

CHAPTER FIVE

Ecological Mourning: Living with Loss in the Anthropocene

STEF CRAPS

The Anthropocene, the new geological epoch defined by the transformative impact of human activity on the planet, has seen a dramatic increase in the pace, scope, and severity of various kinds of environmental degradation, including climate change, biodiversity loss, and pollution. Moreover, according to a plethora of bleak scientific reports, these trends show little sign of abating, boding ill for the future of humanity and life on Earth in general. The experience and anticipation of environmental loss—whether of plant and animal species, ecosystems, landscapes, or an inhabitable planet—cause profound sorrow, which is being felt more and more acutely by a growing portion of the world’s population as we move ever deeper into the Anthropocene. However, as yet, we are somewhat at a loss as to how to adequately navigate the affective terrain of environmental breakdown. Lacking standard protocols and procedures, we do not quite know how to make sense of, channel, or cope with its psychological impact.

This essay will explore how literature, and art more generally, serves as a cultural laboratory for articulating and dealing with grief related to environmental loss, which remains largely unspoken and unrecognized. The act of naming the often disenfranchised and marginalized forms of grief arising from environmental loss is a major step in bringing them to public awareness and granting them social acceptance and legitimacy so that they can be processed more effectively. Coming to terms with ecological grief can inspire efforts to work through it and reinvigorate practices of environmental advocacy in the face of the daunting ecological challenges confronting global society in the twenty-first century.

The essay consists of three parts. First, I will explain why the very idea of ecological mourning meets with strong resistance in some quarters. I will go on to discuss the phenomenon of glacier funerals, which has helped ecological mourning overcome that resistance and go mainstream in recent years. I will end by discussing a newly published novella that offers a profound meditation on its perils, pitfalls, and possibilities: *The Impossible Resurrection of Grief* by Octavia Cade.

AGAINST ECOLOGICAL MOURNING

Despite its prevalence, there is in fact a widespread reluctance to accept or even acknowledge ecological grief, which has been defined by Ashlee Cunsolo and Neville Ellis as “the grief felt in relation to experienced or anticipated ecological losses, including the loss of species, ecosystems and meaningful landscapes due to acute or chronic environmental change” (275). As Lisa Sideris puts it, ecological grief often seems “strangely muted or suppressed” (2). She identifies a range of responses to the ecological and climate crisis that adopt “a kind of defensive humanist posture that privileges human civilization and seeks to insulate it, to fortify it, against the shocks of climate change and related disasters” (2). By implicitly treating the planet and non-human beings as inanimate matter, this defensive stance “disavows nonhuman nature as truly mournable” (2).

Firmly in this camp stand what Rob Nixon calls “command-and-control Anthropocene optimists”: ecomodernists, ecopragmatists, and other believers in the possibility of a “good Anthropocene” (“The Anthropocene”). These include the geographer Erle Ellis, who claims that “we must not see the Anthropocene as a crisis, but as the beginning of a new geological epoch ripe with human-directed opportunity.” This mindset of Earth mastery is shared by the science journalist Mark Lynas, author of a book with the telltale title *The God Species: Saving the Planet in the Age of Humans*, and Ronald Bailey, who predicts that “[o]ver time, we will only get better at being the guardian gods of Earth.” The lesson Anthropocene optimists take away from the realization of humanity’s geological agency is that, as Stewart Brand has put it, “We are as gods and HAVE to get good at it” (*Whole Earth Discipline* 1). Indeed, “What a marvel we have become,” exclaims Diane Ackerman in her book *The Human Age: The World Shaped by Us* (308).

Brand makes the rejection of grief and vulnerability implicit in much techno-utopian thinking explicit in a *TED* talk marveling at the promise of de-extinction, the process of resurrecting extinct species through genetic techniques, where he exhorts: “Don’t mourn, organize.” Elsewhere, he laments the fact that the environmental and conservation movements have “*mired themselves in a tragic view of life*” and speculates that the return of the passenger pigeon, whose extinction in 1914 “*broke the public’s heart*,” could “*shake them out of it*” (qtd. in Rich).

