CORY, JESSICA SUZANNE. Ph.D. Multidimensional Kinships: Black and Indigenous Environmental Thought (2024)
Directed by Dr. Mark Rifkin. 233 pp.

Multidimensional Kinships examines work by six Black and Indigenous women authors (Sarah Winnemucca, Hannah Crafts, Natasha Trethewey, Linda Hogan, Tiana Clark, and Lehua Taitano), paying particular attention to how the authors theorize interpersonal and environmental relationships. *Multidimensional Kinships* builds on the foundational understanding that Black and Indigenous kinships have long been a threat to the state and thus targeted for extermination and yet these women continue building kinships with one another and the land despite state interventions and violences. This project redefines the environment *as* relationship, as demonstrated through the chosen texts. These works' Indigenous and Black women writers theorize the environment as a kinship formation, that is, a type of relationality encompassing environmental, economic, familial, and spiritual modes of Black and Indigenous ways of knowing and being. Further, these writers establish environmental relationalities by exploring how being in and of a place or separated from it affect family structures, land ownership and tenure, spiritual relationships and many other aspects of Black and Indigenous women's lives.

This project illustrates how Black and Native women's texts use kinship-building in multidimensional ways, such as (re)mapping space and engaging in actions unseen by the colonial gaze, to work toward goals of Black liberation and Indigenous resurgence.

MULTIDIMENSIONAL KINSHIPS: BLACK AND INDIGENOUS ENVIRONMENTAL THOUGHT

by

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A Dissertation
Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

Greensboro

2024

Approved by

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DEDICATION

This project is dedicated to my father, Bob Cory Jr., who did not live long enough to see me complete it, though his love of reading and history undoubtedly influenced my scholarly path. May the realms I explore in this project keep us connected.

APPROVAL PAGE

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ACKNOWLEDGEMENTS

This project would not have been possible without my “dream team” committee of Dr. Mark Rifkin, Dr. Karen Kilcup, and Dr. RJ Boutelle. Your collective commentary, advice, corrections, support, praises, and ways of stretching my thinking have helped shape this dissertation into the best form it could possibly be. I cannot thank you enough for reading the myriad drafts and emails and answering the many phone and Zoom calls. Seriously, you all are the best!

I would have never started the PhD program without the encouragement and support of my husband, John McHone. Thank you so much for giving me space and time to work, even if meant juggling childcare and grading and everything else for the time being. Maybe now we’ll get to catch up on some TV.

I want to thank my parents, Peggy Cory and the late Bob Cory, Jr., for their constant support of my educational endeavors, their praise of my creative and scholarly publications (here’s looking at you, Mom, for calling every library and insisting they order my books), and their insistence that I learn everyday life skills despite my potential career path(s).

When I began the program, my son, Judah, was three. Now that he’s old enough to read this, thanks for understanding, buddy, when I would come home at 1 a.m. after you and Dad had your “boys night” while I was at class. I appreciate the time you’ve given me to work, even when you would’ve preferred I play or build or do something else with you. Also, much gratitude for the defense sword!

A gigantic thank you to the amazing Dr. doris diosa davenport, who never hesitates to push my thinking and introspection to its limits with her brilliant questions, for providing space to read my creative work, and for constantly reminding me that I need to be writing.

Thank you to Dr. Kyle Smith, who showed me that completing a PhD as a parent was possible, to Andrew Berzanskis for giving me a reason to return to school, and to Sharayah Bradley for the commiseration in being chronically ill scholars.

While she likely won't read this, many thanks to Dr. Oyinye Iweala at UNC Allergy and Immunology. I navigated the entire PhD program with Mast Cell Activation Syndrome, hypermobile Ehlers-Danlos Syndrome, and other immunological issues, and I would have never been able to finish without her diagnostic skill and amazing treatment.

This journey was also supported by many wonderful friends and colleagues at Western Carolina University, Appalachian State University, and beyond, whom I hesitate to list by name lest I accidentally omit someone.

Finally, I want to thank the many scholars whose work I built on here and the authors whose work I examine.

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CHAPTER I: INTRODUCTION: BEGINNING THE JOURNEY

In her poem, "A Map to the Next World," Mvskoke citizen and former United States Poet Laureate Joy Harjo writes, "Crucial to finding the way is this: there is no beginning or end" (21). Harjo's suggestion that there is no beginning or end to finding one's way in this world or other realms implies both that mapping is an ongoing, relational process and that such a map exists beyond the reaches of settler temporality.[1] Similarly, Dionne Brand writes in *A Map to the Door of No Return: Notes to Belonging,* that "Black experience in any modern city or town in the Americas is haunting. One enters a room and history precedes…Where one can be observed is relative to that history" (25). These continuous moments when past, present, and future experiences come together and influence one another suggest that there are places—perhaps even additional dimensional planes—where time is circular, muddled, or nonexistent. If such spaces exist, or if Harjo, Brand, and other Black and Indigenous women writers call them into existence, then these multidimensional ways of building kinship with people and places that these writers evidence in their literature can serve as maps to decolonization and liberation from the settler state's limits and surveillance.

Harjo and Brand understand emplacement as based on Black and Indigenous ways of knowing and being in relation with certain scalar locations. Though given the historical and ongoing differences between Black and Indigenous peoples regarding landedness and placemaking on territory now claimed by the United States, these modes of environmental

[1] For further discussion on settler notions of temporality and the ways Indigenous peoples refuse it, see Rifkin's *Beyond Settler Time.*

philosophy and interaction are not the same. Brand, for example, describes throughout her book a sense of natal alienation while Harjo notes "the hole of shame marking the act of abandoning our tribal grounds" and observes, "We were never perfect. / Yet, the journey we make together is perfect on this earth who was / once a star and made the same mistakes as humans," invoking Mvskoke histories and stories (21). These histories and ongoing dispossessions inform many of the guiding questions for this project including, how does one connect to ancestral lands that settlers or arms of the state occupy or colonize? How might Black and Indigenous women writers reimagine or reclaim these lands in ways rooted in decolonization and abolition?

While these unique lived experiences and perspectives offer specific ways of viewing and participating in one's environment, the networking of such places and the ways Brand, Harjo, and other Black and Indigenous women authors are in relationship with these spaces suggests the formation of environmental kinships. We might more often associate kinships with interpersonal or human-to-human connections yet these place-based relationships involve many of the same aspects of interpersonal kinships, such as accountability, responsibility, and respect, and they often intertwine with such networks of relation, as the following chapters reveal. Further, *Multidimensional Kinships* observes how state policies intentionally impede such Black and Indigenous forms of kinship-making by enacting barriers that attempt to separate communities and limit emplacedness. Yet as our authors show, *multidimensionalities*, a term I explore more in depth below, offer ways to create, nurture, and maintain these networks of relation with people and place(s).

Kinship as a Framework

Scholars in both Black studies and Native studies have explored kinship quite broadly, particularly as a relationship formation that pertains to family structures or communities,

including formations that colonial systems might consider "deviant" or "alternatives" to the nuclear family.[2] Yet, scholars also view kinships through a more expansive lens. For example, Mark Rifkin argues in *The Politics of Kinship* that kinships are forms of governance; Laura Harjo links them with temporality and spatiality through her term "kin-space-time envelope;" and Jennifer L. Morgan in *Reckoning with Slavery* utilizes kinship to discuss the economics of enslavement, reproductive labor, and the intersections of race and gender (28). Each chapter in *Multidimensional Kinships* draws on formations of kinship particular to its text and authors, including conceptualizations rooted in particular areas, such as the Pacific Ocean or the Gulf Coast. However, this project conceptualizes kinship more broadly to refer to relationships with people that exist beyond settler limitations of the nuclear family and property-based emplacement and that offer a more expansive relationality based on shared stories, ancestral connections, and reciprocal and respectful ways of interacting with human and more-than-human kin.

This conceptualization of kinship, and particularly the notion of environmental kinship, which I discuss below, resist early anthropocentric notions of kinship, such as Lewis Henry Morgan's conclusion that humans (and only those who have evolved to be "civilized" from earlier "savagery" and "barbarism") inhabit the top tier of the kinship hierarchy due to their "Supreme Intelligence" (468). Despite the anthropocentric outcome of his study, Morgan's work is helpful in understanding a variety of interpersonal kinship formations beyond the settler standard of the nuclear family.

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[2] For additional discussion on how kinship can function as an "alternative" to settler colonialism's nuclear families, see Rifkin's *The Politics of Kinship*; TallBear.

In addition to Morgan's broad understandings of how his subjects enact kinship, queer theories of kinship also prove useful to this project, especially in considering the expansive ways queer theory ponders who or what is "kin." At times, however, these ideas of what counts as kinship can seem never-ending, which causes Tyler Bradway and Elizabeth Freeman to address the question "if everything is kinship, what isn't?" (2). One way they address this question is through the function of *(kin)coherence*, which they explain as a concept that "fuses the mutually constituting and complicating forces, desires, practices, relations, institutions, and forms that render kinship a horizon of violence and possibility" (3). This term then, is particularly helpful in thinking about Black and Indigenous women's literature because creating kinships amid a settler colonial political and physical landscape rife with misogyny, anti-Indigenous, and anti-Black racism (both historically and continually) requires a certain violence to experience the possibilities that Black and Indigenous networks of relation can offer.

Because these authors are creating kinships amid settler and US government-sponsored acts of violence, *Multidimensional Kinships* must consider how societies, and particularly the US, construct blackness and how anti-Blackness affects Indigenous peoples and their enactments of indigeneity, as these constructions inevitably influence how Black and Indigenous people, including our authors, create these kinships.[3] Within the fields of Black studies and Native studies which this project bridges, Black and Native queer theories, feminisms, and kinship theories are especially helpful in understanding these intersectional nuances.

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[3] Some of the scholars working at the intersections of blackness and indigeneity beyond literary studies include Kyle T. Mays, Sharon Holland and Tiya Miles, Circe Sturm, Nitasha Sharma, David Chang, Shona Jackson, and Malinda Maynor Lowery.

Daniel Heath Justice's "theory of anomaly" and Joseph Pierce's expansion on Karyn Recollet's "kinstillations," both concepts of Native queer theory from Cherokee Nation scholars, help to frame this project's configurations of kinship by demonstrating how these relationships with people and place can occur beyond the limits of settler heteronormativity and the privileging of the nuclear family. Pierce describes the function of kinstillations as connecting "constellation and kin" and thus "foreground[ing] ancestral knowledge in the present" (96). Pierce then expands on how Indigenous persons creating such kinstillations engage in "resurgence, reconnection, and survivance [that] can be enacted through kinstillatory imaginings, celestial resistance that is nevertheless grounded in Indigenous epistemologies and centered on the land as a site of perpetual memory making" (96). Pierce's explanation of this mode of networked relations as "centered on the land" provides a way for this project to consider how land-based environmental kinships expand in a multitude of directions to link humans, more-than-human beings, ancestors, and epistemologies, often through multidimensional means. These kinstillations, too, in their expansiveness, necessarily reject ideas of settler heteronormativity and property ownership, encouraging us to imagine otherwise ways of relating to people and place.

Justice approaches this broadened idea of belonging through "the Mississippian category of *anomaly*—a specific articulation of difference drawn from Mississippian cosmology and iconography" that thinks about belonging, and particularly tribal belonging, "in ways that affirm the most inclusive ideals of our shared dignity and kinship while also explicitly addressing the lived realities of queer Native people" (209). Justice argues that to continue upholding "tradition" rooted in settler notions of heteronormativity is to continue the US federal government's assimilation efforts. Instead, he suggests upholding Cherokee Nation traditions of "maintaining responsibilities, relationships, and affinities with distinctive worlds of meaning and

ways of being that connect us to this land and its histories" (214).[4] Like Pierce, Justice notes the importance of interpersonal and land-based relationships (though these clearly intertwine) as part of belonging to a larger community (in Justice's case, tribal belonging). However, by engaging the "Mississippian Ideological Interaction Sphere (MIIS)—the cosmosocial matrix through which most of the contemporary tribal nations of Oklahoma (and other Eastern Woodlands people) are linked," Justice expands how tribal citizens can belong, especially if their Nation's historical or ongoing acceptance of queer Indigenous persons is mixed or absent (217). His use, then, of the MIIS to construct networks of relation informs this project by offering one way of considering how Indigenous people(s) can create and nurture kinships rooted in deep time across locations and generations.

Black studies scholar Keguro Macharia shares many similarities and complementary ideas with Pierce and Justice through his thinking through diaspora beyond "hetero-kinship" (64). He observes that "this focus on hetero-kinship as an affective, ideological, and material method of connecting Afro-diasporic and African population, as present in scholarly approaches…obscures other modes of imagining connection" (Macharia 66). As justification for his reframing, Macharia argues that "it is not that Afro-diasporic and African populations don't connect as friends and lovers and fuck buddies, but that these forms of encounters rarely take central stage as the grounds for theorizing Afro-diasporic and African relationships" (68). In other words, even if we view kinship and relations beyond the familial, focusing solely on interpersonal relationships is still limiting. I posit, along with Pierce and Justice, that what is

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[4] As important context, when Justice published this article, same-sex marriage was illegal both under US federal law and in the Cherokee Nation. Same-sex marriage became legal under US federal law through *Obergefell v. Hodges* on June 26, 2015. It became legal in Cherokee Nation on December 9, 2016, following the opinion of Cherokee Nation Attorney General, Todd Hembree.

missing is the environment (broadly defined). Elsewhere in his book, Macharia notes "'kinship' provides a 'shared' vocabulary that mitigates geohistorical differences" (9). While one may read this "mitigating" as an erasure of historical and cultural differences, instead we can view this "mitigation" and "shared vocabulary" as a possible space for coalition-building or solidarity, which speaks to one of the goals of this project and is the rationale for including both Black and Indigenous women writers and their work.

While Black studies and Native studies scholars have published substantial work on kinship and queer theories, much of this work occurs outside of literary scholarship or portrayals of kinship in literary texts. A few notable exceptions are Justice and Macharia, whom I just discussed, as well as Rifkin and Tiffany Lethabo King, whose work informs this project through how they consider kinships' functioning across and through Black and Indigenous communities as well as how diaspora and landedness impact emplacement among these groups. Rifkin's engagement with speculative work in *Fictions of Land and Flesh* serves as a catalyst for imagining Black and Native otherwise futures and the kinships that form them, which I cover at length in chapter three. King's work, particularly her use of the shoals as framing, offers a way to think about these texts and how they form kinships in multidimensional ways that are both informed by historical and lived experiences and often go unseen or resist clear categorization.

Multidimensional Kinships augments this relative absence at the intersections of Black and Native studies, kinship studies, and literary scholarship by examining how Black and Indigenous women create kinship in and through their works. Attending to Black and Indigenous kinship formations through literature helps us consider the role that texts play in creating and preserving such formations and may even function instructionally for future readers. Put another way, these Black and Indigenous women writers' networked connections to people and place,

often intertwined in multidimensional ways, can illustrate to readers how to build similar relationships and serve as records to maintain these stories and relationships.

These Black and Indigenous women writers form their relationships to place and people through what I call *environmental kinship.* The field of education largely uses this term, particularly in discussing nature-based learning experiences for young children (Fox, et al.). However, *Multidimensional Kinships* expands that field's usage to describe networked, place-based relationships evident in literature. Further, this project broadens the term *environment* to incorporate environments that exist or coexist on multidimensional planes, such as spiritual realms and dreamscapes, but are still very much environments both unto themselves and how they engage with our everyday physical plane of existence.

Despite the fact that *environmental kinship* is not a common term in the field of literature or other social sciences, these ideas of networked relations between places and people are evident in works of scholarship by copious Black and Indigenous scholars, including Anissa Janine Wardi, Kimberly Ruffin, and Epeli Hau'ofa. Wardi's work informs how this project configures environmental kinship through her understandings of the relationship between water, the African diaspora, and historical trauma. Wardi writes that "bodies of water are connected, funneled and channeled into larger bodies," and while in this quote the "larger bodies" are watersheds, we might also read these "larger bodies" as the humans, more-than-human animals, trees, and other beings who are part of these environmental kinships. The flow of Wardi's water, essentially, mimics the ways networks of relation connect. Pacific Islander scholar and writer Epeli Hau'ofa, like Wardi, utilizes water in his work in ways that contribute to this project. While water in Wardi's work connects African diasporic people to the Middle Passage, Hau'ofa's waters primarily connect places and thus the people inhabiting those areas are also

related because of the water's ability to connect the islands on which they live. *Multidimensional Kinships* holds these modes of connection in tandem as they offer the idea that there is no one way to connect. Environmental kinships look different for each of the writers whose works I examine here and the potential for these relationships to exist multidimensionally only adds to those connective. possibilities.

Ruffin's work, like Wardi's, connects historical and ongoing traumas to the environment but Ruffin makes these connections through a variety of environmental signifiers, such as trees, hurricane waters, nature-based spiritual beliefs, and more-than-human animals. However, unlike Wardi's work, Ruffin's engages with the field of environmental justice, which is also important to this project, as the field of environmental justice documents well many of the ways US governmental policies and corporate decision-making impact kinship-making opportunities in majority Black and Indigenous communities.

Environmental justice is a corrective in many ways to the larger field of environmental humanities, which often focuses on white authors, particularly in the field's foundational texts, and frequently privileges notions of preservation, conservation, and other environmental philosophies that often rely on the displacement and dispossession of Black and Indigenous communities and land holdings. Thus, one of the goals of *Multidimensional Kinships* is to illustrate how Black and Indigenous feminisms establish environmental philosophies and offer ways of viewing and interacting with land that provide a valuable counter to these harmful settler ideologies. Importantly, the foundations of many of these Black and Indigenous feminisms are projects of Indigenous resurgence and abolition that resist state violence, understanding that while the state and its agents continue to exploit the land and oppress its inhabitants, including prison populations, none of us are truly free. Through the texts analyzed here, we will see how

the worlds created by these Black and Indigenous women writers illustrate these liberatory projects through environmental kinships.

The Role of Gender

My analysis of texts penned only by Black and Indigenous women authors, including queer writers, is a purposeful choice that enables readers to better understand how these communities socially reproduce kinship both on the page and in the speakers' and writers' lives.[5] Examining gender from the intersections of Black studies and Native studies allows us to observe how state policies that impede Black and Indigenous forms of kinship-making often impact women, two-spirit, and queer folks more so than cishet males, often through labeling the former's modes of relationality as aberrant or dysfunctional.

Understanding how women and 2 SQ people create expansive networks of relation is integral to understanding Black and Indigenous kinship formations.[6] For example, the networks made by women and 2SQ folks often extend beyond the nuclear family, challenging the institution's legitimacy and illustrating the many ways of creating families and kinships, including relationships with place and other-than-human beings. TallBear's explanations of the Dakota *tiospaye* and *oyate* are examples of how extended family systems can function as modes

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[5] I typically avoid transposing the author and speaker in genres other than creative non-fiction but there are often real-world experiences that influence the writing of fiction and poetry, such as the James Bay Project influencing Hogan's depiction of the damming in *Solar Storms* for which Geoffrey Stacks argues. Further, in *Red on Red*, Craig Womack posits that to fully understand, appreciate, and critique Indigenous texts, readers must consider the particularities of that author's Native nationhood and the impacts of that cultural lens on the author's works.

[6] 2SQ is an abbreviation for two-spirit and queer. Two-spirit is a term used by particular Indigenous peoples to describe a gender, sexual, or spiritual identity that moves beyond the male-female binary or may encompass both of these gendered or spiritual experiences. Importantly, not all Indigenous peoples use the term two-spirit and some persons may identify as queer, two-spirit, or both of these terms.

of governance. Ella Deloria expands on and yet, in some ways, simplifies these notions of *tiospaye* and *oyate*, offering "by kinship all Dakota people were held together in a great relationship that was theoretically all-inclusive and co-extensive with the Dakota domain. Everyone who was born a Dakota belonged in it; nobody need be left outside" (24-25). Further, Ruha Benjamin emphasizes the importance of connecting "*beyond* biological relatives" as well as with one's ancestors (broadly defined) (48). TallBear, Deloria, and Benjamin inform this project through their expansive ways of considering family and kinship. This project builds on these broad understandings to consider relationships with place and the many creatures who inhabit such places. Sandrina de Finney and Daniel Heath Justice both use the term "kinscapes" in somewhat different ways to explore how human-based kinship systems intertwine with particular lands and waters. The expansiveness of these scholars' kin-siderations helps shape *Multidimensional Kinships* because the formations of kinship they describe, particularly in the cases of de Finney, Justice, and Benjamin, occur beyond settler surveillance and temporal or spatial limitations.

Furthering this connection between gender and the environment, Black and Native women and 2SQ folks act in public spaces and with public places, and their very presence upsets the public/private dynamic within which white heteropatriarchy has historically limited women and their concerns to the domestic sphere. While Kevin Quashie, Fred Moten, Gerald Vizenor, and other Black and Native intellectuals have written extensively and insightfully about white perceptions of blackness and indigeneity in the public sphere, their works do not always explicitly address the gendered experiences of women.[7] Black and Native women, and especially

[7] I am referencing Vizenor's work *Fugitive Poses.*

those who are 2SQ, represent multifaceted threats to these settler public spheres due to their intersectionality as nonwhite, female, and potentially queer, all identities that US policy has long denigrated (and continues to do so).

While conversations about gender, and particularly women in the domestic sphere (including literary depictions), are widespread and well-established in Black and Native studies, many discussions of gender seem to occur within either Black studies or Native studies exclusively rather than simultaneously moving between these fields. Further, these conversations about gender often omit discussions of the environment beyond the domicile. *Multidimensional Kinships,* then, works to bridge these scholarly dialogues occurring in Black studies and Native studies by examining how settler and US societal conceptualizations of how public space should uphold whiteness negatively impact both Black and Native women and attempt to impede their kinship-making practices, particularly in the public sphere.

These violences against Black and Native women are particularly important to consider for this project, as women are frequently responsible, in part due to their association with the domestic, for social reproductions of kinship in its many forms. Domesticity, of course, requires the social reproduction of a space that we might think of as a home, a place in which kinship might occur, especially related to the potential for the female body to produce biological offspring. Beyond the family home and biological offspring, both of which may uphold the settler ideal of the nuclear family, however, women are also often responsible for maintaining relations with and caring for extended families as well as creating relationships in their social or work environments.

These additional relationship responsibilities might include organizing work events or taking on occupationally-related service, volunteering at their children's or relative's schools, or

participating in and orchestrating community events, such as church potlucks or local fundraisers. Countless scholars have researched this gendered expectation for caregiving with data continually showing that women provide care both in informal familial settings as well as professional settings at much higher rates than men.[8] Yet according to Cathy D. Martin and Bria Willert and Krista Lynn Minnotte, nonwhite women provide care for their loved ones at higher rates than their white women counterparts.[9] These discussions of care are important because they are one way that Black and Indigenous women form, nurture, and maintain kinships, and while these examples involve people, land-based kinships also require care.

Black and Indigenous feminist scholarship, therefore, can help us explore potential connections between Black and Indigenous women's experiences, particularly regarding social reproductions of place-making and kinship formation so that we can better grasp the nuances and influences impacting our speakers' and writers' textual kinship configurations. Returning to the dichotomy of domestic and public spaces, Erin Genia argues that "the concept of public space, as currently practiced in the U.S., is aligned with outmoded values of institutions steeped in cultural supremacy and American exceptionalism." Therefore, if we begin to view public space as a settler colonial concept designed to uphold white heteropatriarchy, the barriers to Black and Indigenous women connecting with these places become clearer and their kinship with these spaces becomes more radical.

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[8] See Montgomery and Datwyler; Friedemann and Buckwalter; Miller and Cafasso.

[9] For information on Indigenous women's caregiving, see Hogan and Liddell; R. Turner Goins, et al.; Cordova-Marks, et al.; and Strachan and Buchwald. Evans-Campbell, et al. discuss historical and ongoing caregiving roles for Two-Spirit men and women. For discussion of caregiving among African American women, see Dilworth-Anderson, Goodwin, and Williams; Chadiha, et al.; Burton.

One of the ways our writers move beyond the settler public/private binary to create these literary environmental kinships is through what Karen Kilcup calls "transitive discourse" ("'The True,'" 241). Kilcup describes how Narcissa Owen, a Cherokee writer and artist who was contemporaries with Sarah Winnemucca, uses *transitive discourse* to cross potential barriers of genre, identity, and subject matter. Kilcup describes this term as "an associatively organized rhetorical elaboration that amalgamates registers, topics, and styles" that can potentially create space for women writers to weave in between and beyond categories and barriers and develop the relationships their lives and communities require (246). In many ways, such transitive discourse rhetorically enacts similar networking and space-making capacities as several of the multidimensionalities this project invokes. By creating multi-genre works, using unique typography, appealing to a wide variety of audiences, and using a plethora of voices and speakers, the writers I examine here form relationships through their use of rhetoric that complements the multidimensional modes I cover shortly.

In thinking about how this project's Black and Indigenous women authors create environmental kinships in order to build the futures they wish to inhabit, I turn to June Jordan's concept of a "Manifest New Destiny," which envisions a collective future that uproots power imbalances, is safe for Black women and other women of color, and values unlearning settler-colonial lies. Jordan describes this future she calls into being as

> a destiny that will extricate all of us from the sickness of egomania and ignorance, a destiny that will cherish and delight in the differences among us, a destiny that will depend upon empowerment of the many and merciful protection of the young and the weak, a destiny that will carry us beyond an eyeball basis of knowledge into an educated, collective vision of a really democratic, a really humane, a really really good time together. (84)

While Jordan does not specifically utilize the term *kinship*, her descriptions of respect and of reciprocal care suggest that this future is a large-scale kinscape, to borrow Justice's and de

Finney's term. Further, Jordan's future does not limit itself to a future only for Black women but for everyone who shares in her vision. This ability for Jordan's future to bring together Black and Indigenous women and other feminized persons in co-creating a world free of gendered, racialized violence helps set the stage for the third chapter of this project that imagines otherwise futures.

Such kin-focused futurity, however, necessarily connects to land. Jordan does not describe a landedness in her manifested future, to use the verb form of the word, yet her subversion of "Manifest Destiny" into "Manifest New Destiny" suggests a reconceptualization of land and human relationships with it. Jordan's reimagining of a kin-focused, land-based future aligns with Melanie K. Yazzie's observation of interconnected oppression under our current US power structure and her suggestion that "because our lives, the water, the land, and our animal relatives are so profoundly unfree, we must make kin to get free" (603). Yazzie does not specifically mention women in this particular work yet her "desire to build a world structured by relations of care, love, and abundance instead of relations of abandonment, harm, and scarcity" is, as we have seen, directly related to women-of-color feminism. However, she points out that this kin-making is with and takes place on Native land, generating one of the central questions that drives this project: how can women create environmental kinships with lands to which they are not Indigenous?

By addressing environmentalism with regard to thinking about gender and kinship, this project seeks to illustrate how settler colonial systemic violence upholds ideologies of white supremacy, heteropatriarchy, and capitalism in interconnected ways. These related violences actively work to prevent collective understandings of land and expansive modes of kinship with people and places. This project's texts then reflect these realities and provide ways of thinking

and acting beyond these problematic systems to create and model Black and Indigenous futures ripe with possibility.

A Multitude of Dimensions

This project analyzes specific texts by Black and Indigenous women authors who utilize various multidimensionalities to connect to people and places, building networks of relation that interweave people and places through realms that operate beyond (though not free from) the influence of settler colonialism. I chose these texts because they illustrate not only how settler colonialism has long sought to impede in Black and Indigenous kinship formations but also because these works track Black and Indigenous women's engagement in ways of connecting with people and places that work around such impositions from the mid-nineteenth century onward, often by employing additional dimensions as I will describe below. These forms of placemaking are themselves relationalities, as the authors and speakers craft these connections from stories, communication with ancestors, and listening to the lands and waters and what they need. These dimensions allow Black and Indigenous women to build networks that physical geographical space or linear time do not limit, and thus such networks offer new possibilities for these often-occupied landscapes—possibilities rooted in Indigenous decolonization and Black liberation.

This project engages with multidimensionality on multiple scales: personal and private, personal and shared with people of a similar background, and personal and shared publicly or with people of differing backgrounds. *Multidimensional Kinships* also examines cultural, geographic, and political modes of multidimensionality, though at times these areas intersect, especially through some of the larger-scale ways that people and places connect beyond what we might consider the collective plane of everyday life. The cultural modes of multidimensionality

draw on specific cultural understandings or markers, such as religion, language, or tradition. The basis for geographic markers of multidimensionality is place, frequently including specific lands or waters and many of these modes of multidimensional place-making take palimpsestic views of the desired emplacement areas. Political modes of multidimensionality often show up as methods of political resistance. In Black studies and Native studies, often these modes overlap because continued US governmental assaults on Black and Native kinships attack cultural and place-based ways of connecting. Further, because such relationships threaten the white US settler status quo, they are inherently political.

To clarify, these multimodal connections occur in, on, or through planes beyond our everyday three-dimensional lives. Some scholars, such as Laura Harjo, refer to this everyday plane as the "material realm," which makes sense considering that humans and other creatures experience it through physical, including visible, means. Yet this term seems to also imply that other planes are immaterial. By labeling a realm as "immaterial," readers may think that it is somehow "less real," rather than an alternative to or extension of "material" spaces. Further, the experiences of these multidimensional realms clearly have real-world impacts on those speakers and characters who interact with such realms, as our texts show. When approaching the idea of a "material realm," especially in discussing environmentalisms, material ecocriticism is a helpful entry point. As Stacy Alaimo observes of human-environment relations, these seemingly disparate entities are not separate:

> Emphasizing the material interconnections of human corporeality with the more-than-human world—and at the same time, acknowledging that material agency necessitates more capacious epistemologies—allows us to forge ethical and political positions that can contend with numerous late twentieth- and early twenty-first-century realities in which "human" and "environment" can by no means be considered as separate. (2)

Alaimo argues that shared materialisms intertwine humans and environments. We can extrapolate this argument and claim that if humans and their physical environments both contribute items or energy due to that exchange, then these material-based relations can also form between humans and lesser-visible environments, such as multidimensional planes. Laura Harjo calls these multidimensional planes "metaphysical emergence geographies" which she describes as "spaces and places that connect to a spiritual realm," though I argue that these spaces need not be exclusively spiritual (155). Beyond the spiritual, these realms might be psychically-informed spaces, envisioned futurities, unconscious states, or multiple mappings or geographies that coexist yet are nonidentical.

Some of the ways these Black and Indigenous women writers theorize multidimensional spaces and the kinships that form with and within them may be familiar to some readers, such as ancestral calls, prophetic dreams, and depictions of afterlives. Yet other concepts, particularly those based in Native studies and Black studies, such as remapping or the parahuman, may be new to readers and I will summarize them below. While some of these multidimensional modes seem to be discipline-specific, this project seeks to broaden not only the potential uses for these complex modes of relationality but also expand the boundaries of their home disciplines. These multimodal and disciplinary growths then offer unique possibilities for interdisciplinary scholarship and cross-cultural coalition-building.

One avenue for potential coalition-building is through inhabiting shared space or geographic locale. The geographic modes of multidimensionality illustrated by our texts reconfigure land in ways that push back against settler narratives and limitations of physical space. These reimaginings of place include the stories people tell of it, its boundaries, its layered histories and experiences, and the temporal and spatial limits that appear to contain it. Two

particular modes of primarily geographic multidimensionality are (re)mapping and creating "place-worlds." Native studies scholar Mishauna Goeman utilizes the term *(re)mapping* to describe "the labor Native authors and the communities they write within and about undertake, in the simultaneously metaphoric and material capacities of map making, to generate new possibilities" (3). The foundation of this process is Goeman's understanding that all US-claimed space (and by extension, other colonial nation-states) is Native space, evidenced through her discussion of her family's cabin that is not located on traditional Seneca territory yet is still a place to which she connects as a Tonawanda Band of Seneca woman. Goeman offers (re)mapping as a way for Indigenous people(s) to reclaim Native space as such despite arbitrary settler boundaries or even the boundaries of Native nations. Viewing all land as Native space, according to Goeman, creates the possibility for Indigenous persons to foster kinships with these lands as the original stewards and questions the legitimacy of settler cartographies. While (re)mapping appears in several of the texts this project analyzes, it may be most prominent in Sarah Winnemucca's *Life Among The Piutes: Their Wrongs and Claims*, Linda Hogan's *Solar Storms*, and Hannah Craft's *The Bondwoman's Narrative.* Winnemucca, Hogan, and Crafts claim particular territories as Indigenous and Black spaces, respectively, often reaching beyond barriers of time, language, and the quotidian physical realm to more deeply connect to these places.

Goeman's (re)mapping can include such geographic renderings as Lisa Brooks' "place-worlds," a notion she borrows somewhat from anthropologist Keith Basso, as a way of multidimensional placemaking for the Abenaki (and Wabanaki Confederacy more broadly) that allows them to resist colonization and live out some their traditional philosophies, such as The Common Pot or Dish with One Spoon way of being. Brooks describes these place-worlds as

"particular, tangible spaces" from which experiences and peoples emerge and that simultaneously serve as liminal temporal locales, thus they are not as expansive as Goeman's geographical reclamations but can overlap through shared landscapes (xxii-xxiii). Brooks' use of "tangible" to describe these place-worlds is especially important in thinking through Harjo's and Alaimo's earlier considerations of material space. While some readers might understand Brooks' descriptor to imply physical or visible spaces, the term can also describe felt experiences that others do not necessarily share (although they could), including experiences manifested in multidimensional ways.

Importantly, these geographic modes of environmental kinship are also cultural and political. When Black and Indigenous people refuse federal, state, and local colonial boundaries of place, even if the alternatives they create exist multidimensionally, their spatial reconfigurations are inherently political acts that we can link to liberation and decolonization through these Black and Indigenous reclamations of place. Further, because the foundation of these reclamations centers Black and Indigenous histories, stories, and experiences that connect them to these particular places, such enactments are also cultural.

One way that these Black and Indigenous women authors enact cultural multidimensionality is through utilizing tesseracted spaces. Tesseracting is a mathematical term brought into artistic and literary realms by Tiffany Lethabo King and her conversation with sculptor Charmaigne Lurch. A tesseract is a fourth plane of existence that moves beyond the usually three dimensions of space. According to Lurch, the tesseract allows for "'a kind of mapping and claiming that can disrupt, trace anew and place black [*sic*] lives'" (King 176). This additional plane of existence, then, could aid in Goeman's (re)mapping and Brooks' creation of place-worlds because it offers the potential for multiple planes of understanding to exist

simultaneously without eclipsing one another. Further, Lurch adds that the tesseract is a "shape that you can't see," which means that the setter state cannot surveil it, which as the following chapters show, is paramount in more safely navigating these modes of place-making (King 176). Building on this invisibility, analyzing texts (including artwork) through a tesseractic lens also helps us see what society in many cases has rendered invisible. For example, Lurch explains that this form of multidimensionality highlights how "the Black body will move and does move in different ways…that we can't see" (King 176). Thus, the tesseract functions to obscure those persons working toward liberation from state-sanctioned racialized and gendered violence by making their efforts more invisible while simultaneously helping point out these invisibilities to readers and viewers who dive deeper and know where to look. This potential invisibility, then, helps realize these writers' and characters' political aims, again illustrating the enmeshment of cultural and political modes of creating environmental kinships.

As the porosity of the tesseract allows for multidimensionalities to coexist and overlap without competition, it offers up a way of rethinking human/nonhuman boundaries in what postcolonial ecocritic Monique Allewaert's calls the "parahuman," an adjacent category existing nonhierarchically between human and animal, illustrates how one creates kinship with the environment even if colonial standards do not consider one to be fully human. The parahuman offers a hybrid formation of multidimensionality through a merger between human and beyond-human beings, according to Allewaert. The parahuman, then, not only challenges colonial ideas about who is human and to what degree (ideas often based on gender and race) but allows, through its inherent porosity, deep cellular relationships with other-than-human kin. Allewaert's primary focus examines how Africans enslaved in the Caribbean and their diasporic descendants trouble colonial hierarchies of personhood and animality. Yet this notion complements Brooks'

and Goeman's forms of multidimensional place-making by considering how humans might engage more fully with place-based beings, such as waters, plants, and non-human animals. Further, because settlers and settler governments long consider(ed) Indigenous people(s) as lower on the human hierarchy than white people, the parahuman's aim of "put[ting] animals, parahumans, and human in horizontal relation…without conflating them" and thus challenging these colonial hierarchies can certainly play a role in liberation and decolonization efforts.

Multidimensional Kinships considers how additional planes of existence create space and opportunity for forming environmental kinships, including interpersonal and ancestral kinships, in Black and Indigenous literatures. Yet this project also pushes the disciplinary and literary boundaries of the multidimensionalities themselves. For example, through (re)mapping, the Indigenous writers whose work I analyze both metaphorically and physically redraw the landscapes, boundaries, and experiences that colonization attempts to claim. Yet, Black writers can also engage in (re)mapping, often by reclaiming their own histories and experiences of a place, whether in Africa, the US, or even a speculative space beyond linear time. Brooks' "place-worlds" are similar in some ways to (re)mapping, but Brooks tends to limit place-worlds to a specific area, allowing for that place's historical and ongoing context to emerge. These contexts typically engage the Indigenous inhabitants of the place in question, but the histories and place-based understandings also include Black experiences and histories, thus creating a sense of belonging for Black people on Indigenous lands.[10] What is notable about both practices is that

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[10] Black emplacement on Indigenous lands claimed by the United States is quite a complex issue with scholars suggesting and critiquing a variety of place-making modes. See Jared Sexton and Dionne Brand for discussion of natal alienation due to the trans-Atlantic slave trade that both creates a strong desire for place-based belonging while also impossibilizing such belonging. However, in *Fictions of Land and Flesh,* Mark Rifkin troubles claims of indigeneity through a reading of Walter Mosley's work that offers possible modes for meaningful Black emplacement and place-based belonging without claiming indigeneity. Other scholars offer representations of Black self-indigenization through "becoming Native" to a place. For discussion of this phenomenon in Africa, see Dorothy L. Hodgson. For discussion of this process in the Caribbean (which is more common), see E. Kamau Brathwaite,

they are not passive; both methods of engaging with place rely on active participation and a relationship with the place or space in question. Kinship-building through the multidimensionalities described in this project requires respectful, responsible, and reciprocal relations with one's environment, which necessarily rejects anthropocentrism, as that notion is incompatible with these elements of relation.

(Re)mapping and the creation of place-worlds have roots in Indigenous studies, yet scholars can also utilize these multidimensionalities to discuss works of Black writers, as US policies and state violence impact many Black communities as well. Further, Black communities in our text engage in multidimensional kinship-making, often rooted in Black spirituality and liberation movements, to skirt these aggressions. Similarly, Allewaert's notion of the parahuman and King's formulation of the tesseract both originate in Black studies but can be useful in analyzing Native texts, particularly in how these formations open up possibilities through porosity (Allewaert) and intersection and coexistence (King). The parahuman's porosity is why it is such a useful concept to include in *Multidimensional Kinships,* yet I broaden its usefulness to consider how Native writers engage in the parahuman and utilize it as a framework to create bonds with other-than-human entities they encounter. King's concept of the tesseract, already expanded to highlight its usefulness in literary studies, is also helpful in considering how Black and Native writers create relationships with the environment outside of, around, and adjacent to colonial interference. The tesseract, as a fourth dimension, suggests the possibility or presence of additional dimensions, and these dimensions have the potential to hold space for Black studies

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Melanie Newton, and Sylvia Wynter ("Jonkonnu in Jamaica). For discussion of Black indigenization in the US and Canada, see Katherine McKittrick (*Demonic Grounds*, "Plantation Futures"*)* and Neil Roberts. For critique of Black indigenization in the US and Canada, see Jodi Byrd and Alaina Roberts.

and Native studies simultaneously without their overshadowing one another. While King uses the tesseract to move forward Black liberation, I further the tesseract's possibilities by arguing that such a formation allows for multiple ways of connecting with place that may initially seem at odds with one another, yet the tesseract's additional planes create space for Black and Indigenous futures and modes of place-making that intersect rather than eclipse. We can see examples of this tesseracted potential in the texts when our authors consider how certain areas, such as the US South, are both Black and Indigenous spaces simultaneously without one experience erasing the other. This sharing of space then offers potential for place-based solidarity.

