Sakina loses herself due to the sexual violence she experienced.

[7] Ian Talbot, Gurharpal Singh, *The Partition of India*, (Cambridge University Press: July 2009), pp. 2–3.

Ultimately, the Partition caused women a great loss of identity, forming them into hollow versions of themselves.

Manto illustrates how the partition of land, the native land where many grew up and raised their children, may eventually lead to a divide in the people, resulting in anarchy. Significantly, he does not offer a political perspective. He instead gives the people of the land a voice. Manto's stories seem to explore the worst of human behaviour as well as the psychological impact of the Partition. This heavily suggests that the Partition was a social loss, more so than a political one.

Bibliography

Alter, Stephen, 'Madness and Partition: The Short Stories of Saadat Hasan Manto', *Alif: Journal of Comparative Poetics*, No. 14, Madness and Civilization, (1994), 91-100

Bharadwaj, Prashant, Assim Khwaja, Atif Mian, 'The Big March: Migratory Flows after Partition of British India' *Economic and Political Weekly*, Vol.43, No. 35 (2008), 1-29

Kaur, Navdip, 'Violence and Migration: A study of killing in the trains during the partition of Punjab 1947', *Proceedings of the Indian History Congress*, Vol. 72, PART-I (2011), 947-954

Manto, Saadat Hasan, *Manto: Selected Short Stories*, trans. by Aatish Taseer (India: Penguin Random House, 2012)

Talbot, Ian, Gurharpal Singh, *The Partition of India*, (Cambridge University Press: July 2009)

Tiwari, Sudha, 'Memories of Partition: Revisiting Saadat Hasan Manto', *Economic and Political Weekly*, Vol. 48, No. 25 (JUNE 22, 2013), 50-58

The Impact of Colonialism on Indigenous Land and Resources

Ilinca Moraru

Nottingham Trent University,
English (BA) Hons
N1004746@my.ntu.ac.uk

This article examines the colonial expansion that dominates and exploits Indigenous communities. The development of imperialism catalyses loss of native land and resources, social, economic, and political marginalisation, discriminatory ethnocentric laws which in turn breaks down traditional aboriginal structures. Native cultures, identities, education, languages, and more are destroyed by the intruders. Land is an economic asset which allows Native People to acquire natural resources, including farming and hunting, as well as being a spiritually and culturally significant. However, these lands are wanted for 'development' and 'progress' by colonisers. Indigenous Peoples are forced into relocation, leasing to a loss of traditional life, connection to ancestors and Native identity. The destructive nature of colonialism remains prevalent in modern society.

Incorporating evidence from various academic journals and articles, personal responses and diaries, this article demonstrates persistent and ongoing consequences and hardships that the Indigenous groups face. Many Native rights activists have been murdered for opposing 'development' laws, essentially projects for deforestation or other equally damaging projects. This article will explain the direct and unjust consequences colonialism imposes unto Indigenous Peoples.

'They but forget we Indians owned the land from ocean unto ocean; that they stand Upon a soil that centuries agone Was our sole kingdom and our right alone'[1] (132). Emily Pauline Johnson was a writer of Mohawk descent who actively details the unjust experiences that

Indigenous peoples must encounter at the hands of European colonisers. Her work describes the process of colonialism, and she exaggerates the true ownership of the land. She continues 'Her Indian graves, and Indian memories. For as the carmine in the twilight skies Will fade as the night comes on, so fades the race' (40). Throughout her poetry, we gain a sense of destruction of Indigenous culture, with the representation of Native Peoples as 'carmine'. The fading of this red pigment as the night creeps in is naturistic symbolism for the fading of Native tribes at the hands of colonialism. The decolourisation in the sky parallels the dimming of the Native race worldwide. This fictional literature stems from a very painful and factual history.

Colonialism is defined by the practice of occupying terrain and in turn conquering and exploiting its population, as well as forcing the settlers own cultural identities on the indigenous peoples. 'Cultural imperialism belittled the cultural traditions and values of Indigenous peoples'[2]. The Doctrine of Discovery was an international law in 1493 that categorised Native People as subhuman, denying their humanity, and treated their land as unoccupied and available for theft. Johnson's poetry describes the process of imperialism, specifically in 'A Cry from an Indian Wife' where 'Curse to the fate that brought them, from the East to be our chiefs- to make our nations least' (132) is written. Imperialism catalyses the destruction of native traditional cultures, identities, education, language due to the domination of the intruders. The phrase 'to make our nations least' accentuates this realistic narrative of the fading of Indigenous tribes due to the settlers from the 'East'.

Land is a natural resource which First Nations use to their advantage to live a sustainable life.

[1] E. Pauline Johnson, Tekahionwake: E. Pauline Johnson's writings on Native America (Toronto: Broadview Editions, 2016) Subsequent references in parentheses.

[2] 2 Sean Byrne, 'The Legacy of Colonialism Among Indigenous Peoples: Destructive Outcomes, Healing and Reconciliatory Potentials', Peace Research, 49.2 (2017) p. 6.

Agriculture is a big part of most Native cultures, as they feel they are as much part of the land as the land is a part of them. They have a particular spiritual relationship with the land, therefore invasive attacks bring a dramatic disconnect from their culture and identity. Settlers would mine the natural fertility of the land without cultural framework of sustainable living. Even more, occupying Native land changes the ecosystems through the introduction of foreign pesticides, thus destroying and endangering Indigenous lifestyles. Johnson's 'Silhouette' narrates the starvation caused by the endangerment of the buffalo due to colonization. 'A solitary Indian tepee stands, The only habitation of these lands' (135). A colony which had once thrived off the resources of the land has now decayed, with a single person stood in solitude. Indigenous diets are discontinued, leading to starvation. Traditional ways of hunting, fishing, and harvesting were abolished or impossible to conduct due to the negative effects colonialism had on the environment. In turn, the health of the Natives deteriorates. They now struggle with conditions such as heart disease, diabetes, infertility, and strokes.

'One of the main elements of Indigenous religions is the level of interconnectedness with … their land, plant and animal world'. [3]For Native cultures, nature has a spiritual dimension and is considered sacred. It is valued and depended upon; therefore, the theft of land prohibits this spiritual experience. This deep connection with nature derives from their ancestral burials, as well as traditional rituals. Johnson's 'The Re-interment of Red Jacket' details the spiritual bond tethered together by the ancestral burial of a Chief 'So still the tranquil air, one scarcely notes the falling of a leaf; But deeper quiet wraps the dusky Chief Whose ashes slumber there' (38). Johnson insinuates a metaphysical connection between man and nature, as the passing of the Chief provokes the deterioration of nature. We gain a sense of immortality with 'the falling of the leaf', alluding to the struggling survival of native Tribes because of the impacts of colonisation. Along the Red Road describes the power these rituals have as well as the importance of nature, as they 'invite the ancestors to travel across the spiritual realm

[3] Alexandra Tomaselli, Alexandra Xanthaki, 'The Struggle of Indigenous Peoples to Maintain Their Spirituality in Latin America: Freedom of and from Religion(s), and Other Threats', Religions, 12.10 (2021) p.2.

and join us in our ceremony. As one, we bowed our heads in the circle, sharing prayers for our loved ones and the great nations, asking for blessings for all mother earth's living and spiritual beings. We offered prayers for the animal kingdom, the plant world, and the mineral world… When we fell silent, each of us settled into the peace and harmony that had fallen over the sacred circle… Grandmother moon rose into the sky and shone her light over our circle.'[4] This extract demonstrates the fundamentality of land within Indigenous culture. The reference of the moon as 'grandmother moon' solidifies this profound connection. Colonialism and loss of land violates this connection to ancestors and nature, which in turn breaks down traditional structures, destroying Native live. International law (UNDRIP, ILO C107, and ILO C169) declares that First Nations have territorial rights of their homeland and to cultural practices connected to their homeland. Despite this, mass corporations attempt to take such homeland for 'development' and 'progress'.

One of the greatest known colonial cases was the conquering of the Pueblo Indians by the Spanish. Settlement efforts began in 1598, as the troops beat, dismembered, tortured, raped, and executed the Native Peoples who attempted to maintain traditional religious practices. Such attempts instigated several synchronized united rebellions from 1640 onwards and culminated in the Pueblo Rebellion, forcing the settlers to migrate to Mexico. However, the Spaniards reclaimed the region in 1692, killing an estimated 600 Indigenous people. While some Pueblo families fled and joined allied tribes, other Puebloans remained in their towns and maintained traditions in hiding while publicly displaying Christianity as the settlers believed they should. Though not a Puebloan, Johnson details similar sufferings by the

Mohawk tribe, in 'A Cry from an Indian Wife'- 'Go; rise and strike, no matter what the cost…Of white-faced warriors, marching West to quell Our fallen tribe that rises to rebel. They are all young and beautiful and good; Curse to the war that drinks their harmless blood' (132).

The Indian Claims Commission of 1946 was a judicial relations arbiter created by the American

[4] John Wisdomkeeper, Along the Red Road, (Calgary: Books we Love Publishing Partners, 2018) pp. 4-5.

government to hear any longstanding claims of Native tribes. It was created as a way to relieve resentment caused by the United States' history of colonization of Indigenous peoples, offering economic compensation for stolen land. The commission ended on September 30th of 1978, which speaks volumes of just how many cases begged to be heard. Land claims were the dominant concern for compensation. $1.3 billion was awarded to tribes after extensive historical research. However, the statutory authority did not permit land return to any tribes, instead Native people were awarded money based upon a net acreage figure of the land, along with the monetary market value of the acres of land. This outraged many Indigenous people, as they valued their land more than any financial compensation. The question I would like you to take away from this article is if you believe this makes up for every inch of stolen land, and the rapture in Indigenous culture, identity, and resources that colonialism caused?

Bibliography:

Byrne, Sean 'The Legacy of Colonialism Among Indigenous Peoples: Destructive Outcomes, Healing and Reconciliatory Potentials', Peace Research, 49.2 (2017)

Johnson, Pauline E., Tekahionwake: E. Pauline Johnson's writings on Native America (Toronto: Broadview Editions, 2016)

Tomaselli, Alexandra, Xanthaki, Alexandra, 'The Struggle of Indigenous Peoples to Maintain Their Spirituality in Latin America: Freedom of and from Religion(s), and Other Threats', Religions, 12.10 (2021)

Wisdomkeeper, John, Along the Red Road, (Calgary: Books we Love Publishing Partners, 2018)

Indigenous Lands, Colonial Methods: How Literature Exposes Climate Injustices and Indigenous Resilience Through the Lens of Kyle Whyte's 'An Indigenous Allegory of Climate Justice'

Ashley Pocrnich

Kwantlen Polytechnic University,
Bachelor of Arts with Major/Minor in English (BA) Hons

Climate change is not the great equalizer of all peoples, as has been commonly claimed for as long as the science behind it has been discussed. Instead, this essay will use Potawatomi scholar Dr Kyle Whyte's analogy of peoples as different types of ships in a common body of water as he describes in 'Way Beyond the Lifeboat: An Indigenous Allegory of Climate Justice'.[1] He demonstrates how the effects of climate change and the methods used in attempts to mitigate it have revealed social inequalities and structural racism through literature. Non-fiction books written on the climate activism carried out by Indigenous peoples all over the world show the strength and resilience of these groups in their guardianship of their traditional lands. However, other sources also chronicle their serial discrimination from more general worldwide activism movements. Legal concerns are also revealed as Indigenous peoples struggle on the behalf of the environment, as barriers that protect the interest of a few become clearly labeled as tools of capitalism by authors. Despite challenges posed by the persistent effects of colonialism on social and cultural mechanisms, Indigenous peoples have remained some of the planet's most stalwart defenders.

[1] See Kyle Whyte 'Way beyond the lifeboat: An Indigenous allegory of climate justice,' in *SSRN Electronic Journal*, (2017), https://doi.org/10.2139/ssrn.3003946 [accessed 4 November 2022].

