

TRANS-PACIFIC ENVIRONMENTAL STUDIES:
INDIGENOUS LITERATURES FROM TAIWAN AND THE PACIFIC ISLANDS

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ABSTRACT

This study focuses on contemporary Indigenous literatures from Taiwan, Guam and Hawai'i to envision a decolonized Environmental Studies. The works discussed in this study include *I Wish to Be a Fish Scale of the Ocean* (2021) by Syaman Rapongan, *Palisia Tongku Saveq* (2008) by Neqou Soqluman, *Habitat Threshold* (2020) by Craig Santos Perez, and *The Salt-Wind: Ka Makani Pa`akai* (2008) by Brandy Nālani McDougall. The theoretical frameworks of this research are Trans-Pacific ecopoetics, Trans-Indigenous studies, Ecocriticism, Environmental Humanities, Hawaiian and Pacific literary studies, and Taiwanese Indigenous literary studies. This study highlights the voices and worldviews of Indigenous Taiwanese and Pacific Islanders and creates center-to-center dialogues among Indigenous Taiwanese and Pacific Islanders to challenge and expand Western-centric Environmental Studies. The specific fields of Environmental Studies revisited in this research are ecotopia (chapter one), Sacred Ecology (chapter two), Environmental Justice (chapter three), and Deep Ecology (chapter four). This study points out the problem that Indigenous Taiwanese and Pacific Islanders are still essentialized, romanticized, and exploited in the study of Environmental Studies, and argues for a centering of the Island perspective and Indigenous Taiwanese and Pacific Islanders' worldviews since most scholarships in Environmental Studies still focus on land/continent. This study reads the agency and resilience of Indigenous Taiwanese and Pacific Islanders in their voicing out to the mainstream Environmental Studies and shaping a more sustainable and just future.

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Introduction

who's gonna give a damn if they don't/can't remember
 that the whole of the donut is filled with coconuts
 they're after american pie in the east
 and some kind of zen in the west
 east and west are of course relative
 the rim of our basin is overflowing with kava
 but the basin of their rim
 is empty
 they take their kava in capsules
 so it's easy to forget
 that there's life and love and learning
 between
 asia and america

—Teresia Teaiwa, “AmneSIA”

In the poem, “AmneSIA,” I-Kiribati poet and scholar Teresia Teaiwa artistically employs the Pacific as the contact zone between “east and west,” and “asia and america,” where colonial histories unfold and intertwine. She points out the critical issue of how the Pacific has been imagined as an empty and exploitable space within (neo)colonial and capitalist worldviews. With the image of “whole of the donut,” Teaiwa wittily revises the metaphor—“hole in the doughnut”—employed by Tongan and Fijian scholar, Epeli Hau‘ofa (37), with which he reveals how the Pacific has been considered an empty space in between colonial powers. The Pacific is visioned as an empty space to be claimed, settled, and exploited. In his essay collection, *We are the Ocean*, Hau‘ofa further argues that Pacific Islands are considered far-off and insignificant. To counter this belittling perspective, he proposes to shift the view from “islands in a far sea” to “a sea of islands” (31). Unfortunately, Pacific Island(er)s and their literary works are also largely neglected in Environmental Studies. As Erin Suzuki suggests, “Indigenous histories and cultural productions—including their sustained engagement with oceanic environments—have been

largely overlooked in the imagination and articulation of these broader social and environmental networks” (6). Indigenous worldviews and their engagements in the Trans-Pacific (ecological) interchange as well as in the shaping and protecting of marine environment, remain understudied.

The omission of Indigenous presence in the Pacific has severe ecological implications. In *Ocean Passages*, Suzuki also points out the problem of considering “oceanic space as a metaphoric rather than material presence” (5). When the ocean is imagined this way, insufficient attention is given to oceanic ecology and the dynamic relationships within its passages. As Suzuki further argues, the “tendency to abstraction has often served to occlude the material impacts of these flows on both the ocean itself and the Indigenous communities” (6). This underscores the urgency for Environmental and Trans-Pacific discourse to learn from Indigenous peoples of the Pacific “whose relationship to the sea is not merely a metaphor but an important part of everyday life” (Suzuki 6). Commenting on the environmental consciousness of Pacific Islanders and its importance to the protection of the Pacific, Hau‘ofa contends that “No people on earth are more suited to be guardians of the world’s largest ocean than those for whom it has been home for generations” (37). In addition, the imperialist and extractivist ideologies’ failure to recognize the materiality of the Pacific leads to the neglect of how, as the discussion on environmental justice discourse later will show, the ongoing destruction of the ocean environment undermines the cultural identity, self-determination, and sovereignty of Indigenous Pacific Islanders. This is why it is critical to turn towards the Ocean and Islands and listen to the voices of Pacific Islanders. Therefore, the objective of this research is to bring the literary works and worldviews of Taiwanese Indigenous peoples, CHamoru and Native Hawaiians to the center. As will be elaborated later, this research focuses on these islands to not only reflect my personal intellectual journey but also bring Taiwan further into a Trans-Pacific (Indigenous) conversation. Moreover, the authors discussed in this study all demonstrate the resilient and environmental consciousness of their peoples.

In Western academia, Indigenous voices have been marginalized, and their knowledge exploited. Vilsoni Hereniko (Rotuman) discussed this phenomenon as Western “academic imperialism” (78). Similarly, Indigenous Pacific Islanders’ worldviews are largely ignored in Environmental Studies, which is why study views it as a field in need of decolonization. The task at hand is to further dismantle Western-centric and continent-centric ways of perceiving the

Pacific and its Indigenous peoples. To achieve this goal, this study analyzes how Pacific Indigenous writers reveal that environmental degradation must be examined alongside the complicated (neo)colonial histories. Environmental crises cannot be resolved without true decolonization because it is difficult—if not impossible—for Indigenous peoples of the Pacific to exercise their environmental stewardship without full self-determination and while their Traditional Environmental Knowledge (TEK) is devalued. More fundamentally, the degradation of the environment stems from the same (neo)colonialist and capitalist mindset that leads to the exploitation of Indigenous Pacific Islanders. This research also rejects simplified, essentialized, and/or romanticized representations of the Indigenous Pacific Islanders' environmental consciousness by focusing on their particular (neo)colonial histories, worldviews and dynamic relationships with the environment. Furthermore, instead of viewing Indigenous Pacific Islanders as victims in need of help, this research foregrounds their expressions of resilience and sovereignty.

As Teaiwa discloses in “AmneSIA,” there is a tremendous and active Indigenous presence in the Pacific. In the poem, she writes, “the rim of our basin is overflowing with kava,” which symbolizes the vitality of Indigenous Pacific cultures. Kava, according to Joseph R. Deihl, is culturally significant because it is used in ceremonies in Fiji and among Polynesian communities (64). In “Kava and Ethno-cultural Identity in Oceania,” S. Apo Aporosa also points out that “kava’s importance is reflected in the traditional narratives of Pacific Oceanic groups from Papua New Guinea in the west to Hawaii [sic] in the east” (1924). Aporosa suggests that, “for many Oceanic and Pacific peoples,” kava plays a significant role in “facilitating the shared ancestry, practices, and social experience,” which may include “spiritual connections, cultural expression and practice, ceremony, exchange, linguistic reflection, socialization, and medicinal and/or dietary systems” (1923). In light of the cultural significance of kava, when Teaiwa proclaims that “the rim of our basin is overflowing with kava,” she asserts that even though the Pacific Islands are considered to be located in the “basin,” Pacific cultures are alive and thriving. In addition, through kava drinking, Pacific Islanders are engaging the ever-enlarging world envisioned by Hau‘ofa (31), connecting not only with diasporic Pacific Islanders but also with Pacific Islanders from other islands.

The Pacific Islanders in the “basin,” as this study shows, are also voicing valuable lessons for us. Firstly, the writers explored in this research exemplify how Pacific Islanders' intimate

relationships with the environment and other-than-human beings inspires us to establish respectful, healthy, non-anthropocentric relationships with the environment and more-than-human beings. Additionally, Pacific Islanders' worldviews challenge us to probe into the deep fundamental ideological causes of environmental crises. At the front line of global environmental crises—such as climate change, sea level rise, militarization and radiation contamination—Syaman Rangpogan, Neqou Soqluman, Craig Santos Perez, and Brandy Nālani McDougall¹ reveal how the environmental crises are entangled with imperialist ideologies and (neo)colonialism. Moreover, like Teaiwa, they articulate the resilience and sovereignty of their peoples. As Kathy Jetñil-Kijiner states at the United Nations Climate Summit 2014 through her poem, “Dear Matafele Peinam,” “we deserve to do more than just/ survive/ we deserve/ to thrive.” Like Jetñil-Kijiner, the authors discussed in this research demonstrate that their peoples, their cultures, and the relationships between their peoples and the environment are thriving despite ongoing (neo)colonialism. The objective of this research is to listen to the voices of the Indigenous Pacific Islanders, learn from them, and rethink Environmental Studies from their perspectives.

To achieve the goals of this study, all the literary works examined are written by Indigenous peoples from Taiwan, Guåhan and Hawai‘i. Specifically, I examine an autobiography, *I Wish to Be a Fish Scale of the Ocean* (2021) by Tao writer, Syaman Ranpogan, a novel *Palisia Tongku Saveq* (2008) by a Bunun writer, Neqou Soqluman, and poetry collections, *Habitat Threshold* (2020) by CHamoru poet and scholar, Craig Santos Perez, and *The Salt-Wind: Ka Makani Pa‘akai* (2008), by Hawaiian poet and scholar, Brandy Nālani McDougall. The islands discussed in this research—Taiwan, Guam, and Hawai‘i—are strategically significant in the context of U.S. military presence in the Asia-Pacific region. Taiwan is a key player as it is situated near major shipping lanes and is considered a critical point in U.S. efforts to counterbalance China’s influence in the region. Guåhan serves as a significant U.S. military base, providing vital logistical support and acting as a forward deployment location for U.S. forces in the western Pacific. Hawai‘i hosts major U.S. military installations and serves as a strategic command center for U.S. military operations across the Pacific. This relationship highlights U.S. presence and

¹ I choose these specific writers because their works convey their peoples’ environmental consciousness and explore (neo)colonial, imperial, capitalist, and developmentalist ideologies as the root of environmental crises. A more personal reason is that I know these authors personally and am able to discuss my research with them. I would like to extend my sincere gratitude to the authors for their feedback on my study.

influence in the Asia-Pacific region. Departing from this US-centered relationship, however, this study subverts this relationship by examining the interconnectedness of the Indigenous peoples from these islands and their collective struggles against the ongoing environmental colonialism. This study discusses how the writers disclose Indigenous perspectives and struggles on environmental issues, which have to be examined alongside the (neo)colonial conditions of each island, and their fight for environmental justice. By looking at the symbol of wind across all the works, this research also strives to establish a Indigenous-centered (Indigenous-to-Indigenous) connections in the Pacific.

Indigenous Taiwan, Guåhan, and Hawai‘i have distinct settler colonial histories. There are at least 16 tribes of Indigenous peoples in Taiwan, each with unique cultures and traditions. These tribes possess separate hunting grounds, and no single tribe has dominated the island. Also, Taiwan was occupied by Japanese, so even the Chinese migrants from China have experienced colonization. Guåhan is the home (is)land of the CHamoru people. It has been colonized by Spain and Japan, and is now an “unincorporated territory” of the U.S. In contrast, on the Hawaiian islands, King Kamehameha, a Native Hawaiian, established the Hawaiian Kingdom, which was recognized globally as a sovereign nation. The kingdom was annexed by the U.S. in 1898. As this brief discussion demonstrates, the (neo)colonial histories in the Pacific are incredibly diverse and complex; therefore, it is essential to incorporate Taiwan into Trans-Pacific, Indigenous-centered dialogues in order to achieve a fuller understanding of this (neo)colonial histories and the vigorous decolonial efforts. Moreover, I argue that introducing Indigenous Taiwanese to these conversations highlights the diversity of Indigenous Pacific perspectives, which, as this study suggests, could contribute to achieving a sustainable future. Most importantly, neglecting Taiwanese Indigenous voices undermines any genuine efforts toward decolonization, including those within Environmental Studies, since decolonization requires the engagement of all voices. The inclusion of Indigenous Taiwan in the Trans-Pacific conversations, as will be elaborated later, does go without contestation, and therefore needs to be attentively discussed. This is why I continuously emphasize that my research examines only works by Indigenous Taiwanese peoples. That is, the framing of Taiwan as part of the Trans-Pacific pertains exclusively to Indigenous Taiwan. Moreover, given that this research aims to rethink Western Environmental Studies, I will examine the environmental consciousnesses of

Indigenous Taiwanese, CHamoru, and Native Hawaiians in their respective (neo)colonial contexts.

The move beyond the borders of nation states and focusing on Indigenous-centered relationships is inspired by the argument of Chadwick Allen, a Chickasaw scholar in Trans-Indigenous studies. In his reframing of Transnational Indigenous Studies, Allen rejects the traditional division of national borders and proposes bringing Indigenous peoples to the center in what he terms Trans-Indigenous Studies. Overall, this project aims to facilitate what Allen calls “center-to-center dialogue” (n.p.) to challenge and expand the mainstream discourses of Environmental Studies. While Western environmental discourse often views the environment as “out there” and separated from the human—creating a nature/culture binary with culture seen as superior—Indigenous Pacific Islanders offer non-binary and non-hierarchical perspectives that help us to reimagine a respectful and healthy relationship with the environment and other-than-human beings. Moreover, these intimate relationships with the land and ocean, as demonstrated by Indigenous Taiwanese and Pacific Islanders writers studied in the following chapters, are not static and should not be romanticized. Instead, these relationships are fluid and are constantly being revisited, reshaped, rebuilt, and represented in the face of (neo)colonialism.

This research seeks to make contributions by highlighting the voices and worldviews of Indigenous Taiwanese and Pacific Islanders who are still marginalized within mainstream Environmental Studies. If we aspire to achieve an Environmental Studies that is more inclusive (of different worldviews and perspectives) and decolonized, as non-Indigenous scholars, we need not only to decolonize our minds by learning from the stories of the Indigenous peoples, but we must also move away from the imperialistic and landlocked way of thinking. Hence, it is my endeavor to think through the following questions in this dissertation: In what ways do the discourses of Environmental Studies still marginalize the epistemologies and cosmologies of the Indigenous peoples of the Pacific? How can our readings of literary works by Indigenous writers/scholars of the Pacific decolonize the Euro-American mainstream narratives in Environmental Studies? How do we formulate decolonized Environmental Studies in the Trans-Pacific context? And what does it look like? In this dissertation, to put it more plainly, I endeavor to reexamine how Indigenous Taiwanese and Pacific Islanders disclose and speak against the ways in which Environmental Studies conceptualize and utilize, or perhaps exploit, Indigenous environmental knowledge and cosmologies.

The first chapter engages the idea of heterotopia and ecotopia with a Tao worldview. The second chapter re-investigates and expands the field of sacred ecology from a Bunun perspective. The term sacred ecology was formalized by Fikret Berkes, a Turkish scholar who documented and analyzed Indigenous traditional knowledge around the globe in his book *Sacred Ecology* (1999). It explores the interconnectedness of spiritual beliefs, cultural practices, and ecological knowledge. It also emphasizes the importance of recognizing the sacredness of the natural world and understanding how cultural and spiritual perspectives shape people's relationships with their environment. Chapter two revisits sacred ecology by examining Bunun people's relationship with the environment. Chapter three explores the issue of environmental justice along with the idea of hope (that motivates changes in the ways we engage with the environment) from a CHamoru perspective. In chapter four, I investigate and reconceptualize deep ecology from a Native Hawaiian viewpoint. Deep ecology is proposed by Arne Naess. By advocating for the intrinsic value of all living beings and promoting a holistic, ecocentric viewpoint, deep ecology encourages a transformative approach to environmental ethics and activism. All these concepts will be discussed in more details later in the methodology and chapter outline section.