By connecting multiple fields (environmental humanities, Black studies, Native studies, literary scholarship, and kinship studies) and expanding multidimensionalities across these areas of inquiry, *Multidimensional Kinships* provides a unique interdisciplinary way of viewing texts by Black and Native women authors that builds a bridge between resurgence and liberation through kinship and the environment.

Organization and Chapters

The specific texts I have chosen to analyze in this project either offer excellent first-hand narratives of Black and Indigenous environmental kinships or the texts actively provide speculative timelines built on Black and Indigenous kinship-making practices with place, including with humans and other entities who inhabit such spaces and timelines. Through analyzing these depictions of kinship in fiction, poetry, and creative nonfiction, I explore how Black and Indigenous authors exhibit Indigenous resurgence and Black liberation through multidimensional workarounds to US policy and other settler colonial violences. These authors

then use these modes of interaction, including relationships with traditional stories and ancestors, to formulate their presents and futures.

Multidimensional Kinships examines one Black and one Indigenous text per chapter, with each chapter's works originating in a similar timeframe. This project begins by establishing a knowledge base regarding how settler colonial projects of racialized and gendered violence have been ongoing and are indeed part of the larger settlement project of genocide and the chapters following that foundation evidence the historical and ongoing effects and the goals of contemporary writers to be free of, though not forget, these oppressive impacts. As a somewhat secondary arc, the project covers environmental policies that affect Black and Native communities, moves forward to analyze the impact of such policies, and concludes with a reconfiguration of land-based futurity. Throughout these chapters, I evidence how the texts' modes of creating and nurturing Black and Indigenous kinships both act as forms of resistance to US policies and actions and work to create worlds in which gendered, racialized violences do not exist.

The first chapter of *Multidimensional Kinships*, "Moving Toward Black and Indigenous Kinships," focuses on mobility, wherein I illustrate how Sarah Winnemucca Hopkins's *Life Among the Piutes: Their Wrongs and Claims* and Hannah Crafts's *The Bondwoman's Narrative* both manage to build significant kinships to place while traversing through and across lands and waters. This chapter analyzes Winnemucca Hopkins's and Crafts's mobilities and how state policies that uphold white supremacy and criminalize Black and Indigenous lives and relationships often necessitated these mobilities. Thus, I argue that the US federal government discouraged and continues to discourage Black and Indigenous networks of relation *by design* rather than as incidental to histories of enslavement and displacement. I then evidence how the

narrators of these texts create networks of relation, including relationships with the land, despite such state violences.

The foundation of white supremacist settler colonization illustrated by these texts helps us understand the contexts under which our more contemporary works operate. Specifically, *Life Among the Piutes* contains Winnemucca Hopkins's lived experience of state violences and captures her complex, and not always negative, relationships with the federal government and military occupation of Native lands. *The Bondwoman's Narrative*, written as a fictional first-person freedom narrative, contains many depictions of the narrator's human-to-human relationships as well as the many relationships she makes to place, both of which are often fraught with racism and betrayal. Through analyzing these networks of relation, however, especially in concert with *Life Among the Piutes,* we can see how the narrator engages in specific ways of kinship-building that are beyond state-sanctioned ways of being, such as her relationship with her mistress and her place-making in the dilapidated cabin in the woods. Reading these texts together illuminates how the state has attempted to exterminate Black and Indigenous modes of relation yet Black and Indigenous peoples create and enact important modes of kinship using multidimensional modes of connectivity in tandem with modes of mobility.

Building on the foundations laid in chapter one, chapter two, "Water As Memory, Water As Kins" turns to the more contemporary works of Linda Hogan's *Solar Storms* and Natasha Trethewey's *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* to explore the ways that water and the movement of water intersect with the lives and mobilities of Black and Indigenous peoples, particularly as state actions stymie their movements. Racialized and gendered violences by the state include infrastructures that reduce mobility and impact lifeways, such as dams, which play a significant role in both texts.

This chapter's focus on water not only links building and neglecting water-based infrastructure to larger projects of settler and state-sponsored violence but also, as Anissa Janine Wardi explains in her ecocritical study of water and African American texts, provides an excellent framework for thinking about diasporas and traumas due to the element's pervasive and shifting nature. While Wardi's focus is on Black texts, given that many Native peoples have experienced dislocation and diaspora, this framework will be helpful for Indigenous texts as well. In both Hogan's and Trethewey's texts, water also functions as part of a larger network of relations that these authors and their speakers connect to multidimensionally. Through notions of respect, responsibility, and reciprocity, Hogan and Trethewey explore how Black and Indigenous people can nurture their environmental relationships despite state attempts to criminalize and interfere in such connections.

Chapter three of *Multidimensional Kinships*, "Creating a World Beyond Cages and Bombs," examines how Black and Indigenous peoples connect with place through ancestral relationships and stories amid the multifaceted violences of displacement, incarceration, and militarization. Lehua Taitano's *A Bell Made of Stones* and Tiana Clark's *I Can't Talk about the Trees Without the Blood* use poetry to address racism, misogyny, incarceration, and militarization in lands claimed by the United States, particularly through exploring how these issues influence urban mobility and living. In this chapter, I argue that Taitano and Clark utilize multidimensionalities to build the unseen and to create relationships with place beyond colonial physical and temporal borders within urban, carceral, and militarized spaces.

A Bell Made of Stones explores U.S. occupation and militarization of Guåhan (Guam), Taitano's birthplace, as well as depictions of U.S. colonialism in the continental U.S., particularly near Asheville, NC, where Taitano's father moved the family during her teenage

years. Taitano's collection moves from the island to the lower forty-eight, from her childhood to contemporary time, and even back in time, returning to Guåhan pre-occupation through stories and architecture, noting how many rural areas of the island are now uninhabitable due to militarization. In making these movements, she connects CHamoru peoples and Indigenous peoples of the continental US, as well as illustrates the wide movement of colonialism. Such movements between and beyond linear time provide a basis for an Indigenous future without military occupation in her homeland.

Tiana Clark's *I Can't Talk About the Trees Without the Blood* connects the trans-Atlantic slave trade, particularly through her epistolary poems to Phillis Wheatley, to contemporary incarceration, most notably in her poem "800 Libations," a eulogy for Kalief Browder, the young Black man illegally incarcerated in Riker's Island and later released only to succumb to the torments he faced while encaged. Like Taitano's work, Clark's poems move back and forth from the 1700s to today, allowing readers to trace environmental changes as well as see how incarceration, surveillance, and policing have shaped majority-Black urban spaces. Clark's poems interrogate how urban landscapes, and even prison cells, function as environments. These travels in space and time allow the speakers to build relationships with ancestors and with those humans (and other-than-human beings) still to come.

Multidimensional Kinships concludes with a brief coda entitled "Imagining Otherwise for Sustainable Futures" that reasserts the important role that networks of relations play in Black and Indigenous women's texts, especially as these relationships envision and enact futurity. Further, the coda emphasizes how Black and Indigenous communities build and sustain these kinship networks multidimensionally, beyond the reach of settler colonial limitations or violence, which allows such networks to create futures that refuse to reproduce settler harms. In thinking toward

the future, the closing reiterates how the future, past, and present inevitably tether to one another through experiences, stories, and other forms of connectivity. Finally, the coda offers potential modes of continued scholarship and guiding questions for other researchers to explore. Such avenues include how the environmental humanities might further engage kinship theories, how other non-white groups living in lands claimed by the United States might invoke multidimensionalities to form kinships, and how thinking about modes of multidimensionality might create space for coalition-building between Black studies and Native studies.

CHAPTER II: MOVING TOWARD BLACK AND INDIGENOUS KINSHIPS

The US West with its piñon trees and steep plateaus may seem to have little in common with the cotton and tobacco fields of the US South regarding landscapes and what we may more broadly call *the environment*. However, both geographies are sites of nineteenth-century (and ongoing) Black and Indigenous feminist resistance against colonial violences that specifically affect mobility and thus place-making and connection with particular spaces. Such place-based, mobility-related resistance is ample in Hannah Crafts's *The Bondwoman's Narrative* and Sarah Winnemucca's *Life Among the Piutes: Their Wrongs and Claims* and these texts, when we examine them together, illustrate how the Black and Indigenous communities in the nineteenth century onward utilize their respective ways of place-based knowing and being to form multidimensional environmental connections that readers can consider forms of kinship.[11]

Attending to these ideas in the historical moment of the nineteenth century is paramount to understanding the early and ongoing politics of Black and Indigenous emplacement in a time when the US government considered the protagonists of our texts as property or part of "domestic dependent nations" rather than full persons.[12] Their relationships born out of various

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[11] A note on spelling: when referring to Northern Paiute people or persons, I will use the term Paiute or Northern Paiute. Quoted material including the earlier spelling will remain as originally written. The title of the work suggests that Winnemucca is referring to the entirety of Paiute people, though in reality she is writing about particular persons in her Northern Paiute community, which I explain further in note eight.

[12] The term "domestic dependent nations" was first used by the US Supreme Court in 1831 in their decision of *Cherokee Nation v. Georgia.* This case is a cornerstone in Indian law because it defines the relationship between

modes of mobility reject liberal notions of private/public, expand familial or biological notions of kinship to extend to the environment, move beyond settler boundaries of time and space, and call the legitimacy of settler property and spaces into question. These modes of political engagement through environmental kinships are notable feats for nineteenth-century Black and Native women writers and can illuminate how such modes of resistance and relationality show up in more contemporary texts as well. [13]

This chapter's focus on mobility allows us to consider how these works' protagonists move in ways that resist colonial boundaries and impositions on their mobility and how these movements often occur in spaces and temporalities beyond the reach of settler surveillance and violence, which I refer to as *multidimensionalities*, such as dream states, imagined flight, and spiritual experiences. In configuring these multidimensionalities, I build on Neil Roberts's and Stephanie M. H. Camp's work, as both explore the many modalities of marronage and mobility as resistance in the US South. By thinking about movement and mobility in these expansive ways, this chapter hopes to address the following questions: How might mobility in multidimensional spaces and modes ensure the protagonists' safety and thus futurity? What role

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Native nations and the US, which has implications regarding tribal sovereignty and federal jurisdiction. The full quote is important in understanding the Court's use of the term and reads: "Though the Indians are acknowledged to have an unquestionable, and, heretofore, unquestioned right to the lands they occupy, until that right shall be extinguished by a voluntary cession to our government; yet it may well be doubted whether those tribes which reside within the acknowledged boundaries of the United States can, with strict accuracy, be denominated foreign nations. They may, more correctly, perhaps, be denominated domestic dependent nations. They occupy a territory to which we assert a title independent of their will, which must take effect in point of possession when their right of possession ceases. Meanwhile they are in a state of pupilage. Their relation to the United States resembles that of a ward to his guardian."

[13] While the terms African American and Native American are used to designate one's racial or ethnic identity, one significant way in which they differ is the latter is a political designation that describes particular relations with the US federal government, state governments, and other sovereign powers. For more information on this differentiation, please see Byrd's *The Transit of Empire: Indigenous Critiques of Colonialism* and Barker's *Native Acts: Law, Recognition, and Cultural Authenticity.*

does gender play in these multidimensional movements? And how do such multidimensional mobilities create hubs of kinship with people and places throughout the texts?

The environmental humanities, especially works of the late nineteenth and early-to-mid twentieth centuries, tend to portray the West as an unpeopled frontier, erasing the lived experiences of Indigenous peoples inhabiting these areas, as well as Black people who migrated West, sometimes as enslaved captives of Indigenous slaveholders.[14] Because Black and Indigenous women pen these works, *The Bondwoman's Narrative* and *Life Among the Piutes* offer insights into place-making that the nineteenth-century environmental canon largely silenced or ignored. Through their writing, Crafts and Winnemucca not only highlight their relationships to place but also the historical experiences and histories that shape their movement and therefore, their place-making. By considering these works as environmental texts, this chapter seeks a corrective in not only what makes a text "environmental," but also works to bring theories of kinship into these environmental conversations in order to address gaps in environmental humanities by considering historical and ongoing racial and colonial violences.[15] Further, this chapter's examination of these texts as environmental works illuminates how these nineteenth-century writers and their communities physically, intellectually, psychically, and spiritually

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[14] See Saunt; Krauthamer for discussion on Indigenous-African American intersections in the US West. For discussion on how westward expansion complicated notions of domestic/foreign and private/public spheres, see Kaplan; Piatote.

[15] While I examine these works as environmental texts, they also inhabit many other genres. For discussion of *Life Among the Piutes* as personal narrative and autobiography, see Sands; Carbonara; Krupat. For discussion of Winnemucca's work as a captivity narrative, see Kleist, and as an exposé, see Lukens. Carpenter in "Dispossessions" also explores how *Life* highlights Winnemucca's role as an agent of Indigenous resistance, particularly within education and Rifkin (in *Speaking for the People*) and Kurzan discuss how *Life* functions politically. Scholars also consider *The Bondwoman's Narrative* as functioning in a variety of genres, including a slightly fictionalized freedom narrative (Bailey; Buell; Sánchez-Eppler), historical novel (Ellis; Fabian), fairy tale (Heiniger), and as a Gothic and feminist text (Cucarella-Ramón; Sánchez-Eppler; Ford, especially chapter one).

navigate their changing locations and dislocations using culturally specific knowledges and practices grounded in place.

This chapter's focus on mobility in Crafts and Winnemucca also pushes back against the single-place setting that environmental writing, especially in the nineteenth century, often invokes and serves, too, as a reclamation of space in a field where Black and Indigenous erasure both in the canon and literary depictions of place is common. Often white-authored environmental texts theorize the relationships between places and people through their inhabiting a single space over a significant length of time, typically focusing on the minute changes the narrator observes over seasons or years, as we see in Henry David Thoreau's *Walden.*[16] What these texts and those like them lack, as Black environmental writer Camille T. Dungy observes in her critique of such works, is community.[17] This literary erasure of community, however, is indicative of the larger erasure of Black and Indigenous peoples from such landscapes, both through actual Removal and how white authors later reimagine these places, often as "wilderness."[18]

While this chapter broadens the environmental humanities to include kinship and to correct canonical erasures, this chapter further connects Winnemucca and Crafts through a

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[16] In one of the few pieces of scholarship that consider *The Bondwoman's Narrative* as an environmental text, Megan Cole deals directly with Thoreau and other transcendentalist writers by claiming that the "environmental double consciousness" of Crafts's novel unsettles white transcendentalist ideas of nature through creating a foreboding sense of nature that is threatening due to the narrator's fugitive slave status and race (76).

[17] A similar observation is the basis for William Cronon's 1995 edited collection *Uncommon Ground,* though few of the contributions are literary-based.

[18] For discussion of how national parks uphold the notion of "wilderness" and engage in Indigenous displacement, see Spence. For a discussion of how white supremacy undergirds the beginning of the American conversation movement to preserve "wilderness" areas and their resources, see Taylor. For discussion of *Life Among the Piutes* as a variation of the frontier narrative, see Jespersen ("Negotiating Womanhood"); Tisinger.

broader discussion of Black and Indigenous emplacement and mobility that works to diversify and expand the purview of environmental humanities. Further, reading these works together helps us broaden our thinking about marronage and the utilization of hubs, which Renya Ramirez's describes through a Native context as decentralized spaces that create a sense of belonging. These are geographical spaces, but they can be temporary or portable, expanding our notions of how people move and what spaces and places they carry with them (3).

Life Among the Piutes illustrates how the state attempts to limit such mobility through the reservation system and forced movements. Despite these enactments of violence upon Winnemucca and her faction of Northern Paiute people, members of the group invoke their own understandings of sovereignty and kinship to claim places as Native space and to form reciprocal relationships with places and with one another.[19] *The Bondwoman's Narrative,* a fictionalized freedom narrative (sometimes called slave narrative), highlights how chattel slavery worked to reduce mobility for enslaved Africans and their descendants in the US South by containing them on plantations (or on owner-sanctioned errands), disallowing literacy, and breaking apart familial relations.[20] Even with these challenges, however, Crafts utilizes her intergenerational knowledge and religious faith both to self-emancipate and to develop environmental kinships.[21] By viewing

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[19] I will be referring to the Northern Paiute persons who accompany Winnemucca throughout the text as her "group" or by similar terms. As Mark Rifkin observes in his chapter on *Life Among the Piutes* in *Speaking for the People*, Winnemucca portrays the Northern Paiute people as a single entity under the hereditary leadership of her grandfather and later father in the text, a rhetorical strategy chosen to garner favor with potential allies in the US government. However, the group of Northern Paiute with Winnemucca throughout the text is not static and persons in the group often change throughout the text. Malea Powell ("Princess Sarah"), Andrew S. McClure, and Eric Gary Anderson talk further about the rationale potentially behind Winnemucca's rhetorical choices.

[20] For an explanation on the use of "freedom narratives" rather than "slave narratives," see Coulombe.

[21] Gregg Hecimovich observes that Crafts's likely escape route was one commonly used by other formerly-enslaved persons and thus she would have benefitted from their knowledge and experiences. He also adds, using textual evidence, that Crafts's Christian faith likely emboldened her to self-emancipate. For additional discussion on Christian faith and the novel, see Sinche.

these works through a lens of environmental mobility, we can better see how federal and state policies impacted Black and Native communities and these communities' resilient responses.

Limited Emplacement

The mid-nineteenth century in the US saw massive, forced population shifts in both southern and western territories due to US governmental policy, changes that Crafts and Winnemucca certainly witnessed and of which they were a part, as these forced movements impacted how and where they created the environmental kinships that served as resistance, in many ways, to such governmental policies. A large part of this change was due to the slave trade shifting toward internal, or domestic, trade rather than trans-Atlantic importation following the Act Prohibiting the Importation of Slaves, which went into effect in 1808. While this Act did not completely stop the importation of stolen people, as the last ship carrying stolen Africans, the Clotilda, arrived in Mobile, Alabama in 1860, the policy did slow what had been a fully legal operation.[22] The interregional slave trade, however, did not slow the dislocation of enslaved (and captured free) Black people. The domestic slave trade moved 835,000 captives from northern territories and the upper South to the Deep South in just a few decades (Prichett, 467). Crafts penned *The Bondwoman's Narrative* while the domestic slave trade was still quite active and thus Crafts's protagonist pushes back against these limits on her movement not only by eventually self-emancipating but through imagined flight and engagement with spiritual realms, as we will soon see.

[22] W. E. B. Du Bois discusses this Act and other attempts at ridding the US of slavery in his first book, *The Suppression of the African Slave Trade to America 1638-1870,* based on his dissertation for Harvard University. For more on the history of the Clotilda, see Delgado, et al. To learn about the impact of the Clotilda and the lives of those she carried, see Diouf. Zora Neale Hurston's ethnography of Oluale Kossola, the last surviving (now formerly) enslaved passenger on the Clotilda, the focus of *Barracoon,* also provides many important insights.

While these population changes were occurring largely on the eastern side of the US, westward expansion was also taking place, with settlers moving further and further west in search of land, gold, and other resources.[23] In addition to settlers, the US government forcibly removed many Indigenous peoples living east of the Mississippi, such as the Cherokee, Choctaw, and others to "Indian Territory" in present-day Oklahoma, displacing the Indigenous peoples already inhabiting that land.[24] The Northern Paiute people, including Winnemucca's faction, already resided west of the Mississippi, westward expansion and the US government's creation of reservations as well as the many conflicts between the settlers, US military, and the Indigenous peoples living in the Great Basin still affected them.[25] *Life of the Piutes* depicts Winnemucca and other Northern Paiute persons' resistance to US encroachment not only through how the text functions politically but also through how Winnemucca and other members of her group connect with places, often through their use of language and dream states. By reading Winnemucca and Crafts through these historical contexts, we can better understand how their modes of environmental connection serve as modes of resistance to the US governmental policies impacting their mobility, perhaps offering sites of Black and Indigenous solidarity against US policies that deny them the free movement associated with full personhood.

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[23] For an exploration of how Westward Expansion affected Indigenous peoples, see Blackhawk. For a discussion of the economics and ideologies that link enslavement and Westward expansion, see Woodworth.

[24] For insights on the relationships between the incoming peoples and peoples Indigenous to the area of present-day Oklahoma, see La Vere.

[25] Winnemucca discusses both the Pyramid Lake War, sometimes called the Paiute War, and the Bannock War in *Life Among the Piutes.* For more on the Bannock War in *Life Among the Piutes*, see Zanjani, especially chapters nine and ten. Knack and Stewart discuss the Pyramid Lake War, particularly in chapter three. Interestingly, as Rifkin observes in *Speaking for the People*, Winnemucca chooses to omit any content related to Ghost Dancing and the US government's efforts to suppress the practice, eventually culminating the in Wounded Knee Massacre at the Pine Ridge Reservation in South Dakota in late 1890.

In addition to the U.S. government limiting their physical mobility, often through policy, both Winnemucca and Crafts explore the role that racialized and gendered violences play in movement and creating environmental kinships. Because these relationships are social formations that often expand to include connections with biological or chosen kin, violence against women, who are often responsible (though not solely responsible) for the continuity of such relations, impacts how environmental kinships occur. Winnemucca's text focuses on her experience as a Northern Paiute woman often objectified by white settlers and colonial forces while Crafts's objectification is due to her experience of enslavement, as Jennifer Morgan and other scholars have explored.[26] While these forms of violence are quite different, a Black feminist perspective on the objectification and commodification of women and girls can clarify the systemic structures of settler colonialism affecting both Black and Native women's lives. Returning to Morgan's work and Crafts's novel, readers must remember that Africans kidnapped or sold into the Middle Passage were Indigenous as well and that forcing them into enslavement not only made these Black women and girls fungible but also, in nearly all cases, erased their recognized indigeneity as well as their gender, as Spillers notes. Thus, this mode of objectifying and exploiting Indigenous women and girls by European men did not start with the invasion of North America or with fracking or oil rigs; instead, these abuses and degradations helped build the foundation of the transatlantic slave trade and settler colonialism. Moreover, these violences significantly impact Black and Native women's abilities to form environmental kinships, particularly because white male environmental encroachment turns these environments once

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[26] See Spillers, "Mama's Baby, Papa's Baby" for how enslavement made fungible and commodified African women.

considered reasonably safe into areas where the threat of white male settler violence is quite real.[27]

For Winnemucca and Crafts, these forced (dis)locations position them in places, such as reservations, military forts, and plantations, over which masters, settlers, and the federal government perceive them to have little power over their environment. Further, these governmental policies and actions taken by settlers and enslavers attempt to ensure their disconnection with the land and their fellow humans by stationing Indian agents and overseers upon these properties. Yet these outside perceptions of powerlessness are far from the truth, as Crafts and Winnemucca both demonstrate in their texts how they reclaim these spaces as their own in a form of resistance we might call "generative refusal," to borrow Leanne Betasamosake Simpson's words (176). [28] Generative refusal is a resistance intimately tied to kinship in that the act envisions (i.e. "generates") a better futurity for humans, the environment, and more-than-human beings through refusing colonial projects.[29] By reclaiming white-owned or white-sanctioned properties as Black and Indigenous spaces, Winnemucca and Crafts both establish their own connections with these environments as well as draw on cultural and ancestral place-

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[27] Stephanie M. H. Camp's work helps contextualize Crafts's nineteenth-century sense of plantation space while, see Evelyn White's popular essay "Black Women and the Wilderness" and Rahawa Haile's "Going It Alone" offer contemporary examples of how unsafe outdoor spaces affect Black women.

[28] For more on the concept of generative refusal, please see L. Simpson's *As We Have Always Done: Indigenous Freedom through Radical Resistance,* particularly chapter ten.

[29] L. Simpson explains that these rejected colonial projects include projects of capitalism, which is necessarily rooted in the exploitation of land, women and feminized humans, children, other-than-human beings, and nonwhite people. For more on indigeneity and anticapitalism Coulthard. Salleh explores ecofeminism from a Marxist point of view that can provide a perspective not necessarily linked to indigeneity.

based teachings, bringing together genealogies and the landscape to create kinscapes and "Black sense of place."

Crafts and Winnemucca enact these spatial reclamations, however, in ways that do not mirror colonial property law, instead engaging with the land in more intentional, perhaps reciprocal, ways. Both authors theorize land differently from property law in that they reject state-imposed boundaries both by refusing to stay on their plantations and reservations and by "trespassing" and then reclaiming white-held land.[30] When establishing these reclamations as kinships we can draw on belonging in human kinships in particular discussions of Indigenous belonging: kin is not only who or what you claim, but also who claims you (TallBear in Poorman).[31] In thinking about environmental kinships, then, we might easily observe Winnemucca and Crafts claiming the land; however, what may be muddier is how is the land claiming them? How does (or can) the environment consent to such relationships? And why do these environmental kinships matter in nineteenth-century America?

Expanding upon the introduction's discussion of how this project engages scholarly understandings of kinship, Daniel Heath Justice's concept of "kinscapes" and Sandrina de Finney's interpretation of the same term can help us parse these environmental kinships. While Justice's limited definition of kinscapes seems to point at Indigenous (specifically Cherokee Nation, in his case) "relationality with, across, and beyond the physical bounds" of a particular space (*Why*, 197), de Finney defines "kinscapes" as "mobile, temporal circles of relations with

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[30] For discussion of *The Bondwoman's Narrative* as a legal critique, see Parra. for information on legality in the text, see Marshall, especially chapter four.

[31] See also TallBear; A. Simpson's *Mohawk Interruptus,* esp. chapter two.

their kin and homelands" (475).[32] These kinscapes directly connect to mobility through one's movement both across such kinscapes and in creating them. Attending to such kinscapes in Crafts and Winnemucca helps us see how these contemporary ideas were present in nineteenth-century literature as ways for the authors to connect place, interpersonal relationships, lived experiences, and cultural history.

Rather than simply engaging Indigenous notions of kinship, however, and trying to apply their frameworks to Black experiences, Katherine McKittrick's "black [*sic*] sense of place" and Kimberly K. Smith's "the black [*sic*] concept" also help us recognize ways that Crafts connects various places. Smith's "concept" specifically "is centrally concerned with the relationship between identity and landscape, and particularly the historical relationship between a community and the land as that relationship is mediated by memory" (281). McKittrick's notion of emplacement is similar to Smith's idea in that both engage Black histories and geographies, yet McKittrick is more insistent that place-based engagement and violences "shape, but do not wholly define, black [*sic*] worlds" and calls for a decolonial approach to Black liberation ("On Plantations," 947). By considering these notions of Black emplacement and kinscapes, we might broaden our thinking about who can create kinscapes and how persons create kinscapes, particularly regarding how Black people who have Indigenous roots on the African continent yet forcibly reside on Native American soil may enact such emplacements.

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[32] de Finney draws upon Justice's use of this term but also engages scholarship from and St. Onge and Macdougall as well as Atkinson, Featherstone, and Gregory. Atkinson et al. utilize the term as a way to capture what they observe to be the "dynamic" and frequently evolving biological and social aspects of relatedness through genetics or recognition (1237). While St. Onge and Macdougall's 2015 talk cited by de Finney does not appear to have been recorded, elsewhere they describe kinscapes as "webs of kinship" rooted in a geographic space, even if mobility is a key component of such place-based relations. St. Onge and Macdougall, when defining the term turn to the scholarship of Lakomäki, who, they claim, coined the term in his 2014 book on Shawnee history.

When considering environmental kinships, what may come to mind are "natural" spaces, yet Winnemucca and her Northern Paiute friends and family, throughout *Life,* (re)map and reclaim military posts as Indigenous places.[33] Following the Muddy Lake massacre and the continuation of settler violence, many members of Winnemucca's Northern Paiute faction utilize their mobility and move to Camp McDermitt near modern-day McDermitt, Nevada (Winnemucca, 90-92). This movement is a clear act of Indigenous resistance against the Indian agent, reservation systems, and settler aggression. Yet, the move also generates more safety for the group. The military encampments, perhaps a surprising juxtaposition, provide Winnemucca's party with adequate food, shelter, and clothing (at least for the men; because the military is all male, they do not have women's and children's clothing).[34] Winnemucca even addresses the reader's expected surprise: "Can you wonder, dear readers, that I like to have my people taken care of by the army? It is said that I am working in the interest of the army, and as if they wanted all this care. It is not so; but they know more about the Indians than any citizens do and are always friendly" (93).

In this passage, Winnemucca pushes back against stereotypes of both the army and the Paiute people, though as noted earlier, she is not actually speaking on behalf of the Paiute people in their entirety. Her depictions of the army as essentially the best option for allowing her group to survive amid settler and Indian agent violences positions her party as resisting genocidal

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[33] The concept of "natural" spaces (i.e. spaces that have little human engagement or are largely considered unpeopled) is problematic in several ways, including the idea of "natural" disasters, which I explore further in chapter two. For brevity, picturing places as unpeopled or unaffected by humans engages in Indigenous erasure by ignoring those peoples who initially and continue to inhabit such spaces. Some scholars, such as McKibben, have additionally argued that because humankind has now affected every aspect of the planet, including weather, no place is truly "natural."

[34] For further discussion of Winnemucca and the military, see Kilcup's *Fallen Forests*, particularly chapter five.

attempts of the US government and settlers by using members of the government itself, which is quite an interesting subversion.

A continuation of this subversion is Winnemucca and other members of her group receiving compensation from the US government for their knowledge and use of their own language.[35] The US military pays the Northern Paiute individuals they employ as translators and, according to Winnemucca, tends to offer them more money than other governmental agencies. For example, Winnemucca states that she earns double interpreting for the military as compared to her pay from the reservation agents (215). Further, as Sally Zanjani observes, "interpreters had played a crucial role in Indian-white relations, exercising functions that often extended beyond translation into diplomacy" (101), a characteristic that helps illuminate how the Paiute reclamation of forts as Native environments is political in more than one way, as I explore more below. While the Indian agents and military are both US governmental actors, the soldiers' treatment of the Northern Paiute persons is superior to the agents' treatment perhaps due to how the US government differently funds the military and reservations. The soldiers' pay is not dependent on reservation numbers and they do not receive rations specifically for the Northern Paiute or other Native peoples. As Winnemucca explains the difference in treatment: "It is this generosity and this kind care and order and discipline that make me like the care of the army for my people" (92). In this quote, the "generosity" she references refers to the military providing her group with the weapons and ammunition they require to hunt for additional food sources. Thus, the faction's move to Camp McDermitt (and other military encampments and forts) is not simply *reactive* to their reservation situation, their collective mobility is a deliberate choice to

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[35] For a discussion of Winnemucca's translation work as an act of Indigenous resistance, see Sorisio.

maintain their futurity, an act of generative refusal to meet their needs. While their inhabiting these forts does allow this group of Northern Paiute persons to meet their physical needs, their actions at these military bases also indicate a certain Indigenous land reclamation and the continuity of Northern Paiute lifeways, such as hunting, gathering traditional foods, and maintaining their language (Winnemucca 92).

While residing at Camp McDermitt and even on the reservations, members of Winnemucca's party refuse to assimilate linguistically and continue speaking their own language rather than learning and utilizing the colonizer's language, which requires the military personnel and Indian agents to employ the Northern Paiute persons as interpreters, as noted above. Their determination in language continuity was an important and political act in the mid-nineteenth century not only for diplomatic reasons but also because this was an era in which the US government banned Native languages in residential schools and many communities and families became unable to pass down these languages to their youth. Thus, speaking their mother tongues is an act of resistance and reclamation on many fronts. Maintaining their languages then in government-run spaces further demonstrates how Winnemucca's group essentially indigenizes these spaces and (re)claims them as their own rather than secure settler safe havens falsely claimed by the military, though not through "official" ways that state actors recognize.[36]

Additionally, Natchez's speech, also spoken in his Native language, conveys important ideas of Paiute space and sovereignty to his military audience. When rehearsing his speech to General Forsythe and his command, Natchez, Winnemucca's brother, states: "We were never

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[36] While I use the term "traditional lifeways," I do recognize that the Northern Paiute adapted to keep their people and culture alive. This distinction is important to recognize, especially since ideas of "traditional Indian-ness" are fraught with stereotypes and problematic standards of recognition, both in federal recognition policies and societal concepts of Indigenous peoples and indigeneity.

your enemies, for we have let you come to our country and always welcomed you. We have never been to your country" (Winnemucca 191). This excerpt illustrates Natchez (re)mapping Fort Smith as Northern Paiute territory and, by extension, the entire US in three different ways. First, he says that his Northern Paiute kin (and by extension, all Native peoples) have *let* the settlers live in Indigenous territory. His positioning emplaces Indigenous peoples over the settlers in what is seemingly an inverted power dynamic. He continues using the term "our country," exhibiting that the territory the settlers encroach upon is his people's land. Further, Natchez chooses the term "country," a word the settlers would certainly understand as a sovereign entity but a term that readers can understand more broadly to refer to the environment in order to clarify that even the "unpeopled" land is Indigenous space. Finally, he notes that his people have never been to the settlers' country of origin, implying that the group's Northern Paiute territory and the entire US *is not the settlers' country.* Natchez builds these assertions on his Northern Paiute worldview and his group's sovereignty.[37]

Natchez's (re)mapping encourages readers to (re)consider these western territories as Northern Paiute homelands and, by extension, the homelands of other Native peoples, including the Washoe and Columbia River Indians whom the author mentions, rather than simply U.S. states.[38] If we utilize the multidimensionality I introduced earlier, we may also view the group's

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[37] For a discussion of North Paiute vs. U.S. sovereignty and Native-settler political relations regarding the Great Basin as represented through wordings and parataxis in *Life*, see Donahue.

[38] The Washoe people now call themselves the Washoe Tribe of Nevada and California. The "Columbia River Indians" mentioned by Winnemucca on p. 113 and elsewhere in the text seems to be an all-encompassing term for several peoples. Among these may have been the Wanapum and Confederated Tribes of Warm Springs, and perhaps the Umatilla, though she often refers to the latter by name, especially later in the text (Emerson; Kiefer). In its history of Malheur, the US Forest Service notes, "Columbia River Indians, from both Warm Springs and Umatilla reservations, continued to spend the Summer and Fall in the Malheur Forest upland." The suggestion of the Wanapum comes from *Sarah Winnemucca, An Annotated Bibliography* compiled by Reno, which includes in Agent Rinehart's monthly report for July 1877 that "'A large band of Columbia river [*sic*] Indians, headed by 'Wal-sac' from Priest Rapids, lately arrived here with about 2,000 horses'. Agent Rinehart believes they are evading the order

choice to inhabit the military forts as creating place-worlds. Lisa Brooks's explanation of place-worlds, which quotes Keith Basso, posits "'a *place-world*—wherein portions of the past are brought into being'" provides a narratological map for events we might deem the "contemporary" (xxiii, orig. emphasis). Yet, Brooks also observes with Vine Deloria Jr.'s help that place-worlds are "more concerned with geography and spatiality" than chronology (xxiii). If we return to Smith and McKittrick's notions of Black space, the geographical intertwining between memory and space becomes clear and helps to explain how Natchez's connection to the land and to his ancestors are not separate relationships.

While the environmental kinships that Natchez (and arguably, Winnemucca's faction of Northern Paiute more broadly) cultivates bring together verbal reclamation, place, and ancestry, Crafts's mode of reclamation is perhaps more silent, yet no less effective at creating a Black sense of place. Exploring emplacement in Winnemucca and Crafts together reveals how, in reclaiming Southern space as a free Black space, Crafts engages Brooks' concepts of place-worlds and Mishauna Goeman's notions of (re)mapping, illustrating how Black and Indigenous concepts of placemaking are potential sites of solidarity in decolonial and liberation efforts without engaging in hierarchy or competition. By utilizing these Indigenous methods of multidimensional emplacement to read *The Bondwoman's Narrative*, readers can better understand how Hannah, much like Winnemucca's family, enacts kinship with and through the land in ways that have roots in Hannah's hope in a free and kinship-based Black futurity.[39]

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for them to return to their reservation" (89). At the time of Rinehart's note and Winnemucca's narrative, the Wanapum lived at P'na at the foot of Priest Rapids, WA; the construction of the Priest Rapids Dam in the 1950s later flooded the area.

[39] If we consider the tesseract, which I explored in the project's introduction, to be an additional plane that is usually unseen, though no less influential on visible planes, then the ancestral knowledge Hannah gains and utilizes in her enactments of place-making may represent a form of the tesseract via how ancestors and formerly enslaved people pass down such information despite efforts of slaveholders to reduce such communication.

Hannah's environmental relationships in *The Bondwoman's Narrative* include a wealth of place-based environmental knowledge that helps her survive marronage and self-emancipation, yet during her journey North, she also reclaims white Southern space in subtle and silent ways as a way of cultivating environmental kinship. [40] The woods Hannah frequently inhabits during her journey of self-emancipation are likely white-owned property, given nineteenth-century property laws.[41] However, Hannah utilizes these same woods to freely travel, eat, and sleep. Because capitalism commodifies travel, homes, beds, and food, we might consider Hannah's use of someone's private property to meet these needs as her rejecting commodification. This rejection of commodification challenges how "private" private property really is in the antebellum South.[42] Further, Hannah's marronage rejects these same colonial ideologies. Her very presence in these privately-owned outdoor spaces disrupts arbitrary property laws and quietly reclaims these spaces for herself and other free Black people in a way similar to how Winnemucca and her group's presence on military bases unsettles such locations as white colonial space. This method of reclamation, of course, is not as verbal or outwardly obvious as Natchez's claims to western territory, yet such quietude is likely due to her precarious personhood as property and

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[40] While there is a lack of scholarship exclusively focusing on Hannah's movements and travel, Gleason covers the politics of space in Crafts's novel and Waples examines how Crafts subverts the "open ecology" of Dickens' *Bleak House,* which inspired the novel's author, as Hecimovich, Robbins, and other scholars have noted. Gleason's and Waples's work helps us consider more fully the spaces through which Hannah moves in the novel as politicized places. Further, V. Smith argues that freedom narratives (though she uses the term "slave narratives") generated their "own sub-genre of travel writing" (197), which can help us think more deeply about Crafts's work as an environmental text.

[41] For discussion of how white supremacy has long upheld white notions of property, including enslaved people, see C. Harris. For information on Black property holdings and rights, particularly in the nineteenth century among formerly enslaved people and communities, see Penningroth.

[42] This denial of commodification necessarily also rejects capitalism and illustrates how Crafts is engaging in generative refusal, which provides a site to consider Black and Indigenous solidarity in decolonial movement(s).

not indicative of the deep connection she feels with the lands that sustain her on her journey to freedom, lands she (re)maps as Black spaces.