How Indigenous Literature Refutes Colonial Concepts of Relationship to the Environment and Offers Mechanisms to Create a Better World

Conversations on the topic of climate change, when they include the existence of Indigenous peoples, often frame them as purely victims of the changing environments that they rely on, which fails to reveal the full story.[2] In fact, evidence gathered by Indigenous and non-Indigenous researchers alike has uncovered the fatal mistake of addressing climate change through only colonial and capitalistic systems.[3,4] Unfortunately, many of the methods used by national and international bodies to address the climate crisis have had an overall negative effect on Indigenous peoples, such as the Reducing Emissions from Deforestation and Forest Degradation in Developing Countries (REDD+) platform, implemented by the United Nations Framework Convention on Climate Change in 2013, which threatens Indigenous sovereignty and directs environmental activism to happen within existing frameworks of resource commodification and profit-seeking.[5] Indigenous peoples have been taking action in their own forms and expanding past these structures since the beginning.[6] Using examples of Indigenous literature like Potawatomi scholar Dr Kyle Whyte's updated boat analogy, this essay will reveal how colonial policies fail to actually encourage change in colonial structures while placing responsibility for the environment with Indigenous peoples whose sovereignty has already been under attack since the beginning of colonization.[7] Indigenous narratives, both in oral and written forms, offer new ways of interpreting relationships that could aid the fight against climate change worldwide.

The REDD+ program, while framed as a step towards a solution for climate change when it was

[2] See Kyle Whyte, 'Way beyond the lifeboat: An Indigenous allegory of climate justice,' in *SSRN Electronic Journal*, (2017*),* https://doi.org/10.2139/ssrn.3003946 [accessed 4 November 2022], 1-8
[3] See Whyte.
[4] See Vanessa Sloan Morgan, '"Why would they care?": Youth, Resource Extraction, and climate change in northern British Columbia, Canada,' in *Canadian Geographer*, 64.3 (2020), 445-60.
[5] See Julia Dehm, 'Authorizing Appropriation?: Law in Contested Forested Spaces,' in *European Journal of International Law*, 28.4 (2017), 1379-96.
[6] See Chris Arnett, 'Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis,' in *BC Studies,* 179 (2013), 231-32.
[7] See Whyte.

put forward during the UNFCCC in 2013, includes a carbon credits system-based power structure that Julia Dehm argues 'validates and legitimizes specific tools, actors and solutions while marginalizing others'.[8] REDD+ advocates for protecting carbon sinks like forests around the world, but proportionately allows the burning of fossil fuels to continue. The Global North contributes far more to greenhouse gas emissions, but it is countries in the Global South that find their lands co-opted to deal with those emissions, which led the Indigenous Environment Network to label REDD+ as a form of 'neo-colonialism.'[9] Land rights concerns between these peoples and the states that claim authority to speak on behalf of their lands have historically been severe, and no acceptable attempt was made in the process of creating REDD+ to mitigate this strain.[10] The sovereignty of Indigenous peoples and their connections to the land have been repeatedly trampled in the actions that led to the climate crisis as well as many of the actions taken to fight it.

In Whyte's analogy, he expands upon the familiar idea of Indigenous peoples and colonizers being in two separate boats on the same waterway to imagine an ocean full of different types of crafts, including canoes, aircraft carriers and even vehicles that float above the water entirely.[11] Whyte expresses some of the forces of colonialism as "engines, fans and carbon-intensive economics" that disturb the water enough to trouble the peoples close to it in canoes, representative of Indigenous peoples, but not those who live distanced from it in aircraft carriers, representing corporations.[12]

Indigenous peoples and people of colour have taken action outside of what has been done by nation states to combat climate change, in ways that honour traditional Ways of Knowing and utilize deep understandings of the land. Gleb Raygorodetsky's book *The Archipelago of Hope: Wisdom and Resilience from the Edge of Climate Change* shares coping mechanisms developed in response to harsh resource extraction by Indigenous communities around the world, including returning to traditional ways that have

[8] See Dehm, p. 1382.
[9] See Dehm, p. 1392
[10] See Dehm, p. 1385.
[11] See Whyte, p. 4.
[12] See Whyte, p. 6.

been practiced on these lands for generations.[13] Raygorodetsky suggests that these methods are applicable for all peoples in the fight against climate change, as long as they are utilized with respect.[14]

Onyx (Vanessa) Sloan Morgan centres youth in their discussions of climate change action, arguing that 'opportunities to engage rural and remote northern and Indigenous youth with a critical eye to structures that have excluded youth as knowledgeable members and denied Indigenous sovereignty offer transformative potential.'[15] In their discussions and workshops with youth in preparing their paper '"Why would they care?": Youth, Resource Extraction, and climate change in northern British Columbia, Canada,' they found that young people in these areas *did* want to be involved with community-centred change, and that they were central in expressing 'the need for Indigenous knowledges and self-determination to be foregrounded, and challenging the supremacy of and the violence that radiates from extractive relations to land.'[16] The eagerness showcased by youth in the paper highlights the importance of Indigenous narratives shared through oral testimonies, and the valuable role these testimonies have to play in research. Sloan Morgan contends that the exclusion of Indigenous youth from discussions on climate change and Indigenous sovereignty is a factor of settler colonialism and needs to be combatted during 'human-land discussions.'[17]

Indigenous artist Roy Henry Vickers and collaborator Robert Budd have brought Indigenous stories to a wider audience in the form of illustrated books that teach lessons passed down through generations on the interconnectedness of all things, and humanity's responsibility to ensure sustainability in ecosystems.[18] Their telling of the tale of *Orca Chief* — who teaches initially careless hunters ways to interact with the environment over which he presides in a respectful and sustainable way— is one example of a relationship-centred world view stemming from Indigenous Ways of Knowing.[19] As is demonstrated by *Orca Chief*,

[13] See Gleb Raygorodetsky, *The Archipelago of Hope: Wisdom and resilience from the edge of climate change*, (New York: Pegasus, 2017).
[14] See Raygorodetsky.
[15] See Sloan Morgan, p. 457.
[16] See Sloan Morgan, p. 450.
[17] See Sloan Morgan, p. 447.
[18] See Roy Henry Vickers and Robert Budd, *Orca Chief*, (Harbour Publishing, 2015).
[19] See Vickers and Budd.

exposing young people to these Ways of Knowing early is valuable.[20] Indigenous communities have had vastly different relationships with colonial governments—each struggle for sovereignty unique—though movements for climate change action being hindered by colonial governments has been a common experience for many among them.[21]

Environmental activism has also been expressed in the form of Indigenous works of futurism in literature, as science fiction works to reflect the social issues of the present onto the background of imagined future climates.[22] Struggles over climate rights, for example, have been used to highlight the deep connections Indigenous peoples have with climate activism and resurgence against oppressive regimes.[23] In Cherie Dimaline's novel *The Marrow Thieves*, she explicitly makes reference to the unique relationships Indigenous peoples experience with the rest of the living world, and goes as far as to imagine a world where non-Indigenous people attempt to plunder the physical connection to these relationships for their own benefit.[24] In *We Are the Middle of Forever: Indigenous Voices from Turtle Island on the Changing Earth*, a book of collected interviews with diverse Indigenous peoples, expressions of Indigenous wisdom were gathered respectfully using Indigenous research techniques.[25] Once again, this wisdom collected over generations of dealing with colonialism and ecological loss is shown to counter the western concepts of living within the environment: humans have a responsibility to protect the future of life on Earth for all living creatures and repair the relationships between us.[26]

Even though Indigenous peoples carry knowledge that will be instrumental in reversing climate change, they cannot be alone in their efforts. Given that current attempts by colonial powers have often disrupted Indigenous populations more than they have aided them, the first steps for settlers should be to collaborate and engage with Indigenous wisdom in a non-extractive way.

[20] See Chris Arnett, 'Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis,' in BC Studies, 179 (2013), p. 232.
[21] See Arnett, p. 232.
[22] See Tarique Niazi, 'Imagining the Future of Climate Change: World-Making Through Science Fiction and Activism,' in Journal of International & Global Studies, 9.2 (2018), p. 209.
[23] See Niazi, p.210.
[24] See Cherie Dimaline, *The Marrow Thieves*, (Dancing Cat, 2017).
[25] See Dahr Jamail & Stan Rushworth, ed., We are the middle of forever: Indigenous voices from Turtle Island on the Changing Earth, (The New Press, 2022).
[26] See Jamail and Rushworth.

Returning to Whyte's analogy, all peoples across the world are in the same ocean and will eventually face the consequences of the climate crisis, but Indigenous peoples are often closer to the environment and experience these catastrophes first.[27] Examples can be found in literature of the failure of colonial governments to respect the human rights of Indigenous peoples in regards to their land, but also of the resilience of Indigenous peoples as they use their own traditional Ways of Knowing to engage in activism on their own terms. Dismantling the limiting societal factors faced by Indigenous peoples, or as Whyte says, '[d]ecolonization and anti-colonialism, understood in senses appropriate to the allegory, cannot be disaggregated from climate justice for Indigenous peoples.'[28] We are all dependent on the health of the land we live on, but understanding the failure of current colonial systems and the relationship-based solutions offered in Indigenous literature might provide us with both the motivation and hope to craft a better future for us all.

Bibliography

Arnett, Chris, 'Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis,' in *BC Studies*, 179 (2013), 231-32

Dehm, Julia, 'Authorizing Appropriation?: Law in Contested Forested Spaces,' in *European Journal of International Law*, 28.4 (2017), 1379-96

Dimaline, Cherie, *The Marrow Thieves*, (Dancing Cat, 2017)

Jamail, Dahr, & Rushworth, Stan, ed., *We are the middle of forever: Indigenous voices from Turtle Island on the Changing Earth,* (The New Press, 2022)

Niazi, Tarique, 'Imagining the Future of Climate Change: World-Making Through Science Fiction and Activism,' in Journal of International & Global Studies, 9.2 (2018), 208-10

Raygorodetsky, Gleb, *The Archipelago of Hope: Wisdom and resilience from the edge of climate change*, (New York: Pegasus, 2017)

Sloan Morgan, Vanessa, '"Why would they care?": Youth, Resource Extraction, and climate change in northern British Columbia, Canada,' in *Canadian Geographer*, 64.3 (2020), 445-60

[27] See Whyte.

[28] See Whyte, p. 7.

Vickers, Roy Henry, and Budd, Robert, *Orca Chief*, (Harbour Publishing, 2015)

Whyte, Kyle, 'Way beyond the lifeboat: An Indigenous allegory of climate justice,' in *SSRN Electronic Journal*, (2017*)*, https://doi.org/10.2139/ssrn.3003946 [accessed 4 November 2022], 1-8

Can cli-fi novels be considered a beneficial tool in urging people into action against climate change?

Rebecca Rees

Nottingham Trent University,
English and Creative Writing (BA) Hons
N1016579@my.ntu.ac.uk

This article aims to answer the question: Can cli-fi novels be considered a beneficial tool in urging people into action against climate change? It will reflect on two novels from the Cli-Fi genre: *Implanted* by Lauren C.Teffeau and *War Girls* by Tochi Onyebuchi.

Both novels engage with the disproportionate impact of climate change on the communities they represent. (*Implanted* focusses on an antagonist with a disability and *War Girls* on the Nigerian community.)

The article will discuss, using examples from the text, how the two authors combine both emotive language and vivid imagery in their literature to actively encourage readers to want to make a change and to warn them of the impending dangers of climate change and global warming.

The article will include quotes and statistics drawn from other academic sources to further back up the claim that cli-fi novels can indeed be considered a beneficial tool in urging people into action. It will also focus on the need to continue creating and sharing work from this genre in a bid to strengthen both; people's understanding of climate change and their willingness to act accordingly.

This article aims to answer the question: Can Cli-fi novels be considered a beneficial tool in urging people into action against climate change? It will reflect on two pieces from the Cli-fi genre: *Implanted* by Lauren C.Teffeau and *The Myth of Rain* by Seanan McGuire.