It is critical to examine environmental issues from the perspectives of Pacific Islanders because, as Kathy Jetñil-Kijiner, Leora Kava, and Craig Santos Perez point out in the introduction to *Indigenous Pacific Islanders Eco-Literatures*, the Pacific Islands are collectively facing climate change as well as ecological imperialism (xiv). Pacific Islanders' worldviews, then, also need to be brought to the center of Environmental Studies. In this research, trans-Pacific Environmental Studies is to acknowledge that “[Pacific Islanders’] stories teach [them] that humans, nature, and other species are interconnected and interrelated; land and water are central concepts of indigenous cultural identity and genealogy; and the earth is the sacred source of all life, and thus should be treated with respect, love, and care” (Jetñil-Kijiner, et al. xvi). In envisioning trans-Pacific interconnections, I would like to invoke the “vā (space)” formulated by Sāmoan poet/writer/scholar, Albert Wendt. He views vā as “the space between, the betweenness, not empty space, not space that separates but space that relates” (402). In the same vein, this study examines the Pacific not as an empty space, but that connects the Pacific Islands, and the Indigenous Pacific Islanders who are genealogically connected to the ocean and the land.

In the conceptualization of Trans-Pacific Environmental Studies, the worldviews and perspectives of Indigenous Taiwanese peoples and Pacific Islanders are brought to the center in

this study, but they are not considered incompatible with “Western” ones. In a sense, just as Indigenous peoples are brought into “center-to-center conversations,” to use Allen’s words, so can Pacific Islanders worldviews and “Western” theories be brought into the same inter-subject conversation. Trans-Pacific Environmental Studies, moreover, rejects the romanticized and homogenized representations of Pacific Islanders and their traditional environmental knowledge. Furthermore, this study contends that Taiwanese Indigenous peoples should be included in the discussion of Trans-Pacific Environmental Studies. As will be discussed later and shown throughout the dissertation, not only are Taiwanese Indigenous peoples linguistically and genetically connected to other Pacific Islanders, but also they share similar environmental consciousness. Despite their proximity and the same struggles against (neo)colonialism and environmental injustice and degradation, Indigenous Taiwanese Peoples are almost invisible and silent in the field. This dissertation, hence, brings together Indigenous Taiwanese and Pacific Islander authors, who are not often put into dialogue. This project, in other words, aims to bring Taiwan more fully into the discussion of the Trans-Pacific and in deeper conversation with the Pacific Islands.

Bringing together Indigenous texts from Taiwan, Guåhan, and Hawai‘i, we can identify several commonalities. First, these Indigenous authors are inspired by their respective traditional stories.² These traditional stories and the ecological consciousness underlies these stories will be discussed in following chapters. Also, the authors ground their works on the Indigenous environmental knowledge of their peoples which have been passed down for generations. Traditional environmental knowledge is accumulated through generations of Indigenous peoples living and working intimately with the ocean and land. Thirdly, these writers all demonstrate the resilience of peoples and the continuation of their cultures. As will be elaborated in the following chapters, traditional environmental knowledge not only reveals the environmental degradation by the (neo)colonizers but also demonstrates the adaptability of Pacific Islanders. Hence, this research argues that Pacific Islanders’ traditional environmental knowledge must be valued in environmental discourses. By bringing Indigenous Taiwanese peoples and Pacific Islanders

² For example, Syaman Ranpogan retells the traditional Tao story of flying fish in *I Wish to Be a Fish Scale of the Ocean*. In *Palisia Tongku Saveq*, Soqluman retells his people’s story of the sacred mountain, Tongku Saveq, on which his people found refuge during a great flood in the ancient time. In *The Salt-Wind: Ka Makani Pa ‘akai*, McDougall references *Kumulipo*, a Hawaiian creation story.

together, on the other hand, we can also see that the Pacific is an incredibly diverse space in terms of geography, cultures, (neo)colonial status, and environmental challenges. This propels us to reject the simplistic, romanticized, and generalized representation of Indigenous Pacific Islanders mentioned above. In light of this diversity, it would be productive for us to study the nuance in the different ways Pacific Islanders and Indigenous Taiwanese are reviving and practicing their traditional environmental knowledges, and the different ways in which they are reacting to environmental crises and resisting further environmental degradation and exploitation. To be more specific, this study acknowledges that Indigenous traditional knowledge is place-based and place-specific, and argues that it should be studied as such.

Taiwan, as a country in the Pacific Rim, is often discussed in Trans-Pacific studies. However, Indigenous Taiwan's connection with the Pacific Islands is often overlooked. Therefore, this study strives to bring Indigenous Taiwanese peoples into Indigenous-to-Indigenous conversation with other Pacific Islanders. Examining Taiwan alongside Guam, Rapanui, and "much of the French-occupied Pacific," Alice Te Punga Somerville points out Taiwan as a "site in which there is articulation of and with Pacificness and indigeneity" (102). In a sense, Indigenous Taiwan as part of the Pacific has been controversial, yet Somerville not only acknowledges the connection between Indigenous Taiwan with the Pacific, but considers Taiwan as a site for the articulation of this connectedness. Taiwan is not commonly considered as part of the Pacific Islands, yet this study argues that it is beneficial and crucial to examine the environmental and decolonial struggles of Indigenous Taiwanese peoples alongside that of other Pacific Islanders. Undeniably, Taiwan has a very different colonial history from other Pacific Islands. Parts of Taiwan were occupied by Dutch and Spain, and Dutch people had ruled over some tribes of Taiwanese Indigenous peoples. Taiwan was officially incorporated into the territory of the Qing Dynasty in 1684 (which leads to the migration of many "Chinese" people to Taiwan, and was under Japanese rule from 1895 to 1945. When the Kuomintang (the Chinese Nationalist Party) came to Taiwan, during the White Terror period, many Indigenous leaders was killed. However, in comparison with other Pacific Islands, Taiwan has never been colonized by Western countries.

In terms of the difference in language usage between Indigenous Taiwan and other Pacific Islanders, Taiwanese Indigenous people speak and write mainly in Chinese, while English is the language employed by most other Pacific Islanders. However, this research argues

that Indigenous Taiwanese peoples should not be omitted in the trans-Pacific discourse. In fact, it is beneficial to include Indigenous Taiwanese because it can not only further strengthen the Trans-Pacific alliance in the face of global political and environmental challenges, but also further diversifies the colonial histories, worldviews, and perspectives in the Pacific.

Trans-Pacific discourse defined in this study, it is crucial to emphasize again here, includes only Indigenous Taiwanese, but not other ethnic-Chinese people.

In Taiwan, perhaps due to the government's Austronesian diplomatic strategy (which will be discussed more in chapter one), many Indigenous peoples identify themselves as Austronesian. They seek to connect with other Pacific Islands through the Austronesian connection. For example, an Indigenous Taiwanese singer, Anu Kalitin Sadipongan (Amis), posted a video of a group of Amis people signing *Kū Ha'aheo* and *Hawai'i Loa* in their traditional customs to show support for the protest against the building of Thirty Meter Telescope (TMT) on Mauna Kea, the sacred mountain in Native Hawaiian culture.³ In his Facebook post, Sadipongan writes, "Native Hawaiians are friends and family of Taiwanese Indigenous peoples. Recently they are protecting their sacred mountains. As part of the Austronesian families, we must show support for Hawai'i."⁴ This is only one example of the ways in which Taiwanese Indigenous peoples, CHamoru, and Kanaka Maoli can come together in the battle against (neo)colonialism and environmental degradation. However, this Austronesian connection Indigenous Taiwanese peoples strive to establish is not without contestation. For example, in her "We're Not Indigenous. We're Just, We're Us': Pacific Perspectives on Taiwan's Austronesian Diplomacy," Jessica Marinaccio points out problems with the employment of the Austronesian connection by the Taiwanese government. First of all, "Taiwan's conflation of terms such as Austronesia(n), Pacific and indigenous is misinformed" (351). Meaning that the origin of the term Austronesia(n) in linguistic study (which implies no cultural affinity) is mostly ignored. As a result, Marinaccio suggests that "Pacific ideas of the term Austronesia(n) do not align with those forwarded by Taiwan" (351). Secondly, the employment of Austronesian diplomacy to link Pacific allies to Indigenous Taiwanese peoples "sometimes leading to demeaning views of these allies in Taiwan's mainstream Han Chinese society rather than empowering Pacific relations in

³ To see the video, visit <https://www.facebook.com/anu.cepo/videos/667467217095752>.

⁴ Original text: "夏威夷是台灣原住民族的朋友與家人, 最近他們在保護他們的聖山, 身為南島民族的我們, 一定要支持夏威夷啊!"

Taiwan” (351). Realizing the problems with the term Austronesia(n), the Trans-Pacific alliance forged in this study is based on “Indigenous-to-Indigenous” conversations.

In the face of (neo)colonialism and environmental injustice and crises, this research views the Pacific as the common ground on which these people can stand in solidarity and resistance. That is, my reading of literary works by Indigenous Taiwanese alongside those by Pacific Islanders aims to explore, to borrow the language of Huang, “center-to-center, indigenous-to-indigenous relationships and connections in the Pacific as a site of trans-indigenous solidarity that seeks to protect oceanic environments” (“Toward Transpacific Ecopoetics” 121). The strategy of this study is to read individual writers from different Pacific Islands first in separate chapters in order to discuss the nuance of different worldviews in depth. Then in the conclusion, the writers will be brought together to examine the solidarity and planetary vision of an environmentally just future. I will elaborate on the strategy and structure of this research later.

The position of Hawai‘i is also more controversial, hence it is necessary to discuss the inclusion of Hawai‘i in this study as well. As Teaiwa points out, “Hawai‘i and New Zealand are sometimes included, and often excluded from the realm of Pacific Studies because of their status as First World societies” (111). Nevertheless, this research recognizes that Native Hawaiians share cultural, historical, and linguistic ties with other Indigenous Pacific Islanders. In addition, Native Hawaiian also shares the same demilitarization and decolonial battles with the rest of the Indigenous/Native Pacific.⁵ Hawai‘i is the home to major U.S. military bases,⁶ and it is still illegally occupied by the U.S. Also, Hawai‘i is special in the ethnic diversity of its settlers, many of whom try to claim indigeneity to Hawai‘i. As Haunani-Kay Trask points out in “Settlers of

⁵ More on the demilitarization and decolonial movements of Hawai‘i, see Haunani-Kay Trask’s *From a Native Daughter: Colonialism and Sovereignty in Hawai‘i* (U of Hawai‘i P, 1999); Noelani Goodyear-Ka‘ōpua’s *A Nation Rising: Hawaiian Movements for Life, Land, and Sovereignty* (Duke UP, 2014), and Noenoe K Silva’s *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* (Duke UP, 2004).

⁶ Regarding the militarization of Hawai‘i, it is worth mentioning that Hawai‘i houses the headquarters of the four component commands—U.S. Pacific Fleet, U.S. Pacific Air Forces, U.S. Army Pacific and U.S. Marine Forces, Pacific—which support the Commander, U.S. Indo-Pacific Command (CDRUSINDOPACOM). The United States Indo-Pacific Command (USINDOPACOM), according to its official website, “persistently integrates and employs credible, all-domain *combat power* in order to deter aggression, prevent and respond to crisis, and, if necessary, conduct decisive joint and combined operations to prevail in conflict. Integrating our operations in support of and supported by other U.S. Government agencies, the Joint Force will persistently operate in and across all domains to *defend the homeland, deter strategic attack, counter aggression, protect U.S. interests throughout the Indo-Pacific, and enhance U.S. alliances and partnerships*” (n.p.; emphasis added). This statement shows how the U.S. militarizes Hawai‘i in the name of national security. For more about USINDOPACOM, visit: <https://www.pacom.mil/about-usindopacom/>.

Color and ‘Immigrant’ Hegemony ‘Locals’ in Hawai‘i,” many Asian settlers claim “local” identity which leads to the expulsion of the Indigenous people of Hawai‘i. She writes, “Calling themselves ‘local,’ the children of Asian settlers greatly outnumber us [Native Hawaiians]. They claim Hawai‘i as their own, denying indigenous history, their long collaboration in our continued dispossession, and the benefits therefrom” (46). Realizing the danger of this claim to “local” identity, this study foregrounds the works by Native Hawaiian (not colonial settlers) and the Indigenous relationships between Kānaka Maoli (Native Hawaiians)⁷ and other Indigenous people of the Pacific.

Due to the limited space, this study focuses only on Indigenous Taiwan, Guåhan, and Hawai‘i. Many Pacific Islands are therefore left out in this research. Literature from Melanesia, for one example, is not discussed in this dissertation, and this is not because writers from Melanesia do not exhibit concerns for the environment. For instance, Vincent Eri (Papua New Guinea) portrays the relationship between the land and the people as well as their traditional ecological knowledge in *The Crocodile* (1970). In the novel, Eri also reveals how the relationship between people and the land was altered by colonialism. Although this research cannot incorporate all Pacific Islands, it hopes to inspire future research on the contribution of the literary works by Pacific Islanders in helping us to rethink Environmental Studies.

TRANSPACIFIC STUDY AND TRANSPACIFIC ECOPOETICS

Since Trans-Pacific eco-poetics will be the main framework of this research, it is necessary to first examine the idea of Trans-Pacific and Trans-Pacific eco-poetics in this section. The term trans-Pacific gains momentum after the Second World War, and it shows that the Pacific has always been a contact zone, a space that relates and connects. As Viet Thanh Nguyen and Janet Hoskin argue in the introduction to *Transpacific Studies: Framing an Emerging Field*, ever since the second World War and the rise of Asian countries (such as China, Japan, and Korea), the Pacific has become the space for the “fantasies of economic expansion and domination, with terms such as the Pacific Basin, the Pacific Rim, and Asia-Pacific having been created to name this strategic zone of contact” (2). In other words, the term has its root in the militarization of the Pacific. Focusing on “Asia Pacific” or “Pacific Rim,” however, is at the cost of obliterating Indigenous Pacific Islanders who are in the “basin.” As discussed above, Hau‘ofa

⁷ In this research, I use Native Hawaiians, Kānaka Maoli, and Kānaka ‘Ōiwi interchangeably.

and Teaiwa both revealed and repudiated the omission of Pacific Islanders. In *Pacific Islands Writing*, Michelle Keown defines Asia Pacific as “a label widely used by international agencies (such as the United Nations) and multinational business corporations” (12). She further points out how, in such a labeling, “the smaller islands of the Pacific tend to be overlooked in favour of the larger, more economically powerful south-east Asian nations” (12). The term, Asia Pacific, however, is also seen as a space of cultural production by Rob Sean Wilson and Arif Dirlik. Revisiting the term, they asked, “whose ‘Asia Pacific’ are we talking about, whose interests are being served, and when and how did this discourse of knowledge and power historically emerge?” (2). In a sense, Wilson and Dirlik envision the Pacific as a space of resistance. Particularly in regards to Pacific Islanders, they note that “[their] home has been the site of the destructive U.S. nuclear weapons testing in the Marshall Islands and the French struggle for technological grandeur in Polynesia” and that they “now fear they will become hosts for the dismantling of these same Cold War nuclear weapons” (5). This is, again, a call to bring Indigenous Pacific Islanders’ struggle against (neo)colonialism, militarization, and environmental injustice into the spotlight.

With increasing numbers of scholars now striving to draw attention to the ways in which Pacific Islanders are also part of contacts and relationships in the Pacific, and to the decolonial and demilitarization efforts of Indigenous Pacific Islanders, “trans-Pacific” became the most recent endeavor to name this contact zone (Nguyen and Hoskins 2). The main idea of Trans-Pacific is that the Pacific is not to be treated as an exhaustible and extractable research subject. As Tina Chen puts forth, “scholars have pushed back against the territorialization of the Pacific, arguing that it is not a site to be traversed or subject to extraction but rather an originating point of critical and theoretical resonance” (n.p.). A critical engagement with the Pacific, that is, not only rejects the dematerialization of the Pacific, but also refuses to treat it as merely a bounded object that can be fully studied. The Pacific is a contact zone through which we can further examine the complex Trans-Pacific relationships, the militarization, environmental degradation, (neo)colonization, and the economical and political wrestling from all shores.