Sideris also detects varying degrees of humanist defensiveness, fortification, and resistance to grief and mourning in the journalist David Wallace-Wells’s lack of concern for the fate of the non-human world in his influential article “The Uninhabitable Earth,” the Sunrise Movement’s tendency to rally around the preservation of human civilization, and the global elite’s survivalist preoccupation with escapism and literal fortress-building (6–8). The dearth of feeling for a living planet and the emphasis on protecting our way of life that unite these otherwise very different responses to environmental breakdown make it difficult to imagine profound change emerging from such approaches. They remain beholden to the mindset responsible for the ecological and climate crisis, which sees the natural world as a mere object to be controlled, dominated, and exploited.

Somewhat paradoxically, though, resistance to ecological mourning can be seen to underlie even the renewed appreciation for nature sparked by Covid-19, an unexpected side effect of the pandemic. We collectively experienced a “silent spring” in 2020, of a very different kind than the one Rachel Carson envisaged in her eponymous 1962 book that launched the environmental movement by explaining the adverse effects of pesticides on the natural world. In the spring of 2020 it was not the birds that went silent but human society, as the economy came to a standstill and billions of people around

the world were confined to their homes. Many people reconnected with the sights and sounds of the natural world during this global pause. They found solace and delight in the resurgence of wildlife, as animals in urban areas took over emptied streets and waterways. The best-known example is a report of dolphins returning to deserted Venetian canals, which went viral on social media, with people celebrating this supposed evidence of nature bouncing back as a silver lining of the pandemic. However, many of these positive, feel-good stories, including the one about dolphins swimming in the newly crystal-clear waters of Venice, turned out to be fabricated or embellished. As the psychologist Susan Clayton commented, “I think people really want to believe in the power of nature to recover ... People hope that, no matter what we’ve done, nature is powerful enough to rise above it” (qtd. in Daly).

The American humor site the *Onion* mocked our gullibility, which originates in an inability or unwillingness to face up to the extent and irreversibility of the environmental damage we have caused. It poked fun at the viral phenomenon with a satire piece titled “Thousands of Formerly Endangered White Rhinos Flood City Streets Mere Days after Humans Quarantined Indoors.” Paying quiet tribute to Eugène Ionesco’s play *Rhinoceros*, which is set in a small French town overrun by rhinoceroses, and Terry Gilliam’s film *12 Monkeys*, which features a scene in which zoo animals are released into the streets of Philadelphia, the *Onion* article reports that “[a]fter just a week of human isolation, this once-dying species has come back with a vengeance” and is now “multiplying exponentially” across New York City. It goes on to note that white rhinos would be omnipresent if it were not for “the resurgence of Bengal tigers and polar bears,” two other formerly endangered species, with whom they are said to be competing for urban space. As is often the case with *Onion* articles, the satire was lost on some readers, including one who in a comment on the site’s Facebook post exclaimed: “What an amazing miracle. Nature finds a way!!!!”

The widespread celebration of nature’s “recovery,” “return,” or “healing” that we have seen during the pandemic encourages the idea that centuries of environmental degradation at the hands of humanity can easily be reversed. It is tempting but dangerous to assume that nature has an automatic capacity for renewal and will simply flourish again if we humans just stay indoors for a while and let it run its course. Rooted in a refusal to acknowledge and mourn the fact of massive and irreparable environmental loss, this belief can induce complacency and inaction, and entail an evasion of responsibility, which are the last things we need in the face of the ecological and climate emergency.

GLACIER FUNERALS

For a radically different take on environmental loss, we will now turn to the story of the funeral for a dead Icelandic glacier in which many aspects of ecological mourning converge, and which has become something of a focal point for the phenomenon. It will illuminate both the obstacles ecological mourning entails and the potential for pro-environmental action it holds. Furthermore, this story also points to the key role of aesthetic mediation in the process of coming to terms with ecological grief.