The article will discuss, using examples from the text, how the two authors combine both emotive language and vivid imagery in their literature to actively encourage readers to want to make a change and to warn them of the impending dangers of climate change and global warming.

It will discuss the dangers and benefit of dystopian cli-fi novels and the importance of including both dramatization and fact to incite change.

Additionally, it will include quotes and statistics drawn from other academic sources to further back up the claim that Cli-fi novels can indeed be considered a beneficial tool in urging people into action.

It will also focus on the need to continue creating and sharing work from this genre in a bid to strengthen both; people's understanding of climate change and their willingness to act accordingly.

In order to answer the question: Can cli-fi novels be considered a beneficial tool in urging people into action against climate change?

One must first define what is meant by the term "Cli-fi." A relatively new term coined by journalist Dan Bloom, Cli-fi or climate fiction, is 'a genre of fiction that deals with the impact of climate change and global warming.' Although, a relatively lucid definition by nature, the understandable tendency of authors of this genre, to lean towards dystopian themes, has led to arguments that, by adopting these largely science-fiction type story lines, cli-fi authors are in danger of combining the genres, thus painting climate fiction as a futuristic Hollywood monster not dissimilar to Doctor Who's The Daleks.

But Climate change is so much more than that, isn't it? If years of watching Sir David Attenborough gracing the small screen has taught us anything it should be that if we do not take "dramatic action within the next decade, we could face irreversible damage to the natural world and

the collapse of our societies."[1] We are all aware of the looming disaster and yet there remains a vast majority, reluctant to make a change, still stood, complaining about the corporate world's poor attempt at showing solidarity with our Earth - the infamous paper straw substitute.

Of course, even in these dismal times, the Attenboroughs and Thunbergs of the world are vocal in their valiant efforts to raise awareness and invite others to join the cause. Therefore, is it not better for Cli-fi authors to continue to pen literature regardless of its critics? Surely any exposure, considered realistic or not, surpasses none at all? Besides, who is to say that all Cli-fi work descends into science fiction? Certainly, *The Myth of Rain*, despite being set in the future is a very realistic imagining into the state of our world, backed up by scientific evidence.

The Myth of Rain begins by discussing our current time. The narrator reminisces on the 'early teens'[2] of the 21st century and the harrowing warnings mankind were given to change their ways. Factually accurate language is used throughout, and the quoted passage below could easily be taken from a genuine documentary or article on climate change:

"Even as people were starting to focus on eating local and recycling, they ignored the fact that the lakes were drying, and the hills were burning and the whole great stretch of green that we had all depended upon for so long was becoming a fairy tale."[3]

The opening content of the story clearly echoes our own tangible experience and in doing so forces the reader to view the ending as an undoubtedly plausible fate for the Earth if we continue on the same path, with no intervention.

McGuire's use of 'we' and 'our' throughout the story is a vital tool. Collective phrases such as "We'd listened to the lies too long"[4] and "we had failed"[5] aim to draw the reader into the narrator's albeit doomed, trusted inner circle. We too are environmentalists fighting against "industry and fossil fuel and men who spoke in voices that

[1] Lisa Joyner, *Sir David Attenborough will present Climate Change — The Facts on the BBC this spring* (2019) <https://www.countryliving.com/uk/news/a26926582/david-attenborough-climate-change-the-facts-bbc/> [accessed 27 November 2022].

[2] Seanan McGuire, 'The Myth of Rain', in *Loosed upon the world,* ed. by John Joseph Adams (New York City: Saga Press, 2015), pp. 45-58 (p. 45).
[3] McGuire, p. 47.
[4] McGuire, p. 47.
[5] McGuire, p. 53.

dripped money."[6] This inclusive technique is one often deployed in shorter climate change stories and builds momentum that lasts long after the pages of the book have been closed.

These decidedly less fanciful cli-fi stories are invaluable. The short sharp facts and realistic occurrences make for powerful reading and push for results.

There is of course another brand of cli-fi fiction that needs to be considered when answering the opening question. For all its critics, some of the more adventurous Cli-fi has garnered its fair share of advocates. In his 2019 essay *Cli-Fi – Genre of the Twenty-First Century? Narrative Strategies in Contemporary Climate Fiction and Film* – Axel Goodbody asserts that:

'Climate fiction has the potential to prompt reflection on the risks associated with climate change and the choices we are called on to make.'[7] But is it living up to that potential? Critics would argue that fantasy novels such as *Implanted*, (a book featured on grist.org's definitive climate fiction reading list,) are no more than young-adult science fiction stories, however Goodbody goes on to shrewdly observe:

"If climate fiction is to draw it to the attention of a wider public, it must therefore resort to techniques of concretization and dramatization. Literature and film commonly seek to enhance awareness of climate change by making experiences, attitudes and actions real, and they do so through stories and images involving threats to people's centres of felt value."[8]

Echoing this same sentiment, in *Saving the World One Word at a Time: Writing Cli-Fi*, Ellen Szabo writes "The best Cli-fi, seamlessly intertwines literary fabrication and science; it's a literary collaboration between the disciplines of science and the humanities."[9]

Although *Implanted* undeniably meanders into somewhat of an Orwellian teenage love story, upon reading it, thanks to passages such as:

"After too many years of storm-leveled towns, receding coastlines, drought, flood, pollution, and devastating fighting over food and resources as governments tried to provide for their people,

[6] McGuire, p. 48.
[7] Axel Goodbody, 'Cli-Fi – Genre of the Twenty-First Century? Narrative Strategies in Contemporary Climate Fiction and Film', in *Green Matters,* ed. By Maria Loschnigg and Melanie Braunecker (Boston: Brill Rodopi, 2020), pp. 131-153 (p. 134).
[8] Axel Goodbody, p. 134.
[9] Ellen Szabo, *Saving the World One Word at a Time: Writing Cli-fi* (New York: Yellow Island Press, 2015), p. 6.

domed cities became our only option to escape the ravages of a world that had finally turned against us after so many years of abuse."[10]

Coupled with instances of change evoking language, it is entirely impossible to disregard the underlying themes of climate change and global warming that run throughout the novel.

There is an obvious contrast between the above passage describing factual repercussions of climate change and the main plot of the novel. Where parts of the story discuss "the harm done to the climate by global warming, warfare and pollution",[11] the story's other focus is on its protagonist Emery. Imprisoned in a domed city for their own well-being by the government, Emery and the rest of mankind now communicate virtually through implants. Emery, who is a young vigilante type, is blackmailed into becoming a courier for a corrupt organization who utilize her rare blood type to carry secret codes.

Without a doubt, everything about the latter, screams science-fiction and adventure. Even whilst reading this, it is impossible not to imagine the action-packed novel eventually finding its way from paper to film. This naturally leads us to a second question: do the exciting storylines so often included in cli-fi novels, alongside the facts, hinder or help their cause?

If, as Goodbody and Szabo suggest, in order to draw wider attention, cli-fi needs not only to state facts but also to include drama, then surely so labelled "science-fiction" books such as this, are in fact, fulfilling their role effectively. It has been proven that there is great power in the written word to incite change. By drawing the reader in with relatable human emotion and bringing them to the edge of their seats with cliff-hangers and thrilling exploits, Teffeau manages to mould a memorable narrative that offers a grave insight into the effects of climate change and global warming. Regardless of how the author gets there, there is no argument that she does. After reading *Implanted* and similar books in this "science/climate fiction" genre, it cannot be debated that they *too* are a helpful tool.

There is room enough in society for both the sensible, factual books filled with hard hitting truths *and* futuristic, exciting books that fill our

[10] Lauren C Teffeau, *Implanted* (Nottingham: Angry Robot, 2018), p.6.

[11] Lauren C Teffeau, p. 45.

heads with ideas and notions as to how the world might look if we continue down the same path. Some of us are drawn to logic and reason, others, to adventure. This does not mean that both groups cannot reach the same conclusion. Climate change is an issue that affects all of mankind and it is each individual's responsibility to reflect and alter accordingly. If an individual can be helped along in this reflection by a piece of literature, then yes, that literature *must* be labelled as a beneficial tool. What we cannot do is allow internal bias towards "less academic" writing to become a stumbling block that causes such debate that we neglect to deal with the principal issue at hand.

"All we could do was save what little we could put our hands on and remember the things we had to leave behind. We owed the world we had destroyed that, at least. We owed it so much more. Maybe someday, our children would see owls in the world again."[12]

Bibliography

Goodbody, Axel, 'Cli-Fi – Genre of the Twenty-First Century? Narrative Strategies in Contemporary Climate Fiction and Film', in *Green Matters*, ed. By Maria Loschnigg and Melanie Braunecker (Boston: Brill Rodopi, 2020), pp. 131-153

Joyner, Lisa, *Sir David Attenborough will present Climate Change — The Facts on the BBC this spring* (2019)<https://www.countryliving.com/uk/news/a26926582/david-attenborough-climate-change-the-facts-bbc/> [accessed 27 November 2022]

McGuire, Seanan, 'The Myth of Rain', in *Loosed upon the world*, ed. by John Joseph Adams (New York City: Saga Press, 2015), pp. 45-58

Szabo, Ellen, *Saving the World One Word at a Time: Writing Cli-fi* (New York: Yellow Island Press, 2015)

Teffeau, Lauren, *Implanted*, (Nottingham: Angry Robot, 2018)

[12] McGuire, p. 58.

The Importance of Cultural Burning in Indigenous Communities and Their Stories

Veronika Vermes

Kwantlen Polytechnic University,
Bachelor of Arts with Major/Minor in English

Many Indigenous groups and communities in British Columbia, under colonizers' rules, have been denied their cultural practices. Many of these are banned through acts controlled by the government such as the Bush Fire Act of 1874. The use of cultural fires or controlled fires is a process that has been helping the land on which the Indigenous peoples have been settling before colonization interrupted this process by assimilating Indigenous communities into Canada. With this interruption, wildfires have spread more aggressively and more rapidly over the many years that Indigenous peoples have not had the chance to practice their culture. With the impacts that the fires have on communities, understanding the process and meaning behind cultural fire burnings is crucial for the further betterment of the land many people stay on as either settlers or people of the land. Slowly the government is understanding the roles which Indigenous peoples play on the land and in order to protect the land the government must put trust and decision-making towards Indigenous peoples and communities who know what is best. With reference from the government of Canada being involved and bringing media into the question such as CBC news, the impact of knowledge is a lot greater as it now can be seen by more audience members and help bring to light the importance of this Indigenous cultural practice.

In 1874, the government of British Columbia, Canada banned cultural fire burning to help further assimilate onto the Indigenous peoples. This was easily implemented by the government with the Bush Fire Act in 1874. Additional Acts banned Indigenous cultural practices and communication with the land, such as the Indian Act of 1876, further cascading the events at which Indigenous communities were and are forced to assimilate into Canadian rules. With this in mind, cultural burnings were a large part of controlling the Indigenous people just before the Indian Act was implemented.

As more and more wildfires are present and reaching larger hectares in British Columbia during the summer, one might think to listen to the people who know fire and managed it according to cultural practices. Then what are cultural fire burnings? Well, they involve "but are not limited to cultural and language preservation, fuel mitigation, food and medicinal plant revitalization, and habitat enhancement."[1] With careful processes that involve the knowledge of the Elders and/or fire keepers of a particular Indigenous community, the reestablishment of cultural burning can help mitigate and turn back fire cycles that have been altered over many generations of massive buildup of fires above and underground. As years go on, the relationship that Indigenous peoples have to the land is slowly being brought back into the colonized world. An example is "the Owl Creek Cultural Burn,"[2] which was brought by the Lil'wat Nation and supported by British Columbia's Wildfire Service in Mount Currie. The reason behind this amazing project was to "introduce fire back to the landscape to try and revitalize the berry population for the benefit of the community and the grizzly bear habitat."[3] Furthering thus the importance that cultural burning has for the land and those residing on it.

Fire burning is seen as a scary and disastrous element in the world by many non-Indigenous

[1] *Cultural burning* (2022) *Cultural Burning & Prescribed Fire*. Available at: https://prescribedfire.ca/cultural-burning/ (Accessed: November 25, 2022).