A decolonial Trans-Pacific study, in addition, needs to bring Indigenous Pacific Islanders’ ways of thinking to the center. As Teaiwa cautions, “Pacific Studies must also make a commitment to indigenous ways of knowing. If we do not, we replicate the academic

imperialism of too many generations” (117). In her groundbreaking book, *Ocean Passages*, Suzuki also cautions that “scholarship that frames itself as ‘transpacific’ must engage with Indigenous Pacific histories, frameworks, and methodologies, or else the term loses its unique critical purchase” (4). Therefore, this research will center Indigenous Pacific worldviews and epistemologies in exploring the relationships between Pacific Islanders and the land/waters. To be more exact, I will read what Perez refers to as “Indigenous eco-poetics.” In defining Indigenous eco-poetics, Perez writes:

[Indigenous eco-poetics] foregrounds how the primary themes in native texts express the idea of interconnection and interrelatedness of humans, nature, and other species; the centrality of land and water in the conception of indigenous genealogy, identity and community; and the importance of knowing the indigenous histories of a place. Moreover, indigenous eco-poetics shows how native writers employ ecological images, metaphors, and symbols to critique colonial and Western views of nature as an empty, separate object that exists to be exploited for profit. Lastly, indigenous eco-poetics re-connects people to the sacredness of the earth, honors the earth as an ancestor, protests against further environmental degradation, and insists that land (and literary representations of land) are sites of healing, belonging, resistance, and mutual care. (“Indigenous Eco-poetics,” n.p.)

This study will read Indigenous eco-poetics in the Trans-Pacific context. In “Toward the Trans-Indigenous Pacific,” Hsinya Huang, a Taiwanese scholar, argues that “[w]e need to gather relevant sets of issues crucial to diverse Indigenous groups and formulate positive notions of trans-Indigeneity, which in turn feed back into local native traditions” (83). Consequently, Huang suggests that it would be more fruitful to compare Syaman Rapongan’s work with Robert Sullivan’s *Star Waka* in Chadwick Allen’s *Trans-Indigenous: Methodologies for Global Native Literary Studies*. The reason is that Syaman Rapongan, a Tao (Taiwanese Indigenous) writer, and Robert Sullivan, a Māori poet, share a “common Oceanian heritage” (“Toward the Trans-Indigenous Pacific” 83). By bringing these writers together, Huang puts forth a “contemporary connection with Oceanic frameworks that would unsettle territorial ties to the

Asian mainland and Euro-American continent and reframe the decentered island site as the niche for trans-Indigenous political and cultural commitment” (“Toward the Trans-Indigenous Pacific” 85). The turn towards trans-Indigenous Pacific, in a sense, not only foregrounds issues in Indigenous/Native Pacific, but also rejects (neo)colonial association and mapping of the Pacific. In this trans-Indigenous Pacific framework, the Pacific is seen as a space that relates and connects (*vā* formulated by Wendt), as discussed above. Moreover, as Wilson contends, “the ocean, figured as a planetary element necessary to sustaining life and earthly well-being, could become a means to envision ecological solidarity and planetary concern” (261). Wilson further elaborates that this is “‘the promise’ of an Ocean (building upon the trope of Oceania) connected to a vision of altered transnational belonging, ecological confederation, and transracial solidarity” (266). This inspires me to read the ocean as a site of Indigenous solidarity, resistance, and resilience.

Before establishing the ground for this study, and before diving into the reading of the Indigenous Pacific writers, it is crucial to narrate my journey from Taiwan to Hawai‘i, and how my ways of thinking have changed through encountering and working with Indigenous peoples. This is not solely because narrative scholarship is important in the field of Environmental Studies, but also because it is critical to establish my positionality first before doing Indigenous studies and reading Indigenous texts. I also hope that this will be a way that I can reciprocate the stories I have been given throughout these years.

JOURNEY TO HAWAI‘I AND MY POSITIONALITY

It is important for me to connect my scholarship with my personal stories and experiences. I believe it to be crucial for several reasons. First, as Scott Slovic contends, “Ecocritics should tell stories, should use narrative as a constant or intermittent strategy for literary analysis” (30). Second, telling my own story is a way for me to find and express my positionality when working with Indigenous peoples. Third, in most (if not all) Indigenous cultures, reciprocity is extremely important and valued. Therefore, I acknowledge that, after having received so many stories, it is necessary for me to tell my own story alongside my scholarship to reciprocate. In addition, in return for the stories I have received, my scholarship needs to benefit the Indigenous peoples I work with. I am aware that I am acquiring a degree with my study which discusses Indigenous knowledges and worldviews, but I am determined to continue to stand physically with the

Indigenous peoples (by working on/protecting the land and protest against (neo)colonialism). Alos, I hope that my scholarship can help centralize the worldviews of the Indigenous peoples of the Pacific and contribute to the fight against (neo)colonialism and environmental injustice.

I am a Han Chinese, whose paternal grandparents immigrated to Taiwan much earlier and whose maternal grandparents came to Taiwan from China with the Kuomintang (KMT/Chinese Nationalist Party). Hence, I consider myself a local Taiwanese with ancestry in China. I had lived in Taiwan for 28 years before moving to Hawai‘i for my Ph.D. study. I was trained as an ecocritic as a Master student. My master thesis is titled “Ocean and Indigenous Culture in Linda Hogan’s *People of the Whale*.” In the thesis I discuss the issue of environmental justice in the context of the whale hunting tradition of the Makah people (a tribe of Indigenous people living on the Pacific Northwest Coast, in Washington). After graduation, I felt an urge to learn about the Indigenous peoples with whom I share the (is)land–Taiwan. So I started visiting the communities to talk stories with Indigenous peoples; I have been to Bunun, Tayal, Paiwan, Amis, and Tao villages around Taiwan. I also started to pay attention to their struggle for land rights, hunting rights, and environmental justice. The two communities I work most closely with are Ljavek (in Kaohsiung city) and Tao (on Pongso no Tao/Orchid Island).⁸⁹ As I worked with the Indigenous communities in Taiwan, I also have the privilege of knowing Syaman Rapongan and Neqou Soqluman, the writers discussed in this study. The more I learn about the Indigenous peoples, their cultures, and the challenges they face, the more I want to be their ally and join their fight against structural oppression. This research comes out of this desire to stand with them.

Two years after my graduation, in 2017, we had the honor of inviting Perez to deliver a talk at my alma mater–National Sun Yat-sen University. During his visit, I took him to the Taiwan Indigenous Peoples Cultural Park. It was that experience that inspired me to come to Hawai‘i. When we were at the cultural park, Perez talked with one of the Indigenous people and

⁸ Ljavek is a community in Kaohsiung city consisting of Paiwan, Puyuma and Amis peoples. Indigenous peoples came to this place for job opportunities around 1954 and established the community. However, due to urban redevelopment, the peoples are being forcefully removed. To read their story and our project, visit: http://hfe-asiapacific-observatory.nsysu.edu.tw/project/stories-of-the-land/Ljavek_UrbanAborigines.IndustrialLandscape.andTheirArts.php.

⁹ A nuclear waste storage site was established on Tao people’s home (is)land, Pongso no Tao. Tao people have been protesting against the storage site for decades. I have been trying to raise awareness about this issue by assisting Professor Hsinya Huang in bringing a Tao elder and writer, Syaman Rapongan, to the international stage. We invited him to speak at multiple international conferences, and translated part of his works for non-Mandarin Chinese readers in our scholarships.

compared their languages and found many similarities. They even called each other cousins. I learned about how the Pacific Ocean connects the Pacific Islanders as well as some common challenges faced by the Indigenous peoples in the Pacific. I was so moved by this encounter and their conversations that I decided to go explore these trans-Pacific connections, learn more about these “cousins,” and find out how I can contribute to their decolonial struggles.

My positionality was first challenged after I came to Hawai‘i. Here I learned the importance of finding and stating my positionality if I want to be an ally instead of another exploiter. I acknowledge that I am an outsider to all the Indigenous communities I am working with, but I strive to be a worthy ally. On my journey of finding my positionality, I am profoundly inspired by Candace Fujikane, a professor at the University of Hawai‘i at Mānoa, especially her stance and contribution as a settler ally. I ponder deeply on how I can love the land on which I live now. Therefore, I started to join the workday at Ka Papa Lo‘i o Kānewai every other month, helped at Ka‘ala Farm and Ulupō Heiau,¹⁰¹¹ and started to learn ‘Ōlelo Hawai‘i (Hawaiian language). Noelani Goodyear-Ka‘ōpua, a Native Hawaiian professor at the University of Hawai‘i at Mānoa, was the leader of the team that helped at Ulupo Heiau. When we arrived there, the crew greeted us with an oli (chant). In response, Goodyear-Ka‘ōpua led us in another oli, “Welina Mānoa.” Having learned that oli in my ‘Ōlelo Hawai‘i class, I stood behind Goodyear-Ka‘ōpua, and was able to chant with her. At that moment, I not only realized the importance of standing behind the Indigenous peoples if I consider myself as an ally, but also felt welcomed to the community. It was an extremely educational and humbling moment for me. Until today, I still believe that working with Indigenous peoples is a never-ending learning process. Hence, I am glad to have the chance to work so closely with the Kānaka Maoli and learn to aloha and mālama ‘āina (love and take care of the land).

¹⁰ Ka‘ala Farm is located on the island of ‘Oahu. It is, as stated in their website, “An ancient agricultural complex, restored and producing kalo as our ancestors did for centuries. A Cultural Learning Center where learning comes alive for thousands of school children in our hands-on science program every year. A cultural kīpuka where Hawaiian traditions are practiced daily to make people and communities stronger.” For more information on Ka‘ala Farm, visit: <https://kaalafarm.org/>.

¹¹ Ulupo Heiau is “a sacred and ancient Hawaiian temple dedicated to the god Kane, showcasing the intersection of spirituality and agriculture. With meticulous lava rock construction, the heiau served as a ceremonial center and played a crucial role in managing taro fields, reflecting the engineering skills and cultural significance of early Hawaiians. Today, the site stands as a symbol of cultural preservation, offering a tranquil environment for reflection, educational exploration, and a deep understanding of Hawaii’s indigenous culture and its enduring connection to the land” (n.p). For more information about the heiau, visit: <https://www.hawaiistateparks.org/parks/ulupo-heiau-state-historic-site>.

On the mokuḡuni (island) of Hawai‘i I learned and saw more about the common struggles of Indigenous Taiwanese people and Native Hawaiians (for example, the protest against the building of nuclear waste storage site in Taiwan and TMT in Hawai‘i, as well as the oppositions faced by Indigenous Taiwanese and Native Hawaiians in their protest). It is also on this mokuḡuni that I contrived this study. By bringing the voices, perspectives, and worldviews of Indigenous Taiwanese people and other Pacific Islanders together, this research endeavors to reexamine and alter the ways Indigenous Pacific Islanders are studied in Western-centric institutions and discourses. By reading literary works by Indigenous Taiwanese and other Pacific Islanders, this study reveals not only how Indigenous Pacific Islanders are still being oppressed in the real world, but also the (neo)colonialist and developmentalist ideologies that underlies the oppression. More precisely, under the pretext of economic development and national security, Indigenous groups such as the Tao, Bunun, CHamoru, and Native Hawaiians have faced systemic sacrifice and oppression. This has manifested in various forms, including forced displacement from their ancestral lands, exposure to hazardous environmental conditions, and the desecration of sacred sites. This study hopes to contribute to Indigenous Pacific Islanders’ sovereignty movements by questioning the ways they are marginalized, imagined, and represented by mainstream culture.

GROUNDING THE STUDY ON TAIWANESE, HAWAIIAN, AND CHAMORU LITERARY STUDIES

Taiwanese Indigenous Literary Studies

There are now 16 different officially recognized Indigenous tribes, with distinct cultures and languages, in Taiwan at present. The sixteen tribes are: Amis, Atayal, Paiwan, Bunun, Pinuyumayan, Rukai, Cou, Saisiyat, Tao, Thao, Kavalan, Truku, Sakizaya, Sediq, Hla’alua, and Kanakanavu. Due to the limitation of space, this dissertation focuses on only two of the Indigenous tribes in Taiwan—Tao and Bunun. These two tribes are chosen to represent two extremely different Indigenous cultures of Taiwan—one closely related to the ocean (with paddling and navigating traditions), and one connected to the mountains (with hunting traditions). Tao people live on Pongso no Tao (which is an off island approximately seventy six kilometers away from the southernmost point of the main island of Taiwan), and they still build

tatala (Tao canoe), paddle, and live by seasons revolving around the migration of the flying fish. Bunun people, on the other hand, consists of six branches which live mostly along the Central Mountain Range. Bunun people are hunters even until today, which is demonstrated by the efforts to continue traditional hunting by the Bunun people.

By choosing only two of the tribes, this dissertation does not attempt to simplify, generalize or flatten the Indigenous cultures of Taiwan. In fact, Indigenous cultures of Taiwan are incredibly diverse. Each of the sixteen tribes has its own unique language and traditions. Certainly, they share some colonial history and struggles, but each tribe also faces their own particular challenges. For example, the main concern of the Tao people is the Low-Level Radioactive Waste Storage Site on Ponso no Tao, whereas the primary struggle of the Bunun people is maintaining their traditional hunting rights. It should be clear that Indigenous peoples and cultures of Taiwan deserve further in-depth research. The choice to focus on Tao and Bunun in this study is due to the limitation of space in this research. To make up for the limitation and to encourage further study, a more comprehensive reading list on Taiwanese Indigenous writers is provided in the appendix. Of course, the reading list is not exhaustive. It is impossible to cover all the literary works and scholarships. Yet it is my hope that the reading list can demonstrate the richness of Indigenous Taiwanese Literature and Indigenous Taiwanese Literary Study, as well as serve as a prompt for further research.

Taiwanese Indigenous Literature in this research, it should be made clear, encompasses literary works by Indigenous Taiwanese authors exclusively. As Chih-fan Chen and Kuei-fen Chiu bring forth, Taiwanese Indigenous Literature should not be confused with Taiwanese Literature (53). Taiwanese Indigenous Literature does not include literary works about Indigenous people by other ethnic groups in Taiwan. For instance, Hakka, Fukien and Japanese peoples have all written about Taiwanese Indigenous peoples but those should not be considered as Taiwanese Indigenous Literature. Chi-fa Wu was the first one to use “Aboriginal Literature (Shandi Wenxue/山地文學, literally, “mountain literature”)” and “Indigenous Literature (Yuanzhumin Wenxue/原住民文學)” to distinguish the two. Wu employs the term “Aboriginal Literature” to refer to writing about Indigenous peoples by non-Indigenous writers, while “Indigenous Literature” means exclusively works by Indigenous writers (qtd. in Balcom, XIX). It is critical to make this distinction and acknowledge that not everyone can claim Indigeneity.

According to John Balcom, there are three stages of Taiwanese Indigenous literature (XVIII). At first, Taiwanese Indigenous peoples did not have written language, so all the stories were passed down orally. These stories were first documented and published during the Japanese colonial period (1895-1945). During this stage, “the Indigenous peoples were the object of study by others, be they anthropologists, linguists, travelers, or missionaries” (Balcom XVIII). In the second stage, Indigenous peoples and cultures are being appropriated by Han Chinese writers in their literary works (Balcom XIX). Hence the division between “Aboriginal Literature” and “Indigenous Literature” mentioned above. As stated earlier, this study does not consider works produced during this period Taiwanese Indigenous Literature (because they are not written by Indigenous writers), but it is undeniably an important part of the development of Taiwanese Indigenous Literature that is worth mentioning. It shows that Taiwanese Indigenous cultures and Literature are intertwined with the colonial history that not only involved Taiwanese, but also Japanese, government.

Taiwanese Indigenous writers, in Balcom’s formulation, finally take the stage in the third stage. In this period, Indigenous writers retell their traditional stories as well as create new stories in written Chinese. The beginning of this stage is marked by the publication of *Traces of Dreams in Foreign Lands* (域外夢痕) by Kowan Talall (Paiwan) in 1972 (Balcom XIX). This is the beginning of contemporary Taiwanese Indigenous Literature, which is the focus of this study. According to Chen and Chiu, this period is further divided into two phases (53). The first stage starts with the publication of the special issue on Indigenous literature in *Spring Breeze* (春風) in 1984. This period also witnessed the publishing of literary magazines *Mountains Beyond Mountains* (山外山, 1984), *Hunter’s Culture* (獵人文化, 1990), and *Mountain and Ocean Culture* (山海文化, 1993-2000). The literary works by Indigenous writers in this period are characterized by “the search for Indigenous roots, reclaiming lost or dying Indigenous cultural heritage, resurrecting forgotten cultural practices and resistance against the dominant culture” (Chen and Chiu 55). The second stage began in around 2000. Indigenous writers in this phase turn to themes such as “ecology, modernity, globalism, and planetary awareness” (Huang, “Sinophone” 251). Chen and Chiu further point out that “though the attempt to rescue endangered cultural heritage continues, younger Indigenous writers tend to borrow elements from Western movies and literature to shape their narratives” (55). The two Taiwanese Indigenous literary works read in this study are published in this period.