The official demise of Okjökull, the glacier atop Iceland’s Ok volcano, was marked with a memorial ceremony and the installation of a memorial plaque warning of the impact of climate change at the site of the former glacier in August 2019. Attended by “about a hundred scientists, activists, dignitaries, farmers, politicians, journalists, and children” (Johnson), the event was covered by news outlets around the world, and

photographs of the plaque even went viral. Evidently striking a chord with many people, the funeral for Okjökull—the world’s first memorial service for a glacier—was followed by similar funerals for other glaciers, including the Pizol glacier above Mels in eastern Switzerland just one month later (Baynes), Oregon’s Clark glacier and the Trient glacier in the Mont Blanc massif in 2020, and the Basòdino glacier in the Lepontine Alps in 2021 (Starovoitov). Commemorative practices for dead glaciers have also been reported in Chile, Colombia, and Nepal (Stein).

These funeral rites for vanished glaciers extend our conception of what counts as mournable entities. Conceived by the American anthropologists and energy humanities scholars Dominic Boyer and Cymene Howe, the funeral for the Icelandic glacier involved the presentation of an official death certificate by a glaciologist listing “excessive heat” and “humans” as the cause of death (Howe and Boyer). The implication obviously was that the glacier had once been alive, an idea reinforced by the documentary about Okjökull created by Boyer and Howe together with an Icelandic filmmaker. *Not Ok*, as the documentary is called, is narrated in the personified voice of Ok mountain—“a mountain who has been observing humans for a long time and has a few things to say to us,” as the accompanying website announces. In fact, anthropologists have documented numerous instances across cultures of glaciers being afforded personhood (Cruikshank; Gagné et al.). As Sideris points out, the perception of glaciers as sentient, living beings can be seen to be shared by glaciologists. After all, the vocabulary they routinely use is suggestive of animacy: glaciers are described as moving, crawling, and growing and as having toes; they are said to have calved, like an animal giving birth, when ice breaks off at their terminus; and they are considered repositories of memory as they store a record of past environmental conditions (Sideris 9).

Even so, the idea of a glacier funeral caused a sensation, as non-human entities are traditionally regarded as being outside the realm of the grievable in Western cultures. As Cunsolo and Karen Landman note in their introduction to *Mourning Nature: Hope at the Heart of Ecological Loss and Grief*, we tend to associate grief and mourning with human losses, not with more-than-human ones. The funeral for Okjökull undid this conventional separation between entities that can and cannot be mourned, which appears to be taken for granted by famous theorists of mourning such as Sigmund Freud and Judith Butler.

Freud’s 1917 essay “Mourning and Melancholia” has served as a baseline for a century’s worth of critical theory on mourning and the adjacent concept of melancholia. Freud claimed that, in mourning, an individual gets over the death of a loved one by working to break the attachment of the mourner to the deceased and replacing it with an attachment to a new love-object. In melancholia, however, this reinvestment never occurs, and the melancholic individual becomes trapped in a self-punishing cycle of personal diminishment. It has been argued that Freudian mourning “propounds an anthropocentric mode of responding to loss,” “centraliz[ing] the human through a framework of hyper-individuated subjectivity” (Ryan 122). As such, it “constrains the emergence of environmental mourning based in connectivity and interdependence” (Ryan 124). Freud was writing about individual human subjects in a therapeutic context, and was hardly thinking about entanglement and enmeshment with more-than-human ecosystems.

The idea of mourning the non-human does not feature either in Butler’s influential work on the political and ethical implications of theorizing loss. In her books *Precarious Life* and *Frames of War*, she explores how certain lives come to be figured as “grievable” while others do not, a question that became particularly urgent for her in the context of the

events of 9/11 and the ensuing “War on Terror.” Butler insists on the need to imagine new forms of community, grounded in “an apprehension of a common human vulnerability” that emerges with life itself (*Precarious Life* 30). Her imagined community presupposes that the “we” united by a sense of shared vulnerability is made up exclusively of human subjects. Animals or other more-than-human entities do not enter into the discussion of what constitutes grievable life. “Perhaps ... it should come as no surprise that I propose to start, and to end, with the question of the human,” she writes, “as if there were any other way for us to start or end!” (20). While emphasizing the inclusive potential of loss, Butler’s theorization of mourning yet fails to transcend human parochialism.