[2] *Cultural burning* (2022) *Cultural Burning & Prescribed Fire*. Available at: https://prescribedfire.ca/cultural-burning/ (Accessed: November 25, 2022).

[3] *Cultural burning* (2022) *Cultural Burning & Prescribed Fire*. Available at: https://prescribedfire.ca/cultural-burning/ (Accessed: November 25, 2022).

people. However, many Indigenous communities have been embracing fire for millennia. With this knowledge and traditional practice, some Indigenous communities have found great positions of power that can have some impact on the decisions made on their lands. Although it is not exactly as it should be, there is some progress which can help the government of Canada see the benefits to the land and thus benefit the Indigenous communities that have practices cultural burnings for a very long time. Research shows the positive effects that Cultural burning or as controlled fire burnings.

Many Indigenous communities with different cultural and connected values around fire, have taken the time to learn about the effects of wildfires and the need to provide them for the environment. Due to the large effect that wildfires cause to the land and the people on it, having the knowledge to control the effects is a large help for people who may listen. Kira M. Hoffman, et al., as well as Amy Christianson, et al., discuss the importance of "fire mitigation"[4] or "fire stewardship,"[5] for the future of wildfire sustainable living in Canada. There are few active controlled fire groups in Canada at this time due to many obstacles that Indigenous communities must go through in order to carry out their traditions in controlled fire burning. Additionally, "one of the most challenging barriers to engaging in Indigenous fire stewardship is the lack of understanding by wildfire management agencies, decision-makers, and the general public of the relationship between Indigenous Peoples and fire."[6] Hoffman mentions that "Indigenous Nations have used fire as a tool for resource management and community protection for millennia,"[7] but likely due to the issues mentioned above, not a lot of progress occurs.

[4]Hoffman, K.M. *et al.* (2022) "The right to burn: Barriers and opportunities for indigenous-led fire stewardship in Canada," *FACETS*, 7, pp. 464–481. Available at: https://doi.org/10.1139/facets-2021-0062.

[5] Hoffman, K.M. *et al.* (2022) "The right to burn: Barriers and opportunities for indigenous-led fire stewardship in Canada," *FACETS*, 7, pp. 464–481. Available at: https://doi.org/10.1139/facets-2021-0062.

[6] Hoffman, K.M. *et al.* (2022) "The right to burn: Barriers and opportunities for indigenous-led fire stewardship in Canada," *FACETS*, 7, pp. 464–481. Available at: https://doi.org/10.1139/facets-2021-0062.

[7] Hoffman, K.M. *et al.* (2022) "The right to burn: Barriers and opportunities for indigenous-led fire stewardship in Canada," *FACETS*, 7, pp. 464–481. Available at: https://doi.org/10.1139/facets-2021-0062.

Within Indigenous communities, the act of fire burning, and the awareness of cultural burning have become increasingly crucial in Indigenous storytelling. The act of storytelling in Indigenous cultures is a way to express oneself and teach others and people within the community about the importance of many parts of one's culture, it connects people to each other and the land they are on in a way non-Indigenous people would not understand. Storytelling also helps bring importance or attention to important issues concerning Indigenous communities and the people visiting on the land. Some instances that may concern people, as mentioned in the videos, are the floods that have increased in depth and are flooding people's homes, farms, and land. The increased wildfires concern the safety of Indigenous peoples who must seek shelter from such rapidly growing fires and who must fight back those fires as they increase over the years. As the importance of storytelling grows great, so does the need for listeners to be present. The value that the stories provide helps outsiders view the importance of cultural burning in a representative way. The experience and knowledge that follows with the stories give perspective on the importance fires have on the land, the animals, the vegetation, the environment, and the people who live on it. Storytelling too is an important way to increase awareness of the cultural side of what fires bring to communities as a way of life.

Although there is more recent interest by the government in cultural burnings or controlled burnings, boundaries need to be set to help preserve the Indigenous cultures and communities that practice cultural burning and use it to help keep their lands full and safe. The many positive outcomes of controlled burnings are that it "significantly reduces wildfire risk by lessening fuel loads, enhancing pyrodiversity (the frequency, timing, and severity of fire)"[8] in the long run, in comparison to the current state of wildfires burning in an uncontrolled manner. Below are two images that help describe the differences. On the left, there are controlled fires showcasing the positive outcomes that they provide such as nutrient rich soils, a layer of carbon storage, and new plants. On the right, the

[8] Hoffman, K.M. *et al.* (2022) "The right to burn: Barriers and opportunities for indigenous-led fire stewardship in Canada," *FACETS*, 7, pp. 464–481. Available at: https://doi.org/10.1139/facets-2021-0062.

image showcases the apparent difference in positive impacts on the environment. There is little to no positive impact as it focuses more on destruction rather than providing a new beginning, no nutrients left and is all evaporated, a large exhaust of CO2 release.[9]

In building efforts to continue positive controlled fire increase by Indigenous communities it would also provide many opportunities for the Indigenous communities and people involved. Amy Christianson, et al. provide different examples in their article on fire mitigation with inclusivity to providing jobs, community governance, as well as local agreement and communication with members of the same community. Over time, the impact of the use of fire mitigation or controlled fires will be necessary in the eyes of the peoples not only for cultural reasons but for economic ones as well.

Having the ability to practice one's culture is a right that not many Indigenous peoples may have. The positive outcomes cultural burning has on some Indigenous communities is a great advance into furthering Indigenous peoples' lives and their practices. The ability to access one's Indigenous knowledge and bring it forth to the world where there is destruction, the impact at which controlled fire burnings and cultural burnings will have on the Indigenous communities can further the impact that what not practicing one's culture can have. Storytelling of such cultural practices helps people understand the need to continue this practice. Storytelling acts as a connector between the land and the people.The benefits cultural burning has on the land such as the betterment of the soil, atmosphere, plants and animals, and the opportunities for communities to fear less the terrible impacts that wildfires have due to their increased size and burning power. The fear of fire will decrease if let be the Indigenous peoples who know their land and the opportunity to help fix what colonizers broke.

[9] *How indigenous 'cultural burns' can replenish our forests | CBC news* (2021) *CBCnews*. CBC/Radio Canada. Available at: https://www.cbc.ca/news/science/what-on-earth-indigenous-fire-forests-1.6194999 (Accessed: November 25, 2022).

Bibliography

Canada, N.R. (2020) *Government of Canada, Natural Resources Canada*. / Gouvernement du Canada. Available at: https://www.nrcan.gc.ca/climate-change/impacts-adaptations/climate-change-impacts-forests/forest-change-indicators/fire-regime/17780 (Accessed: November 25, 2022).

Cultural burning (2022) *Cultural Burning & Prescribed Fire*. Available at: https://prescribedfire.ca/cultural-burning/ (Accessed: November 25, 2022).

Fighting fire with fire: Indigenous Traditional Knowledge & Cultural Burning (2021) *YouTube*. YouTube. Available at: https://www.youtube.com/watch?v=8rsBY-DQXJs (Accessed: November 25, 2022).

Hoffman, K.M. *et al.* (2022) "The right to burn: Barriers and opportunities for indigenous-led fire stewardship in Canada," *FACETS*, 7, pp. 464–481. Available at: https://doi.org/10.1139/facets-2021-0062.

How indigenous 'cultural burns' can replenish our forests | CBC news (2021) *CBCnews*. CBC/Radio Canada. Available at: https://www.cbc.ca/news/science/what-on-earth-indigenous-fire-forests-1.6194999 (Accessed: November 25, 2022).

The Narwhal (2022) *The art of fire: Reviving the indigenous craft of cultural burning*, *The Narwhal*. Available at: https://thenarwhal.ca/indigenous-cultural-burning/#:~:text=B.C.%20became%20the%20first%20province,ceremony%20and%20assimilate%20Indigenous%20Peoples (Accessed: November 25, 2022).

Videos (no date) *First Nations' Emergency Services Society of British Columbia (FNESS)*. Available at: https://www.fness.bc.ca/resources/videos (Accessed: November 25, 2022).

EDITORIAL

The topic of land in literature, and what is researched and written about regarding land, differ from person to person. This is prominent in the selection of book reviews in this issue. Based on the geographical location of the author, the representation of land is completely different. In the book reviews, one will see how both sets of students have taken the subject of land and chosen the books that relate the most to their understanding of it.

The English students from Nottingham Trent University chose to lay their focus on Global Warming and Climate Change regarding the topic of land, researching what adverse effects are occurring on our planet due to human interaction and invention. In their reviews, they laid most focus on on Climate Change denial, the consequences of humanity's actions that negatively affect the Earth and solutions to help reverse the problem for the sake of the future. Our third review *The Madhouse Effect* by Felicia Bergfast reflects on a book written by climate activist Michael E. Mann and cartoonist Tom Toles that demonstrates the impact climate change denial have on politics, the planet, and humanity, in a satirical and educational way.

Furthermore, the Canadian students from Kwantlen Polytechnic University decided to focus on the Indigenous Peoples and their relationship with their lands in the country now called Canada. They reviewed books that focused on something more personal, loss and love towards their home and stories regarding their treatment and how this has impacted the view on Indigenous lands. Our ninth review is *River Woman* by Emily Spavor, which is a collection of poems written by the Governor General's award-winning poet Katherena Vermette, including personal and politically charged poems that demonstrate stories of love, loss, and trauma with water through land.

Sofia Bartram & Felicia Bergfast

Book Reviews Head Writer & Book Reviews Editor

THE UNINHABITABLE EARTH: LIFE AFTER WARNING

BOOK REVIEW

Sofia Bartram

N0934535@my.ntu.ac.uk

Nottingham Trent University, Student, Creative Writing

'Climate change is fast, much faster than it seems we have the capacity to recognize and acknowledge; but it is also long, almost longer than we can truly imagine.'[1]

When it comes to debates concerning the destruction of our planet, there is no shortage of information in relation to Climate Change. Usually, discussions about Climate Change are focused on the same things: how humanity is affecting (or some may argue: not affecting) planet Earth and what we can do as a species to stop it. In continuation to his 2017 New York Post article in 2017[2], 'The Uninhabitable Earth', he focuses on the consequences of our choices in vivid and terrifying detail to make the reader see beyond the now.

Wallace-Wells is an editor at the New York Post[3] who most commonly writes about the future of humanity, science, and technology. Although, his most popular work, *The Uninhabitable Earth*, does highlight that the focal point behind Climate Change is not the purpose in this novel. Despite this, Wallace-Wells spends the first section of his novel named 'Cascades' discussing the science and history of Climate Change, along with discussions and the denial that goes along with it.

If you are looking for a book that focuses purely on the event itself and avoids any sort of political stance, this is not the book for you. This is not a novel about how we can fix the damage we create but simply a Wake-up call for what will happen should our actions not change. It seeks to hold 'us' – the readers as well as humanity – accountable and places blame where it feels necessary.

During the books opening section 'Cascades', Wallace-Wells sets the tone of the book by immediately telling us that things are 'much worse than you think'[4] planting a sense of doom in the reader. He writes in depth about the various 'Elements of Chaos'[5] that are rapidly occurring due to human interference. From 'Heat Death' and 'Wildfire' to 'Economic Collapse' and 'Climate Conflict', the list of problems

[1] David Wallace-Wells, *The Uninhabitable Earth: Life After Warning* (London: Penguin Books Ltd, 2019) p. 16.
[2] David Wallace-Wells, 'The Uninhabitable Earth' in *New York Magazine*, 2017 <https://nymag.com/intelligencer/2017/07/climate-change-earth-too-hot-for-humans.html> [Accessed 10 November 2022].
[3] National Fellow, 'David Wallace-Wells' in *New America*, 2019 <https://www.newamerica.org/our-people/david-wallace-wells/> [Accessed 10 November 2022].
[4] Wallace-Wells, *The Uninhabitable Earth*, p. 8.
[5] Wallace-Wells, *The Uninhabitable Earth*, p. 5.

seems daunting – no doubt the desired effect for the choice of topic. Wallace-Wells seems to want to shock his readers into understanding the severity of the situation and to stop sitting on the fence. 'A state of half-ignorance and half-indifference is a much more pervasive climate sickness than true denial or true fatalism.'[6]

The Uninhabitable Earth is clever in its execution in that Wallace-Wells discusses a future that impacts *everyone*. Even those who are apathetic towards nature will still feel the consequences of how the Earth is changing. Wallace-Wells ensures in his various explanations that readers know that no one is safe from the long-term impact of Climate Change. The entire novel is a little bleak and a reader may have to put it down a couple of times and come back to it due to its nihilistic nature. Of course, the lack of science when discussing Climate Change, except for the short mention in 'Cascades', can lead to dubious readers. An unhelpful aspect is that Wallace-Wells repeats the same point multiple times in what could have been a single sentence. It might have been to drive a point home. The repetitiveness, however, does not have its desired effect.