A prominent Indigenous Taiwanese scholar, Paelabang Danapan (Puyuma) further looks at the difference between Indigenous Taiwanese literature before and after 2000 in his introduction to *An Anthology Indigenous Taiwanese Literature—Literary Criticism*. In his introduction titled “Literature as Indigenous Peoples’ Defense,” Danapan writes that while Indigenous Taiwanese peoples have tried to voice out to, and resist, the mainstream society using the Roman spelling system ever since the contact with Spanish and Dutch peoples (5). He also suggests that after the 1980’s, with the rise of Indigenous movements, Indigenous peoples who have received more complete Chinese education gained more power to enter Taiwanese literature (7). Danapan observes that from 1962 to 2000, most Indigenous Taiwanese literary works shared three common theme: 1) the concern for the collapsing of one’s culture and society, 2) the realization of the hollowness and deficiency of one’s Indigenous identity (due to the diminishing of tribal ceremonies and the rapid vanishing of Indigenous languages), and 3) the establishment of “ocean and mountain” as the background of Indigenous Taiwanese literary tradition, which is “a re-establishment of the relationship between human and environmental ethic” (10-11). According to Danapan, the main “interest” of Indigenous Taiwanese Literature after 2000 is “the Indigenous interpretation of history” (12). That is, Indigenous writers during this period tend to “investigate and express the meaning of history to Indigenous peoples through different writing techniques, angles, and entry points” (12). Most importantly, as Danapan points out right from the beginning of the introduction, through their literary works, “Indigenous peoples can speak as first-person subjects, resist and communicate with the mainstream society, and even interfere and enrich each other’s cultures” (5). Therefore, research explores how Indigenous Taiwanese writers convey the worldview of their people and voice out to the mainstream society.

Along with Danapan’s argument, Huang also read Indigenous Taiwanese Literature as a form of resistance. As is the case with most, if not all, Indigenous literatures, Taiwanese Indigenous literature, Huang suggests, “represents a form of cultural survival, which is read and viewed as a process of resistance, opposition, and decolonization (“Sinophone” 246). The uniqueness of Taiwanese Indigenous peoples lies in the cultural diversity. As mentioned above, there are currently sixteen different tribes officially recognized by the Taiwanese government. Unfortunately, probably due to the language barrier (as Taiwanese Indigenous peoples write and speak mostly in Mandarin Chinese, not English), “Taiwanese Aboriginal groups...have been absent from Indigenous studies” (Huang, “Indigenous Taiwan” 2). In the same vein, this study

addresses the concern that Taiwanese Indigenous literature is also almost invisible in the study of Indigenous Literatures. This dissertation is an attempt to join other scholars such as Huang, Chen, and Chiu, among others, in their endeavor to change this situation. Not only that, this study reads Indigenous Taiwanese Literature alongside literary works by Indigenous peoples from other Pacific Islands in an endeavor to bring Indigenous Taiwanese into the trans-Pacific discourse.

Indigenous Taiwanese Literature also provides an innovative approach to remap the relationships between peoples as well as between human and other-than-human beings. As Huang also puts forth in “Sinophone Indigenous Literature of Taiwan,” Taiwanese Indigenous Literature “makes a breakthrough not only by offering an entirely different worldview but by restructuring relations between human and nonhuman and among humans” (248). Taiwanese Indigenous peoples, like other Indigenous peoples, are intricately connected to the land and waters. As will be elaborated in chapter one and two, the worldviews of Taiwanese Indigenous peoples allow them to see human and other-than-human beings existing in a non-binary and non-hierarchical relationship. The goal of this study is to explore what the perspectives of Taiwanese Indigenous peoples, with an exceedingly different colonial history, can offer to the trans-Pacific alliance against the continuing exploitation of the Indigenous peoples as well as the environment. Moreover, by bringing Indigenous Taiwanese peoples into the trans-Pacific conversation, this research not only further deconstructs the way, as Huang points out, land and continents are considered the center of trans-Indigenous encounters (“Indigenous Taiwan” 3), but also revisits Euro-centric and continent-centric Environmental Studies from the perspectives of Taiwanese Indigenous peoples.

CHamoru Literary Studies

The development of CHamoru literature is markedly affected by the colonization of the CHamoru people by different nations. Hence it is crucial to examine the colonial history of Guåhan. The first contact of Guåhan with the Western world was in 1521, when Ferdinand Magellan made a landfall on the island. Soon after the contact, in 1565, the Spanish colonization began with the arrival of Miguel López de Legazpi. Prior to the arrival of Spanish missionaries (along with government officials, traders, merchants, and soldiers), CHamoru language was purely oral. CHamoru oral literature, such as chants and songs, “was an essential vessel for the

intergenerational transmission of CHamoru language, customs, genealogy, knowledge, religion, spirituality, navigation, history, politics, and cultural identity” (Perez, *Navigating* 18). As many contemporary CHamoru literary works exemplifies—for just two examples, “Hami Hu Ma’hasso Hamyo” by Jay Baza Pascua and “Songs of the South” by Humlão Evans in *New CHamoru Literature* (2023)—that oral tradition still plays a significant role in written CHamoru literary creation today, not to mention in the spoken word poetry such as *Strange and Potent Mixture* (2003), *Break the Glass* (2016), and *Speaking of Love* (2017) by Ami Mattison.

The end of the Spanish-American War in 1898 marked the beginning of the U.S. navy’s control over Guåhan. Since Guåhan became a territory of the U.S., the political status of the island has been very controversial. After a series of debates at the Supreme Court from 1901 to 1922, the Supreme Court finally decided that the rights of the constitution and citizenship would be arbitrated by the Congress. Hence a new political category, the “unincorporated territory,” was created and applied to Guåhan. The U.S. navy controlled Guåhan from 1898 to 1941, the year when Japan invaded the island and defeated the U.S.. From December 1941 to July 1944, Japanese forcefully removed, raped, and massacred CHamoru people. When the U.S. again took control over Guåhan, the island remained an “unincorporated territory,” and its residents became U.S. citizens after the passing of the Organic Act of Guam in 1950. The U.S. navy prohibited CHamoru language in educational settings from 1917 to the mid-1970s. As Perez’s poems and Yasmine Romero’s “Maga’leena” (in *New CHamoru Literature*) exemplified, the complicated colonial history of Guåhan has a great impact on the written CHamoru literature. We find Japanese, Spanish, and CHamoru alongside English in Perez’s poetry. Romero incorporates Japanese in her short story.

The development of CHamoru literature can be divided into different periods as well. As Robert Tenorio Torres suggests in “Colonial and Conquest Lore of the Marianas, in the “pre-contact” time, the legend (oral tales) “celebrated Chamorro pride and power” (23). In this era, “Chamorro created tales out of native mythology to explicate the origins and sources of geographic features, animals, or mysterious occurrence” (23). Torres also argues that following the encounter with Magellan and Father Sanvitores’s missions, “Colonial stories show positive depictions of Christian and Spanish images” (23). Moreover, in this “post-conquest” period, the CHamoru mythology was replaced by “God and divine intervention” (23). Around the 1980’s, Indigenous movements and activism arose around the world, and they influenced CHamoru

literature. Perez suggests that the Indigenous activism “inspired CHamoru cultural revitalization” (*Navigating* 15). Hence, to borrow Laura Torres Souder’s words, CHamoru people “can take justifiable pride in the rebirth of cultural consciousness and the celebration of their heritage” (vii). Since the 1990s’ as Perez states, “A new wave of CHamoru literature has emerged,” which incorporated a wide variety of genres including “poetry, fiction, creative nonfiction, children’s books, and comics” (*Navigating* 21). As Perez’s, and many other CHamoru writers’, works exemplify, contemporary CHamoru literature is associated with continual re-telling and re-membering of traditional CHamoru stories, assertion of CHamoru identity and pride, and literary activism that continues to voice out against (neo)colonialism, environmental injustices, and militarization.¹²

In *Navigating CHamoru Poetry*, Perez contends that the genealogical connection of an author is a key element of CHamoru literature. He defines CHamoru literature as “oral and written aesthetic expressions and narratives composed in CHamoru, in English, or multilingually by authors of CHamoru genealogical descent” (26). Upon this foundation, he pushes against the conceptualization of Chamoru culture and literature as static and pure—something that can be identified as authentic—and thus perishable. This view puts cultures and literatures in a dire situation. Perez perceives Chamoru literature as:

assemblages of meanings, subjectivities, and discourses that change in response to historical conditions, political pressures, or colonial force, but still maintain a connection to ancestral CHamoru customs, practices, aesthetics, and values. Reading CHamoru literature as a site of articulation and struggle honors the complexity of CHamoru culture and aesthetics while also highlighting Indigenous survival, continuity, vitality, and agency. (*Navigating* 30)

Perez also discusses how CHamoru worldview—in which the land, their ancestors, and the people are connected—informs CHamoru literature and eco-poetics. Perez defines CHamoru eco-poetics as:

¹² This is but a brief layout of the development of CHamoru literature. I recommend Perez’s *Navigating CHamoru Poetry* for a more detailed and in depth discussion of CHamoru literature and literary study.

articulat[ing] a CHamoru ecological identity and worldview that re-members the CHamoru creation story, reconnects CHamorus to the land and its sacredness, honors CHamoru ancestors and taotaomo‘na, protests against further environmental degradation, and insists that land (along with literary representations of land) is a site of healing, belonging, and decolonization. (*Navigating* 44)

I will ground my reading of Perez’s work on his conceptualizations of CHamoru literature and eco-poetics. Moreover, I put Perez’s literary work in conversation with Teresa Shewry’s *Hope at Sea* because Perez also points out how hope for just futures can be found in CHamoru literature; he writes, “New CHamoru literature has been—and continues to be—a crucial vessel for expressing the continuities and resilience of CHamoru identities, as well as the vital possibilities of CHamoru decolonial futures” (ibid. 34). In a sense, my reading of Perez’s work joins him in envisioning decolonial and demilitarized futures for next generations of not only humans but also other-than-human beings.

Hawaiian Literary Studies

To understand Hawaiian literature, again, it is necessary to know the colonial history of Hawai‘i. Captain James Cook was the first European to land on the Hawaiian islands in 1778. This encounter marked the beginning of tremendous foreign interest in Hawai‘i, leading to the introduction of new technologies, crops, and diseases to the islands. In 1810, King Kamehameha I unified the islands and established the Kingdom of Hawai‘i, which flourished and engaged in trade with Europe and the U.S.. The Kingdom was heavily influenced by foreign religion (Christianity) and economy, as well as Western education. In 1893, a group of American and European sugar planters, supported by the U.S. government, overthrew Queen Lili‘uokalani, the last reigning monarch of Hawai‘i. Despite opposition from most Native Hawaiians,¹³ Hawai‘i was illegally annexed to the U.S. in 1898 through a joint resolution in Congress. It is against the backdrop of this colonial history that Kanaka Maoli writes to assert their sovereignty and accuse the illegal occupation of the Hawaiian Islands by the U.S.

¹³ One piece of the evidence of opposition is the petition against annexation—556 pages with a total of 21,269 signatures—located in the U.S. National Archives by Noenoe K. Silva. See Silva, *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism*, Duke UP, 2004.

Against (neo)colonialism and the deliberate erasure of Hawaiian traditions and culture, Kanaka Maoli writers continue to not only accuse the ongoing (neo)colonialism of the U.S. but also celebrate Hawaiian culture with their literary creations. As ku‘ualoha ho‘omanawanui suggests in “A Cairn of Stories: Establishing a Foundation of Hawaiian literature,” Hawaiian literature is intricately connected to the revival of Hawaiian culture and the political struggle of Native Hawaiians (55). For Trask, Hawaiian literature is “*profoundly political*” (“Writing” 42; italics original), and it is a constant struggle against being silenced and a connection to other “indigenous peoples who have been disappeared” (43). To be more exact, Hawaiian literature is an important part of Kanaka Maoli’s anti-colonial struggle and resistance to the illegal occupation of the U.S., as well as the constant environmental degradation. According to Trask, Hawaiian literature is also a “celebration of the magnificence of our nation...the intricate relationship between our emotional ties to each other as Hawaiians and emotional tie to the land, the centuries-old ways of caring for the *‘aina* [land], the *kai* [ocean]” (“Writing” 42; italics original). My reading of Hawaiian text, therefore, will accentuate these connections between Kanaka ‘Oiwī and the ‘āina and kai, and celebrate the resilience of Native Hawaiians in these deep relationships.

One of the prominent literary creations that inform Kanaka Maoli’s relationship with the ‘āina and all other-than-human beings is the *Kumulipo*, Hawaiian creation chant. The *Kumulipo*, a cosmological genealogy, was first recited orally. In 1889, King Kalākaua printed the written version of the *Kumulipo*. It was then translated into English in 1897 by Queen Lili‘uokalani and in 1951 by American folklorist Martha Warren Beckwith. The *Kumulipo* is still frequently referenced by Native Hawaiian writers in their creation to date. In “Understanding Native Hawaiian Land Relations Through Kānaka Maoli Literature,” Jordan Kalani Harden argues, “The *Kumulipo* details our cosmogony as Kānaka Maoli, detailing the creation of Hawai‘i’s islands, gods, and all living beings. In its description of creation, the *Kumulipo* illuminates the interwoven and equal relationship between man, land, and all other earthly creations” (97). More specifically, as Harden further points out, in the *Kumulipo*, “all other nonhuman life forms are born before man” and this “positing of man as the younger sibling to nonhuman creations suggests that man owes a certain degree of reverence to animals, ‘āina, and other nonhuman entities” (106). The *Kumulipo*, in a sense, informs Kanaka Maoli worldview in which they see themselves as genealogically connected to all other-than-human beings.

The familial relationship between Kanaka Maoli and other-than-human beings, as shown in the *Kumulipo*, leads to an extremely different attitude and conduct toward the environment. As Trask states, “Since the land was an ancestor, no living thing could be foreign. The cosmos, like the natural world, was a universe of familial relations. And human beings were but one constituent link in the larger family,” and hence, “Nature [is] not objectified but personified, resulting in extraordinary respect (when compared to Western ideas of nature) for the life of the sea, the heavens and the earth” (*From a Native Daughter* 5). This relationship is also the base of an important concept, aloha ‘āina. It is translated to love for the land in English, but it is a more complex and political concept than the literal translation. As Noenoe Silva contends, aloha ‘āina “includes recognizing that we are an integral part of the ‘āina and the ‘āina is an integral part of us” which is achieved through “a regenerated belief in our ancestors’ cosmogonies” (4). Kanaka Maoli environmental consciousness and ethics are derived from this genealogical relationship between them and other-than-human beings. Turning to the *Kumulipo* as a course of Kanaka Maoli’s cosmogonies, therefore, is important in their decolonial effort. Aloha ‘āina is also a political concept because, as Silva further points out, it “includes the kuleana to mālama or care for the ‘āina. Kuleana encompasses right, authority, and responsibility, and it suggests a familial relationship” (4). Native Hawaiians continue to fulfill their kuleana by caring for the illegally occupied (is)land and fighting for their sovereignty. The *Kumulipo* and other important concepts (such as aloha ‘āina, mālama ‘āina and kuleana) will be discussed in more detail in chapter four.