We see this (re)mapping enacted when Hannah and another freedom-seeking enslaved person, Jacob, bury his sister. Crafts does not give the sister's burial much room in the text, but she does write that the lack of societal knowledge of the sister's passing allows the surviving duo to grieve and bury the girl as they wish:

> We could weep in silence and privacy. Public opinion came not to dictate the outward expressions of our grief. We were not required to mourn discreetly or in fashion. No ceremonial was dictated by officious friends, but tenderly and delicately we disposed the fragile limbs, crossed the meek hands quietly over the frozen bosom, and closed the blank expressionless eyes… (227)

This passage indicates that Hannah and Jacob seem to prefer creating their own ceremony for his sister, one not required to follow custom but instead dependent on the pair's ingenuity, circumstances, and the materials to which they have access. Their burial rite is certainly a necessary resistance against common practices but perhaps more importantly, the sister's entombment on someone's private property offers a method of (re)mapping privately held Southern property as Black space. They entomb Jacob's sister in a lean-to which Crafts describes as "a rude little hut formed by strips of bark and branches of trees resting over and against the projecting buttress of a huge rock that jutted out from the side of the hill and overlook~~ed~~ the stream. It had been used as a dwelling place before, perhaps by hunters or woodsmen; possibly by fugitives like ourselves" (223). One reason they entomb her body in the small shelter and further block off her resting place using additional stones and brush is, of course, practicality and remaining hidden. Providing her with a "proper" funeral or digging a deep grave would mean giving themselves up or risking capture.

The description of the structure sounds a great deal like a hunting blind that the owner of the property would utilize for killing game yet Crafts expands its potential to act as a site for temporary Black emplacement by mentioning the "fugitives like ourselves." Rather than functioning as a temporary environment or hub, however, Hannah and Jacob reclaim the "hut" as Black space more permanently by burying the sister in that place. The fact that the sister's body occupies someone's private property, indeed a shelter crafted from biodegradable materials into which her remains will also decay, speaks to a certain semi-permanent reclamation, made perhaps more significant when we consider that through decomposition, her body will nourish that very soil, perhaps unknowingly to the property's owner. Crafts's (re)mapping of private Southern property is particularly poignant in the nineteenth century, when only free Black people could own property and such ownership in the South was quite rare.[43]

Much like how the fourth dimension the tesseract offers is not always visible, the landowner would likely never find the sister's body, and Hannah and Jacob's efforts further increase the sister's invisibility, resisting white surveillance. Yet, the sister's remains inhabit the land in what we might consider a silent resistance. While her resistance to slavery did not take her all the way north, she did indeed escape, following the adage Crafts considers a few pages prior to the sister's passing: "The world even exacts something of death…'You will have us, that is certain, but it shall be only on our terms'" (224). Hannah's words seem to predict Jacob's death too, his body left to join the lands owned by men who consider him to be property equal to the trees and the creeks.

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[43] For more information on nineteenth-century Black property ownership in the South, see Schweninger.

The words that Hannah speaks back to death echo the generative refusal discussed earlier. We may often consider death as an end, yet burial and decomposition as I describe above suggest that instead, death is simply a transition between planes of existence, a way of reclaiming space and building relationships not limited to a single earth-bound or visible environment. Indeed, Crafts portrays death as simply an entry into ancestral communion, entering a new environment to which one can connect. These portrayals of death also illustrate how it can be an act of resistance, a way of nurturing multiple species through decomposition, and a site of liberation from colonial violence, all of which offer potential ways to build environmental kinships through entering the realm of the ancestors or literally becoming part of the soil. While Crafts and Winnemucca offer very different modes of (re)mapping the land as Black and Indigenous space, they highlight how one's political status under US federal law makes emplacement, including less visible methods of placemaking such as through language and marronage, acts of political resistance that can make possible environmental kinships with the reclaimed spaces.

Being in Place

While one can reclaim places in the ways discussed in the previous section, one's presence in a space can serve as a form of reclamation in many ways too, including through remaining in a place long enough to gain knowledge about its daily, monthly, and annual processes and form interwoven networks with the surrounding areas. Persons often pass down these place-based and cultural knowledges generationally, allowing kinships to form with these places and their inhabitants. Hannah, in Crafts's novel, while not residing on what we might consider her ancestral lands, still gains important place-based knowledge that not only allows her to engage in marronage, but that sustains her during her first attempt at self-emancipation, when

she and her unnamed mistress flee Lindendale.[44] Winnemucca's Northern Paiute kin in *Life* demonstrate their place-based knowledge early in the text when the author describes her life in the initial days of contact with white settlers. Later in *Life,* she describes using this place-based knowledge at military posts and on the Malheur and Pyramid Lake reservations, often through hunting games, gathering wild foods, and traveling the region by horseback. The Pyramid Lake reservation and many of the other areas through which Winnemucca's group travels encompass their ancestral territory. However, because they are perambulatory, often traveling with the seasons and harvests as Winnemucca describes early in the text, maintaining lifeways in a single location, such as a fort or reservation, is a state-imposed violence against them.[45] Reading Crafts and Winnemucca together with an eye on emplacement not only highlights how the state forces physical boundaries upon Black and Native communities but, more importantly, illuminates these communities' resilience evidenced by their learning and utilizing knowledge about particular places. This resilience, then, is also a form of resistance that allows them to survive in the spaces they must inhabit.

Winnemucca's party of Northern Paiute persons clearly have place-based sustenance-related knowledge regarding hunting, fishing, and gathering seasonal foods in their larger

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[44] Crafts was born in the US unlike earlier members of her family, whom Hecimovich emplaces in the Caribbean after slave traders stole them from their homelands likely in West Africa. As Hartman observes in *Lose Your Mother*, however, even returning to the lands of one's birth and lineage does not always breech the disconnect from those lands and relatives and can produce a disappointing homecoming due to natal alienation. In thinking about the connections and experiences shared by Black and Indigenous peoples, visiting or residing upon one's ancestral homeland is a distinct privilege that affords one the ability to create environmental (including human) connections built upon stories and histories stretching millennia, and it a privilege that many communities and individuals cannot access for a variety of reasons, including natal alienation.

[45] Knack and Stewart note that once railroads were introduced to the areas near Pyramid Lake, the Northern Paiute were allowed to ride "ticketless on the roofs and flatbeds of the rail cars" and they utilized this free method of transportation to "visit traditional hunting and gathering sites in season" to maintain their ways of life, though the Indian agents urged the railroad to discontinue this custom (103). See also Wilson Jr.; Hannar.

traditional area that they later utilize both for survival and as an act of Indigenous resistance. Early in the text, shortly before Winnemucca's father tells the group his dream, he first instructs his men to "hunt rabbits and fish" as part of their merrymaking (13). After the customary five days of merrymaking is up, he informs them of his dream and then "every family went to its own home in the pine-nut mountains, and remained there till the pine-nuts were ripe. They ripen about the last of June" (Winnemucca 16). Winnemucca then continues the narrative in autumn, recalling that "my grandfather and my father and a great many more went down to the Humboldt River to fish. They brought back a great many fish, which we were very glad to get; for none of our people had been down to fish the whole summer" (Winnemucca 19).[46] Collectively, these examples from the text illustrate the Northern Paiute group's knowledge of harvesting for sustenance, which necessarily involves a keen awareness of the life cycles of certain types of fish, the cycles of the piñon pine, and similar seasonal events. We can further view these acts of hunting, fishing, and gathering wild foods as enactments of food sovereignty.[47] While these types of tasks may have been simply acts of daily life, they later become acts of resistance against the encroaching settler presence that attempts to limit their movements and, thus, their ability to obtain their own nourishment.

Winnemucca's relations hold place-based knowledges of fishing, hunting, and harvesting that transfer over to the restricted area of the reservations and forts, acting as methods of food

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[46] Winnemucca does not clarify why her group did not fish for most of the summer, but white encroachment may be to blame, as the men who returned from fishing shared that white settlers were living at Humboldt Lake. The Pine Nut Mountains are also roughly 100 miles southwest of Humboldt Lake, a considerable distance to cross with the ever-present threat of armed settlers, especially without letters allowing the majority of the party to pass safely, as Winnemucca's father is the only member of their group to have such accommodations.

[47] For more on food sovereignty, especially cattle farming, in *Life Among the Piutes*, see Dolan.

sovereignty and resistance, as I note above, but that also help them maintain their environmental kinships. When describing the Pyramid Lake reservation, the first reservation the federal government designated for the Northern Paiute on their traditional homelands, Winnemucca details the potential (at least initially) for her people to continue their lifeways and live sustainably on the reservation: "We Piutes have always lived on the river, because out of those two lakes we caught beautiful mountain trout, weighing from two to twenty-five pounds each, which would give us good income if we had it all, as at first" (76).[48] This description sounds encouraging in that these Northern Paiute persons can continue their traditional fishing practices and perhaps other lifeways as well and highlights the adaptability of Winnemucca's groups as they use their skills to participate in a capitalist economy. Her inclusion that the fish "would give us good income if we had it all," however, illustrates that rather than fishing for sustenance or even profit, the settler economic system forces their participation in an economy that may be eventually detrimental to the fish population through overfishing and economic exploitation. She also includes the phrase "as at first," indicating that white settler encroachment followed the group of Northern Paiute persons to the reservation that was supposedly their refuge from settler harassment.

This increased harassment, of course, is an attempt by the U.S. government to not only break up the land and limit Native landholdings and reservations but also to disconnect the Northern Paiute from their ancestral territories. However, place-based knowledge, especially for survival, goes beyond only hunting or harvesting. It includes gaining awareness of the land's human inhabitants as well, including those beyond one's own community. Winnemucca early on

[48] For more information on Northern Paiute fishing at Pyramid Lake, see Fowler and Bath.

describes the reservation: “No white people lived there at the time it was given us“ but later explains that “since the railroad ran through in 1867, the white people have taken all the best part [*sic*] of the reservation from us, and one of the lakes also” (76). Winnemucca’s depictions of white settler encroachment as tied to the railroad clearly evidence settler land grabs and eminent domain. Her inclusion of the nineteenth-century eminent domain disputes in *Life* is notable because Indigenous communities today are still engaging in land-based resistance efforts aimed at eminent domain attempts, such as Standing Rock and the #NoDAPL movement.[49]

Indigenous land defenders and water protectors at Standing Rock, Pyramid Lake, and other locations must develop local knowledge of their opposition’s motives and motions to best protect their own interests, which require maintaining relationships with their land.[50] We see such skills at work in *Life* as Winnemucca and her party learn the disparities between white settlers, Indian agents and governors who (often fail to) oversee the reservations, and members of the US military, whom they frequently choose to negotiate with in order to maintain their safety and lifeways. For example, when Winnemucca and her brother learn that the settlers plan to attack their kin at Pyramid Lake and receive word from Captain Jerome of the 8th cavalry, in whom they have gained trust, Winnemucca and her brother “were soon on the road to see the soldiers. We went like the wind, never stopping until we got there…I told him everything from the first beginning of the trouble” (Winnemucca 83). While Winnemucca admits that “I was

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[49] See Estes and Dhillon.

[50] Some common historical and ongoing settler and imperial government reactions to Indigenous peoples protecting their lands and waters include physical violence (including gendered and sexual violence; see Deer; Aubrey), intimidation, labeling Indigenous peoples as “terrorists” (see Barker’s *Red Scare*), and utilizing the legal and/or carceral systems to detain water protectors and land defenders and break up their kinship networks (see Spice). For an overview of the continuity of these state and state-sponsored violences, see Estes’s *Our History Is The Future.*

afraid of the soldiers," her brother observes that the soldiers do not intend to harm her or the rest of their people, as evidenced by how few men they brought to meet the group of Northern Paiute persons (84). Winnemucca and her brother's awareness of the situation and motives of the soldiers is a form of environmental knowledge that, just like with other kinds of place-based understanding, allows for the survival of future generations as well, creating continuity of these place-based kinships.[51]

Awareness of the humans who inhabit one's environment may not be the most obvious of place-based knowledges, but as Winnemucca and Crafts illustrate, learning about one's fellow humans shapes how one interacts with specific spaces and is critical to thriving in those places, as well as moving outside of them. Winnemucca illustrates how she and her people learned to avoid most settlers and trust military members who are effectively state actors, yet Crafts demonstrates that the opposite is necessary for enslaved persons like herself, though even settlers pose threats depending on their motives. Examining these place-based knowledges of people not only highlights how one's status as Native American or enslaved provides a cultural lens through which these protagonists reclaim spaces but also how one's enslaved or Indigenous status combined with their gender forces our protagonists to build environmental kinships in ways that differ from their white (often male) counterparts, particularly in the nineteenth century when the US federal government did not guarantee them personhood.

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[51] Thinking about survival and futurity, Malea Powell discusses how Winnemucca engages in survivance, a term generally associated with Gerald Vizenor in this work *Manifest Manners,* through careful rhetorical strategies that engage the presumptions about Native peoples held by her white audience members. Essentially, Powell argues in "Rhetorics of Survivance" that "Part ethnohistory, part adventure story, part autobiography, *Life* doesn't so much tell about Winnemucca's life as it does present a version of her life to best persuade her audience to help the Paiutes" and this goal of "helping the Paiutes" is both linked to survival and resistance (406).

Hannah's role as a house servant, despite her enslaved status, allows her to inhabit a wider berth of space than her fieldhand peers, especially as she is sometimes tasked with off-plantation errands. This broader environment allows her greater access to and knowledge of the humans and more-than-human entities that co-inhabit these spaces with her. In fact, she observes of being a house servant: "I was quite astonished to see how much I was trusted and confided in, how I was made the repository of secrets, and the weak, the sick, and the suffering came to me for advice and assistance" (Crafts 11). Perhaps these "secrets" and confidences provide information that influences how she moves on and off the confines of the plantation. Throughout the novel, Hannah uses her place-based knowledge to inform and plan her travels. For example, her awareness of the masters', overseers', and servants' whereabouts and schedules enable her outings to Aunt Hetty's for reading, her initial escape attempt with her first mistress, and her final journey of self-emancipation. On these journeys, she also utilizes her knowledge of plants and seasons to survive. Most importantly, however, the knowledge these travels require has roots in Hannah's living for extended periods in particular places.[52]

Hannah's early visits to Aunt Hetty's home offer a prime example of place-based knowledge that requires the protagonist to be keenly aware of the outdoor and indoor spaces she inhabits due to her enslaved status, which both limits her mobility and her attempts at literacy.[53] Crafts writes, "I went out to gather blackberries, and took advantage of the fine opportunity to

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[52] For information on how walking in the outdoors has long served as a liberatory practice for Black people and for discussion on Black place-based knowledge, including the use of cosmological signs, see Penniman.

[53] In *The Bondwoman's Narrative*, the protagonist's attempts at literacy are thwarted, though Hecimovich notes that the author herself may have been encouraged to read, as her owners were well-read aristocrats and some slaveowners found literacy helpful for their house servants' errands, though this perspective likely did not extend to their captives working in the fields or other roles.

visit my worthy instructress and receive my first lesson" (8). While the readers do not see the paths Hannah travels to Aunt Hetty and Uncle Siah's home or the potential challenges she faces on these jaunts, the author notes specifically "I went out to gather blackberries." The inclusion of this detail followed by the phrase "and took advantage," suggests three important connections between Hannah and her environment: 1) she is already aware that blackberries grow in this particular location; 2) the season must be mid-summer, as that's when blackberries fruit in the South, a seasonal knowledge of which Hannah is aware from residing in one place over several seasons; and 3) she may use the gathering of blackberries as a guise or ruse to meet with her "worthy instructress," illustrating how her land-based knowledge provides an opportunity for interpersonal relationship-building.

Crafts confirms Hannah's seasonal knowledge a bit later, shortly before the overseer discovers them, when she writes, "Thus the seasons passed away. Summer insensibly melted into autumn, and autumn gave place to winter. I still visited Aunt Hetty…seated by the clear wood fire" (12). At this point, the reader can presume that Hannah has received regular reading instruction for at least five or six months. While we do not know how frequently the pair met, Hannah observes that "our intercourse had remained so long undiscovered that I had almost ceased to fear disclosure. Probably I had grown less circumspect though not intentionally" (Crafts 12). Her reflections harken back to the concept of interpersonal awareness as a type of environmental engagement. Indeed, this environmental awareness is paramount, as her lack of environmental awareness is what eventually brought the overseer to Aunt Hetty and Uncle Siah's door. However, the novel also depicts Hannah's connection to and knowledge of her environment in these scenes as political. As an enslaved Black woman in the South, this

knowledge increases Hannah's agency and builds in her the confidence to flee, knowing that she can rely on herself for survival.

Beyond enabling her literacy, the plant-based and seasonal knowledges Hannah gathers while enslaved at Lindendale allows her and her mistress to survive their first attempt at self-emancipation, particularly during their several months' stay in the ramshackle cabin they discover. While there are no exact dates of their arrival and departure, Hannah observes that "the fruits and berries that were hard and green when we arrived there became juicy and mellow and finally departed before we left" (Crafts 67). She expands this timeline through additional observations: "The flowers that were just budding, opened, ripened, and dropped their seeds, and the birds were busily employed all day long, singing and building their nests, hatched and matured their offspring" (Crafts 67-68). Given these details, Hannah and her mistress clearly lived in the cabin mid-spring until mid-autumn, likely a full six months, entirely supported by their own environmental knowledge the whole time.

These seasonal descriptions illustrate the closeness between Hannah and her environment. She realizes that her life is dependent on these environmental elements and likewise, her actions of picking berries and not interrupting bird or flower cycles enable these cycles' continuance. While Hannah does not use the term *environmental kinship* to describe her time at the cabin, she clearly forms such a place-based relationship during her time there. In fact, while the cabin is dreary and she observes that a murder likely took place there before their arrival, the natural world surrounding the cabin provides a respite from both the cabin and the duo's risky status as self-emancipated women. Hannah observes "The sun came out. The young leaves whispered and talked, the birds sang, and the winds laughed among the trees. There was mirth and music all around us; there was youth, and love, and joy for all things, but our troubled

hearts" (Crafts 67). While the bird songs and beautiful flowers certainly cannot cure her condition, as she notes, kinship with them does provide a much-needed cheer juxtaposed against her situation and dank living space. The personification in this passage, with its whispering leaves and laughing winds and trees, might at first suggest a sort of madness, such as that which afflicts Hannah's mistress. However, a perhaps more generous and kinship-focused reading would offer that part of coming to know the cabin and its surrounding environs necessitates a deeper understanding of the leaves, trees, and winds which one might gain through careful listening, as these aural/oral verbs imply.

Eventually, a group of three white men capture Hannah and her mistress, leading to the pair's imprisonment and Hannah's later transfer to Mr. Trappe's custody.[54] Upon finding the two women, the men can scarcely believe the pair are human. Indeed, one of the men inquires about the huddled mass in the cabin's far corner, "What is it?", and another orders, "Shoot at it," while the third man observes, "I believe in my soul, it's a woman" as the mistress moves to reveal a bit of her body (Crafts 70). The men's initial observation of the women as non-human animals immediately suggests the women's attention to their own survival has taken precedence over upkeeping their appearances. Further, though, we might consider this lack of egoism resulting in their unkempt appearances as a way of deepening their kinship with the world around them. By letting go of their own needs and thoughts, they may be more attentive to their more-than-human neighbors. Another place-based way of reading the white men's observations of the women as

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[54] Hannah's mistress is returned to Mr. Trappe because he allegedly has evidence that she is biracial and the daughter of an enslaved woman, who switched her daughter at birth for the stillborn daughter of the biological mother's white owners. Thus, the mistress was raised by a white family and passes as white but is subject to enslavement. Trappe's discovery of the mistress's race and his threats of blackmail due to this information are what spawn Hannah and her mistress's journey on self-emancipation. He later shares this information with the mistress's husband who then commits suicide. For further discussion of passing in the novel, see Cutter; Sherrard-Johnson.

animals, however, is as a commentary on the pair's status as property since the US government and potentially the men either view them as enslaved or potentially enslaveable (in the mistress's case) in the South where they currently remain. Returning to our concept of kinship regarding this and the earlier scenes, building relationships with people and spaces and deepening one's knowledge of both is absolutely dependent on physical emplacement.

Reading *Life* in conjunction with *A Bondwoman's Narrative* highlights how connecting with the land and those with whom we share it requires place-based knowledge, both of more-than-human entities and one's own human ilk. Such awareness not only is essential to connect with and survive within a particular, sometimes forced, environment but also to understand how one place relates to many others, as elements within certain environments and the spaces themselves are interwoven networks. These networks of environmental kinship allow for Black and Indigenous survival in the nineteenth century by offering alternative spaces when settler violence or governmental policy makes one space uninhabitable, yet another way in which these relationships with place function politically outside the bounds of mainstream white settler politics at that time. This survival then makes possible Black and Indigenous futurity.

Moving through Place

The environmental circle we have constructed has grown from restricted emplacements to gaining knowledge from inhabiting specific places to now considering how Winnemucca and Crafts illustrate place-based connectivity as kinship networks. To return to de Finney and Justice's notions of "kinscapes," I want to note the plurality of their shared term. One way to read this plurality is by recognizing that individual people are, of course, connected to individual places. However, we can also read the plurality as suggesting that spaces and places themselves interconnect and individual people are often in relationship with a multitude of locales and

landscapes, weaving this web further. Moreover, McKittrick and Smith's understandings of a Black sense of place necessarily engage such networks of environmental kinship, especially in thinking about how authors write across and through the diaspora as well as the realities of enslavement that often dictate multiple journeys across oceans, rivers, and state lines, as Crafts illustrates. Examining how Crafts and Winnemucca depict movement in their work, particularly for their protagonists, helps illuminate how Black and Indigenous communities created networks of people and places in the nineteenth century to survive state violences and, in fact, use these multiple sites of environmental kinship as locations of resistance and resurgence, including acts of marronage and pushing back against white settler notions of the female gender. These forms of resistance are particularly notable because these nineteenth-century women lacked legal recourse due to their statuses as female, Black, and Native and thus relied heavily on these networks of environmental kinship to keep themselves and other community members safe.

The protagonist and narrator of *The Bondwoman's Narrative*, Hannah, engages in a great deal of forced and voluntary movement throughout the novel, and these sojourns, regardless of cause, build Hannah's place-based knowledge and spatial network. Early in the text, she ventures to Aunt Hetty's house from Lindendale, the Virginia plantation on which Hannah's owners enslave her as a house servant. She then flees Lindendale with her first unnamed mistress, three white men discover her, and following her incarceration, a gentleman named Mr. Saddler purchases Hannah from Mr. Trappe. Shortly after her sale, she and Saddler are in his carriage when an accident occurs with his horse. The accident kills Saddler and Hannah sustains injuries but survives; she recovers at the Henrys' home nearby. Once she seems somewhat recovered, the Henrys then sell Hannah to the Wheelers of North Carolina. Hannah accompanies John Hill Wheeler and Mrs. Wheeler to Washington D.C. where he attempts to find work, and she later

returns with them to their North Carolina plantation following the mistress's societal embarrassment involving blackface.[55]

It is from this North Carolina plantation that Hannah makes her final escape, eventually ending up in New Jersey.[56] Throughout her many travels, Hannah connects with a variety of people, which further builds her network, though notably the only enslaved persons she interacts with at length are Jacob and his sister, who are also on a journey of self-emancipation.[57] These interactions and engagements with people, however, also require Hannah's presence in a particular place, whether a home, jail cell, abandoned cabin, or the Southern woods, so she not only increases the number of persons she knows as part of these networks but also broadens the space with which she is familiar.

Much like Crafts's novel, Winnemucca's *Life* provides insights into nineteenth-century Northern Paiute life and struggles that are very much place-based and involve ample travels. The text depicts nearly countless trips to various reservations and military encampment-related excursions to current-day Nevada, California, Oregon, and Idaho and examines the complex relationships between the Northern Paiute people, the Indian agents, nearby military members, and encroaching settlers. These trips the group of Northern Paiute persons makes between

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[55] For more on this use of blackface in *The Bondwoman's Narrative*, see Hecimovich; Cade.

[56] Hecimovich identifies the North Carolina plantation as Wheeler House near Murfreesboro, NC in Hertford County.

[57] As Hecimovich and other scholars have noted, the protagonist seems to have a bias against other enslaved persons, particularly field laborers, and feels she is above them in caste. These assertions are often based on the narrator's observations of "the miserable slave huts, with their promiscuous crowds of dirty, obscene and degraded objects, for my home I could not, I would not bear it" (Crafts 213) following Mrs. Wheeler's insistence that Hannah become a field hand and marry another enslaved field hand. Mrs. Wheeler's actions are what prompt Hannah to self-emancipate. For discussion of marriage in *The Bondwoman's Narrative*, see E. Smith. For discussion of how "Black sisterhood" is fraught with tensions that make camaraderie difficult, see Isbister.

reservations and military forts are necessary to meet their basic physical needs. Many Indian agents the US government assigns to the Northern Paiute reservations do not provide adequate food, clothing, or shelter to those in their care and frequently deny them the right to self-provide. The agents disallow hunting and trapping practices, refuse to pay Winnemucca's friends and family adequate sums to thrive in a cash economy, and steal their land and the crops they grow. The agents' actions, then, not only make living on the reservations impossible for the Northern Paiute but also attempt to sever their environmental kinships and the kinships they form with one another.[58]

The seemingly decentered locations to which Crafts and Winnemucca travel actually connect to one another as places where they (and in Winnemucca's case, her group) find belonging, build kinships, and form a network of spaces linked through environmental kinships. Renya K. Ramirez refers to such places as "Native hubs." While Ramirez focuses primarily on the role of such "hubs" among urban Native Americans in California, such hubs also exist for African American communities and in other diasporic contexts. For example, Thulani Davis notes how "after abolition, freedpeople were engaged in a complex process of creating space for freedom—space for autonomous living when possible; for political discourse; for redefining gender roles…and for privacy, family formation, and spiritual life" and as Crafts shows, these "circuits" (a term used by both Davis and Ramirez) existed prior to abolition as well (T. Davis 12-13). Both Davis and Ramirez make clear that these linked spaces can include physical

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[58] These limitations are, of course, not exhaustive and these actions are additional to the federal government's assimilation efforts and other acts of genocide. For more information on Winnemucca's experiences with these Indian agents, see Canfield; Zanjani. For discussion of how the agents' behavior Winnemucca describes fits into a larger pattern of behavior for Indian agents in the nineteenth century, see Hall. For information on nineteenth-century federal Indian policy, see Rifkin's *Speaking for the* People; Barker's *Native Acts*; Harring.

locations within our current temporal and dimensional existence as well as more theoretical or "virtual" formations of place and space, to borrow Ramirez's words. Examples of physical hubs in our texts include military posts, reservations, plantations, cities, and individual homes while examples of "virtual" spaces might include dreams, spiritual realms, imagined flight, and other multidimensional spatialities and temporalities that our protagonists inhabit. In Winnemucca and Crafts, these networks form both between physical locations and between physical and "virtual" spaces, for instance, when Hannah engages in imagined flight while confined to a jail cell.

We can expand such "virtual" or conceptual spaces to think about the physical body itself as a hub, particularly how the body presents and enacts gender in *Life* and *A Bondwoman's Narrative*. Gender relates to forms of hub-making and network-building insofar that Black and Indigenous women are primarily responsible for the social reproduction of kinship, including enfamilyment and community relationships. Thinking about women's bodies as hubs in themselves points to their ability to literally procreate but also to how their very presences in public spaces serve as disruptions to the public/private spheres. Essentially, by being in public, they are working to create more visible networks of relations beyond private or domestic spaces. Like environmental kinships, these enactments of Black and Indigenous gender are necessarily political and act as forms of resistance both to settler space and settler norms of gendered behavior through the public nature of Crafts's and Winnemucca's gendered performances. As Audra Simpson states in "The State is a Man," "an Indian woman's body in settler regimes such as the US, in Canada is rife with meaning – signifying other political orders, land itself, of the dangerous possibility of reproducing Indian life and most dangerously, other political orders. Other life forms, other sovereignties, other forms of political will." Simpson's focus is on Indigenous women and how their bodies' ability to reproduce Indigenous political orders

threatens the legitimacy of the state, yet Black women's bodies can also function politically, though in slightly different ways. In the South, the reproductive capacity of enslaved Black women is not a "dangerous possibility" that might recreate alternative political orders. Rather, the reproduction of Black life in this setting is a valued element of capitalism, though reproduction and sexual victimhood seem to be the only acceptable gender expressions for enslaved Black women, as Hortense Spillers and C. Riley Snorton explain how the process of enslavement worked to ungender Black female bodies. Thus enactments or subversions of gender in *A Bondwoman's Narrative* work to establish Hannah as an agential person who, through such agency, poses a threat to her masters by her independent thinking and thus potential for marronage.

In thinking about gender and mobility, we must consider how gender and performance of gender permit movement between hubs in the texts, thus allowing for a broadening and building of environmental connections and simultaneously enabling the body to serve as a site of resistance and liberation. In short, not only is the performance of gender a type of movement, but the act also makes possible other forms of physical movement. State and societal perceptions of one's gender influence how one can move as well as how one constructs environmental kinships, including with other humans.

One's perceived gender invokes certain societal and state limits on movement and behaviors, both in the nineteenth century as Crafts and Winnemucca illustrate and into our present day, that attempt to restrict relationships with women and the places and people with whom they seek to connect. Thus, state forms of gendered violence that often attack Black and Indigenous modes of biological human kinship also work to disaggregate other forms of environmental connection. For example, *partus sequitur ventrem*, which states that the

enslavement status of the child follows the condition of the mother, incentivizes white captors to sexually abuse their female captives, and then frequently sell the children born of these abuses, both disrupting the mother's ability to raise her biological children and removing the child (or sometimes the mother, as we see in Crafts's case) to another environment, thus severing the potential for generationally transmitted place-based knowledge.[59] This policy does not apply to Indigenous women during the era in which Winnemucca writes; however, state policies still impacted Native women during the mid-to-late nineteenth century that affected the gendered formation of kinships. Forced residential school attendance, the later systemic out-adoption of Native children, and, in Canada, the loss of "Indian status" to Indigenous women who married non-Indigenous men all work to prevent Native women from having and raising Native children.[60] While the state's removal of children clearly attempts to sever their environmental ties, women having the ability to create biological kinships through pregnancy itself is an environmental issue. Katsi Cook, a Mohawk midwife and environmental activist, observes that women are "the first environment" (LaDuke 22). The basis of Cook's assertion is how environmental contamination impacts the body as an environment unto itself. Yet taken together

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[59] See Spillers; Morgan's *Laboring Women.*

[60] For more information on how *partus sequitur ventrem* affected Black kinship, see Morgan. Because *partus sequitur ventrem* became official policy in the US southern colonies after 1662 and Native Americans were enslaved in the region until the early-to-mid 18th century (though they were captives much longer in the southwest and enslaved Native persons in the Northeast were often sent to the Caribbean as well [see Fisher; Gallay]), the policy may have applied to early enslaved Native American women too.

For further discussion of the out-adoption of Native children and the subsequent Indian Child Welfare Act, see Jacobs. On the topic of Native boarding schools in the US, see Child; Fortunate Eagle; and Lajimodiere. Regarding Indigenous residential schools in Canada, see Starblanket; Talaga; Sellars. To learn more about Canada's 1868 Indian Act as well as efforts to amend it and return Indigenous status to women in the 1980s, see Barker's "Gender, Sovereignty, Rights."

with these state policies, we can see how removing a child from its biological parent is another type of environmental disconnection.

Both Winnemucca's and Crafts's narrators create human and environmental connections when challenging settler gender roles by redefining how female bodies can move about and within their environments. Readers can see this claim evidenced in *Life* through the scene wherein Winnemucca utilizes her environmental knowledge, including her horseback riding prowess, to challenge many settler notions of femininity while moving between spaces we might think of as physical "hubs." This scene serves as an example of what Leah Sneider observes as "Winnemucca simultaneously perform[ing] masculinity and enact[ing] Indigenous feminism through complementary and reciprocal relationships that promote social balance" (258).[61] Late in the text, as Winnemucca is residing in Lovelocks following a stay at Pyramid Lake, she and her unnamed sister or sister-in-law travel to Yakima in an attempt to convince members of their group to move toward Malheur.[62] Zanjani notes that this attempt was because Winnemucca "may have realized that the reservation would be lost to the Indians if none resided there" and some Paiute persons geographically closer to Malheur were awaiting the return of friends and family in other locations, such as Yakima, before agreeing to make the trip themselves (210).[63] During the women's journey, their male cousin expresses concern about their making the journey without

[61] For further discussion of Winnemucca and femininity, including how she constructs it in the text, see Lowrance; Carpenter's "Dispossessions."

[62] Winnemucca's female companion is unnamed in the text but scholars have different ideas as to her identity. Canfield suggests the woman is "(probably a wife of Lee Winnemucca)" and thus Sarah's sister-in-law (178) while Zanjani argues that the woman "might have been her only surviving sister, Elma" (210).

[63] Despite Secretary Schurz's suggestion of an allotted Malheur and Winnemucca's desire for a place like an allotted Malheur, where the exiled Paiute people at Yakima could have a legally recognized space in Nevada, the site was disestablished as a reservation in 1879.

male accompaniment. According to Winnemucca, "He said there were very bad men there. Sometimes they would throw a rope over our women, and do fearful things to them" (228). This lassoing of women, of course, clearly brings to mind livestock farmers wrangling their cattle and horses, highlighting the dehumanization with which white settler men in the text view Native women, and this image further illustrates the settler logics of Native women as akin to the environment, both of which these men see as "resources."[64]

Winnemucca clearly does not view herself as a helpless female and does not respond to her cousin's concern with trepidation nor alter her plans, even though at other places in the text, she notes, "I am powerless, being a woman" (139).[65] These earlier moments, which seem to appeal to her white readership, contrast with her response to her cousin in this later scene: "I thought to myself, 'If such an outrageous thing is to happen to me, it will not be done by one man or two, while there are two women with knives, for I know what an Indian woman can do'" (Winnemucca 228). In addition to arming herself with a knife, Winnemucca is also "armed with a paper signed by Secretary Schurz" (226). Her use of the term "armed" to refer to the letter indicates that much like a knife, she views the letter as a means of ensuring the safety of herself and her companion during the duration of their journey. In thinking about how Winnemucca pushes back against settler notions of femininity in this scene, the only other individual readers see with a similar letter throughout *Life* is Winnemucca's grandfather, who refers to such letters

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[64] Karen Kilcup comes to this same conclusion regarding Winnemucca and other Native women writers in chapter five of *Fallen Forests*. The connection between utilizing the land as a resource and the epidemic of violence against Native women is ongoing and frequently evident today in the pervasiveness of Missing and Murdered Indigenous Women (MMIW) near sites of oil and gas exploration and extraction. See Mack and Na'puti; Konsmo and Kahealani Pacheco; "Unist'ot'en Do Not Consent to Man Camps Increasing Violence Against Our Women."

[65] For discussion of appeals to readers that engage sentimentality and affect in *Life*, see Carpenter's *Seeing Red.*

as “rag friends,” as they allow his safe passage through settler-occupied territories.[66] Winnemucca’s insistence on traveling without male accompaniment while weaponized both with a knife and letter, traversing the significant distance on horseback fly in the face of settler notions of women as docile and dependent on men for protection. Further, her refusal of settler gender limitations allows her greater freedom to traverse these familiar grounds while nurturing her connections to people at other hubs, such as her cousin Joe and Mr. Crowles. These relationships with people link to particular places, which can expand her hubs as these people move or relocate, for example as we see with Mr. Crowles “who used to live in Carson City, Nevada” but now lives along their route (Winnemucca 229).

Despite her rejection of colonial modes of femininity, however, since Winnemucca appears female, men often treat her as an object, particularly men with whom she is unfamiliar. These men’s actions then put her and her companion in great danger in this scene, causing Winnemucca to rely more fully on her environmental knowledge, self-defense strategies, and riding prowess. After she and her female companion leave Mr. Crowles’s boarding house alone, “some Spanish boarders” chase them and the women believe the boarders plan to assault them. Upon realizing their peril, Winnemucca says to her companion, “‘Dear sister, we must ride for our dear lives’” (229). The men continue to pursue them and when the women eventually stop, Winnemucca instructs her

> sister what to do if the whole three of them overtook us. We could not do very much, but we must die fighting…we would kill them…If he lassoed me she was to jump off her horse and cut the rope, and if he lassoed her I was to do the same. If he got off his horse and came at me she was to cut him, and I would do the same for her. (229)

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[66] For discussion of this letter and the role of letters throughout *Life*, particularly regarding Northern Paiute literacy and navigation of systems of settler communication, I recommend articles by Monahan and Kohler. Finally, Lape’s 1998 article influenced the positions of Monahan and Kohler and provides a fairly helpful foundation in discussing letters and writing in *Life.*

When the male riders do catch up to Winnemucca and her companion, they do no harm, instead introducing themselves through a kinship network, "'I know your brother Natchez well, and your father, too'" (229). Despite the men's knowledge of Winnemucca's family, neither she nor her companion know the men personally and thus do not accompany them further, instead choosing to go the opposite way of the men when a fork in the road presents itself. While Winnemucca's familial connections may have kept her safer than most Indigenous women of the day, she realizes that her safety is the exception rather than the rule.

Life importantly exposes settler abuses perpetrated on Indigenous women and girls, what we today call the epidemic of Missing and Murdered Indigenous Women (MMIW), and even names the abusers, creating an early genealogy for this ongoing epidemic. Indeed, the above scene is one of the less violent or aggressive scenes depicting white male settler violence against Indigenous women and girls in the text. Early in the book, Winnemucca and her family journey to California for her grandfather and other family members to labor on a farm owned by two white male settlers. While her grandfather and other men are gone herding, Winnemucca, her sister, and other female family members experience threats of abuse, either as witnesses or directed toward them by the white male settlers. Winnemucca's mother becomes so alarmed that she "asked my grandfather if he would take my sister with him. My poor mother felt that her daughter was unsafe, for she was young and very good-looking" (34). The grandfather declined and Winnemucca describes how the white male settlers "would come into our camp and ask my mother to give our sister to them. They would come in at night, and we would all scream and cry; but that would not stop them" (34) to the extent that their mother began leaving the camp with her daughters each night. According to Canfield, Winnemucca's mother's concerns that white male settlers might enslave her daughter as a domestic or concubine were quite valid, as

the practices were common in that area in the nineteenth century when Native and white persons could not legally marry (8). However, this policy does not excuse or explain white male violence toward Indigenous women and girls. Indeed, such violence is an integral part of settler colonialism and later gaps in federal Indian law allow perpetrators to continue their abuses, according to Sarah Deer.

One of the most egregious acts of white male violence toward women and girls in the text involves "two traders named Williams" who kidnap two twelve-year-old Paiute girls and keep them hidden beneath a trap door. A group of Paiute people initially search the Williams' home to no avail. Later, a Paiute gentleman approaching their home to conduct trade hears the girls, returns to spread the news, and a large party of Paiute people descend on the Williams' home. Despite demands, the traders refuse to give up the girls and only reveal the trap door after injury and threats of additional violence. The father of the girls "found his children lying on a little bed with their mouths tied up with rags" and subsequently the Paiute party "killed both brothers and set fire to the house" (71). White male settlers in the area, upon hearing about the event, banded together to attack the group of Paiute. These events amid ongoing land disputes, settler violence, and starvation precipitated the Pyramid Lake War.[67] While Winnemucca's rejection of colonial gender norms and societal status expands her mobility, broadening her kinscapes and allowing greater connections to Native hubs, this rejection does not necessarily inoculate her against settler violence. Further, she uses her status as a speaker and writer to try and protect the women

[67] Zanjani also makes a correlation between the racialized gendered violence that sparked the Pyramid Lake War and a similar incident at the hands of a white male settler that was a catalyst for the Bannock War, although these incidents were in addition to other factors and pressures.

and girls who inhabit her kinscapes by making white audiences aware of the ongoing settler assaults upon Paiute women and girls.