The Uninhabitable Earth is not a book that offers any sort of comfort or answer to the horrors it presents, it just simply lays them out for readers to understand and fear. While this short novel does offer some rare hopeful notes, it seems to have been written as call for arms against ignorance and another stark reminder for those who agree with David Wallace-Wells.

[6] Wallace-Wells, *The Uninhabitable Earth*, p. 53.

THIS CHANGES EVERYTHING: CAPITALISM VS THE CLIMATE

BOOK REVIEW

Sofia Bartram

N0934535@my.ntu.ac.uk

Nottingham Trent University, Student, Creative Writing

'In short, we have not responded to this challenge because we are locked in—politically, physically, and culturally. Only when we identify these chains do we have a chance of breaking free.'1

When thinking about Climate Change, it is easy to think about the physical affects it will have on the planet. Yet, there is concerns about what actions we are taking part in to worsen the Earth, and what things we can do to prevent them from happening. Naomi Klein acknowledges both in her 2014 novel, *This Changes Everything: Capitalism vs The Climate*. However, as the title of her book suggests, Klein focuses on the far more sinister social side of Climate Change, focusing her arguments on one simple premise: how ignorance towards the changes to our environment is profitable. While this statement continues to be true, things will just get worse. As Klein so aptly puts it, 'our economic system and our planetary system are now at war.' Klein's book explores the geopolitical issue of climate change and discusses various practices and methodologies that could have been implemented to sooner help prevent climate change and the danger it poses.

The theme of the book is to question why so little has been done regarding the damage humanity is causing on planet Earth, and Klein makes a continuous point to bring it back to politics. A more right-winged reader may not enjoy reading this work, however, for those already in line with Klein's views, this book is a fascinating and educational read in getting to know the societal issues behind Climate Change a little better. *This Changes Everything* doesn't focus on the science behind Climate Change, and Klein states that she's not interested in having arguments with Climate Change Deniers, as their own solutions threaten her ideals.[2] With 97% of the scientific community accepting that Climate Change is real – and have many studies to show as such – she takes their word and simply focuses on the economic and political motives behind this incredible delay in doing anything at all to fix it, despite evidence showing that it is necessary.

Klein's book is separated into three sections, making it easier to put down and pick back up again if it all gets a bit too heavy for the reader. The chapters in the

[1] Naomi Klein, *This Changes Everything: Capitalism vs the Climate* (London: Penguin Publishers, 2014) p. 61.

[2] Klein, *This Changes Everything*, p. 57.

sections are not too long, making it the type of book that is easy to engage with. Personally, I think that Part Two, named 'Magical Thinking', is probably the most interesting to read. As someone who is curious about *why* it takes moving mountains to get something done about a matter so crucial regarding the well-being on our planet, it's intriguing – and a little bit terrifying – to read about the ulterior motive: greed. Klein makes the argument that Billionaires and Philanthropists are attempting to solve the issue on their own terms; to benefit to them alone, but ignorant to those that would suffer. Klein makes sure to write on the struggles in Part Three 'Starting Again', where she touches on the impact made on Indigenous peoples, as well as how communities come together to combat local struggles.

There may be arguments towards this book's agenda. Klein has made her political opinion public and *This Changes Everything* can easily be interpreted as a way to demonise the rich and right-wing parties. Due to this, the book has been considered by some as 'propaganda'.[3] But for those who share similar views, this can offer a more in-depth explanation of the problems in politics, economy and the issues linked to the climate.

Overall, this is a good book for those who want to learn more about behind the scenes work when it comes to efforts in preventing catastrophes linked to Climate Change. Will it change anyone's minds? Doubtful. However, the book is not catered for those who do not agree with Klein's views. It is a difficult read, but with those concerned about the 'why' in this scenario, this novel is a fascinating read.

[3] John Bellamy Foster, 'The liberal attack on Naomi Klein and This Changes Everything' in *Climate and Capitalism*, <https://climateandcapitalism.com/2015/02/01/liberal-attack-on-naomi-klein-and-this-changes-everything/> [Accessed 10 November 2022].

THE MADHOUSE EFFECT

BOOK REVIEW

Felicia Bergfast

N1008151@my.ntu.ac.uk

Nottingham Trent University, Student, English (BA) Hons

Climate scientist, Michel E. Mann, and cartoonist, Tom Toles, have teamed up to present us with a witty, creative, and unique attempt at averting the near-future catastrophe that is climate change with their book: *The Madhouse Effect: How Climate Change Denial Is Threatening Our Planet, Destroying Our Politics, and Driving Us Crazy*.

Michael E. Mann is a Presidential Distinguished Professor of Earth & Environmental Science at the University of Pennsylvania and the author of numerous climate activist books, including his newest addition, *The New Climate War*[1].
Tom Toles is a now retired, Pulitzer-Prize winning political cartoonist who used to work for the Washington Post. He is largely known for his 'biting sociopolitical commentary.'[2]

The preface explaining why they decided to come together, sets the tone and style for the rest of the book. They highlight the continuous battle of trying to get the public to recognize the possibility of the permanent damage we are doing to the Earth and every living organism on it. They explain the reason for climate change denial in the words of Upton Sinclair: 'It is difficult to get a man to understand something, when his salary depends on his not understanding it.'[3] They continue by explaining that the battle to preserve the forests, lakes, mountains, and the ocean of the planet is not like any other battle, meaning that time is no longer on our side: 'time will not be healing wounds but instead will be inflicting more and more of them if we don't stop shambling around like confused zombies.'[4]

The book consists of nine chapters guiding the reader through chapter one: 'Science: Hot It Works', where they discuss science in terms of scepticism, all the way to the last chapter: 'Return to the Madhouse: Climate Cange Denial in the Age of Trump'. They lighten the mood with Toles' applicable cartoons strategically placed throughout the book. The first half of the book discusses the basics of climate change, such as the change in temperatures, sea-levels, and weather conditions, 'why should we bother', where they bring up many valid reasons, such as security, food, water, land, health, etc, and the stages of climate change denial. Whereas the other half of the book focuses on the more complicated aspects, such as the hypocrisy of climate change

[1] 'Home', *Michael E. Mann* <https://michaelmann.net> [Accessed 11 November 2022]
[2] Michael E. Mann and Tom Toles, *The Madhouse Effect: How Climate Change Denial Is Threatening Our Planet, Destroying Our Politics, and Driving Us Crazy* (New York: Columbia University Press, 2016) p. x.
[3] Mann and Toles, *The Madhouse Effect,* p. xi.
[4] Mann and Toles, *The Madhouse Effect*, p. xi.

denial by politicians, geoengineering, and finishes with some politics.

There is a very thin line between oversimplification and an explanation written in a way the average person can understand when addressing scientific subjects such as climate change. However, the two succeed in creating informative and convincing arguments for non-specialist readers, with admirable writing, and cartoons with a satirical attitude.

However, the book possesses some small shortcomings. For readers outside the US, the biggest issue would be that the book is focused on lies in American politics. Nonetheless, the leadership of the US, with the world's largest economy and the second-largest emitter, are an essential part when it comes to solving the climate crisis. Furthermore, in chapter four where they take on the stages of climate change denial, they introduce a concept, most likely foreign to many, which is geo-engineering. The problem does not lie in the concept, but in the decision to not further expand on it until two chapters later. Having introduced this concept, they should have followed it through directly but, they left the readers confused for 47 pages.

Nevertheless, this is a well-made and educative book. Addressing a subject this heavy but still being able to create a hopeful narrative is quite impressive. Despite all the political discussion and the dire consequences presented if we do not strive for change, the two have succeeded in creating a crucial, informative, and hopeful view of the science, politics, and solutions to the climate crisis, all while still being able to make it entertaining.

They continue to highlight the urgency of the situation and finish off by illuminating the beautiful aspects of this world, and what we will lose if we continue this path. The book closes with the inspiring line, 'our attention to climate calamity can be the beginning of a new era in which people once again not only notice nature and protect it but also treasure it. We are coming to understand at a late hour what a magnificent natural home we have on this planet. It's time to save our inheritance.'[5]

[5] Mann and Toles, *The Madhouse* Effect, p. 175.

COWSPIRACY: THE SUSTAINABILITY SECRET

MEDIA REVIEW

Imogen Jackson

N1003740@my.ntu.ac.uk

Nottingham Trent University, Student, Creative Writing

'In the end, we will remember not the words of our enemies, but the silence of our friends'[1]

When considering global warming and what we can do to help, we usually look towards environmental organisations. We presume they know the facts and figures; we rely on their advice and follow suit, for they are seen as the professionals in this field. However, director and narrator Kip Andersen, in the documentary *Cowspiracy,* claims these organisations hide, or are blissfully ignorant, to the truth of leading factors of global warming. He discusses how these organisations are more like memberships, and that the act of following a political agenda would be detrimental to their fundraising. Therefore, they ignore what Andersen reveals is the leading factor of global warming: livestock.

Andersen claims that 'raising livestock produces more greenhouse gases than the emissions of the entire transportation centre.'[2] Most people seem oblivious to this due to these companies not commenting on agriculture, fishing, or livestock as being a leading cause. A former *Green Peace* board director stated to Andersen that these companies are not telling the truth about what the world needs from us, and that despite the facts, refuse to act.[3] When confronting the governments environmental team, they claim that preventing people from eating as much meat is not a solution but a behavioural change. They also claim it is not under their jurisdiction.

One example Andersen produces is how the company *Rainforest Action Network* has a campaign against palm oil industries, something they claim is one of the leading factors of deforestation. However, we are presented with the facts that palm oil production is only responsible for the destruction of twenty-six million acres, whereas destruction of land for livestock is one hundred and thirty-six acres. Andersen points out how, on their website, there is no mention of cattle ranching or livestock despite the figures.

This is then repeated with other varying organisations that Andersen approaches. One such organisation being *Oceana.* Andersen discovered that three-quarters of world fisheries are exploited or over-exploited. Additionally, twenty-eight billion animals were pulled from the ocean in one year. This is too extortionate a number for the ocean to recover. Another fact given is that for every pound of fish caught in nets, five pounds of untargeted species – such as dolphins and sharks – are

[1] *Cowspiracy,* dir. by Kip Andersen (Netflix, 2014)
[2] *Cowspiracy,* Andersen (2014)
[3] *Cowspiracy,* Andersen (2014)

caught. Despite these fishing facts, *Oceana* recommends the best way to aid the oceans is to eat more fish as the fishing market is in near collapse. According to *Oceana*, this is due to the dwindling population of species left.

Andersen shows his commitment to provide his audiences the truth through his extensive research into these topics, making his documentary intriguing and his statements more valid. He presents charts and figures, indicative of how livestock and cattle is detrimental to our land. Livestock produces more than one-hundred and thirty extra waste than the entire human population, with no benefit of waste treatment. Raising animals for food uses thirty percent of global water consumption, and forty-five percent of farming occupies Earth's lands contributing to ninety-one percent of Brazilian forest destruction. This is also the leading cause of habitat destruction and species extinction. This is what is being hidden by certain organisations who refuse to act on it and Andersen makes sure to hold them accountable with evidence.