As exemplified by the *Kumulipo*, mo‘okū‘auhau (genealogy) is another significant concept in Hawaiian culture and literary study. This is explicit in what Silva terms mo‘okū‘auhau consciousness. She suggests that the ancestors of Kanaka Maoli “thought about the kanaka descendants of the twenty-first century, and they wrote with us in mind. They drew on their ancestral knowledge and accepted and carried out the kuleana to record it so that Kānaka in their own time(s) as well as in the distant future would benefit from it” (6). This explains the importance of Hawaiian literature (and literary study), which is that “[Hawaiian literature] allows us [Native Hawaiians] to understand ourselves and our kūpuna (ancestors), and relate to others, to navigate more confidently towards our future, as one day we too will be ancestors setting a path for future generations to understand us and the generations before us” (ho‘omanawanui, “A Cairn of Stories” 52). This further foregrounds the significance of the idea of mo‘okū‘auhau (genealogy) in Hawaiian culture, literature, and literary study. This mo‘okū‘auhau does not only

speak to the genealogical link of Native Hawaiian writers to the ‘āina and other beings, but also to a long literary tradition. As ho‘omanawanui contends, “Mo‘olelo [(hi)story] Hawai‘i has its own genealogy, a mo‘o mo‘olelo that connects to the stories and traditions found in other parts of Moana Nui [Pacific Ocean],” in other words, Hawaiian literature “has genealogical roots to the wider oceanic space and cultures of Moana Nui” (“A Cairn of Stories” 58). In chapter four and the concluding chapter of this dissertation I will elaborate further on the idea of mo‘okū‘auhau and the connections across the Pacific.

After the overthrow of the Hawaiian Kingdom, in 1896, ‘ōlelo Hawai‘i (Hawaiian language) was banned in educational settings for 90 years. As a result, ‘ōlelo Hawai‘i nearly vanished, and many Native Hawaiian writers still write in mostly English today. However, the fact that ‘Ōlelo Hawai‘i is an important element in Hawaiian literature does not make literary work written in English a less legitimate or significant part of Hawaiian literature. As ho‘omanawanui suggests, other important cultural elements “such as worldview, ethics, and values, including aesthetic, poetic, and/or rhetorical elements and devices” are also key in Hawaiian literature (“A Cairn of Stories” 57). In the reading of Hawaiian literature, it is essential to discuss one of the Hawaiian literary devices—kaona (which is often translated as hidden meanings). In *Finding Meaning*, McDougall argues that “kaona may function as a responsible reading practice” (8). I believe that to be a responsible and ethical reader of Hawaiian literature, one must acquire knowledge necessary to read through the layers of meanings. McDougall further suggests that the traditional knowledge of Native Hawaiians are passed down through generations through kaona (8). This study argues that learning the traditional (environmental) knowledge of Kanaka Maoli through the reading of kaona can decolonize not only the readers’ minds but also the Western-centric environmental discourse. Furthermore, McDougall suggests that “mo‘olelo and mo‘okū‘auhau are vessels that transmit deeper meanings through the practice of kaona (hiding and finding meaning) and provide vital (re)connections to our kūpuna and our ‘āina (10). In a sense, she argues that the practice of kaona makes Hawaiian literary texts a site for Kanaka Maoli to reconnect with the ‘āina and their ancestors. This research aims to explore these deep connections through the reading of kaona, and through it reexamine the connections between humans and the environment envisioned in deep ecology from a Hawaiian perspective. I argue that deep ecology is still insufficient to break the human/nature dichotomy. Also, deep

ecology cannot account for how (neo)colonialism disrupts the relationship between Kanaka and ‘āina.

METHODOLOGY

In this study, I engage sacred ecology, (eco-)magical realism, environmental justice, and deep ecology discourses in the reading of Indigenous Pacific texts to not only disclose how oppressive the Western-centric knowledge is to Indigenous ways of knowing, but also explore the possibility of a productive intersubjectivity between Euro-American and Indigenous worldviews. Namely, this study explores how the reading of the Indigenous Pacific texts can inform and expand the aforementioned Western-centric frameworks. These discourses will be discussed in more detail later in the respective chapters, yet it would be useful to provide a brief overview here. Sacred ecology was formalized in 1999 by Fikret Berkes. In his book, *Sacred Ecology*, Berkes laid the groundwork for understanding the links between spirituality, culture, and ecology. In his discussion of traditional ecological knowledge, Berkes suggests that “ecological aspects of tradition cannot be divorced from the social and spiritual” (6). While not exclusively Indigenous, Berkes’ sacred ecology is based mostly on Indigenous worldviews, stories, and environmental management systems. With his experiences working with local and Indigenous communities, Berkes formulates sacred ecology that “addresses human-environment relationship in a holistic and humanistic way” (19). Berkes also grounds his study on many Indigenous stories, but the recreation of traditional stories is not his focus. Chapter two, by reading Neqou Soqluman’s *Palisia Tongku Saveq*, further explores sacred ecology through a Bunun worldview manifested in a retold story of Tongku Saveq, the sacred mountain in Bunun culture, in a contemporary literary work.

The reading of Soqluman’s *Palisia Tongku Saveq* also further investigates the overlap of magical realism and ecocriticism. In “Eco-Magical Realism: An Ecocritical Interpretation of the Hurricane in Gabriel García Márquez’s *The Autumn of the Patriarch*,” Charlotte Rogers coined the term eco-magical realism which she defines as “the author’s mode of narrating ecological phenomena as events that are literally incredible, seemingly impossible to believe, but that are nevertheless depicted as concrete occurrences” (1580). In her article, she reads how Márquez’s depiction of natural phenomena “provoke[s] wonder and make[s] the environment a more-than-human agent” (1580). As will be elaborated in chapter two, in *Palisia Tongku Saveq*,

Soqluman also depicts other-than-human beings as agents who help fight the environmental crisis. Furthermore, in “Ecocriticism and Magical Realism in Karen Tei Yamashita’s *Through the Arc of the Rainforest*” Nesrin Yavaş reads how Yamashita challenges slow violence and the ideologies of imperialism and racism through her literary work. Yamashita’s magical realist novel, Yavaş argues, “discloses the connections between consumerist capitalism, trans-national corporations and global environmental destruction” (4). In her article, Yavaş also brings forth the value of magical realism to environmental literature. She argues that “magical realism addresses the most vital issues central to the contemporary literature on ecocriticism: slow violence, environmental racism, ecological and cultural globalism, deterritorialization, and global connectivity” (2). In a sense, magical realism is a mode of writing that acutely questions environmental injustices and human/nature dichotomy. Chapter two then explores how Soqluman utilizes magical realism to examine environmental crises and express a Bunun worldview in which the division between human and other-than-human beings is porous.

Deep Ecology was proposed in 1973 by Arne Naess. In “The Shallow and the Deep, Long-range Ecology Movement: A summary,” Naess distinguishes between shallow and deep ecology. He defines shallow ecology as “Fight against pollution and resource depletion” and the main objective of which is “the health and affluence of people in the developed countries” (96). On the other hand, Deep Ecology is the “Rejection of the man-in-environment image in favour of *the relational, total-field image*. Organisms as knots in the biospherical net or field of intrinsic relations” (96; emphasis original). However, while Naess proposes that “The principles of ecological egalitarianism and of symbiosis [in deep ecology movement] support the same anti-class posture” (96-97), he doesn’t pay specific attention to Indigenous peoples (and Pacific Islanders in particular) as the marginalized and colonized group, and how (neo)colonialism threatens their relationships with the land.

Noticing the similarity and nuanced difference between Indigenous worldviews and deep ecology, John A. Grim conducted a comparative study between the two. In “Indigenous Traditions and Deep Ecology,” Grim points out one of the problems of Western-centric Environmental Studies, which is that “In many instances the insights of indigenous peoples have been taken for granted as environmentally sensitive, but those appreciative often show little understanding of the thought and practice of indigenous communities” (36). Hence this study attempts at an in-depth study of Native Hawaiians’ relationship with the ‘āina through learning

their worldview and practices by reading the kaona in McDougall's work. Grim further suggests that the "total view" proposed in deep ecology leads ones to "question and explore larger, cosmological understandings of him or herself" (40). This study will reference the *Kumulipo* to discuss Kanaka Maoli's relationship with the cosmos (and other-than-human beings) to further the investigation of the cosmological relationships by deep ecologists. Furthermore, Grim points out that "deep ecology focuses on wilderness as an ideal conservation ethic" (43), yet "[f]rom an indigenous perspective 'wildness' and 'wilderness' as areas in which the human is absent, are puzzling concepts" (44). This research discusses aloha 'āina as Kanaka Maoli "conservation ethic" in which people do not stay away from nature to save wilderness, but live with and care for other-than-human beings as relatives. In his essay, however, Grim did not examine the dynamic relationship between Indigenous peoples in their colonial contexts. His study pay even less attention to the worldviews of Pacific Islanders and the (neo)colonial histories in the Pacific. This study not only argues that (neo)colonial histories are significant in the study of Indigenous Pacific Islanders' relationships with the environment, but also exemplifies it through the study of the case of Native Hawaiians. By examining the Hawaiian worldview shown in McDougall's poems, in a sense, this study argues that deep ecology movement needs to be fundamentally a decolonial movement by questioning (neo)colonialism.

In this study, I also employ translation, literary analysis, and close reading. Since in the first two chapters I read texts by Taiwanese Indigenous writers in Chinese, translation is necessary for this research. Although Syaman Ranpogan is a relatively well-known author—his earlier works have been translated into at least six languages, including English, French, and Japanese—the latest work of his has not yet been translated. Parts of Syaman Ranpogan and Neqou Soqluman's works are translated into English in chapter one and two. Hence, one of the contributions of this study is to disclose Tao and Bunun peoples' ways of knowing to non-Chinese readers. This translation also aims to facilitate further conversations between Indigenous Taiwanese people and other Pacific Islanders in the hope of fostering a Trans-Pacific (Indigenous) alliance. One thing worth pointing out here is that for Syaman Rapongan, his writing is also a defiance of the "standard" Chinese, so the structure, grammar, and word usage in his writing is different from "standard" Chinese which can make it difficult to read. This unconventional language slows down the reading process. This narrative strategy successfully creates a critical distance from which Chinese-speaking readers can reflect on their ways of

thinking and conceiving knowledge. As will be clear in the first chapter, my translations try to stay true to the unconventional usage of language and recreate the same effect for English readers. Through the close reading of the Indigenous texts, I will explore how the employment of language, imageries, and literary devices expresses Indigenous Pacific worldviews that counter or expand mainstream Environmental Studies by centering Island perspectives, further breaking the dichotomy of human/nature, and taking the (neo)colonial histories into account.

While conducting this study, in order to be discreet when discussing Indigenous worldviews, and to make sure this research does justice to the authors, I have been in contact with the authors through email and in person to discuss my readings of their works. I showed my research to the Taiwanese Indigenous authors also to ensure that my translations carry their messages across truthfully. While translating the works written in Chinese, I am aware that I have to work with layers of translation and untranslatability. First of all, the texts are translated from particular Indigenous languages into Chinese, and then I am translating them from Chinese to English. It is, therefore, critical that I work closely with the Indigenous writers in the translation process and get their input. Through a careful translating process, I hope to better echo the voices of the Indigenous writers I work with. Regarding the untranslatability, this study holds the belief that some knowledges are not meant for non-Indigenous people or outsiders, and they must be respected as such.

As mentioned above, the first four chapters in this study are dedicated to individual writers representing different groups of Indigenous people in the Pacific region. The reasons for this arrangement are three-fold: 1. Every Pacific Island has its own distinct (neo)colonial history and is facing different environmental issues. For example, Pongso no Tao is under the threat of radiation contamination, because it houses the radioactive waste storage site for Taiwan, while Guåhan and Hawai‘i are heavily militarized. Whereas Pongso no Tao is considered an off-island of Taiwan, Guåhan is an “unincorporated territory” of the U.S, and Hawai‘i (as the 50th state) is still illegally occupied by the U.S.. Therefore, each Island deserves a separate chapter of in-depth discussion; 2. Pacific, as mentioned earlier, is incredibly diverse in its cultures and worldviews. Therefore, I find it necessary to devote a full chapter to discuss the environmental knowledge, consciousness and ethics of each Pacific Islander community. This also allows us to look into the nuances of different Indigenous Pacific worldviews; 3. Each writer and literary work deserves a chapter-length discussion so as to bring his/her message across. In the concluding chapter, I will

bring the writers together by following the wind blowing through the four literary works read in the previous chapters. I will read the image of wind across the works, and in doing so I hope to facilitate the trans-Pacific solidarity that has already been established and discussed by many Indigenous and non-Indigenous scholars and activists in order to further the battle against environmental injustices.

CHAPTER SUMMARY

Chapter one, titled “Heterotopia and Tao Worldview in Syaman Rapongan’s *I Wish to Be a Fish Scale of the Ocean*,” discusses how Syaman Rapongan (Tao) reinterprets the concept of heterotopia from a Tao perspective in his autobiographical writing, *I Wish to Be a Fish Scale of the Ocean*. This chapter examines how, with his unconventional Chinese, Syaman Rapongan protests against and resists colonial oppression. To be more specific, he represents a heterotopic world to counteract not only the continuous abuse of their ocean and island environment by the Han people but also the institutionalization, exploitation, and oppression of Indigenous environmental knowledge. I also investigate how Syaman Rapongan not only reveals the fact that his home (is)land is considered an otherized place by Han Chinese settlers, but also Indigenous the concept of heterotopia; he rephrases it as “different planets” (5). An example of how Syaman Rapongan Indigenous heterotopia lies in that while Foucault uses the museum to explain his idea of heterotopic space, he states that “My island [Pongso no Tao] is my museum, my ocean is my museum” (qtd. in Jiang n.p.). In this statement, Syaman Rapongan not only directly engages but reimagines Foucault’s heterotopias. Moreover, he reclaims the voice of Tao people from an otherized and marginalized place—his home (is)land. Furthermore, since the idea of “different planets” is inspired by Bruno Latour, I also read Latour’s *Down to Earth: Politics in the New Climatic Regime* along with *I Wish to Be a Fish Scale of the Ocean* to discuss the planetary consciousness in Syaman Rapongan’s work. This planetary consciousness rooted in Tao worldview pushes us to view human beings in their connections with all other-than-human beings, and the earth as shared equally by all beings. I argue that although Syaman Rapongan does not directly quote from Latour, his bodily engagement with, and experiences with, the mountains and the ocean allow him to feel and express the coexistence with nature that Latour discusses. Moreover, this chapter borrows Marius de Geus’s idea to argue that the ectopic world created by Syaman Rapongan (through Tao environmental consciousness) can also serve as a

“navigational compass” that directs us to a more sustainable and just future. Re-examining ectopic and heterotopic spaces through a Tao worldview, this chapter argues that Syaman Rapongan’s work offers us a multispecies perspective on these ideas.

Moving on to another Indigenous tribe in Taiwan, chapter two is titled “Bunun’s Sacred Ecology in Neqou Soqluman’s Magical Realist Novel—*Palisia Tongku Saveq*.” There is a huge overlap between magical realism and ecological literature which has been understudied, particularly from the viewpoints of Indigenous peoples of the Pacific. Studying this overlap is important because it offers insight into not only Indigenous Pacific worldviews but also Indigenous resilience and literary resistance to (neo)colonialism and environmental exploitation. Hence, the aim of this chapter is to explore this overlap through the Bunun cosmology and environmental knowledge represented in Neqou Soqluman’s magical realist novel, *Palisia Tongku Saveq*. In the tradition of magical realism, there tends to be no human/nature dichotomy, and this chapter further examines not only how Soqluman utilizes this genre to further dismantle the boundaries between human and other-than-human beings, but also how he Indigenizes the mode of writing by grounding it on the Bunun worldview. To be more specific, I examine the ways in which Soqluman retells the traditional Bunun story of Tongku Saveq (Jade Mountain), the sacred mountain in Bunun culture, and reveals the sacred places according to their worldview through magical realism. In the first part of this chapter, I read Soqluman’s portrayal of the ancient and profound relationship between Bunun people and other-than-human beings, which I consider as Bunun’s sacred ecology. Soqluman’s work reveals that Bunun’s sacred ecology includes their samu (taboo/natural law) which regulates a non-binary and reciprocal relationship between humans and other-than-human beings. Samu, which is unique to Bunun culture, is believed to be given to the Bunun people by the moon (Soqluman 39). In Bunun culture, ceremonies are related to the passing down of the samu as well as the celebration of the connectedness between human and other-than-human beings. In Soqluman’s novel, the non-binary relationship shows the transformation between human and non-human beings, and the collaboration between human, other-than-human beings, and natural elements such as wind. Chapter two also discusses the ways in which Soqluman utilizes his magical realist novel to counter the marginalization and degradation of Bunun worldview. This chapter argues that Soqluman writes his novel not only to challenge the fundamental ideology underlying the

continuous exploitation of his people and environment, but also to imagine a safe and harmonious future for humans as well as other-than-human beings.