The violence that Winnemucca narrowly escapes in *Life* is just one of the many types of brutality Hannah is hoping to avoid during her travels north and part of her risk mitigation strategy is disguising herself as a man.[68] On the eve of her final departure, she sneaks into the main home's garret to retrieve "a suit of male apparel exactly corresponding to my size and figure. To whom it had belonged or who had worn it was alike a mystery to me" (Crafts 216).[69] Along with the clothing, she also retrieves "a candle, some matches, scissors [likely for cutting her hair] and other necessities" (Crafts 216). Not only does she seemingly hope that such a disguise will help her avoid detection once slavecatchers begin circulating notices of her runaway status, but she likely also hopes that presenting herself as a man may help her avoid any sexualized or gendered violence.[70] Mrs. Wright may have influenced Hannah with her tale of helping the enslaved Ellen escape while Hannah and Mrs. Wright shared carceral space following Hannah and her mistress's capture. Crafts conveys that Wright "retired with Ellen to a private room, cut off her long beautiful hair, and disguised her in the garments of a boy. Then leaving a note for her family, she ordered her carriage, mounted it [,] took Ellen by her side and drove away" (85). While Ellen's master quickly discovers their plot, Wright's story may have influenced Hannah's decision to engage in cross-gender performance. These movements

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[68] For a more thorough discussion of cross-gender performance in freedom narratives and marronage, see Snorton, particularly chapter two.

[69] Hecimovich suggests that John Wheeler's preteen son and namesake from his third wife Lucinda may have provided the suit of clothes for Hannah's escape (293-294).

[70] In addition to disguising herself as a man, Cade and Hecimovich observe that due to Hannah's light skin, she is essentially attempting to pass a free white male, her skin color offering another level of protection.

complicate gendered colonial notions of domesticity which relegate women, their work, and their concerns to the sphere of the home as private affairs with the public space reserved for men. Thus, such cross-gendered performances themselves are a way these women negotiate the boundaries of private and public dominions regarding appearance and expectations. Further, such performances let Ellen and Hannah literally leave the domestic spaces of their masters' homes and enter public travel.

Hannah knows how dangerous marronage can be, as both her earlier experience with her Lindendale mistress and her refusal to escape with Charlotte and William illustrate, and thus donning men's clothes may not only offer a modicum of safety but also be more logical for traversing long distances in wooded and thorny areas, a practicality not often associated with femininity. Of her first experience of petit marronage, Hannah describes to Charlotte and William, "'I know what hunger, and thirst and exposure of every kind means. I know what it is to fear the face of man, to seek hiding places in woods, and caverns, and God helping me I never wish to endure the like again'" (Crafts 143), and even before donning her male attire, Hannah conceals herself in a "thicket of roses" (Crafts 215), perhaps foreshadowing the perilous journey that lies ahead. While Hannah obviously does attempt the journey north once more, surely the pants and layers she wears on the second trip offer more protection against exposure, injury, and illness, all of which would slow her journey from one hub to the next and could result in slavecatchers or property owners discovering and capturing her. Her rational choices also reveal her place-based knowledge; because of her earlier attempt at self-emancipation, Hannah knows the land more intimately and can better prepare herself for the upcoming act of marronage.[71]

[71] For more on Hannah's place-based knowledge and the relationships between more-than-human entities and humans in the novel, see Lambert.

Reading Crafts alongside Winnemucca presents readers with a new way of thinking about marronage, particularly the roles of hubs in one's journey as well as how marronage creates and is reliant on kinscapes. At first glance, marronage may seem to be an individual experience in which the enslaved person self-emancipates or, depending on the type of marronage, engages in self-sanctioned care for a period of time. However, as Crafts's novel depicts, without support from others whether those persons are captive or free, marronage cannot be successful. While Hecimovich argues that the real-life Hannah likely benefitted from knowledge other enslaved persons passed down to her and members of the Underground Railroad abetted her escape, even in the text, Hannah's many forms of marronage would not have occurred without the help of Aunt Hetty, Hannah's first mistress, Jacob, and other individuals with whom Hannah builds what we might call kinships.

These relationships, however, are often reliant on place. For example, Hannah's relationship with her mistress deepens when the pair must fend for themselves in the "wilderness," and her bond with Jacob only occurs because they share the same woods on their journeys north. Thus, these relationships between Hannah and other humans connect to the landscapes in ways that form kinscapes, places in which Hannah feels she belongs because of her ties to the people who inhabit these spaces. By thinking about marronage through the lens of Winnemucca's *Life,* we might then view Hannah's self-emancipation as an enactment of individual sovereignty, a reclaiming of her agency despite state and federal policies to the contrary. While not on the scale of Native placemaking or collective sovereignty, such physical movement away from enslavement and colonial modes of capital is an act of generative refusal, which Hannah enacts quite poignantly as she subverts the settler appearance by presenting as a free white male while making her escape.

Both Winnemucca's and Crafts's protagonists subvert colonial gender expectations in order to further their movement, which allows them to build and nurture a variety of place-based kinships and, indeed, create kinscapes. Their creation of these kinscapes in the nineteenth century can certainly serve as a blueprint for later Black and Indigenous women writers, thinkers, and activists. More importantly, however, their creation of networked kinscapes illustrates how they utilize ingenuity and cultural knowledges of place to survive settler and state violence and therefore ensure Black and Indigenous futurity. Their generative refusal evidences this futurity. In their travels, both protagonists move *toward* a particular place or goal, often a physical hub, and they invoke culturally relevant knowledges to map these places and inform their journeys.

Expanding Emplacement

Theorizing mobility, Crafts and Winnemucca do not limit themselves to an earthly physical plane. Both texts connect environmental movement through multidimensional environments, such as dreams, desires, spirituality, and premonitions, which allow the texts' characters to create and sustain kinships with people and places beyond our everyday physical realms. These modes of potential kinship interrupt settler time and provide information, such as warnings, that support Black and Indigenous kinship continuity, what we might describe as *future mobility*, allowing our narrators and their future relations to safely curate kinscapes beyond state surveillance and violence.

Ensuring such future mobility begins, in the cases of our protagonists, with imagining such a future exists in the first place. Engaging Neil Roberts' "imagined flight," I expand upon the term "imagined" to consider forms of mobility that do not require physical movement but may engage spiritual or psychic mobilities. The mental and spiritual modes of flight present in Winnemucca and Crafts offer maneuverability, build environmental connections, and create

kinship networks in valid and important ways that exist beyond the bounds of settler or state control. Attending to these multidimensionalities highlights the many steps involved for what may become physical mobilities and further illustrates the multitude of ways Black and Indigenous communities produce and share knowledge.

Winnemucca and Crafts engage in imagined flight prior to physical movement, even in psychic, spiritual, or other multidimensional modes as a way of providing the mental fortitude to proceed with these later journeys. Such imagined flight provides hope for a life beyond one's current confines, whether they be reservation boundaries or literal jail cells, and this sense of expectation encourages the protagonists' future mobility rather than their becoming beleaguered in their current circumstances. When the state imprisons Hannah and her mistress, confining them to a small cell, eventually the women gain access to a larger area "which contained two or three windows, that though heavily grated, admitted light and air and sufficed to give a limited view of the street" (Crafts 88).[72] Through these windows, despite them being "heavily grated," Hannah maintains her connection to the outside environment by appreciating the gifts it provides: "we could see softly smiling between the bars the quiet and beautiful stars; the moonbeams sometimes checkered our floor, and the free winds lavished a tribute of flower-scents from the groves and fields" (Crafts 88-89).[73] Hannah's ability to engage with her environment despite her incarceration help us consider how Crafts's text functions as early Black

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[72] For discussion of imprisonment in the novel, see Haslam.

[73] This scene can be seen as an example of not only how the state has long used incarceration to prevent Black environmental kinships but also how Black people(s) form these environmental kinships despite state interference. To learn more about how the carceral system works (and has long worked) to prevent Black kinship, see Alexander and Gilmore. Further, this scene suggests how incarceration and environmental kinships are compatible. For an excellent example of the latter, see Lamberton.

environmental writing, as "nature" in this scene represents the narrator's future mobility and feeds her faith that she will eventually gain freedom from jail and slavery's dual captivities.[74]

Rather than becoming envious that these natural elements are uncaged and she is not or regarding them as taunting her with their freedom, Hannah instead chooses very positive and personified verbs with which to describe these elements of nature. "Smiling" and "lavished" illustrate how the environment favors her and all other creatures whom these elements touch. This word choice, particularly the personification, suggests that Hannah believes these elements and, indeed, nature itself, have agency. This depiction of agency is significant in that it illustrates how Hannah rejects static colonial notions of "nature" as a "resource." Beyond that observation, however, this word choice highlights how the agency of these natural elements echoes Hannah's reclamation of her own agency through imagined flight.

While Hannah's incarceration scene illustrates how environmental connection can support one's desire for flight, Winnemucca extends such desire to physically planning for future journeys. While *Life* contains ample physical mobility, Winnemucca and several members of her Northern Paiute faction also engage in mobility that primarily takes place (at least at first) in the mind, including in-person planning and instruction through dreams. Winnemucca's group often plans their collective movements days or weeks before their departure, figuring out who will travel, who will stay, and the best route(s) for their journey(s). Importantly though, their planning is present *before* settler encroachment, not just in their later sojourns between reservations and forts. These early illustrations of their imagined flights indicate that planning and regular

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[74] For more on *The Bondwoman's Narrative* as an environmental text, see Lambert. To explore the broader conversation of African American ecocriticism, please see Ruffin, K. Smith's *African American Environmental Thought: Foundations*, Finney, and for a shorter introduction, Frazier.

movements are part of the group's lifeways, as weather or increasing food sources, such as their harvesting pine nuts and hunting, initiate their relocations. Therefore, "imagined flight" may be a somewhat misleading term for their planning behaviors, since they do not always flee *from* something, but always, even after settler encroachment, move *toward* a place or goal. Even in the cases that readers consider "flight" from a harm or enemy, this planning, much like Hannah's planning, shows their focus is future spatialization, not what they hope to outrun.

Such planning in Winnemucca's work, unlike in *The Bondwoman's Narrative,* is typically collective, even if a single individual leads the planning, such as when one person has more information than the rest of the group. In *Life*, Winnemucca describes a scene wherein her brother Natchez reports having a dream to his people: "Brother said to them, 'I had a dream, and it is true that our people who were coming to kill the agent and his men are not going to kill them, but they are going to Deep Wells, and the deed is already done'" (80). Thus far, we have discussed imagined flight as taking place in conscious thought, yet because these dreams occur within the mind even if they are subconscious, we might still consider them "imagined flight." However, we might also think about these dreams as imagined flight because they allow the individual mobility between realms, moving between the everyday earth-bound physical planes and the multidimensional spaces of dreams. Readers shortly learn that the brother's dream is indeed accurate regarding the murder of one white man and attempted murder of another at Deep Wells allegedly by three Native men of unknown tribal citizenship. One Northern Paiute man who witnessed the murders returns to warn his people, "'our agent has gone to get soldiers to come and kill us all'" while others worry that the settlers and soldiers will kill all members of their Northern Paiute party in retaliation (Winnemucca 81). Natchez's dream's accuracy thus allows his people better preparations for the repercussions following these violent acts, and his

factual account makes possible their imagined flight, illustrated through planning how they might avoid the agent and soldiers looking to get revenge.

The group's real and imagined flight in this scene notably involves kinship networks, as the planning and physical mobility they engage in rely on land-based knowledge, and protecting their human relations is their motivation. While Natchez and thirty men prepare to investigate the homicide, several Northern Paiute men approach and inform them of the Deep Wells incident. These informants' arrival before the violent settlers illustrates how their land-based knowledge and care for their people let them travel more efficiently than the settlers who plan retribution. Their travels, however, also engage both imagined and physical flight, first through their planning at the homicide scene and then their physical travels, all while keeping their kinships and safety as motivation.[75]

In order to interrogate how Natchez, Winnemucca, and other members of their Northern Paiute group build environmental kinships in multidimensional spaces, I want to return briefly to Natchez's dream. As his experience took place while asleep, we might consider the dream a mode of subconscious imagined flight. Yet the dream contains facts he allegedly has no other way of knowing, which illustrates how information transmits in a way that circumvents the limits the state and its actors place upon Winnemucca's group, suggesting the possibility that the

[75] Beyond imagined flight, however, this scene functions in several important ways regarding historical (and arguably, ongoing) mobility, particularly through how the soldiers and agents, who are state actors, limit the freedom of Winnemucca and her group (and by extension, the freedom of other Native peoples), which negatively affects their ability to maintain environmental kinships. The soldiers' and agents' behavior in this scene illustrates pan-Indigenous racism. When the murderers are thought to be Native, the agent and soldiers immediately place blame on the Northern Paiute persons and begin plotting revenge without knowing nor confirming the perpetrators' Native nationality, illustrating how they view all Native people and peoples as interchangeable. This perspective engages mobility in how these state actors collectively mobilize against Native peoples generally to uphold white supremacist and genocidal settler-colonial policies.

dreamscape is a form of multidimensional environment.[76] Beyond providing precognitive knowledge, this dream and other dreams within the text both locate Winnemucca's faction of Northern Paiute people amid various ancestral landscapes, furthering the potential for environmental kinship. Natchez's dream emplaces him in his ancestral homelands and connects him to Deep Wells, which Winnemucca explains is "thirty miles away" from their current location "near Virginia City, Nevada" (80). Not only does his dream allow Natchez access to locational information he could not otherwise have, but Natchez's inhabiting these lands in his dream is one way the text (re)maps Nevada as Northern Paiute space. Even if settlers have encroached on these areas, Natchez's conscious and subconscious minds know that these are truly Northern Paiute places and that settler violences do not sever the ancestral connections that tie him and his people to these spaces.

While dreams offer one mode of multidimensional flight, they are certainly not the only environment existing in a multiplanar space, and by examining spiritual modes of kinship creation we can further expand our understandings of place. Hannah's spirituality often provides her hope and fuels both her imagined and physical flights throughout *The Bondwoman's Narrative.* Hannah holds a Christian worldview and through her depictions of and perspectives on the afterlife, we can consider how environmental (including ancestral) kinships occur after physical death. As Jacob's unnamed sister dies, Hannah acts somewhat as a death doula,

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[76] While I have covered the dreams of Winnemucca's father and brother, such experiences were not limited to men. She herself experiences a prophetic dream of Egan's murder and attributes this ability to obtain knowledge when asleep to a hereditary trait, noting "Many of my family have seen things in their dreams that were really happening" (Winnemucca 184-185). Despite these dreams' significant roles in the text, scholarship on prophetic dreaming in *Life* is currently nonexistent and offers a fascinating topic for further research. Even searching the terms "prophecy" and "Northern Paiute," the vast majority of results focus on Wovoka and the Ghost Dance, though Wewa does include a story about settlers arriving in the West that Winnemucca mentions and that may have influenced her father's early dream.

encouraging the young woman's passage into the unknown. Once the sister nears death, she says, "'I hear them [her ancestors] calling me. They say, come: come…I think one of them is my mother. It's time for me to go to her. Oh, I want to go to her. She looks happy and blessed'" to which Hannah replies " 'Presently you shall go'" (Crafts 226). The sister further shares, "'There are no slaves there,'" describing the afterlife. These depictions of the sister's afterlife portray a very real and tangible environment. In the same way one makes sensory observations regarding the weather or the trees or seeing a deer on their evening walk, Jacob's sister observes loved ones, hears their voices, and notices a significant lack of enslaved persons. Thus while the afterlife is clearly a space at the intersection of mobility and kinship-making, this spiritual realm is also an environment that exists multidimensionally. If we recall Charmaigne Lurch's explanation from the project's introduction that the tesseract, a space that exists in an invisible fourth dimension, can emplace Black lives, we might then view this spiritual realm as a form of tesseracted space. This spiritual space may indeed be invisible to people like Hannah, who inhabits only an earthly place, but because the sister is moving into this fourth dimension, she has access to the space visually. Hannah's encouragement to the dying woman then, which we might read as a type of kinship, opens a portal between planes of existence.

The afterlife in Crafts is an example of a tesseract too in that it bridges linear time, which the text evidences in how the afterlife allows ancestral reunification and the persistence of these relationships after death. Importantly, both the people leaving this plane of existence, which we might expect, and those inhabiting the Great Beyond desire these relationships, as shown in the dying sister's observation that the ancestors are calling *her.* As noted above, this spiritual realm is co-present with the physical plane in that communication between the two can occur regardless of which plane one inhabits, though visibly it may be invisible to earthly eyes. Not

only does the afterlife create space for kinship continuity, but such a space also offers an environment that realizes the freedom Crafts often associates with nature. This additional plane makes manifest the sister's freedom and kinship dreams that originated on Earth yet would be impossible to achieve without this significant environmental shift.

This freedom, however, does not always align with contemporary notions of the afterlife, nor are all afterlife transitions positive. Crafts, writing about Mr. Trappe's death, describes that he "had gone to that fearful and final reckoning which none can escape," indicating final judgment and Hell from Hannah's Christian perspective (242). Since Heaven and Hell's existence proliferates through Christianity, readers may consider these planes more "real" and/or associate them with settler colonialism and colonization more broadly. Yet, the dying sister's experience illustrates that these afterlives can both be experientially real *and* do important work exceeding colonial reach, evidenced by slavery's absence in her Great Beyond, despite the fact that slaveholders often used biblical excerpts to justify enslavement.[77]

Bringing together her Christian faith and African American roots, Crafts connects the scene of Mr. Trappe's death to the concept of multidimensional marronage by depicting the fleeing women with their African ancestors' flights home.[78] Following the marronage of several enslaved women to whom Mr. Trappe laid claim, Crafts describes "the birds [women] were flown, while neither sign nor trace of where they had gone, nor how they had escaped could be discovered," as Mr. Trappe latched the door and it was still locked when his servant found him

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[77] For discussion of Christianity as practiced by or forced upon enslaved people, see Gerbner. For information on the use of Christianity to justify enslavement, see Rae.

[78] Scholars have described stories of flying Africans as "legends," "tropes," or "metaphors." I choose the term "story" deliberately as these other terms, perhaps unintentionally, suggest that these stories are not "real" in the physical sense and dismiss their important place in African and African-descended epistemologies.

(242). This image of women portrayed as birds flying home offers a multidimensional perspective of these women becoming parahuman, a bird-woman merger, and the depiction suggests that these women, and perhaps the novel's other African-descended characters, follow their African ancestors' flightpaths, trails of earlier marronage. African or African-descended writers and storytellers tend to employ these flying African stories, generally portraying captured or enslaved Africans flying from slavery and going home, a liberatory movement and example of either imagined or physical flight.[79] Revisiting our texts and multidimensional terminology, these women's flight in the mode of their African ancestors suggests both the potential for a parahuman experience (i.e. merging with the birds) and the opportunity for multidimensional kinship-making, as their environment and the beings who surround them changes significantly due to their mobility.

Classifying these spiritual mobilities that describe the afterlife and flying Africans as the purview of folklore may be tempting for scholars. However, we must recognize that these important cultural stories do serious intellectual work. Tara T. Green observes that the Flying African stories in African American and African diasporic writing have roots in the complex lived experiences of the Middle Passage and that "recasting fact as myth provides a medium useful in liberation from forms of oppression" (145).[80] Thus, viewing these tales as intentional,

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[79] Examples of the flying African stories are included in Federal Writers' Project (FWP) interviews with formerly enslaved persons, in films such as Dash's *Daughters of the Dust,* and in the poetry of Langston Hughes and many other writers. Green's work includes several examples of these stories as they appear in popular culture, especially in her chapter "Telling of Return and Rebirth in Marshall's *Praisesong for the Widow.*" To learn more about the stories of flying Africans, I also recommend T. Powell; Walters; Young.

[80] Michael A. Gomez also argues that the Flying African stories are rooted in historical experiences and should be considered as engaging in valuable intellectual work, though in opposition to Green, Gomez argues that many of these flights could be acts of suicide that allow these flying African persons mobility to their home countries or a spiritual realm (117-120).

multidimensional kinship-making modes born of Black ontologies and epistemologies allows us to consider how these mobilities connect African spiritualism, histories of colonization and enslavement, and environmental engagement. Likewise, we can view pre-cognitive acts, dreams, spiritual realms, and mental preparations for movement or marronage as evidencing historical and continuing Black and Native ways of knowing and being, not mystical experiences or simply reactions to settler colonialism. These mental and spiritual enactments represent ways of forging environmental connections not limited to earthly dimensions but can form interdimensional kinscapes as well.

As I note earlier, colonial enactments of gendered violence undoubtedly influence these invisible planes, including dreams and the afterlife. Yet Black and Native peoples construct their traditions and belief systems from Indigenous, place-based stories and histories that, in some cases, may reach back before capture and colonization, providing guidance despite settler violences. These sometimes invisible environments then continue Black and Native traditions despite colonial intervention, creating mobile possibilities and futurities that work around settler surveillance and criminalization. Given the pervasive history of settler surveillance and criminalization of Black and Native kinship-making practices, including banning spiritual practices, fracturing family units (and defining "family"), and limiting physical mobility to plantations or reservations, Black and Native writers utilize planes beyond this earthly one to maintain ways of knowing and being and ensure Black and Indigenous futurities. Through maintaining these futurities, Black and Indigenous peoples can continue their decolonial and liberatory work beyond the state's spying eyes.

This chapter's focus on mobility in multidimensional ways broadens the environmental studies conversations that typically focus solely on physical earthly mobility, leaving

metaphysics to discuss interplanar fields. However, these other-than-earthly planes of existence often influence how humans engage with our earthly environs and are very much environments unto themselves, even if some human beings find them invisible. Further, more-than-earthly environmental constructions and engagements often parallel how one engages and constructs earthly environs, or conversely, how earthly worldviews influence such constructions, as we see in Crafts and Winnemucca. Therefore, exploring these planes of existence from an environmental studies perspective illuminates how they and earthly planes intertwine to form a variety of place-based relationships.

Throughout this chapter we have explored how Winnemucca and Crafts create kinscapes—that is, relationships with specific places and people (and beyond-human kin) who reside in those places—across space and time, despite state attempts to intervene in their characters' mobility. Further, we have uncovered how these kinscapes link not only geographically but also through their Black and Indigenous foundations of place-based knowledge.

These place-based knowledges then impact both how characters in Winnemucca and Crafts move through places as well as inhabit them and engage in place-making practices. Reading about Winnemucca's friends and family (re)mapping western landscapes and even US governmental forts as Native space helps illuminate how Crafts reclaims parts of the South as Black space through rituals of burial and inhabitation. While we might be easily able to see the former examples as enactments of Native sovereignty, examining these texts in tandem helps expose how Crafts (re)maps as a way to reclaim power denied her by the state and subverts these state-imposed limits by nonetheless creating environmental kinships.

Further, reading Crafts and Winnemucca together broadens how we might think differently about marronage, particularly as the act engages human and place-based kinships through its utilization of "hubs." Often, freedom narratives focus on the journey to freedom as continuous mobility rather than considering such journeys as environmental or adventure narratives that take place in specific locales and engage particular communities. Viewing marronage as an act that creates, relies on, and sustains environmental kinships provides a way of decolonizing these important stories and refocusing them on the protagonists' experiences and relationships rather than the violence they are attempting to flee.

Reading these texts from an environmental lens provides insights into how both Crafts's and Winnemucca's protagonists consistently move *toward* a place or goal rather than simply running *away* from state violences. Thus, this perspective highlights how these works engage in generative refusal, evidenced by how Crafts declines to remain in bondage and Winnemucca rejects the US government's forcing her to live in only state-sanctioned areas. We can then link such refusal to Black and Indigenous resurgence through modes of kinship-making (including kinscape-making) in the texts. Importantly, this resurgence does not simply exist in the nineteenth century or even in our present day. As the texts engage multidimensional travel through spirituality and dreams, they open up possibilities of *past* and *future* Black and Indigenous emplacement that state violences cannot hinder. These potential modes of being create the space for which Jacob's sister yearned, which propelled Crafts north, and which drove Winnemucca and her people to call their land *home.*

CHAPTER III: WATER AS MEMORY, WATER AS KIN

Lake of the Woods, the large body of water surrounding the Northwest Angle, a section of land annexed by the U.S. as part of Minnesota but borders lands claimed by Canada on three sides, is where Hogan situates the island chain Adam's Rib in her novel *Solar Storms*.[81] Just over 1,000 miles south of this area is the Gulf of Mexico, where Trethewey's mixed-genre text *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* inhabits the area of North Gulfport.[82] While both books think about family and emplacement by focusing on water and, particularly, how state actions disrupt Black and Native emplacement, the element also connects them quite literally.

Mapping water's travels from Lake of the Woods to the Gulf of Mexico allows us to consider how the element brings these texts together literally as well as how it informs the Black and Indigenous ways of knowing and being we encounter in Hogan's and Trethewey's works. Lake of the Woods' watershed, which forms the international boundary separating Ontario and

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[81] For Anishnaabe discussion of the Lake of the Woods area, see Erdrich, Luby, and Manore. For information about Treaty 3, see Stark; Morris, esp. chapter five. The Northwest Angle is claimed by the U.S. due to an erroneous understanding of maps bearing the location of the Mississippi's headwaters (see Lass). The Great Lakes region, which the Northwest Angle is near, directly connects to the Mississippi through the manmade Illinois and Michigan Canal system (see Howe). Some scientists have suggested, though, that this connection be severed, particularly due to the invasive Asian carp, suggesting yet another concern about building dams and similar infrastructures (see Schwieterman; Rasmussen, et al.).

[82] Hogan's work is fiction and Trethewey's work is a mixture of poetry and creative nonfiction/memoir. While these texts might appear very different on the surface, I pair them here because they tackle issues of flooding and government influence on flooding in complementary ways. For example, Trethewey covers the property ownership and economic impacts of such events while Hogan examines the impacts on the land and how such flooding makes it more inhospitable to human and more-than-human life. Hogan more pointedly indicts settler colonialism's role in the environmental damage while Trethewey's approach still takes aims at such systems but is more subtle.

Manitoba from Minnesota, flows into Lake Winnipeg and, from there, via the Nelson River to Hudson Bay ("Lake"). While geographers consider Hudson Bay part of the Arctic Ocean, most of the Bay's waters drain into the Atlantic Ocean (E. Lewis, 101). Given the Atlantic's currents, these waters leaving Hudson Bay either eventually blend with waters leaving the Gulf Coast, as the Gulf Stream pushes them northeast, or alternately, the North Atlantic Gyre may push the waters leaving Hudson Bay east, where they will eventually make their way through the Caribbean and into the Gulf. Much like our texts, then, these waters come together in perhaps unexpected ways. Read together, Hogan and Trethewey's texts provide new understandings of Black and Native modes of emplacement, particularly regarding biological and hereditary land claims, land ownership and tenure, and community building and reactions to water-related displacements and disasters.

Geographically, analytically, and textually, water acts as a vehicle to move us between physical landscapes and the complex, shifting networks of relation present in Hogan's and Trethewey's works. Whether characters are traveling by water, navigating dam effects, surviving floods, enjoying water-based recreation, or spending their final moments in water's currents, this liquid landscape permeates Black and Native experiences both on and off the page. Black and Native women authors often utilize water more complexly than simple thematics or even embodied characters in their texts, and by letting water guide our analysis, we can notice intersections and connections between the characters and speakers, their environments, and how they construct environmental and interpersonal (including ancestral) relationships.

Hogan's and Trethewey's characters and speakers form relationships with water based on reciprocity and respect that we might consider enactments of kinship, similar to the environmental kinships discussed in chapter one. Like the networks of relation that serve as

"hubs" in chapter one, the waterways themselves form literal networks in Hogan's and Trethewey's texts, with communities such as Adam's Rib and North Gulfport spring up along their banks. If we consider how waters move from one place to another and how a variety of peoples utilize the element in myriad ways, we can easily see how water connects people(s) whom we may think of as separated by the very ocean which intertwines their existences. In Crafts and Winnemucca, the characters and speakers create multidimensional kinships primarily through language, dreams, imagined flight, and spiritual realms. The protagonists in Trethewey's and Hogan's works, however, expand these modes of multidimensional connection to incorporate place-based memories, deep time, and palimpsestic experiences set in particular places. As Kevin Bruyneel observes, "Collective memory can make a space into a place and speak to a collectivity's relationship to land and legacy that threads together a sense of identity and meaning over time" (14). Hogan and Trethewey employ collective memory of particular waters in their works as a way for their protagonists to reclaim the lands and waters they call home.

The form, or perhaps formlessness, of water echoes these forms of place-making and relationship-building, as the element's ever-presence and many stages allow it to permeate areas that colonial systems cannot reach. Such multidimensional networks of relation then permit the speakers and characters in our texts to form environmental connections and embrace knowledges that exist beyond settler state notions and limitations, informing and potentially advancing the notion that these texts represent projects of Indigenous resurgence and Black liberation. By reading *Beyond Katrina* and *Solar Storms* together we can see the variable yet consistently racialized ways the state manages place and interferes with the emplacement of Black and Native communities and how these communities continue their place-making through different methods

that nevertheless rely upon and create networks of relation. Together, my analysis of these texts furthers the goals of this study by offering water as an environmental element that functions both as an entity with which people form relationships and as an agential analytic that can illuminate issues of belonging and sovereignty in Black and Native texts. Following the discussion of water as an analytic, this argument moves into explaining how Trethewey's and Hogan's characters and speakers insist on emplacement despite the building of structures and/or abandonment of those structures that impact their homelands' waters and thus their lifeways. We then explore how they build social networks and communities with and through these waters before examining how water works as an agential agent to move beyond boundaries in ways that resist colonial encroachment and modes of overdetermination. Engaging water as an analytical lens reveals how colonial borders and boundaries, not only the geographic types with which we may be most familiar but also colonial structures, serve as boundaries between people and their communities, and people and their environments. Water disregards these state attempts at separation by flowing between such structures and, as this chapter's final section demonstrates, uses its power as a universal solvent to destroy some boundaries completely.

Water's inherent fluidity and movement may make it seem an odd framework for thinking about environmental rootedness and emplacement, since water arguably never remains static. Yet the mobility of this element builds on the previous chapter's examples and methods of movement, and water's cyclic nature and the way it permeates nearly every aspect of human life make it an excellent lens through which to trace African American and Indigenous experiences, especially across diasporas. African American ecocritic Anissa Janine Wardi suggests that water's cyclic nature makes it a valuable framework for thinking about Black histories and ongoing lived experiences of generational trauma and healing, and Lenape scholar Joanne Barker

observes water to be a helpful analytic in thinking through Indigenous feminisms, especially in how water when viewed "as a relative" rather than a resource can provide valuable instructions and insight ("Confluence," 1). Barker then expands to explain how water's relationships with people and place teach us how to be good kin, making the element a helpful analytic to understand how we engage in relations with one another and the world around us, especially through ideas of reciprocity and respect.

I would add to Wardi's and Barker's observations that water's fluidity, which allows it to connect people(s) living in what might seem disparate geographic regions, makes possible connections and emplacements in the form of networked relations that readers may otherwise overlook. While each of these scholars approaches water as a lens from their own field of study, African American environmental studies and Indigenous studies, respectively, water's permeability helps to bridge these fields, offering up unique perspectives and opportunities for solidarity through shared spatializations, temporalities, and experiences creating kinships despite state violences as enactments of continued colonization.

Examining *Solar Storms* and *Beyond Katrina* in tandem exposes how state violences are often enacted through water, such as the damming of rivers for hydroelectric energy or through structural neglect that allows "natural" disasters to damage particular sections of a city and harm its residents.[83] These texts' speakers and characters respond to these violences, however, by

[83] I use quotation marks around the term "natural" disaster as a way to question the roles of climate change and settler colonialism in the uptick in number and severity of extreme weather events, such as Hurricane Katrina. McKibben has argued that since humanity's actions now impact the very air we breathe, nothing on Earth is, indeed, natural anymore. However, I do take issue with McKibben's blame of humanity in totality. Davis and Todd, Lewis and Maslin, and Yusoff have penned persuasive arguments that the start of the Anthropocene (our current proposed epoch) should be European colonization of the now-Americas. Yet other scholars have suggested alternatives to the term "Anthropocene" that attempt to shift the blame to systems of oppression rather than (groups of) humans. Haraway suggests "Cthulucene," Moore, and Malm and Hornborg prefer "Capitalocene," and Sapp Moore along with Allewaert, Gómez, and Mitman favor "Plantationocene." While the chosen moniker certainly matters, Whyte also observes that Indigenous peoples have experienced multiple "anthropocenes," which he defines loosely as

building and emplacing themselves in social networks and communities, using African American and Indigenous epistemologies of kinships and land-based relations as the foundations for these engagements. Finally, approaching water as not only an analytic but understanding it as an entity with agency illuminates how these texts theorize bodies of water as capable of building relationships beyond colonial boundaries, including limitations of gender, time, citizenship, and speciesism. Water's refusal to recognize and respect these boundaries highlights the tension between colonial systems of control and water's reclamation of land, which echoes these texts' characters and speakers' reclamations of place through hydrophilic relations. Taken together, these analyses utilize water as both analytic and intervention to connect Black and Indigenous emplacements that utilize the element to create networked relations with the water, land, and one another beyond physical, spatial, and temporal boundaries and the state violences that enforce them.

Building Structures and Structural Abandonment

Solar Storms is a fictional account of Indigenous resistance that follows four women—elder Dora-Rouge, her daughter Agnes, Agnes' biological great-granddaughter Angel/a, and Bush, a Chickasaw friend and early caretaker of Angel/a—who travel north to defend their homelands, Dora-Rouge's place of birth, from energy conglomerates. The novel's themes include human and beyond-human emplacement, the treatment of humans and beyond-human beings, the effects of damming and water-based violences on places and the beings who inhabit

significant changes to their environments ("Indigenous Climate"). While he does credit colonization for many of these impacts (such as Removal to less-productive lands, climate change, etc.) and agrees with other scholars that early colonization is a productive place to "start" the Anthropocene, he notes that ice ages and other events prior to colonization also would have impacted Indigenous communities, including those living on the Mississippi Gulf Coast of which Trethewey writes.

them, and spiritual connections with what we might call the natural world. Many of these same themes appear in Trethewey's *Beyond Katrina*, which follows the effects of Hurricane Katrina upon Trethewey's family and homeplace of North Gulfport, Mississippi. Trethewey considers not only the short-term effects of displacement and damage to homes and the coastline but also longer-term issues, such as the economic downturn that led to her brother's incarceration and many of her beloved community members no longer able to afford area housing.

Along with incarceration and gentrification, state-funded structures such as the dams portrayed in *Solar Storms* also serve to break up people's connections to land and to one another, particularly peoples racialized as nonwhite. Simply building structures, however, is not the only way the state interferes with the movement of the land itself and the movement and emplacement of non-white peoples. Alternately, the state engages in structural abandonment, such as allowing the effects of erosion and climate change to go unchecked, thus worsening "natural" disasters, as we see in *Beyond Katrina*. The environmental effects of these state actions (which sometimes appear as inactions, though inaction is always a choice) are quite similar— disruption to the land and human connections to the land, continued displacement and diaspora of nonwhite peoples living on these lands and waterways, and criminalization of interfering with state actions.[84]

Importantly, these state actions often engage with water, either through attempts to harness its energy to feed the ever-growing electricity needs amid an economic landscape of late-stage capitalism or by allowing its power to decimate certain communities due to structural and shoreline neglect, as evidenced in the effects of Hurricane Katrina. What the state does not seem to anticipate, however, is how these Black and Indigenous communities utilize water's powers of

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[84] See Barker's *Red Scare;* Khan-Cullors and bandele; Spice

connectivity to reconnect with the land and each other and emplace themselves in these liquid landscapes.

Understanding the effects of state-sponsored structures and their neglect on these landscapes requires readers to consider the role of boundaries, particularly in infrastructure, as erecting structures destroys some boundaries, such as riverbanks that form borders between their waters and drier neighboring areas and that are often targeted in infrastructure efforts. In the creation of hydroelectric dams, for example, engineers will frequently reroute rivers in order to meet the demands of the power grid, as Hogan illustrates. The state's building hydroelectric dams on Indigenous-held territories is, however, far more truth than fiction. Geoffrey Stacks argues that *Solar Storms* "appears to have been inspired by" the government of Quebec building dams in the James Bay area on Cree territory to divert rivers and harness electrical energy (161-162). Known as the James Bay Project, the first phase of this project began in the 1970s and the second phase began in the mid-1980s. Continual Cree resistance to the project resulted in Hydro-Québec canceling the second phase of the project in the early 1990s.[85] As these events would have been ongoing and receiving media attention during the time Hogan was penning *Solar Storms*, Stacks suggestion does hold water.

However, we must also consider the *place* in which Hogan sets the novel: the Northwest Angle near the Minnesota-Manitoba-Ontario borders. From a literary perspective, locating the novel near national borders highlights their "artificiality, "as T. Christine Jespersen observes, since ecological crises do not stop at human-contrived boundaries ("Unmapping Adventure," 294). Jespersen also suggests that Hogan's choice of location foregrounds the liminal spaces in

[85] For more general information on the James Bay Project, see McCutcheon. For information on the ecological effects of the project, see Hornig; Royer.

which Hogan's characters find themselves, a sentiment echoed by Ellen L. Arnold. Yet just as important as the national borders in Hogan's setting are the permeable boundaries between water and land amid her island-focused locale. These porous spatialities echo the liminal spaces Hogan's characters inhabit more so than national borders as the former are not (at least in *Solar Storms*, though not necessarily the case in *Beyond Katrina*) artificial, and thus examining them highlights how water allows for connections between humans and other-than human entities and how water and land are not binaries.[86] Not only do state structures such as dams attempt to sever these human-environmental connections, as stated earlier, the structures themselves attempt to impose a water-land binary upon stolen lands that both people, Indigenous and non-Indigenous, and the lands and waters themselves actively resist.

Importantly, hydroelectric dams in Hogan's Anishinaabe Territory began in the early twentieth century. These dams not only had environmental impacts due to flooding but significantly changed lifeways for Anishinaabe families.[87] Brittany Luby notes that "Hydroelectric damming between 1898 and 1958 likely contributed to the increased mercury content of family meals," which consisted largely of locally caught fish (5).[88] Thus, these state

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[86] Ingersoll explains that the land/water binary is a Western idea, historically seen with European travelers who saw journeying across water to be a coast-to-coast mission whereas Kanaka Maoli view travel as moving *with* water. Epeli Hau'ofa, using terms from his communication with Eric Waddell, explains this false binary as "viewing the Pacific as 'islands in a far sea' and as a 'sea of islands'," arguing that the latter provides "a more holistic perspective in which things are seen in the totality of their relationships" (31). While Hau'ofa is referencing the Pacific and Ingersoll focuses on Hawai'i, their ideas can apply to other coastal or island communities as well, where the liminal spaces created where water meets land offer opportunity for connection rather than division.

[87] For a broader Indigenous-focused environmental history of the Great Lakes region and the environmental impacts of colonization, see Hele. For Indigenous responses to Great Lakes area environmental concerns, see Bellfy; Whyte, et al. "Supporting Tribal Climate Change;" and Whyte, et al. "Seven Indigenous Principles." For Lake of the Woods-specific Indigenous resistance and sovereignty efforts, see Maxwell, Luby, and Willow.