Not only does Andersen bring to light these figures and shocking facts, but he also offers and seeks solutions. This is arguably the most interesting part of the documentary. It is easy for environmentalists to comment on the issues at hand, and less difficult to produce viable solutions. Andersen discovers how he can still be healthy and nutritious whilst cutting out meat and dairy completely. By doing either of these, he is reducing more emissions than if someone were to cut out driving or switching to a hybrid car.

As well as this, he visits farms that are producing food without the intervention of livestock. He finds that from one-hundred acres of land, where only three-hundred and seventy-five pounds of meat could be produced, thirty-seven thousand pounds of vegetables can be produced. In other words, by cutting out meat, less land space could be used. This would allow for the Earth to heal, forests and wild animals to heal and species to re-populate. It is a faster and more immediate solution than government's plans to reduce carbon emissions, which is estimated to take twenty years.

Overall, the documentary is intriguing and informative. It is valid in its argument. However, will it have an effect? Very unlikely. Despite this, it is a powerful documentary for those looking to change and willing to take the advice on board.
n the end, we will remember not the words of our enemies, but the silence of our friends'[4]

When considering global warming and what we can do to help, we usually look towards environmental organisations. We presume they know the facts and figures; we rely on their advice and follow suit, for they are seen as the professionals in this field. However, director and narrator Kip Andersen, in the documentary *Cowspiracy,* claims these organisations hide, or are blissfully ignorant, to the truth of leading factors of global warming. He discusses how these organisations are more like memberships, and that the act of following a political agenda would be detrimental to their fundraising. Therefore, they ignore what Andersen reveals is the leading factor of global warming: livestock.

[4] *Cowspiracy,* Andersen (2014)

Andersen claims that 'raising livestock produces more greenhouse gases than the emissions of the entire transportation centre.'[5] Most people seem oblivious to this due to these companies not commenting on agriculture, fishing, or livestock as being a leading cause. A former *Green Peace* board director stated to Andersen that these companies are not telling the truth about what the world needs from us, and that despite the facts, refuse to act.[6] When confronting the governments environmental team, they claim that preventing people from eating as much meat is not a solution but a behavioural change. They also claim it is not under their jurisdiction.

One example Andersen produces is how the company *Rainforest Action Network* has a campaign against palm oil industries, something they claim is one of the leading factors of deforestation. However, we are presented with the facts that palm oil production is only responsible for the destruction of twenty-six million acres, whereas destruction of land for livestock is one hundred and thirty-six acres. Andersen points out how, on their website, there is no mention of cattle ranching or livestock despite the figures.

This is then repeated with other varying organisations that Andersen approaches. One such organisation being *Oceana.* Andersen discovered that three-quarters of world fisheries are exploited or over-exploited. Additionally, twenty-eight billion animals were pulled from the ocean in one year. This is too extortionate a number for the ocean to recover. Another fact given is that for every pound of fish caught in nets, five pounds of untargeted species – such as dolphins and sharks – are caught. Despite these fishing facts, *Oceana* recommends the best way to aid the oceans is to eat more fish as the fishing market is in near collapse. According to *Oceana*, this is due to the dwindling population of species left.

Andersen shows his commitment to provide his audiences the truth through his extensive research into these topics, making his documentary intriguing and his statements more valid. He presents charts and figures, indicative of how livestock and cattle is detrimental to our land. Livestock produces more than one-hundred and thirty extra waste than the entire human population, with no benefit of waste treatment. Raising animals for food uses thirty percent of global water consumption, and forty-five percent of farming occupies Earth's lands contributing to ninety-one percent of Brazilian forest destruction. This is also the leading cause of habitat destruction and species extinction. This is what is being hidden by certain organisations who refuse to act on it and Andersen makes sure to hold them accountable with evidence.

Not only does Andersen bring to light these figures and shocking facts, but he also offers and seeks solutions. This is arguably the most interesting part of the documentary. It is easy for environmentalists to comment on the issues at hand, and less difficult to produce viable solutions. Andersen discovers how he can still be healthy and nutritious whilst cutting out meat and dairy completely. By doing either of these, he is reducing more

[5] *Cowspiracy,* Andersen (2014)

[6] *Cowspiracy,* Andersen (2014)

emissions than if someone were to cut out driving or switching to a hybrid car.

As well as this, he visits farms that are producing food without the intervention of livestock. He finds that from one-hundred acres of land, where only three-hundred and seventy-five pounds of meat could be produced, thirty-seven thousand pounds of vegetables can be produced. In other words, by cutting out meat, less land space could be used. This would allow for the Earth to heal, forests and wild animals to heal and species to re-populate. It is a faster and more immediate solution than government's plans to reduce carbon emissions, which is estimated to take twenty years.

Overall, the documentary is intriguing and informative. It is valid in its argument. However, will it have an effect? Very unlikely. Despite this, it is a powerful documentary for those looking to change and willing to take the advice on board.

Imogen Jackson, Nottingham Trent University

THE RELATIONSHIP BETWEEN LAND AND SELF

BOOK REVIEW

Samantha Krilow

Kwantlen Polytechnic University, Student, ENGL 3390

.

Making Love with the Land is a 2022 collection of linked non-fiction essays and memoirs written by the Oji-Cree and Indigiqueer writer Joshua Whitehead. He is widely known for his written work that explores the intersections between sexuality and Indigeneity, most notably in his 2017 poetry collection *Full Metal Indigiqueer* and his 2018 novel *Jonny Appleseed*.

It is difficult to focus on a single narrative or argument within *Making Love with the Land,* as each section explores a different period or event in Whitehead's life with his personal reflections interwoven throughout. The essays are linked through the underlying themes that they share. Whitehead returns to themes such as sexuality, Indigeneity, language, and body sovereignty, mobilizing them in new ways to look at land from a holistic perspective.

The most prominent theme that connects these essays lies in Whitehead's examination of the relationship between himself and the land. Throughout the text, these two are constantly intersecting, one can only be considered alongside the other. Whitehead explores this connection alongside his reflections on pivotal moments in his life such as breaking up with his long-term partner, coping with an eating disorder, and living through the Covid-19 pandemic. The land accompanies Whitehead throughout these journeys. The land is not just a setting in the background; it is a friend, a teacher, a part of himself.

One essay, called *My Body is a Hinterland*, deftly explores the relationship between self and land. This essay follows Whitehead as he struggles with insomnia and reflects on his late nohkôm (grandmother) who appears to him and his mother as a mahkêsîs (fox), his visit to Gimli with his partner, and his nohtâwiy's (father's) recovery from cancer. During his journey of reflection, he writes 'my belly is a prairie, my belly is the bush, my belly is a wild land, hinterland, ancestral land'[1]. He does not see himself as separate from the land.

Another common theme that is born out of this essay is the connection between body sovereignty and land sovereignty. When someone calls Whitehead a slur, he reflects on this and then compares how he feels afterwards to being a decrepit man-made structure that is polluting the land. He explains that the connection between land and self is so strong that 'I think of the lake as I would myself, I think of Manitoba as I would myself, I think of the world as I

[1] Joshua Whitehead, *Making Love with the Land*, (Knopf Canada, 2022), p. 12.

would myself - and rename myself Doomsday.'[2]

Whitehead's essay *The Pain Eater* further illustrates the strong relationship between land and self. The land is not just a physical entity. Whitehead has a spiritual connection to the land, when he is in pain, he is 'never alone in this momentous feasting. The land is eating pain too'[3]. When he and his partner eat dinner outside, the land shares the meal with them. The land becomes a character beside him, something to interact with and even learn from.

Making Love with the Land teaches the reader that a strong relationship between land and self is healing for both parties. For Indigenous people, such as Whitehead, Canada is a post-apocalyptic world where the sovereignty of both land and bodies have been taken away, forming a strong relationship together in this post-apocalyptic world is not just healing, it is an act of decolonisation. This collection's greatest strength lies in the potential to change every reader's understanding and view on land; Whitehead argues that it simply cannot be viewed as removed from the self or from the Indigenous people who have lived on and taken care of it since time immemorial. It may also pose a challenge to new readers of Indigenous literature. There are many cultural references throughout the collection - such as to rez dogs - that may require a previous understanding of some First Nations and Indigenous history, culture, and contemporary reality.

Additionally, Whitehead employs a bold but welcome use of nehiyawewin in his writing. While he occasionally provides English translations for these words, often it is up to the reader to use context to understand the meaning. His use of nehiyawewin is particularly evident in his essay *A Geography of Queer Woundings*, where he slowly replaces English words with nehiyawewin syllabics to allow the reader to get accustomed to them.

This may make reading the essays difficult; however, it is a rewarding experience to learn some nehiyawewin syllabics through reading. It is an act of decolonization on Whitehead's part by unapologetically using his traditional language in his writing, and he is not obligated to provide translations. However, there are many nehiyawewin dictionaries online that can easily help the reader understand a nehiyawewin word if they are unsure of the meaning.

Making Love with the Land is an important read for anyone wanting to deepen their understanding of both Indigenous holistic perspectives on land and the relationship between land and self. It is an in-depth and comprehensive view of not just land, but Indigeneity, sexuality, body sovereignty, and language through the eyes of an Oji-Cree, Indigiqueer man. The text's beautiful and often abstract prose and memorable stories work together to illustrate an important theme: the relationship between land and self is healing and sacred.

[2] Whitehead, *Making Love with the Land,* p. 19.

[3] Whitehead, *Making Love with the Land,* p. 205.

OUR STORY: DIVE INTO CANADA'S ENRICHED HISTORY

BOOK REVIEW

Mavis Lei

Mavis.cayla.lei@gmail.com

Kwantlen Polytechnic University, Student, English 3390

Our Story: Aboriginal Voices on Canada's Past brings together a collection of nine authors, each sharing an influential moment in Canadian history. Some key themes addressed in this collection include topics such as resistance, resurgence, reclamation and the importance of land and relationship to land.

The collection starts with Brian Maracle's 'The First Words.' In his short story, he tells the Iroquois story of creation and life of Turtle Island. A. Qitsualik's short story 'Skraeling' is about the historical meeting of Inuit and Tunit people, who are running away from the Vikings who have just landed on shore. Basil Johnston's 'The Wampum Belt Tells Us' is the story of Europeans landing on Turtle Island and the prophecy of their arrival. Johnston also describes 'settlers' arrival in relation to Weendigoes as the Indigenous groups fought and helped to feed and teach the settlers while the Europeans fought to take away Indigenous lands. Weendigoes are creatures in Anishinaubae mythology that devour their victim's flesh, bones, blood, and soul. These creatures had never-ending hunger touring one land to another. Tantoo Cardinal's story 'There is a Place,' tells the life of Métis life before the Métis settlement. From 1915-1928, Métis lost their livelihoods to Europeans, and their way of life changed to fit into the settlers' lifestyle. The story shows the depletion of fish stock as a threat to Métis natural life.[1]

Jovette Marchessault's short story 'The Moon of the Dancing Suns' illustrates life for Indigenous families during World War two and its impact on Indigenous veterans. In 'Coyote and the Enemy Alien,' Thomas King writes the story of racism and Japanese internment camps in Canada. 'Hearts and Flowers' by Tomson Highway illustrates the beauty of art while encompassing the historical day Indigenous people gained the right to vote. Lee Maracle's story 'Goodbye, Snauq' tells the tragic and sad story of Snauq, which was once a village and home to Squamish people that was sold to the Canadian government and its transformation to False Creek in what is now known as Vancouver. Lastly, Drew Hayden Taylor's story 'A Blurry Image on the Six O'clock News' retells the land dispute between the Mohwak people and Oka, Quebec known as the Oka Crisis through the lens of a failed marriage between an Indigenous man and a non-Indigenous woman.[2]

Each piece of work celebrates Indigenous people's important connection with the

[1] Tantoo Cardinal, et al. *Our Story: Aboriginal Voices on Canada's Past* (Anchor Point: Anchor Canada, 2005) pp.11-124.