Glacier funerals expose and counter this striking omission, calling on us to go beyond approaches to mourning that privilege human bodies. They dramatically scale up the magnitude of the kinds of losses to be mourned, both spatially and temporally. They extend grievability to geological features that not only occupy vast territories but whose demise is the result of long-drawn-out processes that transcend the duration of a single human life. This grief is dealt with, however, in the same way the loss of human life is—that is, through funerals. Vanished glaciers are treated as lost lives, environmental bodies deserving a mourning process mirroring those usually reserved for human lives. A scientist familiar with the Pizol glacier who attended the ceremony in which it was declared dead was quoted as saying: “It is like the dying of a good friend” (Baynes).

The same analogy is used by the journalist Dahr Jamail in *The End of Ice: Bearing Witness and Finding Meaning in the Path of Climate Disruption*, a non-fiction book following the author’s journey to the frontlines of climate change chronicling the catastrophic consequences of the loss of ice for both nature and humans. *The End of Ice* testifies to the emotional and spiritual turmoil Jamail experiences as he confronts the evidence of climate disruption across the planet. He explains how the book arose from his realization of “the need to share my grief with others about what was happening to nature” (212). In the concluding chapter, Jamail likens his experience of witnessing environmental collapse to the intense moments he spent at what he thought was his friend Duane’s deathbed: “Reflecting on what is happening to the planet, I realize that the intimacy I shared with Duane when I thought I was losing my best friend is the intimacy we should have with the Earth” (215). Venturing that, “[i]n an analogous way, we may be watching Earth dying” (215), he suggests that regaining an intimate connection with the natural world could help us begin to know, love, and care for the planet.

An important obstacle to ecological mourning, which sets it apart from mourning for the loss of a loved one, is the fact that grief over environmental decline is often intermingled with feelings of guilt or shame. As Nancy Menning explains,

Ecological losses differ in important ways from human deaths. In particular, we are often complicit in these losses, if only by virtue of living in the Anthropocene. We must mourn not only what we have lost, but also what we have destroyed. ... When one feels complicit (directly or indirectly) in the loss being mourned, guilt entwines with sorrow, complicating the grieving process.

(39–40)

Together with the overwhelming nature of grief over the full extent of non-human losses, the awareness of human responsibility for or implication in them may account for the prevalence of denial and avoidance of the work of ecological mourning.

The inscription on the plaque installed at the base of Iceland's Ok glacier during the funeral ceremony confronts the present-day reader with their responsibility for the environmental loss being commemorated. Entitled "A Letter to the Future," the plaque reads: "Ok is the first Icelandic glacier to lose its status as a glacier. In the next 200 years all our glaciers are expected to follow the same path. This monument is to acknowledge that we know what is happening and what needs to be done. Only you know if we did it" (qtd. in Howe and Boyer). Followed by an imprint of Earth's CO₂ levels as of August 2019 (415 ppm), the plaque calls on passers-by to acknowledge the disappearance of a major geographical feature while implicating them as part of the human collective responsible for the glacier's death.

At the same time, the plaque posits a future, unknown observer as the evaluator of our time's efforts to mitigate the environmental crisis. The plaque's subtle shift in tenses asks us to take personal account for present losses resulting from collective human activity on our planet while demanding that we uphold the promise and possibility of a future in which such an observer can exist to measure our species' success—the only scenario in which a future observer would be guaranteed. This orientation toward the future points to the activist potential of ecological mourning, which is seen as a politically and ethically transformative practice. To quote an opinion essay in the *New York Times* by the prime minister of Iceland, published on the eve of the Ok glacier funeral: "On Sunday, we pay tribute to Ok. At the same time, we join hands to prevent future farewells to all the world's glaciers" (Jakobsdottir). The hope, if not the conviction, that pain and sorrow can be mobilized for positive action for the environment is a common thread running through much work on ecological grief, not least the essays gathered in Cunsolo and Landman's collection.