Chapter three, “Environmental Justice and Hope in Craig Santos Perez’s *Habitat Threshold*,” takes us out of Taiwan and navigates further into the Pacific to the island of Guåhan. This chapter examines environmental justice and the idea of hope from a Pacific Islander’s perspective by reading Craig Santos Perez’s poems in *Habitat Threshold*. I first discuss how Perez discloses environmental injustice through his poems. His poems show not only how Pacific Islanders are suffering the consequences of the so-called “development,” but also that, since CHamoru people are so intimately connected to their land and waters, damage to the environment is also a threat to their traditions and cultural identity. Since Perez voices out for environmental justice from a CHamoru viewpoint, this chapter reads his poems as literary activism. Based on the concept of hope proposed in Teresa Shewry’s *Hope at Sea*, the second part of this chapter examines the hope in Perez’s poems. I examine the ways in which Perez’s poems refute the Western colonial belittling mindset (which view Pacific Islands as far off and insignificant little islands, and Pacific Islanders as something that can be readily sacrificed for “development”) and reveal that Indigenous peoples of the Pacific and other-than-human beings are actively fighting for an environmentally just future. For one example, in “Praise Song for Oceania,” the Pacific ocean is depicted as an active agent protesting the destruction of the ocean and marine ecosystem in alliance with human beings. The hope lies in viewing Pacific Islanders as well as other-than-human beings as active agents who stand in solidarity. According to Shewry, hope requires us to not look away from the challenges, but to imagine a tangible future that motivates us to change the way we live in the present. This chapter argues that Perez’s poems provide us hope exactly by showing us a future that urges us to alter our ways of engaging with the present.

Continuing our journey into the Pacific, we make a landfall on the Hawaiian islands in chapter four, which is titled, “Rethinking Deep Ecology through Kaona in Brandy Nālani McDougall’s *The Salt-Wind: Ka Makani Pa‘akai*.” It is too easy for non-Indigenous scholars to essentialize and romanticize Indigenous peoples when discussing their relationship with the environment. The aim of this chapter is to further explore this issue in the context of Hawai‘i. This chapter revisits deep ecology through a Kanaka Maoli worldview by reading the kaona (a traditional Hawaiian literary device often understood as hidden meanings) in McDougall’s

poems in *The Salt-Wind: Ka Makani Pa‘akai*. Whereas Deep Ecologists propose to view ourselves as part of the Earth so that we may take actions to protect it, McDougall’s work discloses an even deeper genealogical link of Kānaka ‘Ōiwi (Native Hawaiian) to Papa (Earth Mother), Wakea (Sky father), and all other-than-human beings. While Deep Ecology sees the intrinsic value of all beings, Native Hawaiians respect them as families. The two may seem similar at first glance, but this chapter argues that not only is Kānaka Maoli’s relationship with other-than-human beings deeper than that imagined in deep ecology, but this relationship also propels us to take a hard look at how it is threatened by (neo?)colonialism.¹⁴ These ecological insights are to be retrieved through a careful reading of the kaona and intertextuality in *The Salt-Wind*. With these layered meanings of kaona, we need to go “deep” to learn about and from the ecological consciousness and genealogical connections of Native Hawaiians. In the first part of this chapter I discuss the relationship between kaona, Kanaka Maoli environmental consciousness and land ethic. Kaona is inspired by the ‘āina, and thus “kaona connectivity,” as McDougall put forth, includes Native Hawaiian’s relationship with the land and waters. The second part of this chapter reads McDougall’s poems in *The Salt-Wind/ Ka Makani Pa‘akai* to investigate how she employs kaona to convey Native Hawaiian environmental consciousness. I discuss how the mo‘olelo referenced in the poems tells the genealogical link between Native Hawaiian and the ‘āina, and are the sources of aloha ‘āina (love for the land) as well as mālama ‘āina (care for the land). Through reading the kaona in McDougall’s work, this chapter aims to rethink deep ecology by looking at a deeper genealogical connection between humans and other-than-human beings through Native Hawaiians’ worldview. Moreover, I read kaona connectivity as Native Hawaiians’ resilience manifest in their creatively reconnecting to and re-memembering the ‘āina and continuing the genealogy in the face of (neo)colonialism.

After reading all the Indigenous Pacific Islander authors individually in the previous chapters, in the conclusion I endeavor to bring these writers into a “center-to-center dialogue,” as Allen phrases it, to not only bring the marginalized Indigenous worldviews to the center, but also to explore and rethink environmental discourses in the trans-Pacific context. In this chapter, I will frame my discussion with the trope employed by Michelle Peek–Moana Nui, the Great

¹⁴ In her *Aloha Betrayed*, Native Hawaiian scholar Noenoe K Silva points out the complicated political/colonial situation of Hawai‘i’ she writes, “Hawai‘i is not a postcolonial but a (neo?)colonial state, and historiography is one of the most powerful discourses that justifies the continued occupation of Hawai‘i by the United States today” (9). Throughout this study, I employ the positioning of Hawai‘i as a (neo?)colonial state proposed by Silva.

Ocean/Pacific (81)—to discuss the connection among Pacific Islanders. In “Kinship Flows in Brandy Nālani McDougall’s *The Salt-Wind/ Ka Makani Pa ‘akai*,” Peek first discusses the genealogical link between Hāloanaka and Kanaka Maoli and how water is a crucial part of this relationship and thus in Native Hawaiian sovereignty movement (83-84). Then she moves on to investigate how “the salt-laden wind that drifts through McDougall’s poetry serves as a gentle but persistent reminder that all Pacific Islanders are connected through Moana Nui” (86). Like Hau’ofa, Peek views Pacific Islands as connected, instead of separated, by the ocean. Peek argues that “by invoking this ancestral connection to the Pacific and to the people of the Pacific, Pacific Islanders are able to come together in a collective refusal to participate in predatory, capitalistic, neo-liberal, and profit-driven relations that currently mark the region by underscoring...the traditional cultural and genealogical practices of...Moana Nui” (95). To bring forth this trans-Pacific solidarity, the concluding chapter investigates the metaphor and symbolism of wind to discuss the relatedness of the texts I read in this research. I trace how the wind blows across the Pacific to envision a trans-Pacific solidarity for an environmentally just future.

NOTE ON THE LANGUAGE

For the translations in the first two chapters, my strategy is to stay as close and true as possible to the original text, and re-create as similar effects for English readers as possible to Chinese readers. Whereas Soqluman writes his novel in standard, conventional Chinese (which means easily understandable to Chinese readers), Syaman Rapongan composes his autobiographical writing in “unconventional” Chinese (which takes more time for Chinese readers to process and understand). Chinese readers would instantly recognize the unusual sentence structures as well as usage of words, and the unconventional grammar in Syaman Rapongan’s writings. For example, in chapter one I translated a passage from *I Wish to Be a Fish Scale of the Ocean* into: “many scholars working with theories homogenize and simplify Indigenous cosmologies. In their professional taxonomy of word games, they also slice-ize the integrity of the unity of primitive civilization and the environment” (136). In comparison, a translation into “conventional” English may be, “Many theorists generalize and simplify Indigenous cosmologies. In their categorization, they also sever the unity of Indigenous cultures and the environment.” In the first translation, the “unconventional” English slows down the

reading process for English readers. I argue that Syaman Rapongan's usage of unconventional Chinese is also a political statement. It is a proclamation of resistance to Chinese dominance. Therefore, I will also not conform to "conventional" English in my translation of Syaman Rapongan work. While translating Soqluman's work, on the other hand, I will employ "conventional" English to stay true to his original writing style.

Another note on italicization. Following many scholars in Pacific (Island) Studies, I will not italicize words in Indigenous languages because they are not foreign to the specific people I am discussing. Since this study is an effort to put Pacific Islanders into inter-subject conversations with Western scholarships, I will treat Indigenous languages and English equally.

Chapter One

Heterotopia and Tao Worldview in Syaman Rapongan's *I Wish to Be a Fish Scale of the Ocean*

INTRODUCTION

In this chapter, I discuss how Syaman Rapongan Indigenizes and utilizes the concept of heterotopia. In “Of Other Spaces,” Michel Foucault (a French philosopher, intellectual historian, social theorist, linguist, literary critic, and sexologist) proposes that we live in an epoch in which “space takes for us the form of relationship among sites” (23). In a sense, a site is no longer fixed, but is defined by its relations (23). Therefore, Foucault argues that we live in a “heterogeneous space,” which means that “we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another” (23). Among these sites, Foucault proposes two spaces—utopia and heterotopia—that have “the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect” (24). This is important to point out because it is precisely this property that later scholars examine heterotopias as sites of Indigenous resistance. I will elaborate further on this later in this chapter.

In his article, Foucault also proposes five principles of heterotopia: 1) “there is probably not a single culture in the world that fails to constitute heterotopias” (24), 2) “a society...can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can...have one function or another,” for example, the cemetery, which is “unlike ordinary cultural spaces,” and has “undergone important changes” from earlier to modern times (25), 3) “The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible,” for examples, the theaters and gardens (25), 4) “Heterotopias are most often linked to slices in time—which is to say that they open onto what might be termed...heterochronies,” for examples, museums and libraries (26), and 5) heterotopias “have a function in relation to all the space that remains...Either their role is to create a space of illusion that exposes every real space,” or “to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is mess, ill constructed, and jumbled” (27). This chapter will

focus on heterotopia's function to expose the real space that we normalized. To be more exact, this chapter investigates how Syaman Rapongan creates a heterotopic literary space to disclose the reality of the oppression and exploitation Tao people are facing.

This chapter also explores how Syaman Rapongan conceptualizes his home (is)land as a heterotopia, an “other place.” In so doing, he not only Indigenizes the idea of heterotopia, but also creates a space from which we can revisit Western discourses (such as environmental and Indigenous studies). In the preface to his autobiography, *I Wish to Be a Fish Scale of the Ocean*, Syaman Rapongan brings forth his Indigenization of Foucault's idea of heterotopia by stating that “we live on different planets.” When Syaman Rapongan was awarded Tekken Heterotopia Literary Prize (鉄犬ヘテロトピア文学賞) in 2018, a reviewer commented on his work: “The writing of Syaman Rapongan does not concede to civil society, Han Chinese society and the dominant society. He presents to his readers the original voice of the island, which disturbs our inherent imaginations. This voice represents a kind of resistance. As a writer with such a fierce pen, his words will always shine in world literature” (qtd. in Jiang).¹⁵ That is, Syaman Rapongan's heterotopic literature is his protest and resistance against (neo)colonial oppression. In this chapter, I argue that Syaman Rapongan represents a heterotopia to counteract not only the continuous abuse of their ocean and island environment by the Han people but also the institutionalization, exploitation, and oppression of Indigenous environmental knowledge.

Another way Syaman Rapongan utilizes the concept of heterotopias is by imaging these “other spaces” as “different planets,” hence his claim that “we live on different planets” throughout *I Wish to Be a Fish Scale of the Ocean*. What he means is that we have different worldviews. This metaphor is inspired by Bruno Latour's work. Therefore, I will also read Syaman Rapongan's work alongside Latour's *Down to Earth* to discuss planetary consciousness in *I Wish to Be a Fish Scale of the Ocean*. Also I will bring in Joni Adamson and Salma Monani's discussion of Indigenous cosmovisions to argue that Syaman Rapongan not only gives us an intriguing Island perspective on the global environmental crisis, but also shows us a Tao worldview which sees humans as connected to other beings to which our respect is due. By doing so, Syaman Rapongan challenges us with Tao Indigenous cosmovision to establish a harmonious and reciprocal relationship with other-than-human beings.

¹⁵ The original text reads: “夏曼藍波安的寫作未向文明社會、漢人社會、強勢的社會妥協，帶給讀者原島最初始的聲音，這樣的聲音震撼了我們固有的想像力，這樣的聲音代表一種抵抗，如此充滿戰鬥性筆鋒的作家，其作品永遠會在世界文學中閃耀。”

Revisiting heterotopia from a Tao cosmovision, this chapter further points out that the ideas of heterotopia (either by Foucault or other scholars) are still human-centric. Take Foucault's concept for example, he focuses on the cultural/societal functions of heterotopias. Later scholars who explore heterotopias as sites of Indigenous resistance study the political function of heterotopias. In other words, heterotopias pertain almost exclusively to human societies, and are conceived to be created by human beings. However, the multispecies resistance and coexistence exhibited in Syaman Rapongan's work are still overlooked. Hence, this chapter argues that Syaman Rapongan's work reveals the insufficiency of heterotopia to conceptualize the multispecies resilience, resistance and co-belonging in Tao worldview. Reading Syaman Rapongan's work, this chapter argues that Syaman Rapongan's Indigenization of heterotopia reveals how this anthropocentric formulation of heterotopia ignores the multispecies resistance and resilience in Tao worldview. Therefore, inspired by Rob Sean Wilson and Donna Haraway's ideas, I further read how Syaman Rapongan moves from heterotopia to multispecies worldings from a Tao perspective.

Having examined the multispecies worldings in *I Wish to Be a Fish Scale of the Ocean*, in the last part of this chapter, I borrow Marius de Geus's metaphor to argue that Syaman Rapongan's work can serve as a "navigational compass" that guides us to a sustainable and just future. By representing the environmental knowledge and ceremonies of the Tao people in his work, Syaman Rapongan reveals a harmonious relationship between humans and other-than human beings based on a Tao worldview. By doing so, he inspires us to reimagine ecotopia and reconceptualize sustainability. Moreover, Syaman Rapongan's work reminds us that we have to examine current environmental challenges alongside issues of racial inequality. As Telles Jason Paolo suggests, "exploring the ecotopian ideals represented in such works is important in realizing and achieving a *socially just* model for environmental protection, conservation, and management, as well as sustainability" (63). The ectopic vision in Syaman Rapongan's work, in a sense, reminds us to approach environmental issues with an awareness of social justice.

Syaman Rapongan is a prominent Tao Indigenous writer from Taiwan. He received his B.A. in French, M.A. in Anthropology and Ph.D. candidacy in Taiwan literature from National Cheng Kung University. His education is an act of refusal and resistance in itself; he is one of the few Taiwanese Indigenous peoples who refused a recommended admission for Indigenous peoples. In 1989, he returned from Taiwan's main island to his home (is)land, Pongso no Tao

(Orchid Island/ Lanyu), to participate in the protest against the nuclear waste deposit site on the island. His active role in the anti-nuclear movement on Pongso no Tao is also evident in his works as antinuclear is a recurrent theme in his works. He not only outwardly calls the nuclear waste storage site out as the “evil spirit” that needs to be cast out, but also writes about his worry of radiation contamination. In 1992, he published *The Myths of Ba Dai Bay* (八代灣的神話), a bilingual (Tao and Mandarin Chinese) collection of traditional tales and myths of the Tao people. He is a prolific writer whose works form a large part of the Taiwanese Indigenous literary tradition. His works include *Cold Sea, Deep Passion* (冷海情深, 1997), *Black Wings* (黑色的翅膀, 1999), *The Memories of the Waves* (海浪的記憶, 2002), *The Sailor’s Face* (航海家的臉, 2007), *The Old Seaman* (老海人, 2009), *Eyes of the Sky* (天空的眼睛, 2012), *Drifting Dreams of the Ocean* (大海浮夢, 2014), *The Death of Ngalumirem* (安洛米恩之死, 2015), *The Eyes of the Ocean* (大海之眼, 2018), *I Wish to Be a Fish Scale of the Ocean* (我願是那片海洋的魚鱗, 2021), *Men Without Mailbox* (沒有信箱的男人, 2022), *Father and Children’s Tatala for Kuroshio Current* (黑潮親子舟, 2024), and so on. Moreover, he is well-known internationally because his work has been translated into English, French, Japanese, Spanish, and German. Syaman Rapongan writes about the ocean with his body and from his personal intimate relationship with the ocean. Hence, he is known worldwide as Taiwan’s ocean literature writer.