[88] Mercury in seafood is also a problem also Trethewey's Mississippi Gulf Coast due to environmental contamination from colonial infrastructure building; see Harris, et al.

violences against the lands and waters negatively affect traditional foods and diets as well as family structures with Chief Lorraine Cobiness observing in the foreword,

> "Families broke up and left Dalles because of 'managed flooding' in the 1960s and 1970s. I can see the lingering damage of dam development on some families from Dalles. Relationships between relatives can be strained because the dams forced them apart for years. Today, when relatives share the same physical space, they sometimes seem to be disconnected." (Luby, xiii)

Chief Cobiness's observations are integral to understanding the full impact and role of these state violences that are working as designed, as discussed in chapter one.

Settlers have built their colonial-imposed infrastructures upon Native lands now claimed by the U.S. and Canada since their arrival, utilizing first the Doctrine of Discovery and later eminent domain to steal Indigenous-held lands (which is to say, all lands) for these purposes.[89] From buildings to railroads to hydroelectric dams, settlers engaged in (and continue to engage in) land use practices and policy-making that both lead to water pollution and treat water as a resource rather than a relative or, at the very least, an agent worthy of respect.[90] Such a lack of respect for water seems somewhat ironic since water travel was key in allowing colonization to occur in the first place. This lack of relationship and thus respect is because of, to borrow Kevin Bruyneel's term, "settler memory," an often-reproduced political narrative that serves as a method "to legitimate settler governance in relationship to people" (16), or what Tuck and Yang call a "settler move to innocence" (19). Further, Bruyneel argues that resisting and perhaps

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[89] Importantly, Indigenous peoples residing on lands currently claimed by the U.S. and Canada already had types of infrastructure, such as community buildings, trade routes, etc. For more on Indigenous infrastructures and how TEK might impact contemporary infrastructure and engineering, see Toso.

[90] The concept of entities (including non-human and non-animal creatures, such as water) as having agency is a key tenet of object-oriented ontology (OOO), a philosophy that influences my own environmental understanding. For environmentally-focused object-oriented ontology, see Morton, especially *Ecology without Nature* and *Hyperobjects.* OOO is also linked to material ecocriticism; see Alaimo.

reconciling (or perhaps, revising) this settler memory provides the possibility of Black and Indigenous collaboration. While I expand on Bruyneel's term and the importance of memory later in this chapter, the political narratives that propel settler memory combined with the limited historical memory of settler presence on lands now claimed by the U.S. and Canada combine to further settler political myths of infrastructure as being beneficial to all and as continuing "progress" and "civilization," myths that Trethewey and Hogan both work to refute, exemplifying Bruyneel's potential for solidarity.

Solar Storms theorizes Bruyneel's "settler memory" as potentially the motivation for the corporation's electrification of northern villages and subsequent damming of their waterways for hydroelectric power. Hogan's characters suggest these developments are due to not only the lack of settler historical understanding of the peoples and other-than-human creatures who call these northern lands home but also a missing connection to the places they are destroying through such "modernization." Angel observes at the town's meeting with the developers, "To the white men who were new here, we were people who had no history, who lived surrounded by what they saw as nothingness. Their history had been emptied of us, and along with us, of truth" (Hogan 280). Notably, Angel's critique of those lacking understanding of these northern landscapes and peoples is geared toward "the white men *who were new here*" (emphasis mine). Some scholars, such as Christa Grewe-Volpp, argue that Hogan seemingly positions her Native characters against the fallacious "progress" of white settlers; however, Hogan's delineation of *new* "white men" implies that white men have already settled in these northern areas and seemingly have become part of the community, likely following the leads of the region's Indigenous residents. Hogan creates similar communities in and near Adam's Rib, as we will discuss shortly. This idea, though, of historical inaccuracies and erasures combined with positive notions of

“progress” allow these new white men to imagine they are in the right for bringing electricity to the northern areas regardless of the cost to the lands, waters, and many residents.

Such structural projects, however, have deeper roots than uninformed white settler contractors. As Bruyneel explains, the impetus for continuing colonization is not simply missing historical information or inaccuracies but instead a deliberate disavowal of Indigenous political configurations and sovereignty. Hogan’s non-Native contractors are unable to understand and appreciate the connections that the northern peoples have with their homelands, yet the contractors themselves, perhaps unknowingly, enact ongoing projects of colonization through continued land theft and land utilizations that the northern residents do not desire. Thus, the contractors refuse to recognize the land as belonging to the Indigenous northern inhabitants. As Auntie explains to the unnamed men in charge of the project, “‘We’ve been here for thousands of years…We don’t want your dams’” (Hogan 280). Auntie’s words and actions in this scene, actions taken to protect the waters and lands she calls home, resist these attacks against her community’s land sovereignty. First, she informs the men that her people have “been here for thousands of years,” far longer than any settlers, even those few settlers who have become part of the community. This dating emplaces the people in this region, suggesting that because of the length of time they have resided in the region, the lands is theirs to do with as they wish, despite Hogan avoiding outright discussions of legal property. This lengthy emplacement also suggests that Auntie and her community have place-based knowledge that the corporation’s charts and graphs cannot replicate. The place-based knowledges, part of the “truth” Angel observes earlier, that the original inhabitants hold can only be gained through living long-term in a region, through observing its cyclical changes and learning the rhythms that beat like waves against its shorelines.

Auntie speaks from these knowledges while again pushing back against their refusal to recognize her people's land sovereignty when she tells the men, "'You've already built a road across the spawning grounds of the whitefish. They'll die from that road. You did it without our permission'" (Hogan 281). Her resistance in this passage highlights her knowledge of the whitefish and their spawning grounds, information she assumes the white corporate men do not have and information that one can only receive from living in connection to this place and its waters, observing the whitefish season after season and viewing them as relatives with needs rather than simply viewing them as expendable without considering the impacts to the greater ecosystem. This place-based knowledge again emphasizes a sort of ownership of these lands and waters; however, such ownership is built on responsibility and reciprocity, a kinship, really, which Auntie invokes by the fact that these men should have sought permission, as the Indigenous peoples who live here are in a reciprocal relationship of belonging to this place.

While settler memory disavows Indigenous sovereignty and thus Indigenous connection to place, its rootedness in white supremacy means that Black communities feel the impacts of state violence as well through Black landedness and connection to place. Reading *Solar Storms* and *Beyond Katrina* together reveals similarities in how state violences against the landscape work to disconnect Black and Indigenous peoples from one another and from their environments and open up the land to be claimed by white settlers. These shared experiences, then, offer up the potential for Black and Indigenous solidarity in addressing environmental and structural racism, as Bruyneel suggests is possible (or at least is a first step) through addressing collective memory.

As Trethewey addresses, such structures of environmentally-based state violence have deep roots in the South. *Beyond Katrina* focuses more on the structural neglect of Gulfport and North Gulfport particularly following Katrina, yet ample evidence also shows environmental

racism inflicted upon the residents of southern Mississippi and other Gulf areas, especially through effects of deforestation, oil exploration and drilling, and underground nuclear testing.[91] David Allen Burke argues that increased rates of cancer and chronic illness that people blame on the nuclear tests are due to other causes, yet one cannot help but consider how the siting of these tests, oil rigs, and other environmental hazards in an impoverished rural Southern community is form of state-sponsored environmental violence (9-10).[92]

More locally, Trethewey's hometown of Gulfport, where her great-grandparents, Eugenia McGee Dixon and Will Dixon moved in the early twentieth century in their exit from the delta cotton fields, initially functioned as a port to ship lumber, especially yellow pine ("History"). William H. Hardy, the town's founder, viewed this shipping as an extension of the goals he had for the Gulf and Ship Island Railroad, of which he was president.[93] This industry undoubtedly created jobs in the region temporarily, but the effects of logging increased deforestation in the Gulfport area and much of southern Mississippi, leaving the denuded land more vulnerable to

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[91] For more information on Project Dribble and the 1960's underground nuclear tests in southern Mississippi, see Burke. Notably, the U.S. Department of Energy echoes Burke's claims that the tests were largely safe: "Radioactivity remains in the rubble in the test cavity that is within the salt structure. The salt is nearly impermeable and has little or no capacity to transmit water. Therefore, the salt structure provides geologic isolation to prevent the radioactivity from migrating." However, both Burke and the U.S. Department of Energy observed that during and following the tests, materials above-ground were affected through waste generated by the projects, such as "contaminated drill cuttings and drilling fluid," which carried the potential for radioactivity to affect nearby and downriver communities (U.S. Dept. of Energy, 2).

[92] For information on siting in impoverished communities of color, particularly in the South, see Taylor; Bullard. For information pertaining to environmental justice post-Katrina, see Bullard and Wright. Much of the environmental pollution caused by such sitings is a form of what Nixon calls "slow violence," causing effects to the land and its residents (both human and other-than-human) that occur over the long-term and thus are not immediately correlated with such sitings. For more information on slow violence, see Nixon. To learn about the connections between pollution and settler colonization, see Liboiron.

[93] Notably, since *Beyond Katrina* addresses prisons as structures of state violence, this particular railroad system was largely built through post-Emancipation convict leasing with the Mississippi State Penitentiary until December 1888, when the Board of Control discontinued its lease upon finding that the workers were being abused (it was not clear by whom) ("Gulf and Ship").

erosion and storm damage. Fast forwarding to 2005, while the dam breakage that was responsible for flooding most of New Orleans' 9th ward during Hurricane Katrina, Trethewey clarifies that in the case of North Gulfport, there was no "official" structural failure, leading the news media's coverage to consider the effects on North Gulfport and surrounding areas simply the results of a "natural disaster." This framing of Katrina's effects on the Mississippi shoreline, however, obfuscates the racialized state violence enacted through structural neglect and climate change, a combination of which likely resulted in damage from Katrina being much worse than it should have been.[94]

Trethewey links this erosion to increased development in Gulfport, highlighting the connection between capitalism and state violence. While Hogan suggests a connection between capitalism and state violence through the forced electrification of the northern territories, she never actually describes whether the electricity produced by the dams will extend to communities beyond those that produce the energy, though arguably electrification being "necessary" is a result of capitalism's "progress." Trethewey's connection between the two, however, is a bit more direct. She observes that "between 1950 and 1992, developed land usage tripled, and nearly 40 percent of marsh loss can be attributed to replacement by developed land—a man-made problem that would have dire consequences" (43). Because the marshes protect against erosion and act as a buffer for storm surges, these "dire consequences" are the immense environmental and human devastations caused by Hurricane Camille in 1969 and Hurricane Katrina in 2005.

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[94] For more on coastal erosion and saltwater intrusion following Hurricane Katrina, see Williams. For a comparison between Gulf Coast erosion and its social and economic impacts and other coastal areas, including the Great Lakes, see Paterson, et al. For discussion on the impact of Katrina on barrier islands due to elevation and erosion, see Carter, et al.

While we might consider Gulfport's developments as "building structures" that perhaps inhibit Gulfport residents' connection to the environment through land loss, they also represent neglect through the developers' refusal to consider the impacts that continued and worsening land loss and hence erosion will have for both the environment and Gulfport's residents. As we saw in the earlier history of the city's founding, however, capitalism and environmental degradation have long gone hand-in-hand in Trethewey's hometown, increasing what Susan L. Cutter and her co-authors refer to as "social vulnerability" in their study of hurricane impacts on the Mississippi coast (46-49). Some of the aspects that can make communities more or less able to "prepare for, respond to, and rebound from disaster events adequately" include infrastructure, socioeconomic status, amount of service-industry employment, gender, and race, the latter two factors often linked to SES (Cutter, et al. 46-47). What all these aspects have in common is structural neglect. The siting of environmental hazards is more common in non-white and lower-SES neighborhoods and the dredging to create Gulfport, first as a shipping port and later for tourism and gambling (which require service-industry employment) adds to the area's precarity.[95]

Following Katrina, Trethewey reports that the state continues to abandon its Black residents by neglecting rebuilding and structural rehabilitation efforts in North Gulfport and barring residents from returning to their own homes, thus effectively criminalizing and impossibilizing Black emplacement. Trethewey pointedly discusses "the new FEMA requirements for housing elevation levels," which Aesha, her sister-in-law, observes, "'makes rebuilding too expensive for many poor people'" and adds that the new stipulations do not

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[95] For more on Mississippi's Gulf Coast gambling industry, see von Herrmann; Walker and Jackson.

account for the small lot sizes of many North Gulfport homes, meaning that FEMA disallows these homeowners to rebuild even if they can afford to do so (58).

Even if residents can return to their homes, the structural abandonment in the city's Black neighborhoods results in very little economic possibility for the area's residents, which pushes some community members, such as Trethewey's brother Joe, to make difficult decisions that further impossibilize Black community building through incarceration. Thus the state, in both *Solar Storms* and *Beyond Katrina*, not only criminalizes human actions in response to the environmental effects the state themselves created but also financially benefits from such criminalization through contracts with either the institutions of incarceration themselves or the private corporations from whom they purchase goods and services.

Outsider and tourist perceptions of criminal activity due to racism and socioeconomic status also impact North Gulfport residents, adding to the state's legal prohibitions of place-based connection. Trethewey explains,

> When I was growing up there, North Gulfport was referred to as "Little Vietnam" because of the perception of crime and depravity within its borders—as if its denizens were simply a congregation of the downtrodden. Even now, it is a place that outsiders assume to be dangerous or insignificant—run-down and low income, a stark contrast to the glittering landscape of the post-Katrina beachfront with its bright lights and neon bouncing off casinos onto the water. (86)[96]

There is a lot to unpack in Trethewey's excerpt above, but there are two key areas that garner additional attention: the outsider perception of the area as violent and the contrast between North Gulfport's aesthetic and the "glittering beachfront" nearby.

[96] While not discussed by Trethewey, Vietnamese immigration to the area following the Vietnam conflict in the 1970s and 1980s might also have contributed to this moniker. For more on Vietnamese immigration to Gulfport and surrounding areas, see Bankston and Zhou.

Trethewey's description of outsiders' perceptions of North Gulfport as "run-down and low income," signifies a lack of state and federal investment in keeping up the area's infrastructure by devoting time or finances to that particular community, essentially manufacturing poverty or, at the very least, exacerbating existing socioeconomic struggles. Trethewey explains that the larger city of Gulfport has historically neglected North Gulfport, one of two majority-Black Gulfport neighborhoods, asserting that this negligence is not new nor did it spring up suddenly following Katrina:

> North Gulfport has always been a place where residents have had fewer civic resources than those extended to other outlying communities. Isolated and unincorporated, North Gulfport lacked a basic infrastructure: flooding and contaminated drinking water were frequent problems. (85-86).

While Trethewey adds that the town became incorporated in 1994, "many of North Gulfport's streets still lack curbs, sidewalks, and gutters" (86). Flooding, of course, creates diaspora and even minor flooding can cause damage to homes and make areas impassable. The unremedied flood effects, worsened by the lack of gutters and sidewalks, create an environment in which residents may struggle to connect with their surroundings or be unable to visit other community members. In a cyclic way, then, the larger city and state consider North Gulfport impoverished and unworthy of saving or serving because they have neglected it. While the flooding in *Solar Storms* stems from a different source, both texts share how outsider perceptions rooted in racism and socioeconomic prejudice further impact these Black and Indigenous communities, layering on additional hardships to the state violences already impacting these areas, and in some cases, actually working to support these state violences.

While outsider perceptions of place and state violences can work together to promote disconnection or disintegration in Black and Indigenous communities, these perspectives and representations often work in tandem by upholding white supremacy and viewing lands, waters,

and the people who often live and work in these areas as exploitable resources. Trethewey's observation of the stark contrast between North Gulfport and the "glittering beachfront" highlights the rampant capitalistic investments made by local, state, and federal governments into creating a near-artificial tourist attraction and the tourist dollars that fuel the state's decision-making. However, we must recall that even while the state allocated (and continues to allocate) ample resources to dredging and even creating manmade beaches for tourist appeal, these beaches were not available to all residents until the 1960s following the Civil Rights Act and the many wade-in demonstrations which led up to its passing.[97] This example is, of course, just one more of many such instances in which the state historically and continually criminalizes Black environmental engagement. Essentially, the modern-day beaches of Gulf Coast Mississippi, much like the northern bodies of water in *Solar Storms*, become exploitable for energy and capital and the Black and Indigenous bodies who threaten to negatively impact state, corporate, or tourist profits, even through simply their physical proximity to these bodies of water, must be stopped at all costs.

Beyond Katrina and *Solar Storms* clearly theorize water-based state violences as stemming from ongoing projects of colonization and its white supremacist ideologies. While the land-based violences themselves may appear very different on the surface, the goals of these projects share certain commonalities: dispossessing Black and Indigenous peoples and their communities of their land, using that land for profit, and keeping these community members from connecting with the land or with one another, a deliberate act to avoid anti-colonial resistance efforts that would, as we see especially in *Solar Storms*, result in problems for these

[97] For more on beach segregation and desegregation efforts, see Kahrl.

vicious projects. These observations, however, do not posit that the situations in or circumstances of Black and Indigenous communities are the same. Rather than a false equivalency, a tesseracted analysis can hold multiple planes or ways of thinking at once and offers a way to view these communities and the struggles they face in ways that can highlight commonalities and potential spaces for coalition-building or solidarity without equating these movements or having one eclipse another. Through such an analysis, readers might see potential inroads for collective liberation across these texts as Hogan's characters and Trethewey's speakers resist state violences against their human and more-than-human kin and thus ensure Black and Indigenous futurity.

Building Social Networks and Communities

Now that we have established how the dual state violences of building structures and structural abandonment operate in Trethewey and Hogan's texts, this section examines how these works' Black and Indigenous people(s) build social networks and communities both with other humans and their environments as tools of futurity. While these state actions of building structures and structural neglect are part of the ongoing colonization efforts that seek to create disconnections between Black and Indigenous people(s) and the places they call home, and have sought to accomplish this for centuries as established in chapter one, these state goals go unmet. These communities that the characters and speakers in Hogan's and Trethewey's works build are rooted in ancestral emplacement and memory of place, and they continue honoring and building these connections through ceremony. Further, these relationships work around and beyond the temporal and spatial limits of the settler state, both acting as forms of resistance against the violences of the settler state and creating networks to help them and their future generations survive.

Bruyneel connects Black and Indigenous communities through settler memory, particularly through how it engages with racism, erasure, and property (both ownership of land and nonwhite people), and this section builds on his work to connect these communities through how their individual and collective memories form geographies with water. These relationships with water then serve not only as mediums for memory but also function as memorials. In his discussion of post-Katrina works, including Trethewey's text examined here, Joseph Donica engages the term "negative memory," the remembering of a place that no longer exists, at least not in its previous form, to explain how some bodies of water become memorials after traumatic events (44). Donica's term, from an environmental perspective, links closely to solastalgia, a term coined by Glenn Albrecht in 2005 that describes the distress humans feel when the places they call home experience environmental precarity, essentially "a form of homesickness one gets when one is still at 'home'" (48).

In Hogan and Trethewey, homelands are not limited to physical spaces and linear timelines, expanding how Donica and Albrecht think about affect in present-day people living in contemporary places. The characters and speakers in our texts form and nurture relationships with water through memory that is, at times, bone-deep or ancestral. While our texts do not specifically describe water itself as carrying memories, Barker notes that some scientists have argued that water molecules can maintain memory ("Confluence," 4). This ability of water resonates with Wardi's scholarship which argues that historical traumas and memories, from the Middle Passage, for instance, can imprint themselves on water molecules. Since water recycles itself, then, it stores these memories indefinitely, potentially collecting more and more imprints of memory as they move throughout the world. These imprints of memory allow for historical emplacements even while living in diaspora or otherwise disconnected from the waters and

places one connects with. This concept offers a generative way of thinking about how water in Trethewey and Hogan enables human (and other-than-human) memory beyond colonial boundaries of time and space, which creates space for community building.

When we consider historical imprints held by water, we must remember, too, that the water cycle shown in elementary school science books of evaporation, precipitation, condensation, and the like is missing one large piece of the element's ecological journey: ingestion and excretion, which connect people(s) and thus can potentially form communities. While some images of the water cycle include how plants might use water, most images omit how humans and other-than-human entities, such as non-human animals, engage with water. We drink it, it pours from our eyes as tears, from our pores as sweat; water is part of our blood and saliva. Arguably, water continues to collect these memory imprints as it moves through our very bodies and the bodies of other-than-human beings, carrying the memories, stories, and knowledges they impart. Trethewey and Hogan engage with these memories and stories both as a way of connecting to place as well as people, especially ancestors. Water as an analytic that often flows underground and is cyclic helps us consider how these connections and movements are not always physically visible nor beholden to linear time. When Trethewey emplaces her relatives in North Gulfport through tracing their land-based histories or when Angel considers how her ancestors swam and fished in the chilly northern waters, for instance, these speakers and characters are not only bringing together water, ancestral kinship ties, and environmental emplacement but more importantly, they are building communities in areas whose waters are continually targeted by state violences.

Considering the last section's discussion connecting the state violences of structural building and abandonment to water and property, one may expect Black and Indigenous speakers

and characters in Hogan's and Trethewey's works to build communities through utilizing property ownership and building, a sort of subversion of the colonizer's weaponry. To be sure, our texts, especially *Beyond Katrina*, do engage with notions of property and property ownership but do so from Black and Indigenous feminist perspectives that push back against colonial property logics rather than fully replicating them. Due to the unique histories of Black and Indigenous peoples inhabiting lands now claimed by the U.S. and Canada, Hogan and Trethewey approach ideas of property as potentially having once been property themselves as well as bearing in mind how Black and Indigenous peoples were (and are) often subject to settler laws that limit(ed) where and by what means emplacement through property ownership was and is possible.[98] Therefore, reading *Beyond Katrina* and *Solar Storms* in tandem highlights the role of colonial property logics and their implications for Black and Indigenous communities as well as how these textual communities engage with and beyond such logics of property to enact emplacement in their liquid landscapes, particularly through memory and ceremony, rather than replicating settler harms within their own communities.[99]

Turning first to *Beyond Katrina,* Trethewey emplaces herself and her family in the coastal North Gulfport area seemingly through related intergenerational memory in the area and property ownership, yet upon careful examination, this emplacement is less about property

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[98] While the history of Black enslavement in the United States is fairly well-known, to learn more about Black enslavement in Canada, see Cooper; Maynard. While scholarship is scant on enslavement either of Black or Indigenous peoples in the Northwest Angle specifically, Miles covers enslavement of Black and Indigenous people (as well as family, marriage, and other forms of kinship-making between these groups) in Detroit but also the surrounding Great Lakes region. For Indigenous enslavement in the upper Great Lakes region, see Demers.

[99] For more on Black property law and ownership, see Penningroth (which focuses on the 19th-century South), Finney (especially the preface and chapter three), and Satter. For discussion of Native property law and rights, see Case (focuses on Minnesota), O'Brien (focuses on New England but also discusses broader implications), and Witgen. For a broad overview of the history of racism and property in lands claimed by the U.S., see Rothstein.

ownership and more about generational ties to a particular land base that allow for both community building and place-based connection. Trethewey repeatedly discusses how her uncle Son opened a nightclub in North Gulfport and proceeded to purchase and build many homes near the venue. His goal, however, did not seem to be building personal or generational wealth, but rather, community. Trethewey recalls

> Between 1940 and 1950, when Son Dixon began building tiny shotgun houses and duplexes in North Gulfport, Gulfport's population increased by 50 percent…People needed places to live, and Son Dixon's properties—which as recently as the early 1990s rented for only two hundred dollars a month—were affordable (42).

While owning property and a successful business certainly does come with financial benefits, Trethewey notes that her uncle generally rented out his properties for affordable rates to other Black people. Son and Joe saw themselves as providing a necessary service to their community, renting to neighbors who might otherwise be forced to face racist landlords or unfair rent prices. Trethewey's discussion of Son's (and later, her brother's) properties focuses on emplacing these gentlemen in their communities, frequently in relationship with other community members like Miss Mary, who rented from Son and later Joe for decades before Katrina displaced her.

Given that the mid-century population boom was driven by tourism, as Trethewey describes "the installation of the beach stimulated the postwar economy in southern Mississippi—the Gulf Coast was again a tourist destination," her uncle likely could have increased his rents and profits, as could Joe in the price-gouging post-Katrina atmosphere (42). Yet both men chose to navigate systemic injustices by using the economic systems in place to garner Black wealth through entrepreneurship. Son and Joe both enjoy monetary benefit from these rentals as well as enjoy the additional benefits of homeownership, such as access to home equity. These benefits for their family do complicate community property relations between themselves and renters, as there is clearly a power structure at play. Importantly, however, by

keeping their rentals affordable, Trethewey's relatives avoid gentrifying the neighborhood they'd come to call home and by remaining in these communities themselves, Son and Joe are more accountable to their renters.

Beyond owning property, collective familial memory is a large part of what makes North Gulfport "home" for Trethewey and her family. She shares how her great-grandparents, "Will and Eugenia left the cotton fields of the delta behind them, trading life along the Mississippi River for life on the Gulf Coast" around the turn of the century, following the water southeast to new possibilities (Trethewey 35). Trethewey tries to shape her ancestors' thoughts behind that move: "The young couple must have imagined the great possibility of work for Will on the docks in a budding lumber-shipping industry and work for Eugenia as a domestic in the mansions along the beach" (35). While knowing their exact thoughts and motivations is impossible, by highlighting prospective employment opportunities for her ancestors, Trethewey is connecting them and thus herself through memory to the Gulf's waters. Not only do the waters of southern Mississippi offer opportunities to serve beach-bound tourists and to ship lumber from the larger port, but these waters also offer a place to plant roots, as Trethewey's relatives found when they "settled just outside the city limits" (35). I will unpack this concept of "settlement" made more complex by Trethewey's claims of nativity to the Gulf Coast shortly. However, her ancestral and place-based connections via recollections allow her an emplacement long restricted to Black people in the U.S., especially in the South.

While Trethewey's work shares how familial memory can tie one to place, *Solar Storms* reaches back countless generations to invoke the power of ancestral place-based memory that ties one to a community one may never have encountered in this life. Angel and Dora-Rouge demonstrate these deep connections to the northern landscape that extend over countless

generations, generations tied to chilly waters and deep forests, ancestors whom those still living in these territories, such as Tulik, easily recall. Discussing this sense of land-based ancestral belonging, Angel shares,

> A part of me remembered this world, as did all of Dora-Rouge; it seemed to embody us. We were shaped out of this land by the hands of gods. Or maybe it was that we embodied the land. And in some way I could not yet comprehend, it also embodied my mother, both of them stripped and torn. (Hogan 228)

Angel's observation of her connection with the Land of the Fat Eaters shortly after her arrival importantly includes the memory of her mother, memories that take the shape of the scars on Angel's body, evincing a physical reminder of the trauma haunting her mother and her own early childhood. Her inclusion of her mother's presence in these ancestral lands highlights how kinship, whether with one's fellow humans or the land, is not often an ideal, peaceful relationship. Just as combining the Se Nay and Big Arm rivers makes them "angry," kinships can be messy, tumultuous, and fraught with tension, and the associated memories might not be pleasant.[100]

Angel's tensions with the northern landscape and her mother stem from her conflicted desire to connect with a place and a person who have both survived despite the obvious damage inflicted, in both cases, by men to their bodies and spirits. Yet her connection to place differs in important ways from Trethewey's emplacement in the Gulf. This pull that Angel feels is a sense of belonging that stems from these northern lands as an ancestral home, a sort of hub for her and

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[100] In an interesting connection of Indigenous knowledge, Mercy Oduyoye, a Ghanaian theologian, uses phrasing almost identical to Dora-Rouge when describing her traditions in an interview with Melanie L. Harris: "In my tradition when there is a flood, a river overflows, we always say the river is angry, the river is angry and when you look you will find that they [people not of that community] have blocked the river someplace with rubbish that people have thrown in or something" (104).

other diasporic peoples indigenous to the region, similar to the Native hubs mentioned in chapter one. The Land of the Fat Eaters or, later, Land of the Beautiful Ones functions as a sort of magnet, a place that will forever be "home," in part due to the memories that its northern waters maintain. While Trethewey's family have resided in North Gulfport since the early 1900s and North Gulfport certainly seems to be a hub for her family, her claims as "native daughter: I am the Gulf Coast" read beside Angel's experience as embodying her ancestral homeland raise some important questions (66). How do Hogan and Trethewey theorize land-based community emplacement and what makes someone *of* a place rather than *from* a place? How do our texts engage water, especially through memory and ceremony, as an active agent of environmental kinship-making and community building?

While one could read Trethewey's use of "native" as Indigenous erasure, potentially through the indigenizing of Black peoples, more generously we might read her use of the term as trying to emplace Black peoples in a way that the federal government and white persons have historically denied them, as mentioned briefly in the earlier discussion of property rights.[101] Our reading Trethewey in this latter fashion works to diffuse racial binaries, to insist that multiple peoples can engage with a place in differing ways that are not antagonistic to one another. While *Solar Storms* does not include any characters who might be read as Black or of African descent, the co-presence Hogan illustrates through her description of the Adam's Rib community gives readers an idea of what such a coming together might look like:

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[101] Further interpretation of Trethewey's use of "native" can be drawn from the *Oxford English Dictionary,* in which definition II.5.a illustrates how the word was used in the fifteenth and sixteenth centuries to describe a person born into servitude or bondage. Sylvia Wynter's connections in "Unsettling the Coloniality" between Indigenous Americans and enslaved Africans both being omitted from the category of "Man" may also be helpful in thinking about Trethewey's potential self-indigenization.

> The first women at Adam's Rib had called themselves the Abandoned Ones. Born of the fur trade, they were an ill-sorted group. Some had Cree ancestors, some were Anishnabe, a few came from the Fat-Eaters farther north. Bush…was a Chickasaw from Oklahoma. Others were from the white world; these, the white people, hadn't cared enough for their own kind to stay on with them. (28)

Further down that same page, we learn that LaRue Marks Time, who lives on another part of island chain, is "mixed-blood from the South, a Dakota" (Hogan 28). The variety of ancestry among the residents of Adam's Rib and surrounding islands speaks to how emplacement than settler notions of biology inform kinship. Some residents are biologically related, such as Dora-Rouge, Angel, and Agnes, yet they are originally from the Land of the Fat-Eaters farther north. Their residence in Adam's Rib, however, highlights the mobility of Indigenous peoples, which often involved waterways, and the ways that many Indigenous peoples interacted and formed communities through trade, marriage, and government force, such as when the state assigned multiple peoples to a single reservation.[102]

Like Trethewey's relatives, many of the characters in Hogan's novel are not necessarily indigenous to their immediate areas, yet they've gathered around water to build their communities, as the element offers not only one of the requirements to sustain life but also potentially provides food, employment, and spiritual nourishment. While both Hogan and Trethewey engage in emplacement through generational memory and waters that carry those memories, they utilize ceremony as a way of more deeply connecting to specific places and

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[102] When designating land as reservations for Native Peoples, the US federal government frequently emplaced multiple peoples, often those who were living near one another, especially if small in number from invasion and genocide, on the same reservations. In many cases, these reservations house multiple Peoples, though there is, of course, overlap, as tribal citizens marry or become kin in other ways. Contemporary examples include the Shoshone and Bannock who share a reservation following the Fort Bridger Treaty of 1868 (though like with lots of reservations, their reservation lands were significantly decreased by allotment and increased white settlement).

people, especially to nurture relationships with people who are no longer embodied. Essentially, memory allows our speakers and characters to emplace themselves in a particular place while ceremony builds upon this emplacement and allows for that place and community to also claim the people, illustrating the reciprocity often located in kinship. While readers might anticipate ceremony in Indigenous texts, reading these works together highlights how Black texts theorize and include water-based ceremony and how these engagements in ceremony differ based on cultural and place-based histories and memories. Using water as a framework to examine these ceremonies for departed loved ones in Hogan and Trethewey illustrates both how the ancestors have taken on less-detectable forms and how the speaker's and characters' relationships with their departed family members continue beyond the surveillance of the settler state in multidimensional ways, such as the communication with spiritual realms seen in chapter one.

Turning first to *Solar Storms,* two ceremonies are enacted upon Agnes' death, one performed by Bush and Dora-Rouge (while Angel also traveled with them, she had gone in search of plant medicine to save Agnes when the woman passed) and another performed by nonhuman entities, the creatures and waters Agnes appears to leave behind. As a conduit for her transition from this earthly plane to the afterlife, upon her death, Bush places Agnes's body on a raft and leaves it to float on the river, covered in blue flowers that release a "sweet intoxicating perfume" which draws a large number of butterflies to her remains (Hogan 208). According to Wendy Makoons Geniusz, who cites several sources and stories, Ojibwe culture associates butterflies with children or the spirits of children (87-89). This correlation of children at the scene of Agnes' departure signifies the cyclical nature of life, quite similar to the cycle of water, which the blue of the flowers may also signify.

A few days after Agnes' death, Dora-Rouge, Bush, and Angel (who has returned by this point) reach the Two-Town Post and send for some townspeople to return with Agnes's remains, though their plans for their relative are unclear. Later that day, the search and rescue team inform the trio that the raft had blown to land but "the body was nowhere in sight" (Hogan 216). Still later, Angel hears some of the men who were part of the mission to recover Agnes admit that the vessel's frame was "gnawed by teeth, probably by wolf or bear" (Hogan 216).[103] While the crew is concerned about sharing this information with Dora-Rouge for fear an emotional reaction might worsen her fragile health, Angel is relieved: "It was what Agnes had wanted, to be eaten by wolves and birds, to have her hair woven into bird's nests in spring, along with twigs, fishline, downy breast feathers, and moltings" (Hogan 216). Through their ceremony that allowed Agnes to drift on the water, her companions were able to help emplace Agnes into a larger community. Her passing allowed Agnes to take on a different role in the biosphere: rather than being a consumer, she became the consumed. Returning to our earlier discussion of the water cycle and the possibility of water molecules holding memory as it passes through bodies and riverbanks, through this second ceremony, Agnes's cells become part of the river, part of the wolf, part of the bird and the air on which it glides. Because Agnes is the biological relative of Dora-Rouge and Angel, her body becoming part of these northern territories further tethers them to this place too; these waters and creatures now hold parts of Agnes, perhaps parts linked to their own DNA. The elder Dora-Rouge, of course, returned to her birthland planning to die and

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[103] The significance of "by bear" is also profound given Agnes's connection with the arctic bear explored throughout the novel. Unfortunately, none of the available scholarship on *Solar Storms* discusses Agnes's relationship with the bear at length and due to space limitations, I am unable to do so here. That said, we might consider their relationship as a sort of kinship that engages Allewaert's notion of the "parahuman," a parallel category to human and nonhuman that is not a demotion but rather a merging of beings.

so the death of her daughter, who was not born in The Land of the Beautiful Ones, in this northern place is rather poignant. Agnes's passage in this land signifies both a spiritual home-going as well as a geographical one.

Yet, Hogan clearly theorizes place-based communities as not limited to habitation by biological family, as we see with the demographic makeup of Adam's Rib and how Agnes joins the larger community of more-than-human beings following what we might consider her physical death (though parts of her physical body clearly continue to circulate). Earlier in the novel, Agnes's love interest Husk observes "death was only matter turning into light or energy, that we were atoms, anyway, from distant stars, and that we'd once been stones and ferns and even cotton" (Hogan 138). Husk's thoughtful observation offers a keen comparison between human existence and water: both take on multiple forms that are sometimes hidden from human observation, both are cyclical, and because of these traits neither of these life forms are beholden to settler notions of time and space.

In order to further consider how Husk's notions of the afterlife intersect with kinship and environment, and thus building community, Ruha Benjamin's suggestion that we "mak[e] kin, not only *beyond* biological relatives, but also *with* the materially dead/spiritually alive ancestors in our midst" proves generative (emphasis orig., 47-48). While Benjamin's focus is on Black lives and afterlives, and how the state attempts to sever Black kinship ties through the violences of police brutality and incarceration, her discussion of invoking ancestors and the role of memory is important in analyzing Indigenous texts such as Hogan's. Benjamin examines how Black people invoke the deceased and associated memories through material forms, such as "enact[ing] 'ancestral landscapes,'" to use Saidiya Hartman's term, or via technology through hashtags following an instance of Black death, especially when that death is due to police

brutality (46-48). *Solar Storms*, of course, preceded hashtags yet Benjamin's considerations of materially invoking ancestors in digital spaces and landscapes opens up for discussion how ancestors exist beyond physical death and their relatives can invoke them in a variety of environments, as both Trethewey and Hogan illustrate. Further, Benjamin's argument also raises the question of *who or what do we consider an ancestor*? By considering water as a type of material that allows for the transmission of memory, including through ceremony, but also *as an ancestor itself,* we broaden both the potential for community-building and environmental kinship across Black and Indigenous texts.

Trethewey takes Benjamin's suggestion of maintaining relationships with disembodied loved ones when she engages in a common ceremony: visiting her mother's grave. However, when Trethewey attempts to lay flowers on her mother's grave during one of her visits to North Gulfport post-Katrina, she is horrified to find that the floodwaters have washed away "the large, misshapen shrub" marking her mother's resting place, leaving Trethewey frantically searching for her family's plot through mostly memory alone (67).[104] In hindsight, she observes, "How foolish of me to think of monuments and memory, of inscribing the landscape with narratives of remembrance, as I stood looking at my mother's near-vanished grave in the post-Katrina landscape to which I'd brought my heavy bag of nostalgia" (Trethewey 67). Her observation highlights a potential critique of Donica's importance of memory and even the role of static monuments—against the power of water, they can and will fail.

In examining this ceremonial moment between Trethewey and her mother's memory, we must consider not only her connection to her mother, which is obviously the impetus for her

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[104] For a discussion of how graveyards in *Beyond Katrina* function as permeable borders, see Pinto and Pereyra.

graveside visit, but the role of the environment *as ancestor* as she searches the "post-Katrina landscape" for a sign of her departed loved ones. Trethewey eventually locates her family's plot by its "concrete border" that was "nearly overtaken, nearly sunken beneath the dirt and grass," vowing to herself to "put a stone here," so as not to have to rely on her memory alone (67). Trethewey is clearly distraught by this event, even though she seems to hold herself more responsible than the waters that flooded the area.

While Trethewey offers the perspective of a sorrowful daughter, our framework of water can help us think about this scene from the element's agential perspective. This understanding suggests we might view the earth and water as attempting to reclaim Trethewey's ancestors despite her best efforts at remembering them in this place. Thus, similar to how Agnes's body became part of birds' nests and wolves' stomachs, Trethewey's relatives are breaking down into microbes as their caskets decay into the dirt that catches Trethewey's tears. Therefore, this reclaiming is not necessarily a washing away or a disappearance of her loved ones but instead suggests a way of seeing her own ancestors in the dirt and grass that slowly overtake their earthly memorial as further emplacing them in the communities they for so long called home, a suggestion that might temper some of her grief.

These land-based emplacements both counter ideas of Black placelessness as Katherine McKittrick and other scholars have noted, as well as broaden Black and Indigenous networks of relations by considering how environmental aspects such as water can be ancestors unto themselves rather than simply a setting in which Black and Indigenous peoples invoke relatives and their memories. These collective memories and ongoing modes of relation, including with beloved persons no longer embodied, work to build and sustain communities in spite of the structural impositions and neglect discussed earlier in this chapter.