It is also worth noting that the inscription on the commemorative plaque erected at Okjökull's funeral was written by Andri Snær Magnason, an acclaimed Icelandic writer (Magnason). Moreover, the funeral ceremony included not only speeches but also a poetry reading (Starovoitov). It is through the use of literary language, then, that the passing of the first of Iceland's named glaciers lost to climate change managed to capture the popular imagination around the world. Howe and Boyer, who had invited Magnason to write the inscription, have spoken eloquently of the key role to be played by literature, art, and culture in addressing the climate crisis:

Climate change is the defining civilizational challenge of the twenty-first century. There are no guarantees of further centuries if we cannot find a less ecocidal trajectory. Climate science must become the basis of social policy at a global level, but getting there is going to involve more than just finding better ways of communicating climate science. Equally important to changing our ways of being in the world is the power of language and poetry, ritual and ceremony, symbolism and collective actions. Art and culture can help reshape our sense of time, place, and responsibility.

There has in fact been no shortage of artistic responses to the loss of ice as one of the most sensitive indicators of climate change and a source of profound ecological grief. A well-known example is the temporary installation *Ice Watch* by the Danish-Icelandic artist Olafur Eliasson, which consisted of giant blocks of glacial ice extracted from the waters surrounding Greenland that were installed and left to melt in public spaces across London. One also thinks of the online video "Rise" by Kathy Jetñil-Kijiner and Aka Niviâna, in which the two poets travel to the latter's home of Greenland to recite a

collaborative poem on a disappearing glacier that threatens the former's home nation of the Marshall Islands in the Pacific Ocean. Other literary treatments of glacier melt include Marybeth Holleman's poem "How to Grieve a Glacier" and Helen Mort's poetry collection *The Singing Glacier*. In the same spirit as Jetñil-Kijiner and Niviâna's poem, New Orleans photographer Tina Freeman's book *Lamentations* pairs photographs of the wetlands of Louisiana and the glacial landscapes of the Arctic and Antarctica in a series of dyptichs that invite the viewer to reflect on climate change, ecological disturbance, and the connectedness of disparate places.

"Elegy for the Arctic," in turn, is an evocative online video in which the Italian composer Ludovico Einaudi performs a melancholy piece on a grand piano sitting atop an artificial iceberg as an Arctic glacier crumbles into the ocean behind him. In the same vein, the album *Glacier Music* by the Alaskan-born composer Matthew Burtner is a collection of electro-acoustic compositions recorded on top of melting glaciers, capturing the sound of glacial demise. Visual evidence of glacier retreat inspired the Portland-based artist Daniela Molnar's series of watercolor paintings *New Earth*, which depicts new landscapes formed by the melting of glaciers. Two documentary films that should not go unmentioned, finally, are Jeff Orlowski's *Chasing Ice*, which follows nature photographer James Balog across the Arctic as he deploys time-lapse cameras, and Cunsolo's *Lament for the Land*, which examines how climate change is affecting Inuit communities both culturally and emotionally.

A PANDEMIC WITHOUT A VACCINE

Glacier remains also feature—albeit not quite so prominently—in the recently published novella by the New Zealand writer Octavia Cade that I would like to discuss next. *The Impossible Resurrection of Grief* is a strange, genre-defying tale with elements of sci-fi, fairy tale, and horror that plumbs the emotional depths of climate change and biodiversity loss. Written during the Covid-19 lockdown, as the author states in the acknowledgments (75), the novella tells the story of a mysterious pandemic that is slowly spreading among the global population and for which "there was no vaccine" (19). Cade takes the phenomenon of ecological grief and turns it into a lethal contagion known as "the Grief," a debilitating mental illness linked to global ecological disaster that manifests in different ways in different people. All those who suffer from Grief—defined as "the undermining upwelling of loss in response to ecosystem devastation, the failure of conservation" (6)—are afflicted with unbearable feelings of guilt, which are brought on by the species extinctions that humans have caused through colonization, hunting, and environmental destruction. For most, the Grief leads to bizarre behavior and ends in suicide. Some are driven to recover the losses, through de-extinction efforts or by creating replacements such as lifelike robot birds or holograms of lost habitats.