Tao is one of the 16 officially recognized Indigenous tribes in Taiwan. Their people have lived on Pongso no Tao, an outlying island roughly 50 kilometers off the southeast coast of Taiwan’s main island, for centuries. A nuclear waste storage site was established on Pongso no Tao in 1982, and it stores the nuclear waste from the three nuclear power plants in Taiwan as well as from medical, agricultural, industrial and academic research institutions all over Taiwan. Pongso no Tao is used as a storage site because, as Hsinya Huang and Syaman Rapongan point out, ““Like any small island of the Pacific, [it] has been regarded as uninhabited, empty space, a closed ecosystem suited for unclear activities” (172). This is explicit in the *Investigation Report on the Truth of the Establishment of Lanyu Nuclear Waste Storage Site* (hereafter referred to as the *Report*), which discloses that the Longen, Pongso no Tao is chosen as the storage site because “the area is surrounded and thus separated on the east and west by mountains from other areas of the island, the area was uninhabited at that time, and the land was unutilized” (28).¹⁶ What

¹⁶ The report is available on the website:

<https://www.cip.gov.tw/zh-tw/news/data-list/D365AA6AAFF274D1/2D9680BFECBE80B6255BD48DB382DE5F-ifo.html>

enraged Tao people more is that they were mostly excluded from the assessment and planning process of this facility. Hardly any information about the purpose of this facility was disclosed to Tao people.

According to the *Report*, there is no record showing whether the purpose of the expropriation of the land was explained to Tao people (62). Moreover, interviews conducted by the investigation group show that most Tao people who participated in the building of the storage facility were not informed about the purpose of the facility, instead, they were only told that it's a factory which could create many job opportunities (63). During the decision making process of the establishment of the nuclear waste storage site, Tao people were not properly informed or given the chance to be involved, because everything was done "secretly" (63). In other words, prior to the completion of the storage facility, Tao people had no access to the information of how their lives and health and the environment are going to be impacted. What is more concerning is, as Huang and Syaman Rapongan point out, "The Taiwan Atomic Energy Council (AEC) had detected greater-than-class-C (GTCC) nuclear waste at the nuclear-waste storage facility on Pongso no Tao, despite the facility being designed for low-radioactive materials only, raising questions over the management of nuclear waste" (174). This further demonstrates how the storage facility put Tao people and the island environment at great risk.

The relationship of Tao people to other Pacific Islanders, especially the Ivatan people from Batan Island, is well established. In fact, Tao people continued to travel to Batan Island to marry or trade up to around 1,000 years ago, when a conflict caused the interactions between these two islands to stop abruptly (Wu, n.p.). The intimate connection between Tao people and the ocean as well as other Pacific Islands can also be seen from the famous tatala (assembled canoe) of Tao people and their knowledge about the ocean and navigation. To reestablish the connection between Tao people and other Pacific Islands, Syaman Rapogan even sailed to Rarotonga (Cook Islands), New Guinea, Fiji, Indonesia, Tahiti, the Philippines, and so on. His adventures, encounters, and exchanges with other Pacific Islanders are documented in *Drifting Dreams of the Ocean*. Just like many other Pacific Islanders, Tao people are also facing, and protesting against, environmental injustices and nuclear colonialism. Hence, in his journey, Syaman Rapongan "desperately seeks the trans-Pacific community's support as many Pacific islands are facing common environmental justice challenges inflicted by nuclear colonialism of small island" (Huang and Syaman Rapongan, 175). It is, therefore, logical to read Syaman

Rapongan's work alongside those of other Pacific Indigenous writers, and my goal in doing so is to not only examine but also contribute to the alliances between Indigenous peoples across the Pacific.

I Wish to Be a Fish Scale of the Ocean is Syaman Rapongan's autobiographical writing. The volume includes prose and poems. Unlike Syaman Rapongan's previous works, which are either novels or autobiographical or auto-ethnographic writings centered more on male characters and adventures, *I Wish to Be a Fish Scale of the Ocean* also portrays the female figures (his wife and daughter) in Syaman Rapongan's life. There are three parts to this book. The first one is titled "Family House." In this part, more emphasis is placed on the writer's relationship with and gratitude toward his wife and daughters. The second part is titled, "Summoning the Flying Fish." Syaman Rapongan reflects on how his father taught him about the trees in the mountain as well as the knowledge and skills of building a tatala in this section. He then passes the knowledge down to his son. The third section is titled "Fish Scale of the Ocean." This part consists mainly of Syaman Rapongan's reflection of how modern technology has impacted people and the natural environment of Ponso no Tao. He also writes about how he negotiates between modernity and Indigeneity. The rationale for choosing to study Syaman Rapongan's *I Wish to Be a Fish Scale of the Ocean* in particular are twofold. First of all, it has not been translated yet. It is my hope that this work will reach a wider readership through my study and translation. Secondly, Syaman Rapongan's works have already been brought into fruitful dialogues with works by Indigenous writers across the Pacific, which I will discuss in the next section. This research aims to further contribute to these conversations by reading and translating some passages from *I Wish to Be a Fish Scale of the Ocean* which has not been studied beyond Taiwan.

SYMAN RAPONGAN'S LITERARY WORKS AND HETEROTOPIA

Syaman Rapongan's heterotopic writings have been discussed by other literary critics. For example, in "*The Eyes of the Ocean: Syaman Rapongan's Heterotopic Writer Manifesto*," Jhao-lun Jiang suggests that "Rapongan's writing makes wild heterotopia" (n.p.).¹⁷ As Syaman Rapongan states, "Foucault's heterotopia, no matter what kinds of heterotopic space, whether he explains these spaces with museums or libraries, for me, I make it wild. My island is my

¹⁷ Original text: "而他的的書寫是將這種「異托邦」野性化了。"

museum, my ocean is my museum” (qtd. in Jiang n.p.).¹⁸ That is, Syaman Rapongan makes clear his attempt to Indigenize heterotopia. Therefore, this chapter further explores how Syaman Rapongan demonstrates his agency, fights for Indigenous intellectual sovereignty, and centralizes Tao environment knowledge through his reinterpretation of heterotopia. Before moving to my analysis, I first lay out and historicize scholarships on Syaman Rapongan’s works in this section.

Scholarship on Syaman Rapongan’s works emerged in the early 2000s, and these early works are mainly in Chinese. The earliest published article available online is titled “Literature of Life: The Life Presented in the Literary Works of Syaman Rapongan” by Jun-long Ji. In that essay, Ji credits Syaman Rapongan for contributing to the development of Indigenous Taiwan Literature (19). Ji analyzes how Syaman Rapongan writes from Tao people’s unique oceanic perspectives, cultural values, and spatial concepts. By weaving his life experience into his writings, Ji further suggests, Syaman Rapongan shows a deep affection for the ocean as well as a nostalgic feeling toward the traditional values and ways of life that have been changed (by the arrival of modern technology and Han Chinese culture) (2). Inspired by Ji’s work, this chapter also discusses how Syaman Rapongan’s bodily engagement with the ocean and his life experiences inform *I Wish to be a Fishscale of the Ocean*.

Syaman Rapongan’s works are also significant in Taiwanese Indigenous studies because they help shape the discourse of Indigeneity in Taiwan’s context. In his article, “The Production of Indigeneity: Contemporary Indigenous Literature in Taiwan and Trans-cultural Inheritance,” Kuei-fen Chiu puts forth that the production of Indigeneity in the Taiwan’s context involves not only Indigenous resurgence but also a complicated colonial history (with Japan) and political relationship (with China) (1076-77). Ever since the Japanese colonial era, Taiwanese Indigenous peoples and cultures have been seen as “truly and uniquely Taiwanese” (1071), and later the Austronesian connections of the Indigenous Taiwanese are utilized to “[re-conceptualize] Taiwan as ‘a country of the ocean,’” and as “a cultural formation of Taiwan as a country different from China” (1076). In this context, and by employing Jacques Derrida’s idea of “inheritance”—which is a “a choice and a self-conscious assumption of responsibility” (qtd. in Chiu 1085)—Chiu discusses Syaman Rapongan’s return journey to his home (is)land and culture, and the ways in which Syaman Rapongan relearn and reconnect to Tao culture and traditions. By looking at how

¹⁸ 夏曼藍波安：『(原音)傅柯的所謂他的異質空間，不管他是用什麼樣的異質空間，圖書館或是博物館去詮釋這個論述，對我來說的話，我把它「野性化」，我的島嶼就是博物館，我的海洋就是Museum。』

Indigeneity is exploited in mainstream political discourse and Syaman Rapongan's returning to his Tao root together, Chiu re-theorizes the relationship between Indigeneity and the new Taiwanese identity narratives.

Syaman Rapongan is not only a prominent Indigenous writer, but by the time "A Lonely Salvation Place: A Research about Rapongan Syaman's Ocean Writing" was published in 2010, he had also established himself as one of the most famous writers of the sea in Taiwan. In the article, Yu-Hsiang Hao suggests that Syaman Rapongan has gone beyond ecological or minority writing to create his own writing style, esthetics, and sense of space (184). Hao recognizes the ocean as a crucial and central part of Tao people's culture and everyday life, but he also discusses how it became a heterotopic space for Syaman Rapongan to reflect on his own culture and traditions (191). He argues that, ocean becomes a space for Syaman Rapongan to which he escapes from the "double-bind" of having to acquire personal achievements according to Tao values, and to struggling at the bottom of Taiwan's society (195). Inspired by this essay, this chapter further reads the Island itself as well as Syaman Rapongan's writing as heterotopias that enable more and deeper reflections. In another article published in 2012, "The Ocean of Males: Syaman Rapongan's Ocean Writing," Min-Hsuan Tsai proposes that the ocean is a subject and bridge that is critical part of Syaman Rapongan's negotiation between his identities as he tries to reconnect with Tao culture. According to Min-Hsuan Tsai, in Syaman Rapongan's works, the ocean becomes a site in which Syaman Rapongan labors physically to return to Tao traditions to construct his subjectivity and identity (128). Min-Hsuan Tsai also observes that in Tao culture, the ocean is considered to be the site for males, and thus we barely see any female characters being developed in Syaman Rapongan's work. This is true until *I Wish to be a Fishscale of the Ocean*, in which, as mentioned earlier, Syaman Rapongan spent more space writing about his wife and daughters.

Syaman Rapongan is also an experienced navigator/sailor. He worked on the research ship of Taiwan Ocean Research Institute for several years, and he sailed to many Pacific islands throughout the years. He incorporates his experiences of these voyages into his literary works and thus establishes trans-Pacific connections. As Cheng-Hui Tsai suggests in "Syaman Rapongan's *Eye of the Sea* Sails to the International Ocean Greenland, Sulawesi and Madagascar Cultural Studies," Syaman Rapongan redefines the borders of Taiwan's ocean literature to incorporate international ocean journeys (3). To be more exact, *Eye of the Sea* breaks all national

boundaries defined by the nation-states and foregrounds decolonized Austronesian connections (Cheng-Hui Tsai 15). This trans-Pacific relationship is further developed in Hsinya Huang's "Toward Transpacific Eco-poetics: Three Indigenous Texts," which inspires this chapter and my discussion of Trans-Pacific Environmental Studies overall. In her reading of trans-Pacific Indigenous texts, Huang discusses how they offer "an oceanic perspective that serves as a counterweight to continental ways of thinking, and it supplements or challenges transnational approaches to imperialism, postcolonialism, indigeneity, globalization, and ecology" (Toward "Transpacific Eco-poetics" 120). In the same vein, this chapter reads *I Wish to Be a Fish Scale of the Ocean* and Latour's works to bring to the forefront Tao oceanic worldview that can help us to break through our land-bound way of thinking and to reflect on global environmental crises and planetary consciousness. While Huang reads eco-poetics in Syaman Rapongan's *Eyes of the Sky* that dismantle the boundary between humans and more-than-human beings (125), I read *I Wish to Be a Fish Scale of the Ocean* as a heterotopic/ecotopic text that provides us with a space to reflect on the study and institutionalization of Indigenous knowledge as well as the power relationship behind them.

Syaman Rapongan, as mentioned earlier, was a vital figure in the protest against the nuclear waste storage site on Pongso no Tao in the 1980's. As a result, his works are often discussed in the study of radiation ecology and nuclear pacific. For example, in "Radiation Ecologies, Resistance, and Survivance on Pacific Islands: Albert Wendt's *Black Rainbow* and Syaman Rapongan's *Drifting Dreams and the Ocean*," Huang and Syaman Rapongan provide a fresh trans-Pacific perspective on radiation ecology and nuclear colonialism from Pongso no Tao. By juxtaposing Albert Wendt's and Syaman Raponga's works, they contend that "nuclear colonialism creates an ecological debt to Indigenous islanders" (165). In this essay, the authors not only draw our attention to the environmental degradation strongly criticized by the Pacific Islander writers, but also further the trans-Pacific alliance and resilience. Both Wendt (Tongan) and Syaman Rapongan, as the authors state, "underscores how the Indigenous peoples bear testimony to radiation ecologies and nuclear colonialism in the Pacific and imagine the Pacific connection in term of the impacts of nuclear colonialism and militarisation on their home islands and the larger Pacific" (177). Huang and Syaman Rapongan, that is, read the trans-Pacific solidarity against nuclear colonialism in both Wendt and Syaman Rapongan's works. Syaman Rapongan, as an ocean writer, is read alongside other Pacific Islanders as well.

In “Representing Indigenous Bodies in Epeli Hau‘ofa and Syaman Rapongan,” Huang puts Syaman Rapongan in conversation with a well-known Tongan/Fijian writer and scholar, Epeli Hau‘ofa. In the article Huang discusses how Hau‘ofa and Syaman Rapongan “set out to liberate the indigenous body from the limitations of nationalistic discourse and social constraint” (5). Despite the fact that Indigenous existence is threatened due to the destruction of the lands by colonial regimes, Huang suggests that Indigenous body, for both Epeli Hau‘ofa and Syaman Rapongan “is not only a basis for cultural identity and discourses of Oceania; it is also substantiated and materialized in the experience of daily living. The body is the material and biological foundation upon which the superstructures of indigenous self and Oceanic community are founded” (“Representing” 5). Moreover, both authors “challenge the adequacy of a nation-based paradigm, using oceanic vocabulary and insular metaphor. Both track the colonial degradation of nature and mapping of vast seascapes, translating ecological crisis into personal and collective life narratives. Their common theme is the interconnectedness of the individual indigenous body to an undemarcated sea body” (“Representing” 17). With their bodies and their reimagination of the (sea) body, that is, Hau‘ofa and Syaman investigate Indigeneity (as associated with Indigenous bodies) and trans-Pacific interconnectedness that defies the borders of nation-states which confines Indigenous Pacific Islanders.

Syaman Rapongan and Robert Sullivan, a Māori poet and scholar, are brought into conversation as well in “Re-visioning Pacific Seascapes: Performing Insular Identities in Robert Sullivan’s *Star Waka* and Syaman Rapongan’s *Eyes of the Sky*.” In the article, Huang reads Syaman Rapongan and Sullivan’s works to discuss “alter/native models of reckoning space, place, and time that both require an active and participatory engagement with the Pacific seascapes and invoke planetary consciousness” (180). By reading how both Syaman Rapongan and Sullivan incorporate the navigation skills and traditions as well as their relationship with the Pacific in their works, Huang suggests that they “illustrate how the stories of the survival and revival of traditional seafaring practices can provide an Indigenously ordered, anti-colonial praxis; both depict stories and images from traditional Oceanic voyaging to map and remap uncharted spaces of the Pacific Islands; both feature Pacific Indigeneity, which circulates through geographical, cultural, political, and historical flows of people(s), things, knowledge, and power in the Pacific” (“Re-visioning” 183). Further more, Huang contends that the trans-Pacific interconnectedness (which includes islands, water, sky, and underwater) in Syaman Rapongan

and Sullivan's works allows us to view the ocean "as a primary site for the imagination of planetarity" ("Re-visioning" 193). Inspired by Huang's scholarship, this chapter also examines the planetary consciousness in Syaman Rapongan's more recent work, *I Wish to Be a Fish Scale of the Ocean*.