Building Relationships beyond Boundaries

Water as an analytical lens allows for elements of African American studies and Indigenous studies to coexist, complement, and complicate one another in several important ways evidenced in *Solar Storms* and *Beyond Katrina*, particularly through how characters experience emplacement in these texts through bodies of water. Christina Sharpe's concept of the "wake" and Karin Amimoto Ingersoll's "ocean-body assemblage," modeled on Manuel DeLanda's assemblage theory are both generative in thinking about how water can serve as a means of emplacement and as an analytic (Amimoto Ingersoll 109). Both Sharpe's and Amimoto Ingersoll's liminal spaces allow Black and Kanaka Maoli temporalities and experiences, respectively, to converge into what we might consider the present through a portal of deep time, a temporality that considers time beyond human measure.[105] More importantly, however, they provide Black and Kanaka Maoli ways of connecting to water that are based on their respective stories, histories, and lived experiences and are not limited by linear time and colonial boundaries.

These colonial boundaries include the permeable boundaries that institutions have built around areas of study. Thinking through oceanic currents and the travel permitted by water not only enhances diasporic frameworks but encourages us to consider how people(s) seemingly disconnected by geography or culture may experience intersections or complexities with one another. While African American and Kanaka Maoli have their own stories, histories, and ways of knowing, certainly Kanaka and other Indigenous peoples have experienced moments "in the wake" just as African Americans with connections to the coast and other Black coastal peoples,

[105] See Dimock, especially the introduction and chapter seven.

particularly island-dwelling peoples, have ample relationships to the oceans lapping at the shores they call home. I am not arguing that Kanaka Maoli and African American or Black experiences and epistemologies are interchangeable but rather that water and its movement provide cross-cultural points of connection as well as complex, layered experiences of place as kin, as we see in Hogan and Trethewey.

When considering how water functions as an ancestor or as kin more broadly, we first need to approach the element with the understanding that it is an agential being capable of impacting entities with which it comes in contact.[106] While we may associate water's power, particularly through flooding, with destruction of physical boundaries such as dams, riverbanks, and shorelines, from a more conceptual vantage point, water can also destroy the sorts of barriers humans build between one another that serve to prevent kinship. Hogan engages the power of water to refute and alter stereotypes of masculinity as well as blur the boundaries between species by invoking Allewaert's notion of the parahuman. Trethewey shows the flooding caused by Hurricane Camille and, later, Hurricane Katrina causes residents to measure time and understand citizenship differently, leading to broader worldviews that impact how Trethewey's characters connect with the spaces they occupy following displacement. By reconfiguring the

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[106] This idea of water as an agent of change is one of the foundations of Blue Humanities, a branch of ecocriticism that centers water and the role of water rather than focusing on land-based analyses and scholars may understand it as a sort of material ecocriticism in that the subfield examines how humans and more-than-human entities engage with water, including from a historical perspective. To read more about the Blue Humanities, sometimes called Blue Ecocriticism, I suggest Jue's *Wild Blue Media: Thinking Through Seawater*, Mentz's *Ocean,* Dobrin's *Blue Ecocriticism and the Oceanic Imperative*, Neimanis's *Bodies of Water: Posthuman Feminist Phenomenology*, and Shewry's *Hope at Sea: Possible Ecologies in Oceanic Literature.* For a Kanaka or Hawaiian-focused interpretation, I also recommend Amimoto Ingersoll's *Waves of Knowing: A Seascape Epistemology.* Archipelagic studies is a related field of study that centers island communities and viewing geographic masses as islands. This field of study is heavily influenced by the scholarship of Brian Russell Roberts, whose co-edited collection (with Michelle Ann Stephens) *Archipelagic American Studies* and later monograph *Borderwaters: Amid the Archipelagic States of America* both remap the US and North America as ocean-based island nations.

artificial boundaries of gender, time, citizenship, and speciesism, water creates new opportunities for kinships to form between Trethewey's and Hogan's characters and speakers and the places and beyond-human beings with which they share space.

Hogan provides an example of water's power in removing ideological boundaries and creating change in *Solar Storms* through LaRue Marks Time, the Dakota gentleman who lives at Old Fish Hook, as he experiences a relationship with water that leaves him markedly changed to the people who knew him before and after his flood-based transformation. Early in the novel, Hogan depicts LaRue as having little respect for women and more-than-human beings.[107] He pays Bush to assemble animal skeletons, which he sells to schools and museums. The remains he does not sell, he refers to as "curiosities": "bear teeth, a pheasant with a red face…a stuffed bobcat with a cigar in its mouth" (Hogan 95). LaRue's disrespect of his animal brethren, however, is not limited to those no longer embodied.

Returning to the relationship between humans and water, when LaRue takes Angel fishing, he refuses to kill the fish he catches, disallowing them a humane death. In fact, he drags the fish alongside the boat and proceeds to skin the creatures while they are still alive, arguing that "they don't have nervous systems" (Hogan 83). When Angel repeatedly protests and insists he humanely dispatch the fish, LaRue accuses her of "hav[ing] a Bambi complex or something" (Hogan 83). His dismissal of her concerns, and particularly painting her as overemotional, is clearly chauvinistic and based on his internalized notions of patriarchal superiority.

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[107] This correlation between the mistreatment of women or feminized others and the mistreatment of more-than-human creatures (and the Earth more generally) is the main tenet of a branch of ecocriticism known as ecofeminism, a philosophy that gained footing in the early 1990s, though it was described decades earlier. Ecofeminism is based on the concept that the systems of oppression working against women, feminized others, and more-than-human creatures also oppress the Earth, environmental sustainability, and non-white peoples. For more information on ecofeminism, see Mies and Shiva; Warren; and Plumwood. For discussion of ecofeminism in *Solar Storms*, see Schultermandl.

Yet his internalized machismo counters his inability to achieve the masculine ideal of being an expert fisherman or a provider for his family. Angel observes that LaRue's actions "offend[] the spirits of fish," an observation Bush expands upon when Angel tells her of their fishing trip: "'There are proper ways of approaching animals and fish…Just as there are proper ways to approach a woman…LaRue knows neither of these" (Hogan 84). While Bush's remark does suggest a certain heteronormativity, she also makes it clear that animals, fish, and women are similar in their exploitability by LaRue and men like him, though she does add that these entities have diverse spirits and suggests that Angel should approach them differently. There is also a connection in this scene between masculinity and indigeneity. While Angel certainly finds LaRue's behavior repugnant, she finds it more problematic that he is Native and yet displays such disregard for the fish and other life forms. She points out that while he talks about how the fish can sense him, he simultaneously has no respect for their senses or intelligence and thus is "a poor excuse for an Indian" (Hogan 83). The idea of equating a relationship with nature, specifically water and the creatures who live within it, as a mark of "Indian-ness" does risk playing into the ecological Indian stereotype, yet it seems that Angel understands the connection between indigeneity and kinship with other-than-human beings as illustrative of how LaRue operates outside of Indigenous considerations of community and what it means to be good kin.

LaRue's ideas of masculinity and indigeneity as related to kinship, however, allow us to interrogate the role of care and caregiving in social reproduction from a feminist perspective. The novel's main characters (and caregivers) are women: Angel, Bush, Agnes, and Dora-Rouge, though there are male characters in the text who also provide care, namely John Husk and Tommy Grove. We have established that LaRue is misogynistic and disrespectful to most creatures, living or dead (though these binaries are certainly worth interrogating). While he

attempts to show care for Bush, for instance by providing her with work opportunities and bringing her old maps, the root of his actions is his desired outcome which Angel observes as "a woman, any woman. It was his loneliness he wanted relieved" (Hogan 131). This selfishness-as-motivation and failure to understand his role in the ecosystem and his responsibility to that ecosystem impossibilizes any potential relationship with Bush but also any potential relationship with his environment, including the waters that wind up changing his course.

As part of the land broke off near Two-Town, "LaRue leaped on it, as if to pull it back or save it" (Hogan 326). While LaRue does choose to join himself with the island, perhaps in a masculine act of "saving" the piece of land, this image is less a voluntary baptism and more of an accidental whisking away, as though his actions and the aftermath did not go according to his plan whatever that may have been. He later reappears downriver once Bush and Angel have returned to Adam's Rib, though this span of time is both unknown and there is no account of what occurs to or with LaRue during the duration he is gone.

Once Angel returns to Fur Island, she is shocked to find LaRue and *The Raven* (his boat), eager to assist her and Bush as they save what they can before Bush's home and the rest of Fur Island sink beneath the floodwaters. LaRue, known throughout most of the story for his exploitation and degradation of animals and their spirits, makes a special effort to tow the land of spiders to safety. After witnessing his care for the spiders, Angel believes that his experience on the floating island has changed the man for the better. Later, when Angel visits LaRue, she finds him sobbing over the body of an indescribable animal. LaRue explains that a man brought him the creature and claimed the animal was the last of its kind, yet he still killed the species into extinction. LaRue surprises Angel by engaging in any sort of sentiment, as the old LaRue would have considered the creature a mere curiosity, taxidermized it, and put it on display. Hogan

tethers LaRue's emotion for the animal to the continued assault on the land and his own unresolved trauma from "the war he'd endured and never told about" (Hogan 339). While LaRue seems to be referring to prior military experience, we might also view this "war" and his connection with the now-extinct creature as stemming from his own experiences of indigeneity and the violent efforts made by the state to drive Native peoples into extinction.

Such ongoing violences and the memories of them recycle through generations and become cyclic, as Trethewey illustrates by describing how the impacts of Hurricane Katrina and Hurricane Rita, which made landfall shortly after Katrina, conjured old memories of the earlier Hurricane Camille both for Camille survivors and those too young to recall the earlier storm who heard about Camille through stories. Trethewey further explains how the floodwaters of Camille and later Katrina and Rita disrupt, in some ways, the seeming omnipresence of settler time.[108] This transition away from settler time is important as such a shift allows Trethewey's relations and other Southern Black communities to self-define their own timelines through environmental histories and relationships, which allows them to connect to these places in ways that are most meaningful and memorable to them.

Trethewey, in noting the effects of Hurricane Camille, Hurricane Rita, and Hurricane Katrina upon the people of North Gulfport, observes specifically how these storms become a way of measuring time for Gulf residents, as ecological markers similar to how scientists look for the "golden spike" to define the beginning of an epoch. In "Pilgrim," the book's first major nonfiction section, Trethewey meets with her brother Joe's girlfriend (now wife), Aesha Qawiy. Trethewey relays Qawiy's experience of Hurricane Katrina—riding it out at the home of

[108] For an Indigenous-focused discussion of this term and its implications, see Rifkin's *Beyond Settler Time*.

Qawiy's parents and upon returning to the apartment she shared with her young son, learning from the owner's daughter that he was evicting her, despite having paid that month's rent in full.[109] Trethewey describes, "As she [Qawiy] tells her story, it occurs to me that she now marks time by the storms [meaning Katrina and Hurricane Rita]" (19-20). Trethewey goes on to share how such a perception of time is surprisingly, and perhaps heartbreakingly, common: she explains that many "Gulf Coast Harrison County residents…refer to time before and after Camille [a category five hurricane that hit in 1969] as 'B.C.' and 'A.C.'" (20). Trethewey suggests that residents use these perceptions of time due to a need to control the narrative of the storm and its aftermath so that they can ultimately "control the meaning of the present and the past in the face of an uncertain future," with the cyclic nature of both water and hurricanes encouraging a cyclic view of time as well (20).

Such a cyclic view of time allows for the North Gulfport community, which is predominantly Black, to engage in kinship with their environment through noticing the patterns that occur over decades and centuries, much as we see in Winnemucca and Crafts in chapter one. While the North Gulfport residents have not passed down the majority of their place-based knowledge over millennia, as is the case for some Indigenous peoples, such cyclical, place-based measures of time still connect to what Sandra Styres calls "storied landscapes" (28). She explains that such landscapes "form spatial and temporal tracks left by our ancestors that can be *read*," similarly to how one might read, analyze, and interpret other types of texts (Styres 28). While the

[109] Trethewey's use of "Pilgrim" to begin the first section of *Beyond Katrina* provides an interesting juxtaposition to her self-descriptions as "native" scattered throughout the text. There are currently no scholarly analyses of *Beyond Katrina* that focus on these language choices. While I do briefly return to these word choices shortly, much more attention should be paid to this complexity within the text; unfortunately, I have not the space in this project to extensively attend to this topic.

reading of these storied landscapes is certainly important, the role of kinship in Styres' description is also significant. She specifically notes that these types of landscapes "form spatial and temporal tracks *left by our ancestors*" (Styres 28, emphasis added). Styres is speaking from her position as an Indigenous, specifically Kanien'kehá:ka, woman and she describes how community members pass down "traditional knowledges…shared values and beliefs…as well as land-centered activities, reflections, and observations" through stories connected to one's ancestral land and waterscapes. Styres' use of the phrase "left by our ancestors" references, of course, her own (and others') Indigenous ancestors, yet when we consider her descriptions through the palimpsestic view championed by African American ecocritic Lauret Savoy, a possibility opens for multiplicitous ancestral stories to exist on any given landscape. Thus, the water-based temporalities of Trethewey's kin in North Gulfport can co-exist without competition with the Indigenous-storied swamps and beaches of that same area, layering these histories and lived experiences as waters continuously collect and carry memories of its travels, seemingly oblivious to arbitrary linear time.[110]

Reading Trethewey alongside Hogan not only highlights how water's cyclicity can mirror, and in the cases of major hurricanes, induce, cyclical generational trauma but also highlights how notions of gender and land-based temporality are often tied to one's society or nationhood, including the local, national, and international boundaries that water's power can blur or erode. In both works, the diasporas caused by their respective floods connect the events as temporal markers to larger discussions of citizenship that necessarily impact one's kin-making ability with the environment and one's fellow humans. In Trethewey's work, Katrina and Rita,

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[110] See Barnett Jr.; Walton and Carpenter; Swanton

like Camille before them, become markers of time in the community, with residents recalling their lives and homes before the storm and afterward. Indeed, Trethewey talks of how post-Katrina, residents' reliance on one another grew in many ways, especially as they could not necessarily rely on the government for help.[111] Acts of rebuilding, while not new for some residents, particularly those who survived Camille decades earlier, forced many residents to reconnect with their homes and land in new ways through repairing or renovating structures, often relying on neighbors for help. Yet the state and state-sanctioned organizations either evacuated or permanently displaced many more coastal people like "Miss Mary, somewhere" and thus these persons must become kin with their newfound landscapes and living situations.

This lack of federal aid, which Kimberly Ruffin discusses in depth regarding Katrina victims in New Orleans, left Gulf Coast residents wondering how to best support themselves "as both ecological and national citizens" (164). Ruffin suggests that the first step to creating these supports is to see oneself as part of the ecological web rather than viewing the environment as separate from humanity. The terms used by the media to refer to displaced survivors are especially important when considering how these survivors relate to place and nation. In Trethewey's conversation with her sister-in-law, "Aesha clenches her teeth when she recalls being referred to as a 'refugee'. 'Evacuee,' she says. 'I am an American—not a refugee in my own country'" (21). The state and state-sanctioned organizations dispatched survivors of Katrina to many places, including as far away as Utah. For some of these people, such displacements and evacuations may have been the farthest travel they had experienced. Such new experiences, then, would undoubtedly influence how these survivors create kinships with one another and with

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[111] For discussion of the treatment of Hurricane Katrina survivors in Mississippi, see O. Davis. For a broader discussion of survivor treatment, see Bullard and Wright.

place following the hurricane whose waters and resulting displacement can be related back to earlier diasporas, particularly through the scholarship of Wardi and Sharpe, who highlight water's role in the Middle Passage, particularly pertaining to collective memory.

The effects of flooding on the lands and lives of Hogan's and Trethewey's characters are undoubtedly destructive, and Trethewey's and Hogan's characters and speakers are understandably distraught and, frankly, devastated by the floods' impacts on their communities, especially as these events bring up histories and collective memories of similar events and displacements. The floods' destruction, however, also offers an impetus to engage with space, place, and temporality in new ways, such as rethinking how one represents gender, maps time, or considers their own nationality. These changed worldviews then can lead to opportunities to connect with locations and the people and more-than-human beings who inhabit them in new ways that reject earlier-held colonial boundaries. While these changes to one's landscape and mindset may not be desired by Hogan's and Trethewey's speakers, our authors demonstrate how change, even unwanted change, can lead to opportunities for personal growth and the expansion of one's network of relations.

To illustrate an instance of such personal growth amid drastic water-based unwanted circumstances, Hogan offers an astute example through the aftermath of LaRue's journey resulting from the island's carrying him away. While readers realize that LaRue has experienced a significant change near the end of the novel, how Hogan describes this shift is pertinent: "Tears have a purpose. They are what we carry of ocean, and perhaps we must become sea, give ourselves to it, if we are to be transformed" (340). In Hogan's description of tears, the ocean requires humans to "give [them]selves" to receive transformation; there is no alternative option if one desires such change. While Hogan may be using "give ourselves" as a metaphor, meaning to

give ourselves over to our tears, to our urges to cry, there are instances in both of our texts in which characters literally immerse themselves in the sea physically as well, indicating that our authors believe there are many ways for humans to connect with this briny entity. In this brief passage, we see a clear physical connection between people and the sea, with the sea as a literal part of the human body in a mode that we might call parahuman, essentially, a merging of human with non-human entities, a type of kinship that creates a new category of human experience.

The parahuman, then, blurs the boundaries between human and beyond-human entities, including the sea and other-than-human living creatures. Allewaert suggests, too, that the parahuman creates "the capacity for collective resistance," a suggestion that might open up space for transspecies and cross-cultural connection, including the sharing of knowledge and knowledge-building practices, as we see Hogan depict in her novel (85). Returning to the scene in which Angel observes LaRue's transformation, Hogan suggests that the ocean is not the only life form with which LaRue shares himself. In this scene, Angel visits LaRue and asks him, '"Say, whatever happened on that river when you escaped?"' curious to know what events might be behind his transformation (Hogan 349). LaRue immediately becomes a bit more guarded, replying "'You think I did that on purpose?...I was scared shitless. I thought, This [*sic*] is it. You saw that river. It was wild,'" obscuring an answer to Angel's question (Hogan 349). Quickly following this evasive response, he sees a wolverine from his window but the creature is only his reflection. LaRue's seeing himself as trickster Wolverine in this now-uncharacteristic act of guarding his feelings further evidences human animality and highlights how other-than-human life forms interact with and transform human lives.[112] When we consider that human/non-human,

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[112] For more on LaRue and the significance of Wolverine, see Jespersen ("Unmapping Adventure"). For discussion of Angel and Wolverine in *Solar Storms*, see Castor.

animate/inanimate binaries are colonial constructs alongside how water, much like the concept of the parahuman, blurs these boundaries, we can begin to see how water offers opportunities for connection beyond settler limitations for the benefit of *Solar Storms'* and *Beyond Katrina*'s Black and Indigenous communities.

Returning to Aesha's quote from earlier regarding displacement, her belief that a refugee comes from another country not only brings up complex notions of indigeneity, nationhood, and belonging, which I regrettably have not the space to fully explore here, but also highlights how Trethewey and Hogan invoke water to question US projects of settlement. Both texts include water revising the landscape, often removing manmade impediments to its flows, but perhaps more importantly, these waters do not respect state or national boundaries, or for that matter, even the conceptual boundaries between water and land, boundaries that Epeli Hauʻofa and Amimoto Ingersoll, a scholar of Kānaka Maoli seascape epistemology, link to settler colonialism. Water's lack of regard for colonial property logics, borders, and settler time highlights its usefulness as an analytical lens through which to read Black and Indigenous texts as it highlights how Black and Indigenous communities find and create workarounds, such as invisible modes of kinship to place, while living under projects of settlement.

Water as an analytical framework helps us better understand these texts in two distinct ways: it makes the acts of water-based state violence more apparent and it illuminates how the affected communities use multidimensional modes of communication, namely memory and ceremony, to build connections with one another, their respective waters, and more-than-human creatures despite these violences. These social networks that the speakers and characters build then serve not only to connect these communities to a physical land base but these relationships

also function as a mode of creating futurity. By engaging (collective) memory and ceremony, which function multidimensionally through facilitating ancestral and spiritual communion, the protagonists ensure that their histories, stories, and relations continue to live on.

These memories and modes of knowledge transmission were carried over seas and rivers for centuries and stowed away as memories in water molecules that connect our characters and communities to ancestors and lands they may have never seen themselves but are nonetheless real and influential. Water's ability to connect humans to places and people they may never have experienced in their current temporality speaks to how the element and Black and Indigenous acts of resistance and futurity both work beyond the reach of state surveillance, creating kinships that form social networks invisible to the watchful eye of the state.

Such invisible social networks, then, function as a form of multidimensionality in *Solar Storms* and *Beyond Katrina*, allowing the characters to experience personal transformations, such as LaRue's, as well as transform their communities, like North Gulfport, while reducing impositions by the state and its many violences. While some of these changes are, of course, visible in their effects, the knowledge and actions leading to these shifts must often work around state policies that frequently criminalize Black and Indigenous kinships with the environment and with one another, as we have seen here and in chapter one. Yet, perhaps taking inspiration from water's many forms of existence, these "workarounds" often engage additional dimensions or understandings of space, place, and time, as memory and ceremony evidence.

When the speakers and characters in Hogan's and Trethewey's texts engage with these additional dimensions of space, place, and time, they necessarily must interrogate and ultimately reject settler colonial conceptual boundaries, including limited notions of history and time. Rejecting such ideas, then, creates the possibility for relationships and communities to flourish

and allows Black and Indigenous communities to engage their own understandings of time and place. This shift then creates the potential through water to obtain knowledges of places and spaces through an expanded concept of time that allows for a variety of place-based kinships to take shape.

CHAPTER IV: CREATING A WORLD BEYOND CAGES AND BOMBS

Military and prison installations frequently dot the landscapes of the US and its territories beyond the mainland and play a significant role in Black and Indigenous life, especially regarding emplacement. According to the Federal Bureau of Prisons' statistics updated in April 2024, 38.7% of all inmates imprisoned in the US are African American and 2.8% are Native American. In 2023, according to the US Census Bureau, the percentage of the US population who identified as African American alone was 13.6% and American Indian or Alaska Native alone was 1.3%. While these numbers do not include biracial, multiracial, or unidentified persons, we can see that the state incarcerates both populations at a much higher rate than their general population representation. These numbers increase significantly in areas with high African American and Native populations. For example, African Americans in Mississippi comprise 37% of the population but a report from the Prison Policy Initiative data shows that Black residents make up 49% of the jail population and 61% of the prison population in the state. In Alaska, where 14% of the population is Alaska Native or American Indian, this demographic represents a massive 40% of the prison population, again according to the Prison Policy Initiative.[113]

African American and Indigenous people serve in the US military at rates either equivalent to or beyond their general population rates.[114] In 2020, African Americans made up 17.2% of active-duty enlisted members or officers in the US military (all branches) while

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[113] For scholarly discussion of US mass incarceration, especially as it pertains to Black and Indigenous communities, see Alexander; Hinton; Gilmore; Ross.

[114] For a history of African American military service, see Lanning. For a discussion of native American US military service, see Viola.

American Indian or Alaskan Native people comprised 1.1% and Native Hawaiian or Other Pacific Islander persons served at 1.2%.[115] Becky Morgan, referencing US government data, states, "American Indians and Alaska Natives serve in the Armed Forces at five times the national average and…Native people have the highest per-capita involvement of any population to serve in the U.S. military." She goes on to note that Indigenous women serve at a higher rate than non-Native women. Returning to the Pacific Islander numbers, Guåhan, often known as Guam, an unincorporated US territory, has a veteran population percentage of nearly 8%, significantly higher than the US's 6%, and as Sonner Kehrt notes, "One out of every eight adults from Guam has served in the military—the highest rate of service of anywhere in the United States" (Kromer; Schaeffer). These high rates of incarceration and military involvement, particularly active-duty status, mean that many members of Black and Indigenous communities likely live or spend significant time outside of their home territories, often by force. Such displacements, then, inevitably affect where, how, and with whom they create networks of relation.

Militarism in the US and US-occupied lands, however, extends beyond individual or collective military service. The Department of Defense is the fifth largest federal landholder behind the Bureau of Land Management, US Fish and Wildlife Service, National Parks Service, and US Forest Service (Vincent, et al. 3). As of 2020, Vincent et al. report, "There are more than 4,775 defense sites worldwide on a total of 26.9 million acres of land owned, leased, or otherwise possessed by DOD. Of the DOD sites, DOD owns 8.8 million acres in the United States" (6). While these numbers still sound quite high, they actually represent a *decrease* of

[115] Native Hawaiian and Other Pacific Islander alone make up .3% of the total US population, according to US Census Bureau 2023 data.

56.8% from 1990. Together with the other listed agencies, however, the federal government in some cases still owns over half a state's total acreage. For example, the federal government owns 80.1% of the total acreage of Nevada and nearly 62% of Idaho's total acreage, often due to large Bureau of Land Management holdings.[116] However, the Department of Defense has significant land holdings of its own, as Frances Nguyen notes, "The U.S. military owns about 49,000 acres of land on Guam, roughly a third of the island. Anderson Air Force Base and Naval Base Guam are already installed there and the military buildup will add a third: Marine Corps Base Camp Blaz." She adds that this reduced access to land has significant impacts, particularly for the island's Indigenous populations: "Access to much of these forests, including sites significant to Chamorro cultural identity, will likely be cut off once it becomes a 'surface danger zone' for the new base, threatening to sever a millennia-old cultural practice, among other things" (Nguyen). Such cultural practices often nurture relationships with ancestors, land, and community and thus restricted access to land, whether due to federal ownership, active-duty military service, or incarceration, impacts how one connects with particular places and people.

CHamoru writer Lehua Taitano and African American author Tiana Clark address these impacts of militarization and incarceration, respectively, in their poetry collections. However, these manifestations of state and national violence are not simply settings in the writers' poems but rather environments to which they deeply connect. Further, Clark and Taitano depict these environs as networked with ancestral human relations. Clark frequently engages people, often people who have passed on, in order to discuss the politics of place and incarceration, while Taitano draws on histories of colonization and militarization on her home island to channel her

[116] These land holdings do not include reservation lands.

ancestors and their stories. These poets thus illustrate how both relationships with people and place connect through socially reproduced kinships. These military and carceral environments are not simply objects of critique for Clark and Taitano. Instead, these writers utilize Black and Indigenous ancestral relationships to interrogate these landscapes with the goal of envisioning a liberated and decolonial future free of racialized gendered violence.

Taitano, a CHamoru writer, and Clark, an African American poet, involve specific spaces in their work, most frequently Guåhan (frequently called Guam), and the (often southern) United States, respectively, in order to reconfigure these places as sites for Black and Indigenous futurity.[117] Clark's 2018 debut full-length poetry collection *I Can't Talk About the Trees Without the Blood* involves lots of people—Phillis Wheatley, Kalief Browder, and her former Southern white mother-in-law, just to name a few. Clark then utilizes connections with her human kin as inroads to connecting with her environment, including spaces that environmental studies scholars do not often examine, such as prison cells.[118] In comparison, Taitano's 2013 poetry collection *A Bell Made of Stones* uses place, location-based memories, and stories about specific spaces to connect with her ancestors who continue to reside in these homelands despite the rampant

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[117] Also referred to as "Chamorro," a Spanish term used to describe the Indigenous people of Guam and their culture, CHamoru (sometimes spelled Chamoru with a lowercase h) has become the preferred nomenclature adopted by the indigenous peoples of Guam in a fairly recent (late 2018) decision by The Commission on the CHamoru Language and the Teaching of the History and Culture of the Indigenous People of Guam, or I Kumisión i Fino' CHamoru yan i Fina'nå'guen i Historia yan Lina'la' i Taotao Tåno'. Lehua M. Taitano uses the term CHamoru to describe herself on her website (see *Lehua M. Taitano*) though in the letter by the author that serves as the preface to *A Bell Made of Stones*, she does spell it Chamorro, perhaps because the commission had not yet made an official decision by the date of publication, which was in 2013. The article "Commission: CHamoru, not Chamorro; Guam's Female Governor is maga'håga" provides Guamanian newspaper coverage of the decision. In the newspaper's article, CHamoru is spelled with an uppercase H consistently, as the CH is one syllabic sound, though some publications and writers lowercase the h. In this chapter, I use the uppercase CH in accordance with the commission's decision.

[118] Most of the environmental discussion regarding prisons revolve around their siting (see Gilmore's *Golden Gulag*). One notable exception is Ken Lamberton's *Wilderness and Razor Wire: A Naturalist's Observations from Prison*, which considers his experience from an ecocritical perspective.

historical and ongoing US military presence in the region.[119] The texts thus mirror the modes used to forge these connections—one utilizes human kinship to explore the environment (Clark) while the other uses land-based kinship to explore the human (Taitano).

In what I call *future environmental poetics*, Clark and Taitano not only address the physical landscapes from our collective pasts and presents but also consider the futures of these spaces after decolonization and liberation. Linear time, however, does not bound the *future* part of the term. If anything, the texts' connections between ancestors, current landscapes, and promising futures suggest a rhizomic temporality with roots in an unseen place but continues to spread and grow. These temporalities, however, are also spatialities in which our speakers enact and create particular spaces and places. As Laura Harjo observes, "these future spatialities operate in relationship to one another. Spatializing futurity helps us to see that Mvskoke community is shaped by many spatial and temporal realms and manifests in material form with great complexity" (10-11). Harjo, of course, centers her discussion on Mvskoke networks, yet she suggests that these concepts can expand into other Indigenous communities and beyond. Harjo ideologically connects Indigenous and African American communities through her engagement with the work of Clyde Woods and Fred Moten. Building on Harjo's work and suggestions, we can think more deeply about what space and time might look like in these future environmental poetics and about how Clark and Taitano theorize these elements in their work.

Read together, Taitano's *A Bell Made of Stones* and Clark's *I Can't Talk About the Trees Without the Blood* provide mirrored processes for thinking about human and land-based relationships that move beyond their present environments and consider place-based future

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[119] Beyond US colonization, Guåhan has also historically been colonized by Spain and occupied by Japan (see Rogers).

generations. Notably, both Clark and Taitano write from long histories of violence and confinement that linked these contemporary works to specific histories and legacies that then work to inform these poets' works. By first exploring Taitano's work to consider how land and ancestors remain connected despite rampant militarization, we will be well-positioned to approach Clark's poetry, as she builds on the function of kinship networks to explore how her ancestors often engage(d) in artistic practices as modes of resistance against the carceral state and racialized (often gendered) violence more broadly. Once we establish these entry points into human relationships and land, we will move into how Clark and Taitano utilize future environmental poetics to transcend spatial and temporal boundaries and to craft better futures in their homelands not only for Black and Indigenous women and their communities but for everyone affected by these ongoing violences.

Seeking Self-determination in Sea-based Relations

Lehua Taitano's collection *A Bell Made of Stones*, the title of which references the CHamoru architecture's traditional latte stones, enters into interpersonal, often ancestral, relationships through discussions and depictions of land, particularly her homeland of Guåhan. Through these relationships, Taitano's poetry resists colonial (frequently military) occupation and reconsiders the land as Indigenous space. CHamoru people have inhabited modern-day Guåhan since around 2000 B.C.E. ("Guam's") and over centuries developed their own language, systems of governance, place-based knowledges, and ways of being.[120] The island, however, has long come under various imperial powers, the history and ongoing effects of which Taitano

[120] Rogers provides the best-known scholarly history of Guåhan, but one of his limitations is that he begins the story at Magellan's arrival, hence why *Guampedia*, which works to highlight CHamoru presence and contributions on the island, is more helpful in learning about Guåhan pre-colonialization.

explores in her poems. Ferdinand Magellan first visited the island in 1521 and it came under Spanish colonization by the mid-1660s, which lasted over 200 years. The US Navy took control of the island following the Spanish-American War, which concluded in 1898. During WWII, Japan occupied Guåhan from 1941-1944. Following the end of WWII, Guåhan returned to US control. In 1950, the US government decided that Guamanians, including the CHamoru people were US citizens but without the ability to vote in US elections and with limited self-government, conditions under which they remain today.[121] Taitano engages with this historical and ongoing occupation of her homeland, particularly the influences of Spain and the US, in order to reclaim her island and continue to build a network of relations that carries on into the future despite centuries of colonial military violence.

Several of Taitano's poems map, or to use Goeman's term *(re)map*, her homeland as an act of cartographical resistance, both through the layouts of her poems on the page and the themes she includes, especially the speaker's inability to locate Guåhan on a typical world map.[122] Such resistance to colonial mappings allows her to reclaim these locales as continuous CHamoru space. The recognition of ongoing CHamoru presence on the island is important to situate Indigenous futurity, both for CHamoru people living in Guåhan as well as people, like Taitano, living in diaspora. Taitano, most clearly in her poem "maps6," measures the distance "~~from179carolinabluebirdloop / ardennorthcarolina / to Yigo, Guam~~" (95, strikethrough in

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[121] Rob Wilson, particularly in chapter two, "U.S. Trajectories into Hawai'i and the Pacific: Imperial Mappings, Postcolonial Contestations," explores how the US occupation of Guåhan was part of larger US military and political endeavors in the Pacific and how the designation of the island as an "unincorporated territory" worked in tandem with other acts of colonization, such as the forced statehood of Hawai'i.

[122] This (re)mapping as a mode of resistance seems to be a significant trope of other CHamoru poets as well, most notably Craig Santos Perez in his collection *from Unincorporated Territory [hacha]*. Many of Santos Perez's poems in *from Unincorporated Territory [hacha]* map trade routes and areas of conflict in the Pacific, such as *[War: in the Pacific Ocean]* and *[Guam: Pacific hub to Asia].*

orig.). By incorporating these types of mappings into her poetry, Taitano illustrates the relationship of Guåhan to other nations, which highlights the island nation's sovereignty (and by extension, CHamoru sovereignty) and simultaneously resists the notion of the island as isolated.

Taitano's typography echoes these connections to other nations and intertwined histories, often layering words over one another to create a palimpsest. For example, her poem "sharkmendreams6" layers several phrases (e.g., "threedropsofoil," "palmsdowntohusk," "vomitthedrinks," "channelastoried," and "thecrowknows"), even becoming illegible in some parts due to the number of stratifications. Considering Guåhan's history and relationships with other nations, we might read such an accumulation of phrases as representative of the CHamoru experience due to the amassed impacts of multiple regimes of colonization and militarization (Taitano 84). In addition to layering words and phrases (which Taitano implements by typewriter), she also removes spaces between words (as in "sharkmendreams6") or utilizes strikethroughs (as in the excerpt from "maps6" above). These typographical techniques can be traced as part of CHamoru literary tradition, which Santos Perez explains in *Navigating CHamoru Literature* is perhaps much shorter than other Pacific Islander literary traditions but no less important.[123] Further, Taitano's typographical choices connect to a larger Pacific Islander

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[123] While Polynesian and Melanesian literary traditions go back a bit further, CHamoru, and Micronesian literature more broadly was largely not published until the 1960s for a variety of reasons. Craig Santos Perez, in his first book-length treatment of CHamoru poetry, lists several factors: "lack of educational exposure to other Pacific Islander literature, the lack of publication venues and creative writing workshops, and the colonial partitioning from other centers of Pacific literary production in Polynesia and Melanesia" (*Navigating*, 19). Santos Perez along with co-editors Leora Kava and Kathy Jetñil-Kijiner discuss the trajectory of Indigenous Pacific Islander literature, including the omission of CHamoru writers in early edited collections of Pacific Islander literature, in the brief introduction to their edited collection of eco-literature. Epeli Hau'ofa also touches on the influence of universities on Pacific Islander literature in several of the essays contained within his selected works and Rob Wilson briefly discusses Wendt's 1995 claim that the Pacific Islander literature was "the newest literature in the world" and how this literature pushes back against US colonization in the region in chapter five of his work, "Megatrends and Micropolitics in the American Pacific: Tracing Some 'Local Motions' from Mark Twain to Bamboo Ridge." For information on pre-1960 CHamoru stories, see Vicente M. Diaz, whose essay pushes back against the 1945 claim by Mavis Warner Van Peenan, an American living in Guåhan, that all of the CHamoru "folklore" would soon die out due to forced assimilation, diaspora, and American military presence.

literary tradition through prolific Samoan writer Albert Wendt. Wendt's *The Book of the Black Star* is printed as a collection of poems that are hand-drawn, often with bubble letters, marginal drawings, and arrows signifying movement, along with palimpsestic phrases and scratched-out renderings of shapes or words. While these typographical stylings may not directly correlate with colonial maps, they are a way to (re)map the poetic page by both refusing the spatial norms of standard written English and by creating solidarity within the Pacific Islander literary community.[124] This solidarity exists not only through these literary stylings but also through writing primarily for a Pacific Islander readership. By disrupting standard rules of English grammar, these writers illustrate its failures in adequately expressing Indigenous knowledge and forms of knowledge production.

Through connecting to the Pacific Island literary community, Taitano builds networks of relations not only to that community but beyond, through their shared stories and ancestral connections. To better understand how Taitano's poetry illustrates de Finney's definition of "rekinning," I want to turn to the work of Mānuka Hēnare, who describes the "four well-beings of Māori and the Pacific" as "spirituality, environment, kinship, and economy" (457). He goes on

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Stylistically, Santos Perez's own work utilizes ample strikethroughs as well as extensive spacing in his 2010 collection (also part of the *from Unincorporated Territory* series) *from Unincorporated Territory [saina].* For an extended discussion of the aesthetics of CHamoru poetry, see Santos Perez's *Navigating CHamoru Poetry.*

[124] I do not want to suggest that all or even most Pacific Islander poetry contains such typographical stylings and, indeed, there exists plenty of Pacific Islander poetry, including by other CHamoru writers, that adheres to more standardized English expectations. Further, the examples I chose are all works created in the twenty-first century, when artists were perhaps freer to make such stylistic choices and still have their works published (notably, works with university presses, apart from Auckland UP which published Wendt's book, seem absent of such stylistic choices). However, even without strikethroughs or spatial elements of creating maps from the words on a page, many of the same themes expressed by Santos Perez and Taitano, such as mapping/(re)mapping, isolation/connection, and land-based and ancestral kinships are common in both CHamoru poetry and Pacific Islander poetry more broadly.

to explain that each one of these areas offers up a type of capital and "in combination they instantiate levels of reciprocity: of the spiritual with humanity; of humanity in ecological systems; of humans with other humans; and economies embedded in the spiritual, ecological and human societies in which they are located" (Hēnare 457). These "four well-beings" then, are not individual areas of capital or kinship but instead work together to form networks of relationality. Thus, environmental kinships necessarily involve interpersonal human relationships, economics, and spiritual modalities.

Building on Hēnare's explanation, Kanaka poet and scholar ku'ualoha ho'omanawanui observes that the "Kanaka Maoli are genealogically related to our ʻāina, literally born from the land" and that this "framework of cosmological kinship" creates "a sense of pono—balance, harmony, dualism— [that] is an integral part of Kanaka Maoli worldview" (6).[125] These intersections of capital in Hēnare's explanation are similar to the intersections that form the Kanaka worldview of which ho'omanawanui speaks. Further, Hēnare's understandings demonstrate how kinship and the idea of reciprocity influence many realms and interactions beyond the environmental or interpersonal and yet encompass individual kinship aspects, such as connecting to ancestors, as well. While Hēnare is writing from a Māori worldview and ho'omanawanui is writing from a Kanaka perspective, both writers explain that Pacific Indigenous peoples more broadly share these understandings, though different Pacific nations and the Indigenous peoples inhabiting these nations certainly have their own nuances and

[125] ho'omanawanui also observes that "before the onslaught of Western invasion, traditional ʻŌiwi society was organized around moʻokūʻauhau and the kinship between the ʻāina, akua, aliʻi, and makaʻāinana (the working class)." Working from the translations of "moʻokūʻauhau" as genealogy, "ʻāina" as land, akua as "God" and "aliʻi" as chiefs/chiefesses (essentially the organized political structure), there is considerable overlap with these categories and Hēnare's "four well-beings."

individual experiences. Hēnare's and ho'omanawanui's explanations of how land, reciprocal economy, interpersonal human relations, and spiritual realms connect, then, help us recognize where Taitano links these aspects in her work and how she navigates their relationships amid military occupation.