[2] Cardinal, et al., *Our Story,* pp.125-244.

land. Whether it be from working the land, protecting the land or the overall relationship to the land, each story encompasses the influence earth and nature have on all communities.

In 'The Wampum Belt Tells Us', the narrator gives praise to Mother Earth.[4] From her, all things come and go, the circle of life comes from Mother Earth, and there is a relationship between the community to protect Mother Earth. The protection of mother earth is also in Taylor's short story as he recounts the Oka Crisis. However, these stories also include the misuse of land by settlers and those who did not protect the land. 'Goodbye, Snauq' is an example of settler's misuse of land; the land used to be prosperous and full of life, but the land has now been drudged of water and are no longer usable for traditional purposes.

The collection emphasizes the importance of storytelling in Indigenous communities. When reading this book, the reader gets to shift between the different narratives of many Indigenous people in Canada. No two communities are the same, and these stories again are proof of this. Because each story is different and encompasses different traditions and myths, and stories passed down from generation to, it is eye-opening to see all the different perspectives of Indigenous life. Readers will find it useful in exploring more history from the perspective of those who were colonized and not from the colonizer.

Although the story follows the narratives of Indigenous people, the terminology used in the book is outdated. Terms such as 'Aboriginal,' 'Indian,' and 'Savage' were used to describe Indigenous people and are considered offensive terms to use. Readers, however, are encouraged in specific stories to see these terms used as an act or reclamation against the harms of colonial terminology placed upon them.

Lastly, Qitsualik, in her contributors' notes, states she did not want her story to be easily understood and read by everyone. She wanted readers to learn as if they were part of the community, and I believe all readers should interpret the collection as such. Because much of Indigenous history is not commonly known or taught, a certain degree of research may be needed for those with no previous background to understand. When reading about Japanese internment camps, the Oka Crisis and Snauq, I needed extra research in order to understand the stories properly. It would be helpful for readers to get an understanding of history of Indigenous timelines in Canada.

Overall, this short story collection brings together an array of history in Canada focused on Indigenous people. These stories showcase the passion of Indigenous people and the struggles faced in Canada because of settler colonialism, and the fight to keep Indigenous lands clean and prosperous as it once was.

A REVIEW OF CECIL PAUL AND BRIONY PENN'S *STORIES FROM THE MAGIC CANOE OF WA'XAID*

BOOK REVIEW

Brook Lowery

brook.lowery@email.kpu.ca
English 3390, Kwantlen Polytechnic University

In their book, *Stories from the Magic Canoe of Wa'xaid,* published in 2019, co-authors Cecil Paul, also known as Wa'xaid, and Briony Penn, tell the story of Wa'xaid's life and his fight to save and protect the world's 'largest unlogged temperate rainforest'[1] located on his homeland of Kitlope, British Columbia. Wa'xaid, who is a Xenaksiala from the Killer Whale Clan, partnered with Penn, an award-winning author, for the book.

The book chronicles consist of the many journeys Wa'xaid has made throughout his life, from his youth in Kitlope to his battle with alcoholism resulting from the reverberating generational traumas of colonialism and his path to sobriety, as well as his fight for the environment. It details some of the countless people who had an impact on his mission to save Kitlope, from his wife Mae to celebrities like the Rockefeller brothers, who all hopped aboard his Magic Canoe to aid his fight. Woven in between Wa'xaid's first-hand account of his life – as told by Penn – is a plea to the people of the world to protect the lands we live on from devastation and abuse at the hands of governments and corporate greed.

Throughout the book, Wa'xaid invites the reader to join him in his Magic Canoe and paddle alongside him to protect the sacred and precious lands we walk upon from being destroyed. The focus of the book is to highlight the fight to protect and restore the land of Wa'xaid's home, Kitlope, as loggers nearly destroy it. It also argues explicitly for ongoing respect towards, and protection of, the lands we all reside on. It is a story of survival, suffering, and resilience as Wa'xaid shares the intimate details of the many journeys that led him to his Magic Canoe.

The Magic Canoe - referred to in the book's title and throughout the book - is not a real canoe, but a figurative one that represents the combined efforts of those who worked together to save the land of Kitlope. It is, as Wa'xaid describes it, 'a magical canoe because there is room for everyone who wants to come into it to paddle together.'[2] To join in and paddle together, all one needs to do is have respect for the land that surrounds them, and a desire to preserve its beauty.

The book is organized into five chapters which each span varying amounts of time throughout history. One-chapter spans

[1] Cecil Paul and Briony Penn, *Stories from the Magic Canoe of Wa'xaid.* (Rocky Mountain Books, 2019) p. 16.

[2] Paul and Penn, *Stories from the Magic Canoe of Wa'xaid,* p. 13.

centuries as Wa'xaid discusses his people's history, whereas another spans a few decades as Wa'xaid discusses his own life. Wa'xaid's first-hand account of events and family history does well at drawing the reader in and guiding them through the intimate parts of his life. He directly addresses the reader several times throughout the book, making clear that his purpose is to educate the reader and urge them to act. The book also intersperses photographs throughout its pages to build a clear understanding of who, what, and where Wa'xaid references in some of his passages. The research within the book is quite thorough, as it does not just end with Wa'xaid's first-hand account of history. The book also contains a section of endnotes which link to various paragraphs throughout the book and provide key historical information. This information is not just regarding environmentalist movements and history, but also the history of colonization in Canada, specifically in the region surrounding Wa'xaid's homeland. Their purpose is to provide readers with necessary background information on all the intricate pieces of history that played a part in Wa'xaid's life and the creation of his Magic Canoe.

While these endnotes are extremely helpful in building an understanding of key background information, their location at the very end of the book creates a bit of a disconnect for the reader, making it difficult to maintain pace whilst flipping back and forth between pages to read them. The book also does not provide a sources list for the information contained in the endnotes, rather it opts to place the source information directly in each endnote where relevant. This makes it difficult to find a specific source in an endnote to pursue further research as they blend in with the historical information written in each endnote.

In the end, Wa'xaid and Penn's *Stories from the Magic Canoe of Wa'xaid* is a well-written must-read that highlights the importance of respecting, preserving, and protecting the vulnerable lands we reside on, whilst highlighting how colonialism has had, and continues to have, an impact on the Indigenous peoples who reside on the land we call Canada. Wa'xaid's voice comes through with each word on the page, speaking directly to the reader and teaching them the history of the land and how they can do their part to protect it. The book leaves the reader with a paddle in hand as they join him in his Magic Canoe.

Brook Lowery, Kwantlen Polytechnic University

A REVIEW OF COEXTINCTION: WHEN ECONOMIC INTERESTS ARE PRIORITIZED OVER THE HEALTH OF OUR NATURAL ENVIRONMENTS.

MEDIA REVIEW

Leslie Parent

leslie.parent@kpu.ca

Kwantlen Polytechnic University, Student, Indigenous Narratives

Directors Elena Jean and Gloria Pancrazi, who were brought together by a mutual passion for Orca whales, began this project in 2017.[1] Both directors play a part in the film and seek to find the reasons behind the dwindling numbers in the Southern Resident killer whale populations. You follow them on a journey across the Pacific Northwest as they investigate those reasons and you witness their discovery of the complex interconnections of life that we find in the water, on the land, and through the people. The cast includes Biologist Alexandra Morton; Kenneth Balcomb (founder of the Orca Survey, 1976); Indigenous leader Chief Ernest Alfred; Tsleil Waututh land defender Will George; and Jessie Nightwalker of the Palouse Tribe.[2] The movie examines how their stories are interwoven with the plight of the Southern Resident Killer Whales.

The overarching message in this film is a call for the recognition and removal of systemic obstructions to the changes needed to stop the destruction and violence towards our natural world. Ecological crimes are being committed by unaccountable corporations that are supported by a colonial systemic network of settler bureaucracies, political entities, and court systems. When Indigenous Nations and stewards attempt to protect our natural world, these colonial networks silence them because economic interests are paramount in this modern world. In this journey, Elena and Gloria also discover their important role as settler allies in support of Indigenous stewards who are attempting to stem ecological destruction and establish their rights over land, water, and resources.

Currently there are only 74 individuals within the Southern Resident killer whale (Orcinus orca) population; these have been divided into 3 family groups and named by scientists: J, K and L-pods. For the most part, the film focuses on the J-pod and the movie begins with the heartbreaking story of Tahlequah.

In 2018, Tahlequah gave birth to a baby calf that died shortly after. Tahlequah carried her dead calf in grief for 17 days, nudging its body to the surface over 1000 miles. This was an unprecedented length of time for

[1] *Coextinction*, dir. By Elena Jean and Gloria Pancrazi (Coextinction Films, 2021)

[2] 'Full Cast & Crew' in *IMDB* <https://m.imdb.com/title/tt15450268/fullcredits/cast?ref_=m_ttfc_2> [accessed 24 November 2022]

mourning and the story caught the attention of the world. In the movie, it is mentioned that many researchers felt that Tahlequah was trying to tell us something, to show us that something was gravely wrong. Scientists have established three main reasons that the Southern residents are not doing well: a reduction in the quality and quantity of wild salmon, noise and disturbance from vessels, and pollutions in the water. Only 25% of the orcas born in past years have survived. In 2019, during filming, a new calf is born in the J-pod and its well-being is followed closely throughout filming. All the family members in J-pod, including the infant, are visibly malnourished with their skulls showing.

One of the main food sources of the Southern Resident killer whales are the wild salmon that migrate to and from the Pacific Ocean. Each whale needs upwards of 200lbs of salmon a day and salmon counts have been diminishing each year. Additionally, noisy vessels that use the same waterways as the whales impair the echolocation Southern Residents use to locate and hunt the low quantities of salmon that are available. To reduce noise pollution, government restrictions have focused on recreational vessels and whale watching tours, yet for commercial vessels — which are much larger and create far more noise underwater — only voluntary restrictions have been given.

In the film, land defender Will George is protesting the Trans Mountain expansion project in Tsleil Waututh traditional territories that will increase oil tanker traffic in the Burrard inlet by 700%. This increased chance of oil spill is an unacceptable risk to the Tsleil Waututh Nation.[3] At the end of the film you are provided an update that Will has been arrested for peaceful protest and sentenced to 28 days in jail for contempt of court. Chief Ernest Alfred and the Namgis Nation are protesting the Norwegian fishponds in Alert Bay. The salmon from the farms shown in the film look very unhealthy and can spread disease and lice to the wild salmon populations that must migrate past the farm pens. Jessie Nightwalker is petitioning for the breech of the Lower Snake River Dams. These massive dams were built in the 60's and 70's and inhibit salmon passage, which has caused salmon populations to plunge, removing this food source for other apex predators such as the orca and grizzly.

The Indigenous leaders in this film are protesting the corporate extraction projects that continue to infringe upon the rights, title, and interest of their nations and those of the natural world and animals in their territories. These are sacred obligations of stewardship to defend and protect the land, water, and air. In the context of coextinction, salmon and orcas are the focus; however, many other species are harmed in the circles of interconnection by economically driven projects.

For thousands of years the Southern Resident killer whales and Pacific Westcoast Nations have relied on salmon populations to survive. The salmon are the lifeblood of the salmon people and are an important resource of medicine and food sovereignty; they also serve as an important cultural symbol for of the Pacific Westcoast

[3] Tsleil Waututh Nation, 'Assessment of the Trans Mountain Pipeline and Tanker Expansion Proposal Assessment Report' in *TNW Sacred Trust* <https://twnsacredtrust.ca/wp-content/uploads/TWN_assessment_final_med-res_v2.pdf> [accessed on 24 November]

Nations and for people worldwide. I think we can all agree that the economic benefits and interests which continue to be prioritized by colonial systems are not worth the extinction of any of the sentient beings we share the natural world with.