In a near-future climate-ravaged Australia, we meet the marine biologist Ruby, who is passionate about jellyfish—one of the few creatures who "flourish in a warmer ocean" (71)—and deals with the fallout of her colleague and friend Marjorie's succumbing to the Grief. Marjorie is less fortunate than Ruby in that her research object, the Great Barrier Reef and its inhabitants, is not thriving but dying as a result of climate change. In despair, she falls victim to the global pandemic, reinvents herself as the Sea Witch from Hans Christian Andersen's "The Little Mermaid," and moves into an abandoned saltwater swimming pool. Ruby tries to save her friend by supplying her with plastic bags and research papers that Marjorie uses to create jellyfish of her own, but cannot satisfactorily

answer her question, “Can you bring it back?” (4). After Marjorie’s apparent death by suicide, Ruby struggles with the ramifications of her loss and her fear of descending into Grief herself. She follows a trail of clues left by her friend that takes her to Tasmania and New Zealand in an effort to better understand Marjorie and the psychological condition that led her to want to take her own life.

In Tasmania Ruby finds an elderly woman infected with Grief (“Granny,” she calls her) who has secretly managed to bring the famed thylacine or Tasmanian tiger, which had gone extinct in 1936, back to life through genetic engineering in an isolated facility. De-extinction emerges here as a mad and sinister attempt to assuage environmental guilt. Rescued from a threatening situation (the prospect of being served as bait to the thylacines) by her soon-to-be-ex-husband George, Ruby travels on to New Zealand, where she meets another Grief sufferer, an artist friend of her husband’s who uses artistic means (animatronics and hologram technology) to resurrect another extinct animal species—the rock wren—as well as a kettle hole, that is, “a small lake, sometimes only a pool, left behind when glaciers departed” (56). These are the glacier remains I was talking about. Ruby sees a pattern emerging: “This recreation of an ecosystem on the brink [i.e., the kettle hole] was the wrens all over again. It was opportunity wrapped up in regret, an attempt to absolve the shame of negligence and indifference by restoring as far as possible what had been lost” (60). Once again, there is an element of madness and menace in these resurrectionist endeavors, with Grief leading to vengeful bloodlust instead of “mere” self-destruction, as in the case of Marjorie. Clearly, resurrection is not the way to handle Grief—as the novella’s title already implied.

In fact, *The Impossible Resurrection of Grief* expects little good to come from Grief, no matter what response it provokes in those affected. In marked contrast to the proponents of ecological mourning mentioned in the previous section, Cade’s novella does not appear to view Grief as a potential catalyst for positive action on climate and environmental issues. Conceived of as a disease in need of a cure or vaccine, both of which are non-existent, Grief is framed in strictly negative terms, as a purely destructive force that causes one to either direct violence inward and commit suicide, or turn it outward toward others on whom one takes revenge: “Grief had turned resurrection into something that had smacked of murder” (49). Either way, then, it “end[s] always in death” (27; see also 72). The notion that grief might serve as a basis for collective political activism is not given any credence in the narrative. As far as Ruby is aware, “the Grief-stricken never worked together”; after all, “[t]hey lacked the capacity to focus, because they were locked in on themselves and their experience of loss” (36–7). While Marjorie’s reappearance at the end of the narrative suggests that there must be at least some degree of coordination between the few Grief-stricken individuals we have encountered, this is not actually spelled out, and the impression we are left with is that of a bunch of isolated people “forg[ing] [their Grief] into weaponry” (73) largely by themselves.