Utilizing Walker's surf zone, the kinship theories Hēnare offers, and ho'omanawanui as a foundation, we can read Taitano's (re)mapping as her rekinning her homelands, using the page as her surf zone, a space in which she can freely engage in place-making practices that rely on her ancestral roots. We see this move from land to ancestors perhaps most notably in "sharkmendreams1," the first stanza of which I quote below:

> oceanacoldwomb
> oceanacoldwomb
> oceanastepless
> propellermusic
> propellermusic
> windsontheskin
> skinsinthewind (Taitano 31)

Taitano begins the poem with "oceanacoldwomb," positioning the environment itself in a way that we might read as a sort of personification or as an incubator for creating other-than-human life on Earth (Taitano 31). The first stanza ends "skinsinthewind," but the reader does not yet know to whom or what these "skins" belong. By the end of the second stanza, quoted below, Taitano makes clear that the skins belong to the "sharkmen" who "circle" and "undulate," creating wind:

> oceanacoldwomb
> oceanaundulate
> oceanastepless
> windapropeller
> windapropeller
> sharkmencircle
> sharkmencircle (31)

By the poem's end, these shark men "chantchantrise," appearing to cause the oceans to come to life. These sharkmen, then, who either rise out of the waters themselves or cause the water to rise through their chanting, are (or perhaps become through the evolution of the poem) nonhuman or perhaps parahuman ancestors to the speaker and the oceanic "womb" calls them into being (Taitano 31).

Words between each stanza of "sharkmendreams1" seemingly track the sharkmen's stages of development as they first "tremble," then "wra ngle," then "muscle / muscle," and finally "circle / circle" by turn. These words separating each stanza also work with the stanzas that precede them to expose the sharkmen's ever-growing power. At the end of the first stanza, just before they learn to "tremble," they are "skinsinthewind" (Taitano 31). The "sharkmencircle" near the end of the second stanza, just before they can "wra ngle" the power that they use in stanza three to "undulate," creating currents and the "sharkwindsrise" (Taitano 31). The "muscle" they then develop from these movements gives them a voice, allowing for the "oceanachanting" that takes place in the fourth stanza, though whether the ocean or the sharkmen are chanting is unclear, however, they could be seen as one parahuman formed from the powers of both (Taitano 31). The "circle" that separates the fourth stanza from the final fifth stanza seems to extend the final two lines of stanza four, which read "sharkmencircle / sharkmencircle" and are also the two ending lines of stanza two. The fact that these lines repeat so often and Taitano duplicates "circle" when separating the stanzas suggests that this shape is of utmost importance to the poem's meaning and likely has multiple meanings. Circle, of course, speaks to the circumscription of the island as a geographical feature. Islands, by their very definition, are encircled by water on all sides. However, we can also read "circle" as a verb, conjuring visions of sharks circling potential prey, swirling faster and undulating the waters, bringing forth the

image of a feeding frenzy, perhaps in an attempt to devour the offshore military presence. This image of a feeding frenzy also compliments the observation that these beings are shark*men* and while all sharks, of course, feast on prey, the particular violence of feeding in this way may echo other aggressive acts that we associate with patriarchal power. Since the armed forces are also often symbols of or associated with masculinity and patriarchal power, this competitive patriarchal reading may complicate notions of power over Guåhan and its surrounding waters.

In this vein, another way to view these circling sharkmen, however, might be to consider them as either sources of ancestral power and knowledge for contemporary Indigenous peoples or perhaps as metaphorical beings that represent Indigenous power and resilience. Both interpretations employ Hēnare's four well beings and illustrate how Taitano might be envisioning the creation of environmental kinships in her poetry. The sharkmen's ability to conjure power from the sea throughout the poem is evidence of a reciprocal relationship between the sharkmen and the ocean. While they "tremble," "wra ngle," "muscle," and "circle," they seem to gain these abilities via the ocean's energy, feeding off its currents. Even the opening line, "oceanacoldwomb" speaks to the sea's ability to generate life, perhaps drawing parallels between the water's icy depths and the depths of space that offer the potential for Big Bangs and extraterrestrial life. The presence of the sharkmen seems to amplify this energetic potential, as Taitano writes, "windapropeller / sharkmencircle," suggesting that their circling propels the water, causing it to spin and rise (Taitano 31). The rise then gives way to "oceanachanting / oceanachanting" in stanza four which becomes "chantchantrise" in stanza five before the closing line which reads, "oceanariserise" (Taitano 31). These chants, which seem to arise from the ocean itself, or perhaps through its relationship with the sharkmen, speak to the spiritual element of which Hēnare writes, creating the sounds of an oceanic mantra. In fact, one can easily read

this poem as a mantra or ritual shared between the ocean, the sharkmen, the author, and her people with its word and line repetition building throughout the piece. In reading the poem as a mantra, the power and resilience of both the ocean and the beings in relationship with the ocean (both human and beyond-human) become more distilled, especially if we read the final line "oceanariserise" as either "ocean-arise-rise" or "oceania-arise-rise," which suggest a call to action on the part of the ocean and its inhabitants, a call to rekinning the Pacific through connection to the sea and ancestors (Taitano 31).

Returning to the phrase "sharkmencircle," we might also consider the shape as its noun form, a shape without end that can serve as a reminder of the continuity and connectedness of time and space, a way of uniting ancestors and sea. Further, the circle's shape represents both the planet and the womb. The poem suggests this latter association through the repetition of "oceanacoldwomb." Both the planet and womb have scalar differences and yet the poem, to a certain degree, conflates them. By considering the relationship between the ocean/planet as a womb and the reproductive capacity of both human and more-than-human kin, Taitano recreates well-known environmental parallels between the treatment of the earth and the treatment of feminized others under patriarchy and capitalism, yet she also connects to stories of several Indigenous Pacific Islander communities that describe how her own people and many others literally come from the sea or its elements.[126]

These latter stories, of course, simultaneously connect her to place and ancestors, and they also illustrate Hēnare's four dominions of "spirituality, environment, kinship, and

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[126] For parallels on the treatment of women and Earth, see Kolodny. For Pacific Island origin stories, see Flood, et al. Beyond these two associations, considerations of the womb can also connect to CHamoru practices of indigeneity and gender and how these were influenced by US colonization of Guåhan, what Christina Taitano DeLisle calls "placental politics."

economy.” These Pacific Islander origin stories to which we might connect “sharkmendreams1” represent Hēnare’s well-beings through the spiritual elements of the stories, the land and sea such stories describe, the relationships that give birth to these peoples and their lands, and the economy of reciprocity that these stories teach audiences through describing relationality with the land. If we read the poem as either inspired by or including these origin stories, then Taitano may be using them to establish an early Indigenous presence on the island, reclaiming it as CHamoru space.

In thinking about how Taitano’s work might draw on Indigenous place-based stories, however, we can also consider how her work expands beyond poetry and mantra to serve as stories or narratives unto themselves. Taitano’s poems deeply connect with place in ways that generate ancestral relations, teach cultural history and reciprocity, and cultivate kinship to and for future generations in much the same way as other story formations. Building on the context and cultural knowledge surrounding “sharkmendreams1,” Taitano’s poem “un-inc” brings together Guåhan’s history of colonization, occupation, and militarization and the violence that these ongoing events continue to create while still centering the feminine CHamoru experience represented through the speaker’s mother. The poem conveys a narrative in which the ungendered narrator sees “asinglepenpricked / dotgonegreen/ gray,” on their mother’s foot, a mark the mother receives in childhood when a male CHamoru classmate, who notably “hasaspanishname” that we learn later is “floresorcruz,” stabs her with a pen during American English grammar exercises (Taitano 89).

The focus on language in “un-inc” serves as both a critique of Spanish and American occupation and as a way to give voice to the complexities of indigeneity and kinship among the CHamoru, particularly those living on Guåhan. Returning to the identity of the assailant as a

“Chamoruboy" who “hasaspanishname / (praisemary),” readers see how Spanish settler colonialism influenced his lineage and how his Catholicism does not make him less CHamoru (89).[127] In fact, Taitano highlights this detail by having “Chamoru” [*sic*] as the only capitalized word in the entire poem, which is notable, as the poem contains other proper nouns, including the “praise mary” mentioned above, the descriptors “english” and “american,” and the boy’s potential surnames.[128]

The indigeneity shared by the speaker’s mother (and thus presumably the speaker) and the male student offers some potential for kinship. If not biological, these classmates might view their CHamoru-ness as a source of resilience and resistance against American-forced assimilation. However, the speaker suggests that the assailant internalized such assimilation tactics and self-loathing which led to the assault. The speaker notes specifically that the layered violences occurred:

> backinaschoolroomwhere
> hertonguewasdenied   where
> englishwasfavored
>   (theamericankind)
> whitegrammar. (Taitano 89)

The dislocation of “where” from the surrounding lines suggests its power and usefulness in interrogating place, connection to place, and how faraway places and their representatives came to occupy Guåhan and how these forces impact kinship. While we have already noted the Spanish influence on the island via the boy’s surname, this excerpt also indicts America for the

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[127] Taitano discusses her own identity as white on her father’s side and CHamoru on her mother’s lineage in the preface to *A Bell Made of Stones*, and readers may see the author’s experience represented in the boy’s identity (pp. 9-11).

[128] Taitano does not capitalize the H in her use of this word, most likely because *A Bell Made of Stones*, released in 2013, predated the 2018 Commission’s decision.

colonization of Taitano's homeland. The specific inclusion of "whitegrammar," and thus whiteness, points to a racialized hierarchy embedded in European and American imperial conquest, what Aileen Moreton-Robinson calls "the white possessive." Moreton-Robinson is writing from an Indigenous Australian framework but many of her observations, such as how white possession vis-à-vis colonization impacts property ownership and attempts to erase indigeneity, very much apply to the CHamoru experience on Guåhan with US forced assimilation and theft of CHamoru lands for military usage, as Taitano depicts here and throughout her collection.[129] By drawing attention to these acts of power and possession, Taitano is wresting back some of that power for herself and her Indigenous subjects, nurturing those interpersonal relationships and reclaiming space amid military occupation.

Returning to the above excerpt, by analyzing how "where" leads to place-based inquiries, we can further see how "un-inc" challenges the place of CHamoru people and their land amid settler colonialism's rearranged hierarchy of power and agency. This hierarchy functions both on a macro and local level, including assimilation-related racial hierarchies on the island as well as the larger issue of other countries recognizing Guåhan's sovereignty. Immediately following the lines quoted above, Taitano writes, "shelearnedtounlearnherkind" followed shortly by a description of the assault as taking place,

> duringexercisesinobjectivity
> as in
> iversusyou
> in
> irecognizeyou
> reversed, theimpliedisthesame
> (unspokenyou). (89)

[129] Geographically, it also seems significant that Australia is much closer to Guåhan than the U.S., and thus Moreton-Robinson's critiques rooted in the Pacific may help readers think about Guåhan in more productive ways than some Indigenous scholarship rooted in the U.S. mainland experience.

The lines "irecognizeyou / reversed, theimpliedisthesame" work alongside the title of the poem, "un-inc," to help readers consider how colonial powers undermine CHamoru sovereignty time and again, most recently by the United States deeming Guåhan "an unincorporated territory" in the 1950 Organic Act of Guam. Readers might see Taitano's use of the word "un-inc" as shorthand for "unincorporated," a nod to Guåhan's territorial status, yet the hyphen after "un" suggests an undoing, a negation of incorporating Taitano's homeland in any fashion including "unincorporation," a somewhat misleading term in the first place. Of course, the title "un-inc" and the assault depicted in the poem suggests the un-inking of the mother's skin, but we can also read this association with ink through a recognition lens as Taitano's desire for an un-inking of the Organic Act of Guam, a returning of the land to the CHamoru people, and a recognition of their self-determination.

The implication of CHamoru self-determination generates potential binaries impacting both the politics of recognition and reinforcing colonial racial hierarchies, which Taitano captures with "iversusyou" shortly followed by "irecognizeyou" in "un-inc." Continuing our discussion of recognition, these binaries explore the process by which a colonial power (currently the US) occupies Guåhan and forces limited American citizenship on its people as a form of white possession. This citizenship and the US occupation from which it stems then force other nations to recognize Guåhan not as a sovereign nation unto itself but as a US territory.[130] The US, then, gives the CHamoru people a new identity as American citizens in an attempt to

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[130] This "limited American citizenship" means that Guåhan's residents cannot vote in US elections and while they do have a delegate in the US House of Representatives per the Guam Congressional Representation Act of 1972, that delegate is designated as "non-voting." For more information, see Guam Congressional Representation Act; Punzalan. For scholarly discourse on this topic, see Bevacqua and Cruz; Roman-Basora and Bland.

erase their indigeneity and steal their land in a process that refuses to recognize their national sovereignty.

The poem's description of the Indigenous versus colonizer binary not only pits Guåhan's residents against one another but the poem's subjects can internalize these lessons, as the speaker suggests of the assailant and his rationale for harming their mother. Even as the victim and assailant are CHamoru and may recognize each other as such, the assailant seems to recognize the victim from an "iversusyou" standpoint, likely having adopted to some degree the lessons from "shelearnedtounlearnherkind." While the mother claims the event was "accidentalshesays," the child of the victim does not believe her:

> itlandedtrue, the
> pentipaperfectprick
> sunkdeeplikea
> flagpole. (Taitano 89)

Taitano's description of "aperfectprick" functions in three significant ways here: it foregrounds the injury to the mother's foot caused by the boy's pen tip, the patriarchy (both systemic and the boy's masculinity) represented by Taitano's use of "prick" as slang for a phallus, and the conflation of a phallus sunk into a woman or feminized other and a flagpole sunk into Guåhan as a marker of colonization. Thus, Taitano is claiming that in addition to learning self-hatred from forced assimilation tactics, the power of patriarchy that was and is foundational to both Spanish and American colonialization played a role in the mother's assaults as well, as the male student wounded his classmate because he felt her to be inferior due to being visibly female and having a traditional CHamoru surname.

These images of phallus and flagpole as interchangeable markers of patriarchal possession return us to Spillers' and Hartman's earlier discussion of women and feminized others being fungible with commodities (such as land), yet we must also consider how the

insertion of patriarchal power influences human and environmental relationship-building, including how CHamoru people can rekin their homeland despite these violences. In the final stanza of "un-inc," Taitano offers a perspective that creates space for rekinning through the sea. She writes of the dot on the mother's foot,

> asmallmoleoftattoointhesea
> ofherbrownfootskinpenningaplace.
> theboy'sname
> floresorcruz. (Taitano 89)

In this passage, Taitano draws attention to the smallness of the mark compared to the vast space of the mother's brown foot, drawing a parallel between her barely-tattooed appendage and the impact of colonization in the broad expanse of the Pacific Islands, an expanse both spatial and temporal. By connecting to her homeland and the waters that are a part of it, Taitano is also tethering herself to a larger "sea of islands," to borrow Epeli Hau'ofa's term (31).[131] This perspective of Guåhan as part of a larger community made up of not only island nations but the sea itself resists notions that Guåhan is simply an isolated place and thus devoid of human and beyond-human networks of relation, ideas that connect with our discussion of water in chapter two.

Further, returning to the description of the flagpole that mars the land as the young boy has marked the speaker's mother, Taitano's invocation of the sea's vastness speaks to how the ocean's power and its relationship with the CHamoru people resist efforts at colonization. Even if Spain or the US sink their flags into Guåhanian soil, as Walker observes, the nation is an

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[131] Hau'ofa's suggestion that these Pacific nations be viewed as "a sea of islands" rather than "islands in a far sea" connects in some important ways to the ecocritical subfield of archipelagic studies (31). Archipelagic studies centers the sea by considering the globe's ratio of land to ocean and thinking of all nations and continents as islands. For more on archipelagic studies see B. Roberts; Roberts and Stephens.

island, which means its boundaries are the sea and thus the surf zone remains a place where Indigenous peoples are free to form multiplicities of kinship and to act with self-determination. Walker further claims that the surf zone is a place where empowerment takes place and where Indigenous persons may form their identities and that the communities and kinships (both place-based and person-based, though these, of course, connect) formed in the surf zone work to overcome and (re)claim it as a contested space, as Taitano's poetry illustrates through its connections between kinship and the sea.

Thinking more deeply about the mother's assault and her tattoo, we might even view the mother's foot with its oceanic parallels as a surf zone, one in which the boy's tiny mark is just one point in the long legacy of her life, a life that spans both Guåhan and the US's lower forty-eight (according to the poem). Returning to the idea that Indigenous persons can forge kinships in the surf zone, we may see the mother's claims that the assault was "accidental" to be her form of forgiveness or her way of addressing the complexity of kinship, particularly under the influence of settler colonialism. The second line of the couplet "asmallmoleoftattoointhesea / ofherbrownfootskinpenningaplace" offers dual readings that highlight this potential for kinship. While we can read the second line as "of her brown foot skin penning a place," which depicts the possessive nature of the assault as "penning a place" on her body that corresponds to the claiming of Guåhan in the name of another country, we can also read that line as "of her brown foot's kin penning a place." This second reading opens up the possibility of kinship with her assailant based on their shared CHamoru background and shared experiences of other colonial violences, such as the forced assimilation tactics in their classroom. In this latter reading, then, the assailant becomes a relative penning a mark of shared experience and recognition onto her skin rather than a mark made of anti-CHamoru and misogynistic prejudice.

This latter reading does not negate the violence of the CHamoru boy's act but rather works to illustrate how an event that occurred in childhood can evolve to have other meanings as one grows into new understandings of people and place, particularly when colonial regimes force people and places to exist under constant violence. Amimoto Ingersoll adds that the sea and its shorelines are in "constant regeneration" (132). Reading Walker and Amimoto Ingersoll in tandem with Taitano then helps illuminate how Taitano's speakers are also constantly regenerating in spatial and temporal ways by connecting to ancestors and refusing colonial notions, often upheld by military occupation, of property and place. These regenerations and refusals then create space for them to rekin their homeland through engaging with humans, beyond-human beings, spiritual realms, land, and sea in ways that are respectful and reciprocal and thus generative of CHamoru futurity.

Constructing Community through the Ancestral Call

Tiana Clark's debut full-length collection *I Can't Talk About the Trees Without the Blood* is an environmental text, which I will argue mirrors the route Taitano follows and addresses the topics of space and place through interpersonal relationships, including with ancestors. Clark follows in a long line of Black women writers who build relationships with their relatives (broadly defined) through what Venetria K. Patton refers to as the "ancestral call," which the poems discussed here feature and which frame this section's discussion of kinship. From these relationships with ancestors, Clark enters African American diasporic traditions, particularly in the arts. By using human kinships and the affective quality of the arts to connect to particular places, Clark can connect with her poems' subjects and speakers who often face dehumanizing racial brutality linked to place and reclaim them from violence. These place-based violences include not only kidnapping, the Middle Passage, and subsequent enslavement but also

incarceration via what Rinaldo Walcott calls the “criminal punishment [rather than justice] system” (7). By forging these ancestral bonds and reframing relationships to place, Clark begins to envision a different Black futurity.

Reading Clark’s poems from the perspective of linked ancestry, Black arts, and place offers an alternative to perhaps the more common approach of reading these poems through a lens of victimization or traumatization. An environmentally-focused framework does not seek to negate the very real racialized and spatialized violences many of Clark’s speakers and subjects experience but rather functions to extend greater agency to these speakers and subjects as they help create Clark’s vision of Black futurity, a world in which Black persons are not targets of white supremacist violence, including the violence of the carceral state.

In the collection’s first section, Clark enters the lived experiences of Black incarceration at the root—by considering how the kidnapping of Africans and their enslavement set the stage for other types of environmental confinement, such as prison cells. In “Conversation with Phillis Wheatley # 1,” the first in a longer series, Clark asks Wheatley, “*Don’t you hate your name?*” to which the woman replies,

> I was named like all things are named:
> after the things that carry them. Blacked
> out belly of my slave ship, the pitching
>
> womb of the ocean slapped against splint-
> ered and swollen wood. (16)[132]

The imagined Wheatley’s near-conflation of the ship’s “blacked /out belly” alongside the potential “womb of the ocean,” an image Taitano also explores, both complicatedly reconfigures

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[132] For discussion on how Clark’s first line may be a nod to Robert Hayden’s poem “Middle Passage,” see Foreman.

these early acts of imprisonment as potentially giving of life and suggests the fungibility of Black life, and particularly Black women, with objects.[133] This idea that "all things are named / after the things that carry them" implies, of course, hereditary naming, which can appear in many ways: a parent's surname, a relative's name, or some variation thereof. However, Wheatley acknowledges that she received her English name based on the ship that brought her from Africa. At no point does this imagined Wheatley mention her earlier given name or the names of her kidnapped kin, illustrating that this objectification did not occur just at the auction block or through enslavement, but rather preceded it. Further, Clark's use of "all *things* are named" highlights the objectification behind Wheatley's naming. This information recalls the policy of *partus sequitur ventrem.* This policy's focus on the mother's status highlights the poem's matrilineal naming processes. Yet, this lack of hereditary naming also points to how *partus sequitur ventrem* created a system in which enslaved African and African-descended people could only inherit their enslaved status, not property or names.[134]

Clark links the objectification of Black people, and particularly Black women, to the patriarchy of conquest through the image in the above passage of "swollen wood," which we can interpret not only as sea-soaked planks but also as aroused phalluses. This connection then highlights how my earlier discussion of systems of colonialization and militarization are responsible for enslavement as well, as the trans-Atlantic slave trade began in order to obtain labor for plantations that colonial nations established in their newly stolen lands. This "swollen wood" also comprised the ship that held young Wheatley, which suggests images of sexual

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[133] For more on the fungibility of Black women, see Spillers; King; Hartman (*Scenes of Subjection*).

[134] For more on the history of *partus sequitur ventrem* and kinship formation during and following the Middle Passage, see J. Morgan's *Reckoning with Slavery*.

violence against the kidnapped women in the hold. In the poem, this phrase shares the same line as the beginning of the next sentence: "My only mother" (Clark 16). By putting these two phrases on the same line, Clark may be suggesting that Wheatley's own mother was among the victims of these rapists who, as we have covered, viewed Black women as objects and their offspring as the same.

In order to survive and cope with these violence and objectification, Clark's mother and her imagined Wheatley invoke agency through connection with their environment via their physical senses.[135] Following the beginning phrase "My only mother," Clark describes Wheatley's mother as "born-again darkness slatted with sun / and moonlight" which suggests space between the wooden planks of the ship that allowed for light, and thus perhaps moments or spaces in which these kidnapped women and girls might find relief from the rampant patriarchy and its associated violences (16). These interstices between planks and violence that invoke sight also invoke scent as Clark ties Wheatley's Middle Passage experience to her homeland, as the latter woman asks, "How do you cry for a continent / that you cannot smell?" (Clark 16). To the senses of sight and smell, Clark also adds hearing. The latter two senses Clark describes as undeveloped before Wheatley's captivity in the hold. This sensory awareness tied to the hold seems to continue the hold-as-womb trope, a space that gives a new or different life to its captives, a life in which the senses are born anew:

> I had no ears or nose
>
> before the stench of damp and sour bodies
> chained with moaning, calling out in different
> tongues to different gods—all midnight babel. (16)

[135] For further discussion of agency among women of the Middle Passage, see Fuentes.

Clark's move to language in these lines builds on the agency of smell and hearing as modes of resistance and survival. Here, Clark exposes how speaking in their first languages, the imagined Wheatley and other kidnapped Africans, can potentially communicate with other speakers of that language without the crew's knowledge and, perhaps more importantly, allow them to build community or kinship in the absence of other comforts or modes of resistance.[136] From an environmental perspective, this speech shows how the kidnapped Africans used their collective agency to impact their environment by creating a soundscape (though sorrowful) and maintaining their spiritual beliefs and traditions. The latter instance also suggests a potential multidimensional environment, as the captives' ancestors perhaps hear and respond to the captives' prayers and communications with "different gods" from unseen realms. Geographically, Clark's inclusion of the differences in the captives' languages also works to (re)map colonial misconceptions of the African continent by highlighting the captives' indigeneity which the Middle Passage and subsequent enslavement largely stripped them of, and this understanding then of indigeneity pushes back against the notion that all African or (later) African American people are a monolith.[137]

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[136] As a related aside, the fear of inmates creating relationships or planning escapes or acts of violence is often used to rationalize the restriction of inmate communication, including speech, in carceral facilities. I saw this firsthand when I worked at South Central Ohio Juvenile Detention Facility from 2006-2008. The juvenile inmates in our facility were not able to so much as say one word to each other during their few group activities (school, meals, gym, evening TV time) and even eye contact and gestures could be cause for punishment. Because this was a juvenile facility, none of the inmates had roommates, so their only communication was with staff or visitors.

[137] Jared Sexton discusses this stripping away of African indigeneity through kidnapping and enslavement, which leads to a significant rupture and desire for place-based belonging among Black diasporic people. Mark Rifkin, however, argues in *Fictions of Land and Flesh* that this loss does not provide a way for Black people to move forward in forging land-based relationships following the diaspora and instead offers a reading of Walter Mosley's work as a possible mode for meaningful Black emplacement that uses speculation to "engage the politics and affects of Black placelessness without actually claiming indigeneity for non-native Black people, instead transposing the desire for Indigenous-like belonging into subjunctive form" (160). Several other scholars have offered representations of Black self-indigenization through "becoming Native" to a place (often in the Caribbean; see Jackson (who critiques the idea); Brathwaite; Newton; Wynter ["Jonkonnu in Jamaica"]). For discussion of Black

These uses of sense in the poem provide modes of agency to Clark's speaker when the ship's walls and brutal crew constrain other forms of agency, such as physical movement, a confinement that we can relate to her later representations of prison cells. Clark's reimagining Wheatley's experience seems rooted in what Marisa Fuentes observes is "the impetus to 'recover' knowledge about how enslaved women made meaning from their lives" (2-3). This claim about Clark is further evidenced in the archival work she completed for "Conversations with Phillis Wheatley # 2" in particular but likely the whole "Conversations" cycle ("Pray Write"). Clark describes poring over Wheatley's correspondence "with Obour Tanner, Wheatley's only known correspondent of African descent," another example of Wheatley's agency despite her enslaved status ("Pray, Write"). One important distinction, however, between Fuentes' work depicting the lives of African women enslaved in the Caribbean and Clark's poetry is that Fuentes, as a historian, engages in careful speculation and accurate details whereas Clark, as a poet, has a bit freer license with what she learns from the archive. Clark's archival work and further research in reimagining Wheatley's experience through attention to these internal experiences and external environments is a way of engaging in what Christina Sharpe calls "wake work" (19). This wake work is "attentive to mourning," which must certainly play a role in the experience Wheatley and her mother are sharing in this poem. Clark depicts their grief in their inability to smell their homeland and the horrid conditions of the hold, but as Sharpe asks, "we know that mourning an event might be interminable, how does one mourn the interminable event" (19)? The response that Clark seems to suggest through her renderings of

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indigenization in the US and Canada, see McKittrick (*Demonic Grounds,* "Plantation Futures"); N. Roberts. For critique of Black indigenization in the US and Canada, see Byrd; A. Roberts.

Wheatley and her mother in the hold of slaver is through environmentally connected agency, community, and memory.

While the community in "Conversations with Phillis Wheatley # 1" seems limited to those captives who share a language amongst themselves, we must also consider the community Clark connects to through her relationship with Wheatley ("Pray, Write"). Essentially, why Wheatley and not another prominent figure in Black history? In her discussion of "Conversations with Phillis Wheatley # 2," Clark states that Katherine Clay Bassard's article on early women's writing communities inspired her. Thus, forging a relationship with Wheatley not only helps Clark amplify the knowledge of these early writing communities and connects her to other African American and African diasporic writers penning historically-based poetry, but also helps her find communion and kinship with a long lineage of Black women writers.[138] This community or lineage, then, one might trace to the hold of *Phillis*, giving additional meaning to the hold-as-womb imagery throughout "Conversations with Phillis Wheatley # 1."

The poem's conclusion closes Clark's circular narrative by re-engaging the themes of kinship and rebirth with which she opens the piece. Such a conclusion returns readers to an environment that offers several potential modes of kinship-making: through a literal birth or biologically; through a shared experience, especially one occurring in a communal setting; and through connection to a community of ancestors across temporal and spatial planes, often through shared history or what Foreman calls "re:memory," a term that she does not attribute to Toni Morrison but that invokes Morrison's "re-memory" from *Beloved* (397). Foreman and Morrison's usage seem to be similar, as both consider the effect of individual and collective

[138] See Shockley for a discussion of African American poets engaging in historically-based poems, particularly those writers (re)considering the Middle Passage.

memories on the so-called present. In these last lines, Clark depicts the delivery of a child in the squalor of the ship's hold, a birth that connects to larger issues of kinship, community, and embodiment despite the confined space:

> Small and unchained, I slipped through feverish
> thighs like a small, soft egg floating inside
> the scorching center of this moving hyphen—
>
> African-American: dash exposing the break. (16)

The first-person pronouns in this scene, alongside the reader's knowledge that Wheatley is the speaker, create some confusion for the reader, as Wheatley was already a young child when kidnapped from her homeland. Thus, perhaps Clark wants us to view this birth not as physical but rather as Wheatley reverting to an earlier state of being during the Middle Passage, that the trauma of the voyage erased her earlier childhood years, or that she experiences a rebirth as African-American rather than African. In either scenario (or perhaps a different scenario altogether), the final line makes clear that despite the agency of the birthed one as depicted by the increased physical movement, this (re)birth is not the oft-joyful occasion of an infant's usually celebrated entry onto this plane of existence, though notably, the speaker is "unchained," though potentially still inside the limited space of the hold. Instead, this "birth" is a break, a rupture.

From an environmental perspective, this rupture is significant in several ways that suture together land, embodiment, and kinship. First, persons involved in the slave trade kidnap the speaker from one physical land and force her to voyage to another, yet unknown, land. However, given the language barriers that Clark notes, these captives likely did not know where the salve ship was taking them, and thus the ship's hold takes on even more importance as a sort of

potentially never-ending purgatory, a sort of foreshadowing of a future carceral state.[139] In the depths of this hold, however, additional environments exist in both physical and metaphorical wombs. As I mentioned in chapter one, Mohawk midwife Katsi Cook observes that "woman is the first environment," and thus the impact of such an arduous journey would most certainly negatively affect both the pregnant person and her viable offspring. While pregnancy complications certainly occurred during the Middle Passage, the "womb" of the ship was also often deadly for its captives, which Clark emphasizes through "the scorching center of this moving hyphen— / African-American: dash exposing the break" (LaDuke 22).[140] This "break" denotes not only ripping Africans from their native lands and forcing them to onto stolen American soil but also the ensuing enslavement and its aftermaths, including incarceration. This "break" due to the Middle Passage affected African American land-based kinship in many ways, including the removal of indigeneity, natal alienation, geographical separation of kinship groups, potential loss of some (though not all) African land-based practices, and later, racist opposition to property ownership and inheritance in the U.S. as I discussed in chapter two. Despite these difficulties and traumas, the importance of the hyphen in this scene suggests both a need for further analysis and potentially, a way forward from the place-based rupture.

A hyphen in poetry is typically a long pause but, notably, not an end. Clark, in the above lines, also utilizes the hyphen to set off a line break with the period at the end of the sentence on

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[139] For discussion of the various languages spoken in African nations involved in the Middle Passage, see Muysken and Smith; De Almeida. For discussion of the soundscape of the Middle Passage, including how language barriers functioned and were (in some cases) overcome, see Skeehan. For a brief but interesting read about Phillis Wheatley's language acquisition and how other enslaved Africans became fluent in English, see Hardesty.

[140] For discussion of pregnancy and childbirth during the Middle Passage, see Bush; J. Morgan's *Laboring Women*.

the final line of the poem, indicating this common usage.[141] The hyphen, then, suggests movement, if not continuity. Clark's description of the speaker being "inside / the scorching center of this moving hyphen" therefore suggests multiple meanings to this mark of punctuation, including reading the hyphen as the slave ship of which Wheatley is "inside / the scorching center." We might then link this hyphen-as-slave ship to Paul Gilroy's discussion of the slaver as chronotope and view Clark's poetry as part of this literary lineage. Because the hyphen is not an end, we might also read it in this instance as a timeline, its length punctuated by events of which the speaker is currently at the "scorching center." Viewing this hyphen as a timeline then works to slightly reframe the dash in the final line of this poem as well: "African-American: dash exposing the break." Thus, the dash in African-American not only exposes the rupture caused by the Middle Passage, which might otherwise seem like a singular event, but the punctuation mark can also represent the immense lengths of time over which these acts of kidnapping and enslavement take place as well as the vessel that allows these acts. Further, now that societal practice uses the hyphen in "American-American" less, we might see these sufferings and ongoing violences as immeasurable and continual.

This reading of Clark's dashes and hyphens as timelines, however, may seem to complicate the notion of nonlinear time suggested by her conversations and kinship with Wheatley. Indeed, linear time typically limits the potential for cross-temporal communication or kinship by dividing time into the unreachable past, current present, and unknowable future. However, considering how dashes can link constituent words of compound adjectives, such as

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[141] Given the themes of the womb, sexual violence, and birth in the poem, I also find it notable that "hyphen" is almost a perfect rhyme with "hymen," an interesting aspect that could prove helpful if one desired to analyze this poem from a feminist (particularly Black feminist) lens.

African-American, might remedy this potential obstacle. By connecting to Wheatley, Clark defies these limits and constructs a relationship with the poet based on back-and-forth communication; hence the title of this series is "Conversations." These conversations, numbered one, two, seven, and fourteen, appear in numerical order and the first three poems in the series begin with either Clark or Wheatley asking a question of the other. These questions, then, provide an entry point for this cross-temporal communication, reminiscent of how various spiritual practices allow for multidimensional conversation: a question asked of a tarot deck, to a Ouija board, or whispered in a pious prayer. Yet, these questions do not solely begin with Clark, as "Conversations with Phillis Wheatley #2" begins, "*Tell me about your baptism* she asked" and Conversations with Phillis Wheatley #7" starts, "*Have you ever been for sale* she asked" (17-18). Returning to our idea of the timeline that Clark's correspondence with Wheatley muddles, Wheatley's questions seem to gauge how much (or how little) has changed along such a timeline over the last three centuries.

How, then, can readers envision these seemingly dual notions of temporality in the text? One way to theorize these differing conceptions is to consider them as timescapes tethered to place and environment through the mediums of memory and ancestral kinship. As I discussed in chapter two, memory can bridge linear temporalities and bring what we might consider the past into the present, often to influence or shape the future. Clark clearly associates memory with places in her "Conversations with Phillis Wheatley" series. The slaver's hold and the womb both inhabit the first poem in the series while the second poem in the series draws on a particular church and baptismal font. The third poem's setting is "*the country club for the Eve of the Janus Debutante Ball*," and the final poem, based upon a "*recovered letter from Obour Tanner*" to

Wheatley, returns the reader to eighteenth-century Massachusetts (Clark, 18, 20).[142] Thus, through her ancestral kinship with Wheatley, Clark connects to these places beyond the bounds of linear time.

By using ancestral kinships as segues into place and place-based memory, Clark is either utilizing previously existing multidimensional realms, perhaps tesseracted spaces, or is calling them into existence through her communication with Wheatley. The potential for such tesseracted spaces to allow for such kinship and communication to occur between realms, as we saw in chapter one. King explains this potential by defining the tesseract as "a particular coordinate on the planet to invoke a particular image of people who are in the past, but you can visit now and that can perhaps move someone later in the future to share that story" (177). Jessica Marie Johnson and Mark Anthony Neal call this "time-traveling desire" for ancestral connection or knowledge "oracle work" (1). They tie this "oracle work" to Sharpe's "wake work," discussed earlier, and posit that such work is necessary for Black futurity amid seemingly endless anti-Black violence. Foreman appears to agree with Johnson and Neal but refers to the conjuring of ancestral kinship in Clark's work as "resurrectionist poetics" (397).[143]

Both Johnson and Neal and Foreman seem to limit by time or space the possibility of multidimensional environments facilitating connections to people and place. Foreman is right in underscoring the importance of bringing historical communities to light; indeed, such recovery

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[142] An earlier footnote discusses Black emplacement through self-indigenization and the potential to engage in place-making without self-indigenization to the US and Canada. Additionally, there are several scholars and writers who offer up modes of Black land-based relationships that do not require non-native Black people to claim indigeneity to the land. These scholars and authors include Kimberly N. Ruffin, Natalie Baszile, Melanie L. Harris, Lauret Savoy, and Katherine McKittrick (*Demonic Grounds*).

[143] Foreman suggests that Clark resurrects the stories and histories of the early Black women's writing communities rather than Wheatley's spirit, a legitimate ancestral connection, or shared relationships to place; on this premise, we disagree.

work can help fill in the gaps created by the Middle Passage and its afterlives. Yet, simply bringing the past into the present does not disrupt linear time or create relationships with ancestors or environments. The notion of "oracle work" does approach the idea of multidimensional environments allowing for connections across timescapes, but I want to expand Johnson and Neal's use of this "time-traveling desire" to occupy spaces beyond the present, allowing speakers to build kinships across timescapes. The remainder of their quote reads "our oracle work seeps up and through tools, structures, analog and digital architecture we were never meant to survive much less occupy," suggesting that Johnson and Neal draw from ancestral histories and powers but do not necessarily bring those relationships into the present (1). Thus the foundation to build upon their present-day ancestral relationships seems to be already in place.

If we expand these "resurrectionist poetics" and "oracle work" to build kinships with ancestors in Clark's multidimensional spaces, such as the spiritual realms I discussed in chapter one, then the text's circular and linear temporalities do not complicate one another because the notions of time in these spatialities simply does not exist. Through this expansion, I am not trying to avoid discussion of linear versus circular timeframes but rather arguing that the spaces Clark inhabits with Wheatley and other ancestors (such as Kalief Browder, whom I discuss next), exist outside of the bounds of time completely. Clark reaches through to these ancestors' timeless existences by utilizing contemporary human memory and communication, which opens these ancestral portals to allow for multidimensional cohabited space beyond the confines of the past, the ship's hold, or the prison's bars.

Several pages after Clark concludes the "Conversations with Phillis Wheatley" cycle, which works to create the foundation for Black confinement, she explores the centuries-later

outcomes of this legacy in her poem "800 Days: Libation." "800 Days: Libation" centers on the experience of Kalief Browder, a Black teenager held in custody on Rikers Island for allegedly stealing a backpack. While in custody, he spent 800 days in solitary confinement. Two years after his release, Browder died by suicide at his parents' home.[144] This poem differs from Clark's earlier works invoking Wheatley in that the conversation in "800 Days: Libation" is more one-sided, as Clark talks, cries, and listens to the rhythmic sounds of rain that bring Browder back to her, back to life, even if the space in their shared existence is of another fleeting plane.

When analyzing this poem, I first want to turn to the title in order to consider the speaker's relationship with the subject. The use of the term *libation*, a liquid offering (often alcoholic) made to a deity or revered ancestor, frequently conducted by members of various West African and West Indian communities, both positions the speaker as kin to the ancestor she is addressing and suggests that the libation itself is a way of opening up communication between this plane of existence and the ancestral realm.[145] Indeed, Polycarp Onwurah, speaking of Ibibio culture, explains that libations are "veneration for the 'living-dead' whose participation is sought as continuing members of the clan" (qtd. in Usoro 26). Thus, the very act of giving a libation either celebrates and calls upon one who inhabits the liminal space of a spiritual realm or draws the deceased to such a realm, rendering them "the living-dead."