Pancrazi and Jean have created a remarkable film that will emotionally touch and motivate anyone who watches. It highlights the disturbing actions contributing to the looming extinction of the Southern Resident killer whales. This story shows us what needs to change for the reversal of these interconnected and imminent tragedies. It shows us that our understanding and positive action in these heartbreaks have power.

RIVER WOMAN BY KATHERENA VERMETTE BOOK REVIEW

BOOK REVIEW

Emily Spavor

emily.spavor@gmail.com

Kwantlen Polytechnic University, Student, ENGL 3390 Indigenous Lit and Culture

In her second poetry book *River Woman,* Governor General's award-winning poet, Katherena Vermette delves into the strength and vulnerability found in nature and in love. Born in Winnipeg, Manitoba, the Métis writer from Treaty One territory creates a decolonial narrative in *river women* with personal and politically charged poems that weave stories of love, loss, and trauma with water through land. In *River Woman* healing happens with the natural world.

In this collection of poems, Vermette portrays women and rivers as one in the same by connecting Indigenous women to water. They are both strong and resilient and are both subject to colonial violence that seeks to control or limit them. A river is centred on movement and change, as is a woman's everchanging role in contemporary society.

The collection of poems is presented in three parts; the first drawing the reader in with personal poems that address trauma and relationships, where Vermette's voice grows in power and clarity with each poem. The second part focuses in on relationships with nature, with most of the poems connecting Vermette's identity to land and water. In the second section, almost every poem is presented with the word 'river' in the name and with an orality to the text that makes the words flow on the page resembling a river. The poems pour into one another like tributaries; for example, 'riverdawn,' 'riverevening,' 'riverlove,' and 'riverstory.' The final section of the collection is called 'An Other' as opposed to using the word 'another'. The wording draws attention to the way colonization 'others' Indigenous women, as well as how colonization 'others' parts of the natural world that are exploited, like rivers. She is calling out the systems of colonization that historically and continually dehumanize Indigenous peoples with the wording.

The anticolonial theme comes to light overtly in the final section. Vermette's poems concerning stories of history and land and in 'New Year's Eve 2013' she writes, 'truth is a seed / planted deep / if you want to get it / you have to dig.'[1] The truth she is writing about is the alternate history, a different perspective from the dominant colonial lens. It's a history where Indigenous people aren't 'discovered' by European explorers and a history that doesn't ignore missing and murdered Indigenous women and girls. It's a history that doesn't ignore the campaign of dehumanization and genocide by the

[1] Katherena Vermette, *River Woman* (Toronto: House of Anansi Press, 2018) p.63.

Canadian Government that remain in subtle ways today.

The timelessness of nature is expressed throughout the collection and the meaning gains more power from reading the entire collection together. Each poem builds on Vermette's personal feelings and emotions. At first it feels like a love story, a broken one, like the name of the very first poem in the collection, 'Pieces.' However, as you hear Vermette writing to her loved ones it grows into a feeling of a larger movement, one of love of the land and the natural world.

One of the most compelling poems in the collection is 'This River,' about the Red River which flows through Winnipeg. It is a river that comes alive in the poem. The river is a powerful female force that is the reason for historical settlement in the area, first by Indigenous peoples and then later with the arrival of settlers. In the poem the river is 'a dump,' she's 'in a mood,' and a 'trickster' but at the same time 'a masterpiece.' The river is part of the land that will outlive all of us and the conflicts surrounding her; 'she was here before you / and she will be here / long after we've all / gone.'[2]

Vermette won a Canadian Screen Award for Best Short with her National Film Board documentary named after the poem, *This River.*[3] The documentary adds invaluable context to the poem that might otherwise be unknown about police inaction for missing members of Indigenous communities. Volunteers use boats to dredge the river with small nets looking for any clues of their missing loved ones; because the river is known as a place where someone can disappear, but it is not a place the police actively search. Context is vital in this collection. Having knowledge of what historical and ongoing systems of colonialization and bias looks like in Canada; both historically and how it remains today is imperative to the understanding of these poems. Vermette speaks to the treatment of Indigenous peoples and more specifically Métis people regarding to 'blended' identity and land. She writes about her own loss of a sibling and a feeling of responsibility to find him.

The collection ends with direct and tangible anticolonial themes, from current street names in the city to the land Europeans stole centuries ago. Vermette uses a strong voice to write poems that thoughtfully linger. They show nature as something that can heal both itself and people through the timelessness of the river.

[2] Vermette, *River Woman*, p.53.

[3] *This River*, dir. By Erika MacPherson & Katherena Vermette (National Film Board of Canada, 2016).

RECIPROCITY AND GRATITUDE IN *BRAIDING SWEETGRASS*

BOOK REVIEW

J Van Eaton

Jaydene.vaneaton@email.kpu.ca

Kwantlen Polytechnic University, Student, Indigenous Narratives

Robin Wall Kimmerer is an enrolled member of the Potawatomi Nation, as well as a devoted mother, botanist, and storyteller. Kimmerer's nonfiction collection of essays, short stories, and Indigenous knowledges, *Braiding Sweetgrass*, praises the teachings of plants, scientific knowledge, and acts of reciprocity with the land. The text intertwines her knowledge of these themes, weaving a narrative that is relatable, informative, and hopeful in its approach on decolonizing earthen relationships and reigniting Indigenous connections that are damaged by settler-colonial structures.

Before all else, *Braiding Sweetgrass* serves as a love letter to the land. Through Kimmerer's late summer 'epiphany in the beans' that tells the necessity of land for food security, or the 'doonk, doonk, doonk'[1] that she hears during the creation of a traditional black ash basket, readers are awash with respect to the Earth and its inhabitants. This concept of gratitude is shown in 'Learning the Grammar of Animacy,'[2] where Kimmerer learns Potawatomi.

In Potawatomi, nouns like mountains, rocks, or oceans are named as sentient beings, giving nature an identity that demands respect. This differs from English, which sees nouns as such to be inanimate objects. Kimmerer compares this noun shift as viewing land like a close relative, making one less likely to abuse or exploit it.

Kimmerer is persistent in creating spaces for connection to combat symptoms of consumption and colonization, and she offers acts that are relatable and tangible to readers; this medicine is within reach. She prescribes wading into the muck of an overly eutrophic pond with nothing but 'cotton shorts and a t-shirt'[3] on or planting a backyard garden to teach of the surplus of life protruding from land tended with care. Kimmerer suggests for readers to explore nature in messy, intimate ways to experience the unconditional generosity that it offers. By doing so, the settler-colonial lens of land as an exploitable resource dissipates, and an understanding of responsible consumption and reciprocity remains.

Among teachings of land use and love, Kimmerer's writing values kinship and the power of intergenerational learning. Tending to a Three Sister's Garden with her sister becomes more than a traditional form of Indigenous gardening once their children

[1] Robin Wall Kimmerer, *Braiding Sweetgrass* (Minneapolis: Milkweeds Editions, 2013) p. 140.

[2] Kimmerer, *Braiding Sweetgrass*, p.48.

[3] Kimmerer, *Braiding Sweetgrass*, p.86.

recognize the importance of intergenerational knowledges. Later in life, the influence of gardening with their mother inspires Kimmerer's daughters in beginning a garden of their own, seeding the memories to be passed on once again. This emphasis of kinship in reclaiming and sharing traditional methods gives hope to a generation that will value land through the teachings of Indigenous wisdom, rather than the settler-colonial lens.

Towards the end of *Braiding Sweetgrass*, the passage 'Defeating Windigo' suggests that people will make the right and just actions to protect the land. In the finale, Kimmerer heals the greedy beast that is likened to colonization and mass consumption with traditional Indigenous plant medicines, ending with an homage to the necessity of storytelling in healing. It is a quick, peaceful act that suggests scientific knowledge, time in nature, and Indigenous wisdoms will result in Indigenous peoples and settlers alike engaging in gratitude with the land.

'Defeating Windigo' focuses on the healing power of reclaimed knowledge and land to heal corrupted minds but leaves out the nuance of land vulnerability and underdeveloped settler-land relationships. The implication that settlers can reconcile their consumption driven 'Windigo thinking' and experience a deeper gratitude of reciprocity after exposure to these knowledges may appear through an idealistic lens. While encouraging harmony, passages as such may disregard the traumatic effects of settler-colonial structures that disadvantage Indigenous lands and peoples.

Braiding Sweetgrass should be read by settlers, Indigenous peoples, scholarly audiences, and children alike. The narrated audiobook version of the text provides an accessible version for young or visually impaired readers. Kimmerer's messages of gratitude and reciprocity are eloquent, yet easily understood, making it a digestible introduction into land vulnerability and settler-colonial impacts.

Previous knowledge of settler colonialism within the North American landscape is required when reading *Braiding Sweetgrass*. For example, 'Burning Cascade Head' — a story of salmon lost to neglected waterways — and 'Putting Down Roots' — which reflects on intergenerational trauma — reference residential schools and colonial policies that resulted in ecological devastation. Neither passage goes into detail on the history of such structures. Therefore, it is important to navigate these texts with an understanding of settler positionality, colonial abuse, and stolen Indigenous lands. With this prior knowledge and Kimmerer's lessons of love for the land and resistance despite tragedy, readers can re-think our morals and practices to centre responsibility, relationships, and reciprocity.

Bibliography

The Uninhabitable Earth:

Fellow, National, 'David Wallace-Wells' in *New America*, 2019 <https://www.newamerica.org/our-people/david-wallace-wells/> [accessed 10 November 2022]

Wallace-Wells, David, *The Uninhabitable Earth: Life After Warning* (London: Penguin Books Ltd, 2019)

Wallace-Wells, David 'The Uninhabitable Earth' in *New York Magazine*, 2017 <https://nymag.com/intelligencer/2017/07/climate-change-earth-too-hot-for-humans.html> [accessed 10 November 2022]

This Changes Everything:

Foster, John Bellamy, 'The liberal attack on Naomi Klein and This Changes Everything' in *Climate and Capitalism*, <https://climateandcapitalism.com/2015/02/01/liberal-attack-on-naomi-klein-and-this-changes-everything/> [Accessed 10 November 2022]

Klein, Naomi, *This Changes Everything: Capitalism vs the Climate* (London: Penguin Publishers, 2014)

The Madhouse Effect:

'Home', *Michael E. Mann* <https://michaelmann.net> [Accessed 11 November 2022]

Mann, Michael E. and Tom Toles, *The Madhouse Effect: How Climate Change Denial Is Threatening Our Planet, Destroying Our Politics, and Driving Us Crazy* (New York: Columbia University Press, 2016)

Cowspiracy:

Cowspiracy, dir. by Kip Andersen (Netflix, 2014)

Making Love with the Land:

Whitehead, Joshua, *Making Love with the Land*, (Knopf Canada, 2022)

Our Story:

Cardinal, Tantoo, et al. *Our Story: Aboriginal Voices on Canada's Past* (Anchor Point: Anchor Canada, 2005)

Stories From the Magic Canoe of Wa'xaid:

Paul, Cecil, and Briony Penn. 2019. *Stories from the Magic Canoe of Wa'xaid.* (Victoria: Rocky Mountain Publishing)

Coextinction:

Coextinction, dir. by Elena Jean and Gloria Pancrazi (Coextinction Films, 2021)

'Full Cast & Crew' in *IMDB* <https://m.imdb.com/title/tt15450268/fullcredits/cast?ref_=m_ttfc_2> [Accessed 24 November 2022]

Waututh Nation, Tsleil, 'Assessment of the Trans Mountain Pipeline and Tanker Expansion Proposal Assessment Report' in *TNW Sacred Trust* <https://twnsacredtrust.ca/wp-content/uploads/TWN_assessment_final_med-res_v2.pdf> [Accessed on 24 November]

River Woman:

This River, dir. By Erika MacPherson & Katherena Vermette (National Film Board of Canada, 2016)

Vermette, Katherena, *River Woman* (Toronto: House of Anansi Press, 2018)

Braiding Sweetgrass:

Kimmerer, Robin Wall, *Braiding Sweetgrass* (Minneapolis: Milkweeds Editions, 2013)