At the same time, *The Impossible Resurrection of Grief* is merciless in exposing the denial and avoidance behavior of the unafflicted, like Ruby, as a no less dubious response to the demands of the Anthropocene as an age of environmental distress. Ruby admits that “Grief was never something [she] was comfortable thinking about,” which is why she “acknowledged it as little as possible” (6). “[W]e were practised at looking away” from climate change, she observes, having “ignored [it] for so long” (7). Grief, by contrast, is said to involve “an unshrinking look at the inevitable” (30). Those who do not look away from environmental devastation and yet do not fall prey to Grief come off as ethical monsters. A refrain running through the narrative is this damning question,

which Ruby, to her shame and horror, realizes she has to answer affirmatively: “*Can you watch something die and let it die?*” (32; *passim*). “I’d managed to distance myself from loss,” she confesses, “I’d become inured to loss” (67). The ability to maintain one’s sanity and composure in the face of ecological breakdown is not something to be proud of or celebrated. Indeed, Marjorie, who turns out to still be alive after all, harshly diagnoses Ruby’s equanimity as a case of “[m]onstrous self-interest masquerading as emotional stability” (70). The word “monstrous,” which Ruby had earlier used with reference to the obsession of Grief (50), reappears here to characterize her own value system. What sets Ruby apart, according to Marjorie, is her callous egotism: “Grief was never about the loss. It was about the killing, the sheer culpable *scale* of it. You’re selfish enough to survive the knowledge, that’s all” (72).

Through the protagonist’s husband, a New Zealander of Maori heritage while she is a descendant of white settlers in Australia, the novella also repeatedly highlights the fact that the Grief brought on by climate change and biodiversity loss does not affect all communities equally. Indigenous people are said to be especially vulnerable, as for them “[t]he experience of watching the world change around them, the loss of land, was an old wound kept open” (20). This observation is reminiscent of the philosopher Kyle Whyte’s point that “[c]limate injustice, for Indigenous peoples, is less about the spectre of a new future and more like the experience of *déjà vu*” (88). The wreckages of climate change dreaded by white people are not so different, after all, from the hardships Indigenous people have already endured for centuries due to colonialism. Or as Elizabeth DeLoughrey puts it, “catastrophic ruptures to social and ecological systems have already been experienced through the violent processes of empire. In other words, the apocalypse has already happened ...” (7).

According to Ruby, the higher rate of Grief in Indigenous populations is a metric people did not want to acknowledge “lest it highlight their own culpability and continued privilege” (7). The fact that the characters we see wrestling with Grief all occupy positions of power or privilege further complicates the morality of their ecological mourning. In the Tasmanian episode, George reminds his wife that “Tasmanian tigers weren’t the only living things that went extinct here. ... There’s a long history of hunting on this island” (33). His allusion to a suppressed history of Indigenous genocide prompts Ruby to ask an awkward question: “Had the destruction of Tasmania’s first peoples ever induced someone like Granny—someone like me—to Grief, or was it only the absence of those so little like us that was memorialized in this way?” (34).

This question, like many others in this disquieting and thought-provoking novella, is left hanging, and the ending—a scene in which Marjorie urges Ruby “to take up murder” to pay back the agents of environmental destruction (72)—remains tantalizingly unresolved. A probing exploration of the emotional resonance of climate change and extinction, *The Impossible Resurrection of Grief* shows us that there are no easy answers to facing the climate and ecological crisis and the accompanying feelings. Like an increasing number of literary texts and other artistic works these days, it performs an important service in opening up a space in which the disenfranchised and marginalized kinds of grief associated with environmental loss can be acknowledged, expressed, and, perhaps, channeled in constructive ways—even though the text itself refrains from providing clear pathways for turning grief into positive action and change. Grief being the flipside of love, making sense of environmental emotions, as texts such as Cade’s novella allow us to do, can help foster greater attunement to and interconnectedness with the more-than-human world, a task of whose urgency the unfolding crisis continues to remind us.

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