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[144] To learn more about Browder and responses to his untimely death, see Coates; *Time: The Kalief Browder Story*; Kennedy.

[145] For further information on African libation traditions, see Usoro; Emeng and Eteng; Nana. There is very scant scholarly research discussing African American uses of libation traditions; much of what I located were poems written by African American or African diasporic writers, such as Mariahadessa Ekere Tallie's "Blue Libation" and Angela Redmond-Theodore's "Matisse's Femme a L'amphore: A Libation for Mary Turner."

There are two forms of libation in “800 Days: Libation,” rain and rum, and I will first address the former to illustrate how these offerings create unique connections with Kalief Browder and place. To think more deeply about the rain itself as a libation that helps to open up multidimensional connection, we can return to the water cycle and ubiquity of water in many forms covered in chapter two. Clark builds on that water cycle to include the water that makes up a large percentage of the human body and, drawing again on chapter two, invites a particular fluidity of temporality, potentially creating space for ancestral relationships to blossom. In the first four lines of the poem, Clark highlights how rain and bodily fluids are inseparable and quite similar:

> It rained inside me
> it is raining inside my neck
> the rain falls in sheets inside long sheets inside
> all the rain is falling inside collapsing spit (Clark 32)

This passage invites readers to view rain and spit as interchangeable: the rain fills the speaker’s mouth and “falls in sheets” inside the speaker’s body. This image of “sheets,” can clearly refer to large amounts of water falling at once. However, given the knowledge of Browder’s life in and beyond prison, this term has additional meanings that, in some ways, link back to the potential dangers of rain and water as deadly. In prisons and jails, sheets (which are almost always white—another nod to the reach of white supremacist violence) frequently accompany suicide attempts and appear in these institutions and beyond to cover the bodies of the deceased. Indeed, this image of “collapsing spit” can also invoke an image of a collapsing windpipe. This image, then, of a collapsing windpipe, recalls Eric Garner’s last words, “I can’t breathe,” which became a rallying cry for Black liberation movements across the US and abroad.[146] This association

[146] Foreman makes a connection between Garner’s last words and the section title of Clark’s book, “I Can’t Talk.” The “Conversations with Phillis Wheatley” series and “800 Days: Libation” both appear in that section.

seems significant, as the next line in the poem reads, "I don't want to watch another black [*sic*] man die" (Clark 32). Thus this poem creates a space in which Clark writes Browder back into being, an expansion of Foreman's "resurrectionist poetics" that signifies a potential relationship between Browder and the very planet that is calling to him through its offering of rain, a relationship tied to place in a macro form.[147]

The second libation, rum, pours from the speaker's bottle in an act of healing and human connection that also invites a relationship with the land through the invocation of earth and mud. Clark describes the speaker's actions:

> this is such a poor offering but I am pouring it on the ground
> like good rain & whatever softens the earth is your name
> whatever might grow from that darkening bright spot is your name
> lapping little lakes of creation turning mud in your name
> whatever might be fed from the liquid raining inside me
> whatever might be loosened from the muck & the dark
> rum pouring from my bottle & Kalief   your name   is drizzling (33)

In this scene, we see the speaker pour their libation of rum onto and into the earth, and while readers know that alcohol is unlikely to benefit the ground and its networks of life and environmental modes of communication, the speaker's offering and language nevertheless suggest that the dark liquid might nurture either environmental or personal growth. The repeated endings of "is your name" and "in your name" following these images of damp earth and mud not only continue to connect Browder to the planet beyond his prison cell, as we saw in the last

[147] "800 Days: Libation" also connects Clark to an African American literary heritage of writing about incarceration. Etheridge Knight and Reginald Dwayne Betts have written about their firsthand experiences of incarceration while many other Black poets, such as Paul Laurence Dunbar, Gwendolyn Brooks, and Maya Angelou have written about or in support of those who are incarcerated.

paragraph, but these repetitions also bring the speaker into relationship with the earth. The imagined growth, then, might be those networks of relation.

If we imagine that the above scene brings Browder, the planet, and the speaker into a network of relations, the question arises of what they are coming together to accomplish. To address this line of inquiry, let us consider the poem's closing lines: "What is there to say / after so much rain / the ground is swollen with your name" (Clark 34). These lines, with their image of swollen ground, concurrently condemn the carceral system that led to Browder's death and offer the possibility of birthing a new world. The wording certainly evokes the image of crumbled dirt mounds atop a fresh grave, yet this swollen ground also returns us to "Conversations with Phillis Wheatley # 1" and the wombic suggestions of fertility and the possibility of new life. Even if readers consider this swollen ground less metaphorically and view it as engorged due to flooding, in many faith traditions including African spiritualities, floods occur to make way for new life. [148] Thus, we can read these dual libations, and consequently evolving ground, as the earth and the speaker both calling in a new world, a way of existing beyond the enslavement and carceral states that confined Phillis Wheatley and Kalief Browder, a life beyond anti-Black violence with a foundation built on kinships with people and place.

Creating Cartographies of Reclamation

Clark and Taitano use poetry, and particularly the images they portray in their poems, to create new cartographies of space and engage in world-building. Foreman argues of Clark's work and historical poetry more broadly that "the poetic line as an organizing structure recalls the historical shard as opposed to the world-building that can happen in prose" (398). Yet she

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[148] For further discussion of flood stories, see Dundes; Abusch and West. For discussion of African flood stories, see Earthy; Podolecka.

seemingly contradicts herself, and I would argue rightfully so, a few pages later, observing that "Clark's engagement with loss and gaps, with lapses and deferrals, with ongoing longing for community from Phillis forward, suggests that what narrative cannot hold, perhaps poetry can" (402-403). This world-building that Foreman initially claims prose alone can create surfaces throughout Clark's collection, especially as she connects to ancestors to help guide her in envisioning a better Black futurity. Yet, this poetic world-building also occurs in Taitano's collection. While these writers use compelling mirrorings to explore kinships and place, their work, when read together, allows them to "imagine otherwise" and envision a world free of racialized gendered violence, a future rooted in decolonial and liberatory world-building practices.[149]

To build these new worlds on the page, Taitano and Clark utilize what I call *future environmental poetics*, which are ways of describing and constructing environments, including multidimensional environments, that orient toward the future. This notion of "future," however, might denote a temporal limit or boundary. Instead, I am orienting this term in a circular or spiralic timescape in which we are always creating our futures, even when it seems that our actions are in the present. Thus, these future environmental poetics in Clark and Taitano are ongoing and constantly connect to and rebuild environments in ways rooted in Black and Indigenous reclamations of space and place with the goal of constructing a world free of and beyond the reaches of the settler state and its many violences, including military occupation and incarceration.

[149] The phrase "imagine otherwise" has become more common in critical theory, but it was coined by Kandice Chuh.

These future environmental poetics connect in some ways to Goeman's notion of (re)mapping, which generates new cartographies and ways of thinking about space that necessarily "unsettle[]…imperial and colonial geographies" (3). Future environmental poetics expands on these spatial geographies to also consider modes of temporality, and the usage of these poetics by Taitano and Clark depicts how (re)mapping physical spaces inherently impacts one's present and thus one's future. Since the spaces and timescapes these writers call into being necessarily re-envision, and in many cases reject, these "imperial and colonial geographies," Clark and Taitano both interrogate militarization and the carceral state through their poetry. The author does not present these entities, however, as individual problems to solve or eradicate but rather as symptoms of larger systemic anti-Indigenous and anti-Black colonial policies and practices. Therefore, for there to be Black and Indigenous futurity, these symptoms and the larger worldviews from which they stem cannot be part of the "imagined otherwise" world.

We can see an example of how community functions in creating an "imagined otherwise" world in the work of Megan Bang, et al., as these scholars work to reclaim and (re)map Shikaakwa, perhaps better known as Chicago. Bang and her colleagues are all Native, though they are from a variety of peoples and acknowledge that they come to Shikaakwa from many different routes and backgrounds in order to "make community in Chicago/Shikaakwa, consciously together" (39). The many stories of Muskrat, whom many Indigenous creation stories credit with bringing up the mud needed to form Turtle Island at the expense of his own life, serve as the framework for Bang et al.'s recognition that persons from different backgrounds can come together to collectively imagine otherwise. Their framework of "muskrat theories" echoes the networks of relation that come together in Adam's Rib and the far North communities in *Solar Storms*, as I explored in chapter two, as well as honors the sacrifices given in creating

such networks.[150] Taitano and Clark may appear to craft these worlds on their own as individual writers, yet a deeper dive into their work illustrates the role of community in how they imagine otherwise, both in how they re-envision these universes to include communities and who accompanies them in the task in building these better worlds.

These networks of community are important to discuss when imagining otherwise worlds because Black and Indigenous poets, in our case, craft these new worlds through their respective ways of knowing and being and thus bring those understandings to these re-envisioned places. There is, however, space for both indigeneity and blackness in these reclamations, especially when we consider what Mvskoke scholar and geographer Laura Harjo says regarding futurity: "Although I speak of Mvskoke futurities…these can be extended to refer to Indigenous futurities more broadly, and some dimensions will work for other communities as well, not solely Mvskoke or other Indigenous communities" (37). Harjo echoes what Gerald Vizenor notes in "muskrat theory" and Hogan portrays in *Solar Storms*: while Black liberation and Indigenous decoloniality stem from different histories and ongoing experiences, both offer ways of envisioning a future free from settler colonialism and its associated racialized and gendered violences, exploitations, and capitalist economies through emphasizing the role of community, both as interpersonal kinship and place.

Considering these futures from a spatial perspective allows us to interrogate and analyze them environmentally and thus more easily see the kinships Taitano and Clark build with

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[150] Muskrat plays a key role in several Indigenous creation stories as being the creature who dives down and collects the mud, earth, or sand (depending on the story) that becomes Turtle Island. In Gerald Vizenor's *Earthdivers*, which Bang et al. reference, Vizenor invokes Muskrat as a figure representative of mixed descent, an entity who can "dive into unknown urban places now, into the racial darkness in the cities, to create a new consciousness of coexistence" (ix). I find Vizenor's idea of conscious community-building and urban reclamation particularly compelling for this discussion, as he shares Indigenous place-based stories while expanding upon them to imagine otherwise decades before the term was even coined.

particular places and communities. Isaiah Helekunihi Walker's "surf zone" and Christina Sharpe's "wake" offer mirrorings of one another's theorizations of space and time that help us think more deeply about these poets' environmental kinships. Walker describes the "surf zone" as "a Hawaiian realm, a space overlooked by outsiders that was and is extremely significant to Kānaka Maoli (Native Hawaiians)…It was a place where Hawaiian men felt free, developed Native identities, and often thwarted colonial encroachment" (89). While Walker's notion of the "surf zone" seemingly creates space for futurity by creating a spatiality of freedom, Sharpe's explanation of "the wake," a liminal space of movement near a shoreline that she connects to the drag of the slave ship, may at first seem rooted in anti-black racism and Black death.

Yet, a closer look at Sharpe's "wake" suggests that the wake also is a space of possibility, especially in how it allows for people to build ancestral relationships across time. Sharpe writes, "in the wake, the past that is not past reappears, always, to rupture the present" (9). This temporal opportunity that resists colonial notions of linear time also opens up the possibility to inhabit spaces across time, thus building relationships with the people who inhabit such spaces and the places themselves. Walker's and Sharpe's ideas offer readers spatial and temporal planes based on Black and Indigenous knowledges in/on which our writers create their ancestral and place-based kinships.

Walker and Sharpe, like Clark and Taitano, offer mirrorings based on their respective entry points of temporal and spatial analysis. Walker first addresses space (the physical "surf zone") to open up discussions of time, and Sharpe employs notions of time via the wake to further how we might think about space. Such reversals are relevant not only because they follow a similar organizational method to Taitano and Clark, but more importantly because Walker and Sharpe's respective entry points link to Black and Indigenous lived experiences that provide

multiple modes of intervening in linear ideas of time and space. Their theorizations, then, can be useful in linking time and space to Black and Indigenous networks of kinship through configuring who inhabits these spaces and timescapes and how they inhabit them. These interventions are especially helpful in thinking about Clark's and Taitano's representations of militarism and carcerality because both military occupation and incarceration limit who can inhabit certain lands and how said persons inhabit those lands, both acts of domination that Clark and Taitano interrogate and ultimately resist.

Both Walker and Sharpe theorize space and time in ways that blur and, in some cases, dismantle the boundaries that maintain linear time and demarcated space. Thus they trouble these environments in ways that make possible a wider variety of environmental kinships. Taitano and Clark probe these possibilities by utilizing future environmental poetics that transcend spatial and temporal boundaries to connect with worlds they envision through Black and CHamoru knowledges. Their envisioned worlds are free of carceral and military occupation; instead, Clark and Taitano build these worlds on kinship networks that include ancestral human relationships with particular spaces. By engaging in environmental kinships with future places, Clark and Taitano are calling new environments into being. We might view their creating new environments as expanding upon Neil Robert's "imagined flight" from chapter one, as Taitano and Clark establish these environments in spaces currently occupied by prison and military complexes rather than choose to flee physically or psychically to potentially better locales. Essentially, Taitano and Clark are staying put and rebuilding these environments *where they are.*

Such a rebuilding, what we might view as rekinning a space, to borrow the language of Sandrina de Finney, et al. offers a way to think about specific environments as dynamic and fluid, both in their ability to evolve physically and resist static time. Rekinning, de Finney et al.

explain, is related to the notion of kinscapes I discussed in chapter one and is useful in "reimplicat[ing] increasingly mobile Indigenous young people in circles of relations with their ancestors, homelands, and human and more-than-human kin" (91). We may initially think only of Taitano as Indigenous, but we must recognize African Americans as being Indigenous to various parts of Africa before having the indigeneity negated through the Middle Passage. Further, the fact that both Clark and Taitano are writing out of dispossession and diaspora suggests the descriptor "increasingly mobile" can clearly apply to these poets as well. Further, the diasporic experience is an interruption in linear time, and experiencing diaspora, even ancestrally, enables one to make cross-temporal connections more easily. Through rekinning across space and time, Clark and Taitano channel histories and ways of being into desirable futures that expand the act of (re)mapping and the boundaries of environmental studies. Their intervention broadens (re)mapping's usefulness beyond Native studies, similarly to how Crafts expands upon it in chapter one. Further, as both earlier chapters illustrated, creating kin across space and time increases the places and spaces we consider "environmental."

To help readers envision the shape these networks of relation take in Clark and Taitano's work as our writers (re)map their collective always-present futures, I first want to turn to how the poems appear on the page. Foreman, in her discussion of Clark's work and poetry more generally, confides, "I'm particularly interested in poetry because its very form evokes the power of empty space or ground; I'm intrigued by the evocative potential of the ways in which words and lines give meaning to what is often called 'white space'" (398). The language Foreman uses to suggest that poetry "evokes the power of empty space or ground" invokes the problematic language of *terra nullius* and the dispossession wrought by that ideology and the colonizers who embodied it. The power of Taitano and Clark's poetry does not stem from "empty space or

ground" nor could it, as space and ground are never "empty." Rather, the power in their poetry arises from the networks of relation they nurture with their ancestors and environments. Given that Clark and Taitano envision their future spaces through Black and Indigenous feminist frameworks, however, Foreman's suggestion that they are writing over or perhaps erasing 'white space' seems significant. Brigitte Fielder and Jonathan Senchyne, in the introduction to their co-edited collection, compare poetry that takes up white space on the page with the presence of Black life within a majority-white society, highlighting how racializing infrastructure (including print works) works to invisibilize Black persons, particularly Black artists. Thus, we might view Clark's writing through the suggestion of Fielder and Senchyne as re-worlding in part through a refusal of societal invisibility.

In thinking first about how these poets' re-worldings might be palimpsests that overwrite settler histories and geographies through future environmental poetics, we can explore Taitano's layered typography that helps imagine otherwise futures atop the ruins of the settler state and consider how mapping these new worlds atop the old is an act of decolonial reclamation that highlights how "empty" space was never empty. Similarly, Clark re-envisions historical spaces such as the ship's hold as places of potential agency among unimaginable suffering. These reclamations can then serve as maps for future decolonial and liberatory worldings for others who perhaps are envisioning such journeys for themselves and their communities.[151] While some readers may think that imagining otherwise atop settler ruin is somehow less revolutionary than envisioning a completely new spatialization (perhaps even a multidimensional space), we must

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[151] The idea of Taitano's poems as maps to imagine otherwise connects to ideas in Craig Santos Perez's *Navigating CHamoru Poetry* and Elizabeth M. DeLoughrey's *Routes and Roots*. Both of these texts read CHamoru poetry as a type of way-finding rooted in CHamoru modes of sea navigation.

remember, as Goeman reminds us, that these places, including the continent of Africa, are Indigenous land. Therefore, what is more revolutionary and decolonial than taking it back?

In fact, Taitano's poem "sharkmendreams4" illustrates both what palimpsestic emplacements can look like and why such reworlding should occur in this reclamatory fashion. The poem is 15 lines stacked so close together that they overlap in places, making the words that comprise them difficult to read at certain points. Like her earlier poems, there are also no spaces between words in "sharkmendreams4," another example of Taitano's refusal of colonizing conventions. The opening lines of the poem begin with the settler foundation of this layered history "submerged" beneath sea and soil: everythingsubmergedthebreaththehyphen / pocketsslitstheforgettablebruisessand / paperskinthetonguehairturnedliquidsong" (61). Interestingly, the hyphen we explored in Clark's earlier work reappears here, Taitano buries it among other words. If we continue to view it as a timeline, then these lines suggest that imperial and occupying forces obfuscate CHamoru history and experiences, as the word "hyphen" appears amid other text and terms. The last three lines, however, are easier to read— thus readers must assume that Taitano wants to draw our attention to them—as they offer a reworlding perspective that submersion or burial is not final: "detritussiftedthedeepesttrenchtipafoo / tholdgatewaytotheeastrifledtunneledtoo / longsubmergedtheyearstheiconsstories" (Taitano 61).

The poem's end illustrates how place-based CHamoru stories and communities can construct new worlds. The last line's focus is recovering "years," "icons" and "stories," yet the first and second lines suggest that Taitano is not alone in recovering these entities; the sharkmen are helping her. After someone or something "sift[s]" out the "detritus," this same entity uses "the deepesttrenchtip" as a "foothold" to unearth and reclaim these markers of CHamoru life, and who better to reclaim CHamoru life than the beings that exist throughout several of

Taitano's poems (61)? In situating this new world atop the previous imperial geography, Taitano names Guåhan and its trenches and seas a "gatewaytotheeast," both evoking the direction in which a new day will dawn and outrightly rejecting Western imperialism (61). Further, Taitano's use of cardinal directions suggests a cartographical reclamation of space.

Moving forward from typography and layering, Taitano and Clark both craft poems that, based on their arrangement on the page, we can read as maps that invoke islands. Perhaps the most obvious examples of these forms by Taitano are "maps5" and "maps4," which appear in appendices B and C, respectively. "maps5" appears first in the collection followed by "maps4" thirty pages later, and they belong to a larger series that begins with "maps1" and ends with "maps6." Taitano lists "maps5" in *A Bell Made of Stones*' table of contents but on the page, it appears unnamed, representing the military's erasure of Guåhan. The poem is in the shape of the island yet only Taitano emplaces only major military installations on the page, not CHamoru place names or cultural centers. This poem stands in stark contrast to "maps4," which Taitano names on the page and includes primarily important CHamoru sites and place names yet is still in the shape of the island. Taitano's refashioning of the island by removing the majority of military installations is akin to how particular Northern Paiutes reclaimed military forts in Winnemucca's work, which I explored in chapter one. Notably, "maps5" resides largely in the lower right quadrant of the page, leaving most of the remaining area as Foreman's "white space" whereas "maps4" is more centered and spreads across the page, taking up much of the page space. We can read these positionalities then as Taitano (re)mapping the island with CHamoru knowledge and indigenizing the white space surrounding her homeland. By imagining her homeland otherwise, she is enacting demilitarization and decolonization, building instead space that CHamoru communities create and inhabit.

Reading Taitano's poetry that envisions a demilitarized Guåhan in tandem with Clark's work highlights the connectedness between military and carceral states and helps us better see how Clark (re)maps space to eliminate carcerality. To begin examining how Clark reconfigures carceral space, let us return to "800 Days: Libation." Rikers Island, an island in the East River near The Bronx best known for its massive jail complex, housed Browder, on whom the poem centers, for years, often in solitary confinement.[152] I cannot overstate the significance that the state built the prison on an island. Many nations have long used islands across the globe to banish persons from their larger communities for a variety of reasons due to islands' perceived isolation and the related difficulty of escaping them. Over time, many islands became formal penal colonies or had jail or prison complexes built on them, especially on US- claimed lands. Rikers Island is of historical significance in linking systems of racism, militarization, and incarceration in the mid-nineteenth century, as it was a training ground for all-Black Union regiments in the Civil War. From examining archival records, however, Anna Mae Duane questions how many white "recruiters" who received "recruitment bonuses" essentially kidnapped these young men. Once these regiments departed after training, the island housed Confederate prisoners (Duane).

While Taitano emplaces words to match the shape of Guåhan on the page and (re)map her island homeland as CHamoru space, Clark utilizes a ragged right edge, islands of white space, and a lack of stanzas to create a visual map of Clark's imagined otherwise world, a world

[152] For a history of the jail complex on Rikers Island, see Rayman and Blau. To learn about the medical effects of detainment in Rikers Island's jail complex, see Venters. For more information on abuses in the jail complex and its role in larger social justice issues, see Fedderly; Shanahan; Buser. For discussion of the ecological history of Rikers Island, including how it was used as a landfill, see Steinberg. From a slightly different environmental perspective, Hutton discusses the plan for Rikers to house a city tree nursery, tended to by the people incarcerated in the jail complex.

that appears to (re)map Rikers Island itself. "800 Days: Libation" spans three pages as one long stanza with a separate ultimate line. This continuous stanza represents a solid land mass, not broken up into smaller forms or cartographical boundaries (see Appendix A). If readers compare the ragged right edges of Clark's poem to an outline of Rikers Island, the waves created by the edges of the poem, apart from the final line, seem to follow the island's shorelines with pages 32 and 33 each representing half of the island. The first page of the poem seems to align with the northern and eastern side of the island while the second page of the poem seems to align with the western and southern coasts of the island.

While an actual map of the island reveals no islands or lakes within its landmass, Clark creates what appear to be lakes, islands, or perhaps cells, on the page in "800 Days: Libation" by utilizing the white space in a way that appears to carve out these places from the text, as pools of white space amid the mass of dark words. If we again overlap the pages of the poem with a map of Rikers Island, the pools of white space appear to represent the buildings that comprise the vast jail complex. We can read Clark's islands of white space then as marking these buildings as areas of white supremacy (hence, making them of Foreman's "white space"), or perhaps more compellingly, we can view these areas on her (re)mapping as erasures. In this second reading, then, Clark (re)maps the island to blame for Browder's death with the story of his life, erasing from the land and memory the carceral places that create Black death.[153] Following this reading, the final line of the poem, offset as its own stanza reads, "the ground is swollen with your name" (Clark 34). While I discussed the potential meanings and metaphors for this swollen ground

[153] For more information on how the carceral state engages in necropolitics, see Ringer; Le Marcis.

earlier, rereading this line in light of Clark's (re)mapping of Rikers Island with Browder's life story, her new ground, this new world, is literally "swollen with [his] name."

Both Clark and Taitano's new cartographic renderings of islands, however, establish connections to people and places beyond their shores. In her discussion of Pa Tuterangi Ariki Tom Davis's *Vaka: Saga of a Polynesian Canoe*, Elizabeth M. DeLoughrey, echoing Hauʻofa's "sea of islands," shares how Davis depicts the Pacific Islands "as a highway to everywhere" rather than as tiny nations existing in isolation from one another and larger nations (137). This idea of islands as "isolated," which is the term's etymology, reflects colonial concepts of geography but is also related to militarism and the carceral state through isolation from kinship ("island"). Incarceration, of course, isolates individuals from their families and communities. Similarly, military service can both keep those serving from their families and offer a sort of substitute family structure made up of one's fellow service members. Thinking particularly of Clark's poem about Browder, some readers may consider Black incarceration predominantly a male problem, as the "justice" system incarcerates men at a much higher rate than women. However, as Gilmore observes, incarcerating Black men upsets social reproduction in Black communities and disrupts kinship networks in ways that harm Black women and feminized others, especially mothers, partners, and children.

Through the use of future environmental poetics and (re)mapping, Taitano and Clark build and nurture kinships with humans, land, and the more-than-human beings with whom they share space, often by shifting notions of temporality. Tao Leigh Goffe observes in her discussion of racial capitalism and the role of the speculative, "blackness, understood as a certain set of politics, necessarily critiques time itself, because Black being poses a challenge to the fixity of history" (109). Given how Indigenous notions of spiralic or circular time challenge settler

temporalities, Goffe's observations of blackness hold true for Indigenous writers and their works as well. We have seen Taitano engage in these shifting temporalities through the stories of "shark men" in her "sharkmendreams" series which connect her to what seem to be ancestral beings, yet Clark too, explores how shifting temporalities makes (re)mapping possible in spaces that make space for kinship.

This chapter has explored how Taitano and Clark, as Indigenous and Black female poets, create environmental kinships with spaces that society may not consider "environmental": military zones, slave ships, and jail cells. Yet as Taitano and Clark prove through their poetry, by engaging connections to the land and one's ancestors, Black and Indigenous communities can imagine otherwise and reclaim these areas as sites of kinship. Taitano and Clark's (re)mappings of these places draw on CHamoru, Pacific Islander, and African American literary traditions to create future environmental poetics. By suspending settler notions of time, these writers connect to human and beyond-human kin across generations, bringing their knowledge and guidance into the present to help inform and shape the ever-occurring future.

These modes of imagining otherwise and nurturing ancestral kinships occur in multidimensional spaces, planes that allow for spiritual communication, "imagined flight," and mergers with place beyond settler surveillance or interference, as I describe in earlier chapters. Yet, the effects of these networks of relation are evident on the page in very real, tangible ways. Because Taitano and Clark physically depict these envisioned futures, these futures align in many ways with maps and other cartographical renderings. Thus, Clark and Taitano's poems serve as maps to Black and Indigenous futures free of racialized, gendered violences and additional ongoing settler harms.

These new mappings necessarily contain not only Taitano and Clark's visions for the places with which they are in relationship but also hold generational knowledges and hopes in ways that define these spaces as communal. Near the conclusion of Robyn Maynard and Leanne Betasamosake Simpson's epistolary text *Rehearsals for Living*, Maynard writes, "There is work to be done. The long work of choosing life, wellness, of rebuilding the world. It will take all of us, and so many more" (253). Taitano and Clark, through these poems, re-envision and rebuild the world, beginning in unexpected places to create better futures for "all of us." This "all of us" necessary includes persons beyond the Black and Indigenous communities explored here because decolonization and liberation are beneficial for in creating a sustainable future for everyone.

CHAPTER V: CODA: IMAGINING OTHERWISE FOR SUSTAINABLE FUTURES

In contemporary discourse across many scientific fields, including the social sciences, the term *environment* has become seemingly synonymous with *sustainability.* As climate change continues to worsen across the globe, its combination of rising waters, unstable and unpredictable weather events, and altered flora and fauna patterns negatively affect health outcomes and impede traditional lifeways for many nonwhite communities, particularly impacting these communities' women.[154] As discussed briefly in chapter two, many scholars, especially those working at the confluences of Black studies, Indigenous studies, and the environmental sciences, have connected our current climate situation to the larger and longer impacts of colonization and, particularly, settler colonialism.[155] Yet, through their place-based knowledges, many Black and Indigenous communities are adapting to these new challenges, with women often leading the way.[156]

These adaptations to climate change allow for Black and Indigenous sustainable futures, yet the texts this project engages also contribute to these futures, though in a somewhat different way. The Latin root of *sustain* is *sustinere*, formed from sub- 'from below' and tenere, which means 'hold', suggesting an original meaning similar to the term *support* ("sustain"). While not directly intervening in climate change conversations, the Black and Indigenous women writers

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[154] For discussion of climate change effects and racial disparities, see Berberian, Gonzalez, and Cushing; Deivanayagam, et al.; Morello-Frosch and Obasogie. For information on climate change's impacts on women of color, see Whyte ("Indigenous Women"); Resurrección; Arora-Jonsson.

[155] See note 4 in chapter two.

[156] See Petheram, Stacy, and Fleming; Mcleod, et al.; Whyte ("Indigenous Women"); Lawson, et al.

whose work I examine throughout this project create worlds that sustain themselves and their communities and thus their future generations, despite the many settler colonial barriers they encounter. By building and maintaining networks of relation in multidimensional ways, these writers demonstrate how kinships with people and places sustain these multidimensional spaces, and yet such spaces simultaneously offer forms of connections that sustain Black and Indigenous lives.

This continuation of Black and Indigenous lives and lifeways sustains these communities in the present and thus provides a way forward, as temporalities intertwine. As Siobhan Senier notes in her discussion of sustainability and Indigenous sovereignty, "many sustainability lovers" assume that *sustainability* is synonymous with *development* and thus *capitalism*; however, true sustainability lies in collaboration, continuity of culture, and community-based knowledge production (17-19). The texts analyzed within this project exhibit each of these points in different ways, highlighting the multitude of paths one can take to create a sustainable future. Importantly, however, the futures these works envision specifically desire and labor to create worlds free of gendered and racialized violences and power imbalances, including extractive and exploitative relationships with land and its many inhabitants.

When thinking reflectively about how literary scholarship like *Multidimensional Kinships* and similar contributions work toward sustainable Black and Indigenous futures, we might consider how discussions engaging Black studies, Native studies, gender studies, kinship studies, and the environmental humanities can continue to generate new ways of thinking and envisioning such worlds in interconnected, multidimensional ways. Questions addressed in this project include how do Black and Indigenous women writers create relationships with places and people beyond the boundaries of the settler state? In what ways are these formations unique to

either Black writers or Indigenous writers? How might we consider these relationships to people and places as kinships, and how can Black and Indigenous kinship theories help make these connections? And how can viewing these multidimensional kinships broaden the fields of Black studies, Native studies, and the environmental humanities?

However, there are many questions this project provokes yet does not have the space to fully answer, and these lines of inquiry may continue to sustain the discussions in these fields and prove valuable for future scholarship. Further avenues that might supplement these fields and larger notions of futurity include examining how the environmental humanities might further engage kinship theories, how other nonwhite groups living in US-claimed lands might invoke multidimensionalities to form kinships, and how thinking about modes of multidimensionality might create space for coalition-building between Black studies, Native studies, and other disciplines.

Further, this project limits itself to literary works, and while it includes many different genres and works that are multigenre, additional research might uncover how other types of texts and writers also use multidimensional modes of connection to build and maintain Black and Indigenous futurities. Given the lengthy and well-researched histories of Black and Indigenous activism on this continent and especially on lands claimed by the US and Canada, examining a variety of activist texts, including hashtags and online movements such as the #nobansonstolenland Yazzie examines, as I mention in the introduction, may prove a generative angle for research.[157]

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[157] For information on Indigenous activism, see Estes; Estes and Dhillion; Barker's *Red Scare*; Spice. For discussion of African American histories of activism, see Khan-Cullors and bandele; T. Davis; M. White; Carruthers.

Beyond activist texts and literary genres, innovative cartographies provide physical and digital manifestations of the geographic multidimensionalities this project describes. Catherine McKenna describes these new mappings as "counter-mappings" which "us[e] cartographic tools to call out injustices." Examples of these alternative cartographies include Aaron Carapella's Tribal Nations Maps, Canadian nonprofit Native Land Digital's interactive map that allows users to type in a location and view the original inhabitants of that land, and several projects hosted by the University of Richmond, including *Mapping Inequality: Redlining in New Deal America, 1935-1940* and *Land Acquisition and Dispossession: Mapping the Homestead Act, 1863-1912*. King, particularly in her chapter two, provides analysis and interpretation of such cartographical renderings that might serve as a model for potential scholars.

As Black and Indigenous cartographers, activists, and writers reclaim and reconnect with lands and waters and build relationships with the human and more-than-human creatures who inhabit them, they construct sustainable futures for themselves, their communities, and the planet. Our role as scholars—and this emphasis is particularly true for white settler scholars like myself—is to amplify this work, listen to these ideas, and produce analysis and examination that might help co-construct these realities.

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APPENDIX A: IMAGES OF "800 DAYS: LIBATION," PP. 32-34, FROM *I CAN'T TALK ABOUT THE TREES WITHOUT THE BLOOD* BY TIANA CLARK

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800 Days: Libation

after not wanting to watch Time: The Kalief Browder Story *on Spike TV*

It rained inside me
it is raining inside my neck
the rain falls in sheets inside long sheets inside
all the rain is falling inside collapsing spit
I don't want to watch another black man die
today or know the story of how he died today
or how he was thrown away or how he ended up
I don't want to study the rain from inside
the house or overhear wild rain swell & thicken
slap the roof with wet words   & Kalief
who was there when you stopped
being & who was there when you were alone
& beyond yourself   how
the water around you from the island around you
might have sounded like a chorus   *who was there*
who was there   *who was there*   & now everyone
is watching your life from inside but I'm afraid to watch
them beat you   watch torture throbbing dry & long
with ache & blue-black bruising   so I don't
& another black body is blown out   smoking wick
the lone wisp of a life lingers smelling burnt & gone
how rain wraps round a tornado is a type of sorrow
because no one knows how to fathom damage inside
someone's eyes could be the weather just after or before
a storm   calm & clear but still bleaker inside the black
parts of the pupils the holes smooth black holes in the eyes
as they left you in the hole with no rain   & I'm emptying
a waterfall shouting   KALIEF

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I want you to be undead & not alone   lonely in the ground
again   I want I want (the "I" wants so much) how it greeds
like a fist   of pounding rain on your body bleating broke
but what I want doesn't matter what I want are rare blossoms
for the dead   because you're gone & your mother is gone
all because someone said you stole a backpack meaning
your body was made a forgotten altar your body made bodiless
kept pushing back as your trial kept pushing back & back &
black matter moves backwards in time meaning   Kalief matters
in the past tense even though the space around your life didn't
matter to them   or them   or them   like the space that scatters
& navigates around the circumference of raindrops is never wet
& the braided distance between you & me   is dry & long
like time is rainless with a tight & loaded lungful blowing 800
candles out for the 800 days in solitary your brain behind bars
fades your body in confinement your chest caged alone
your body alone   all   I   hear   is your name falling
& beating   *Kalief*   *Kalief*   *Kalief Kalief Kalief*
this is such a poor offering but I am pouring it on the ground
like good rain & whatever softens the earth is your name
whatever might grow from that darkening bright spot is your name
lapping little lakes of creation turning mud in your name
whatever might be fed from the liquid raining inside me
whatever might be loosened from the muck & the dark
rum pouring from my bottle   & Kalief   your name   is drizzling
a type of grief upon my mouth like mist as it reigns
inside me it is raining inside my body the rain falls in sheets
inside all the rain is untangled & not touching
who touched you with tenderness falling inside

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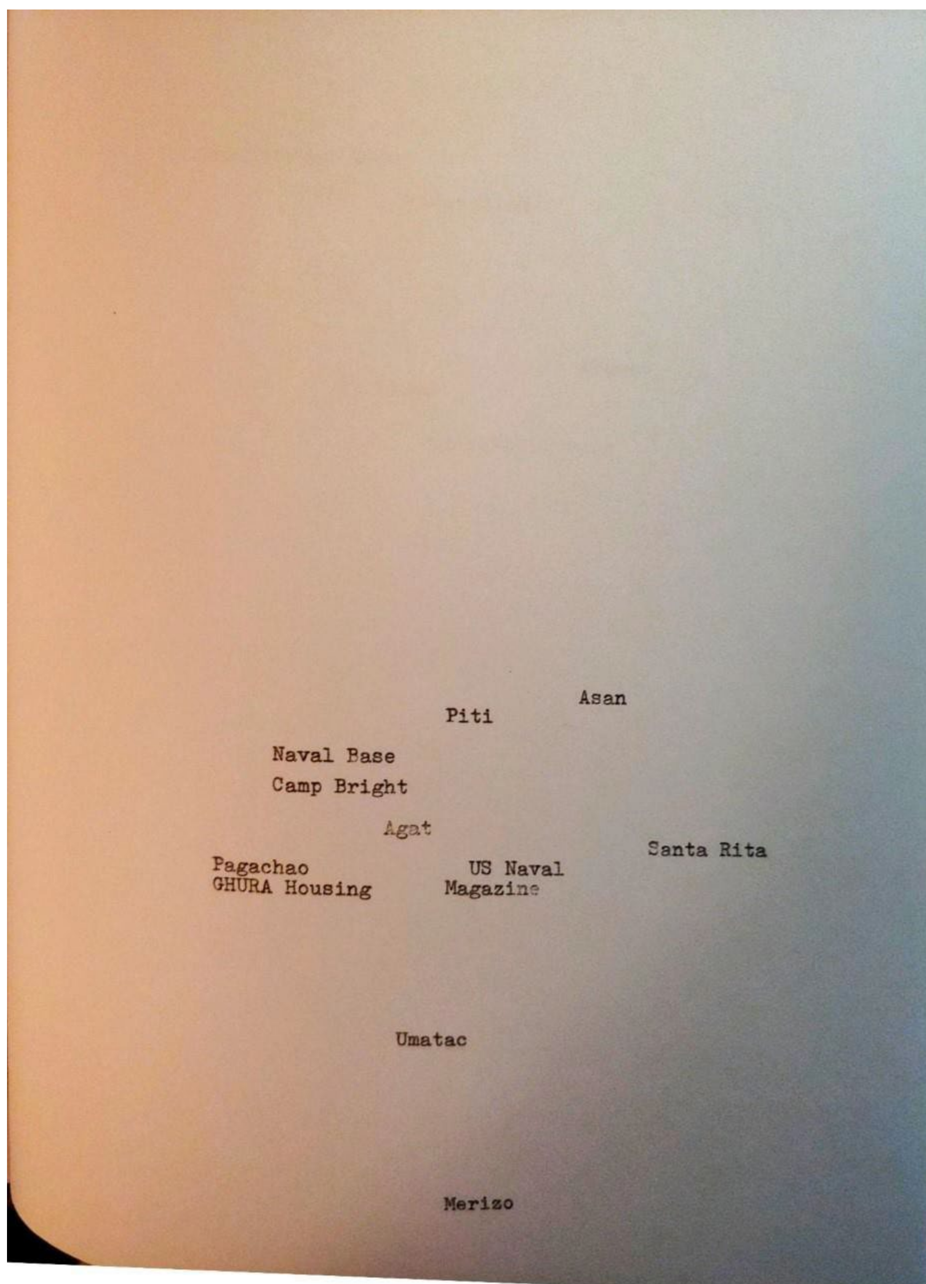
& Kalief
what is there to say
after so much rain

the ground is swollen with your name

APPENDIX B: PHOTO OF "MAPS 5," P. 53 OF *A BELL MADE OF STONES* BY LEHUA M. TAITANO



APPENDIX C: PHOTO OF “MAPS 4,” P. 83 OF *A BELL MADE OF STONES* BY LEHUA M. TAITANO