HETEROTOPIA, TAO INDIGENOUS KNOWLEDGE, AND INDIGENOUS RESISTANCE

As explained earlier, heterotopia as a philosophical concept is first put forth by Michel Foucault in "Of Other Spaces" (1966). The concept was later developed by scholars to further map out the space of resistance. For example, in "Unravelling Foucault's 'Different Spaces,'" Peter Johnson points out how these "different spaces" disrupt and challenge the space we are familiar with (76), and thus normativity. He further suggests that heterotopias are spaces in which the power relationship is subverted and they "provide an escape route from power" (86). I argue that in *I Wish to Be a Fish Scale of the Ocean*, Syaman Rapongan represents Pongso no Tao as a heterotopia that challenges (neo)colonialism and the exploitation of the environment as well as Tao people and their knowledge. While the mainstream society considers Pongso no Tao as an remote and insignificant island, Syaman Rapongan imagines it as a heterotopic space from which the dominance of Han Chinese culture and value is questioned.

In "Amerindian Heterotopia and the Resistance Against the Brazilian Ethnocide," Gustavo Ruiz da Silva explores the potential of a relatively secluded area in challenging Western authority. He writes, "The Indigenous heterotopia is not something inexistent, unreal, but something physically located in a remote location that is always remembering [sic] the Western world that something can emerge, something different that might not follow the same political and economic rules" (2731). Through Syaman Rapongan's writing, readers also learn to perceive Pongso no Tao as a similar remote space that challenges our continental, land-bound, and gradually Westernized way of thinking. In *I Wish to Be a Fish Scale of the Ocean*, he writes, "'The universe of a small island,' is precisely the periphery of the city streetlight. What I want to explain more at this moment is, we live on different planets" (6).¹⁹ Here Syaman Rapongan uses "city streetlight" to symbolize mainstream cultures and metropolitans, which is at the center, and the "small island" symbolizes Pongso no Tao, which is marginalized. In this passage, Syaman Rampongan reveals not only how his home (is)land is imagined as a far off, insignificant island,

¹⁹ Original text: "「小島的宇宙」, 正是城市街燈的邊緣, 此刻我更想說明的是, 我們住在不同的星球。"

but also that this small island can be a “heterotopia” from which he reflects and voices out against (neo)colonial oppression.

Heterotopias, in addition, allow us to reflect on the ways in which knowledge is perceived. As “other spaces,” heterotopias exist in different temporality and spatiality, hence disrupting the norms. In this sense, heterotopias serve as sites that challenge normality as well as our perceptions of knowledge. As Angharad E. Beckett et al. contend, heterotopic spaces “unsettle received knowledge...both revealing and destabilizing the foundations of knowledge” (171). I argue that, utilizing this function of heterotopias, Syaman Rapongan pushes his readers to reassess the mainstream discourse and conception of Indigenous/Tao knowledge. In other words, Syaman Rapongan’s work questions the way non-Indigenous scholars conceptualize and understand Indigenous/Tao knowledge. In a chapter titled “The Meaning of Ecological Vegetation,” Syaman Rapongan first briefly mentions how Tao people classified the trees and use different woods for different purposes according to their beliefs and traditional knowledge. He also laments how this Tao philosophy has been gradually dying. Then he recounts how people challenged him to form the Tao traditional knowledge and beliefs into a Western academic discourse:

Someone told me, theorize your Island knowledge. I answered with a smile, then it will degrade to White Westerners reject the primeval human civilization, the non-White discourse that is non-scientifically-proven, because they don’t want to explore the intimate relationship between humanity and ecological plants. So non-White experts and scholars are stuck in White people’s theoretical labyrinth. You can reject the organ imagination of my dream (133-34).²⁰

This incident recounted by Syaman Rapongan shows how people still assume the need for Tao traditional ecological knowledge to be “theorized” and institutionalized in order to be moved to the center of Western academic discourse. Readers are not given any information about the identity or ethnic background of that “someone,” but this uncertainty gives us space to reflect on our own attitudes toward Indigenous knowledge as scholars trained in Western academia. In the

²⁰ Original text: 有人告訴我，論述化你的島嶼常識，我笑笑的回應：那將淪落在西方白人否決人類原初文明的，沒有科學實證的非白人論述，因為他們不想探索人性與生態植物的親密關係。於是非白人的專家學者也就陷入白人的理論迷宮裡。你可以否決我的夢的器官想像。

passage above, on the other hand, we also witness Syaman Rapongan's rejection and refutation of that assumption. He points out that there is a depth of the relationship between his people and the plants that cannot be captured by Western science and theories. Moreover, he refuses to degrade the traditional knowledge of his people just so Westerners can accept and/or learn it.

Syaman Rapongan goes on to point out how scholars downgrade Indigenous knowledge and worldviews in a chapter titled "The Civilization of My Ocean Study." He opened the chapter by listing different trees and their usages, and claiming them to be his aesthetic of life, his "Ocean philosophy, Ocean literature, Island ecology, ethnic literature, primitive religion and poetry as a unity" (136).²¹ Then he contrasts his conception with that of Western scholars. He states that "many scholars working with theories homogenize and simplify Indigenous cosmologies. In their professional taxonomy of word games, they also slice the integrity of the unity of primitive civilization and the environment" (136).²² Many Western scholars, as Syaman Rapongan accuses, do not acknowledge the complexity of Indigenous knowledge as well as the intimate relationship between Indigenous peoples and the environment. To further disclose how Tao traditional knowledge is downgraded and considered insufficient, Syaman Rapongan humorously comments on his MA thesis titled "Primitive Abundant Island." He writes, "In the bibliographies of academic papers, scholars will not take my MA thesis as a 'reference,' not worth referencing, not at the theoretical 'level' of a MA thesis. But many 'paper' discourses, written by Indigenous people, or Han Chinese, seem rather 'knowledgeable,' but in fact, they do not contain 'real' knowledge. I call it the commentator's knowledge" (198).²³ Here Syaman Rapongan not only points out how his thesis is considered unworthy, but reveals the shortage and insufficiency of knowledge in Western academia. Moreover, Syaman Rapongan strategically mentions two publications by Western scholars—*Affluence Without Abundance* and "The Original Affluent Society"—in the paragraph preceding the discussion of his MA thesis, revealing how they are more valued than his work. By juxtaposing his own scholarly work and those of Western academics, Syaman Rapongan propels us to reflect on the value we place on Western academic study compared to his (Tao) way of constructing knowledge.

²¹ Original text: "那是海洋哲學, 海洋文學, 島嶼生態學, 民族人文學, 原初宗教學, 詩歌等等的整體。"

²² Original text: "許多稿理論的學者, 把原住民的宇宙觀單一化、淺顯化, 在他們的文字遊戲的專業裡的分類學, 也切片化原初文明與環境結合為一體的完整性。"

²³ Original text: "在學術的論文參考書目, 後學者不會拿我的碩論做「參考書目」, 不值得參考, 沒有到碩論的論述「程度」。但很多原住民, 或漢人寫的「論文」論述, 好像寫得「很有知識」, 事實上, 是沒有「真正」的知識, 我稱之: 解說員的知識。"

Syaman Rapongan urges us to think: what is “real” knowledge? For him, Tao traditional knowledge is a practice; it is something acquired through bodily labor in the mountains and the ocean. He exemplifies this with the multiple occasions in *I Wish to Be a Fish Scale of the Ocean* in which he takes his son into the mountains to learn about the tree and the skills to collect the materials to build tatala. In a section titled “New Refugees,” Syaman Rapongan writes, “Took my son to the mountains to let him feel and learn about the forgotten tatala-building skills and legends, then I continue to take him to the ocean to dive and fish (live on his own in the future), my purpose is not to fish, but to familiarize with the coastal reef environment, fish species, and so on. Hope my son can go up to the mountains and down to the ocean as the basic common sense for survival on the island, or as the spring of storytelling” (181).²⁴ In this instance, we see how Syaman Rapongan passes down the Tao Indigenous knowledge by taking his son to the mountains and the ocean. Furthermore, we learn that this knowledge is intricately woven into, and passed down through, their stories. In addition, Tao Indigenous knowledge also helps maintain a healthy ecosystem. As Syaman Rapongan writes about his philosophy of tatala building in a chapter titled “True Love World,” “the importance of building a tatala lies in comprehending the healthy ecological wisdom during the process, not the ‘theories’ of the commentator” (118-19).²⁵ However, this knowledge acquired through physical labor and passed down in stories, as Syaman Rapongan points out, is not as highly valued in Western academia as those acquired through “scientific” methods.

Syaman Rapongan’s writing provides us with an opportunity to rethink how non-Indigenous scholars trained in Western academia tend to treat Indigenous knowledge as a single-dimensional subject of study and how, even with the best intention, Eurocentric academia continuously seeks to institutionalize Indigenous knowledge. In this process, scholars flatten and simplify Indigenous ecological knowledge. Additionally, Indigenous knowledge may be unconsciously placed lower in the hierarchy of knowledges. Non-Indigenous scholars may consider Indigenous knowledge as inferior and more primitive than Western knowledge. Syaman Rapongan voices against these degrading practices by Western scholars. His writing becomes the

²⁴ Original text: “帶兒子上山，讓他感知，學習被遺忘的造船技能、傳說之事後，又繼續帶他下海潛水抓魚（以後靠自己過生活），我的目的不是獵魚，而是熟悉海岸礁岩環境、魚類種類等等的，希望兒子可以上山下海作為島嶼生存的基礎常識，或是說故事的泉源。”

²⁵ Original text: “造船的重要性就是在這個過程中體悟健康的生態智慧，而非解說員的「理論」。”

“other space” that reflects our concept of knowledges and the power relationship in academia, which is one of the significances of his heterotopic writing.

Syaman Rapongan’s heterotopic literature, I argue, also functions to subvert conventional Chinese grammar. As Foucault proposes, “heterotopias desiccate speech, stop words in their tracks, [and] contest the very possibility of grammar at its source” (*Order of Things* XIX). To expand on Foucault’s idea, in “Foucault, Social Movements and Heterotopic Horizons: Rupturing the Order of Things,” Beckett et al. discuss how writing can also be a heterotopic space that interrogates the “‘normal ordering of things’ (for example, the ‘normal’ arrangement of words)” (170), which gives us a chance to reflect on the normativity to which we have become so accustomed that we rarely give it thought. Therefore, it is worth examining how Syaman Rapongan’s language usage in his heterotopic writing challenges the conventional Chinese grammar, and thus Chinese value and way of thinking.

In the preface to *I Wish to Be a Fish Scale of the Ocean*, Syaman Rapongan recounts that he received a score of only 67 for his writing class during his freshman year, with his teacher commenting in red, ‘I don’t understand what you are writing about?’ (8). In the next paragraph, he describes a similar incident where his writing was challenged by a Taiwanese person. While editing his novel, *The Eyes of the Sky*, the editor suggested that Syaman Rapongan use the pronoun “I” for a personified Giant Trevally/Ulua in its narration, which would conform to conventional Chinese writing. He refused, and his reflection at that time was, “‘we live on different planets,’ why do I have to follow your (urban literature’s) standards as the standard framework of writing. If I may say ‘we live on different planets,’ our cosmologies are different. For us on Pongso no Tao, fish, sky, wind, cloud, rain, ocean tides, sun, and moon are the center of our people’s storytelling (literature)” (7).²⁶ In and through his heterotopic writing, Syaman Rapongan reflects on and rejects the ways in which conventional Chinese grammar, style, and content, and hence the way of thinking, were imposed on him.

With the above examples, and through my intentional translation of Syaman Rapongan’s work into unconventional English, I endeavor to show that he writes in unconventional Chinese in terms of both word choice and order, which disrupts or slows down our normal flow of thoughts. By doing so, he challenges the “standard” writing as well as mainstream perceptions.

²⁶ Original text: “我當時的反思是,「我們住在不同的星球」,我為何必須依「你們」(城市文學)的標準為書寫的標準骨架。假如我可以說,「我們住在不同的星球」,我們的宇宙觀是不同的。在蘭嶼的我們,魚類、天空、風雲雨、海洋潮汐、陽光月亮是我民族說故事(文學)的核心。”

For example, as quoted above, Syaman Rapongan imagines Western theories as a “labyrinth,” and he describes it as the “organ imagination of [his] dream” (134). This pushes us to reconsider Western theories, and open our eyes to the relationship between dreams, Tao worldview, and theories. Although Syaman Rapongan does not elaborate further—perhaps it is not for non-Indigenous people to know—his work points out a “different planet” (to borrow his metaphor) for us and gives us a chance to reflect on our perceived normativity.

In addition to suverting Chinese, Syaman Rapongan also reflects on how relearning the Tao language has challenged the way he thinks. He recalls that once when he was out paddling, he felt the aesthetics of conversing with the waves. Then he recounts the conversations he had with the tribal elders when he was younger; “With the ancient fishermen, the real men in front of me in my childhood, the language they spoke on the sea, such as when turning, say ‘the side for cutting the fish,’ the torch ‘follow the path of the wind,’ ‘oars are clapping’ means neither far from nor very close to the shore. Ten sentences they all spoke in the language of men on the sea, but I understood not even one” (115).²⁷ From this instance, we see how relearning his language, and the language of the “ancient fishermen,” initiated him into Tao worldview and Indigenous knowledge. By translating Tao language and culture to Chinese, Syaman Rapongan further disrupts our usual way of thinking, and introduces the “planet” of Tao people to us. Although non-Indigenous peoples may never fully understand it as cultural outsiders, I argue that through introducing us to the Tao oceanic language, Syaman Rapongan’s work allows us a glimpse into the Tao worldview, and urges us to deliberate on its marginalization.

HETEROTOPIA TO MULTISPECIES WORLDINGS

In the previous section, I discussed heterotopias as a space of Indigenous/Tao resistance, and examined how Syaman Rapongan’s heterotopic literary work questions the way Western scholars understand and institutionalize Indigenous knowledge. However, I argue that Syaman Rapongan’s work also points out the limitation of the concept of heterotopia in comprehending Tao worldview and resistance. Heterotopias are still investigated from an anthropocentric perspective which overlooks multispecies resistance and resilience in Tao worldview. To elaborate, heterotopias are imagined to be created by human beings and are examined primarily

²⁷ Original text: “跟古老的漁夫們，我兒時眼前的真男人，他們在海上說的語言，諸如轉彎的時候，說「切魚肉的一邊」，火把「順著風的路」、「槳支在拍手」是距離岸邊不遠也不很近，說十句都是男人們在海上的語言，但我一句也聽不懂。”

for their (political) functions. Other-than-human beings' role in forming heterotopias is barely explored. Therefore, I bring forth the idea of worlding discussed by Rob Sean Wilson to examine the ways in which Syaman Rapongan's work shifts our discussion from heterotopia to multispecies worlding grounded in a Tao worldview.

Multispecies worlding is a concept and practice explored by Wilson and Donna Haraway, among others, that challenges us to see the complex and entangled multispecies relationships. In the introduction to *Geo-Spatiality in Asian and Oceanic Literature and Culture: Worlding Asia in the Anthropocene*, Wilson argues that under hegemonic and homogenizing global capitalism, "We thus go on living through an everyday deworlding across Asia and Oceania: meaning the dismantling of the ecological lifeworld as threatened by multi-species endangerment, environmental destruction, extreme weather events, dismantled health plans and work regimes, resource plundering, and a far-flung precariousness and pandemic cruelty taken as everyday norm" (7). Against this deworlding, Wilson puts forth the urgent need for (re)worlding. As Wilson succinctly puts it, "Worlding as such opens up different ways of being with others and being in the world, in terms and stories of connecting to other worlds and opening everyday life to other lived local temporalities and ways of dwelling (as "being with") above or below the nation-state or the policed and bordered world system" ("Introduction" 15-16). This practice of worlding dismantles not only national borders but also the boundaries separating humans and other-than-human beings. Exploring the concept and practice of worlding, Haraway also states that "You don't have units plus relations. You just have relations. You have worlding.... It's about the thickness of worlding" (n.p.). Building on Haraway's idea to discuss worlding in the Anthropocene, Wilson further proposes that "worlding means, as [Harawa] urges to the trans-species contrary, activating practices and tactics of thickening differences reflecting resilient and interconnected life-survival" ("Introduction" 4). Worlding, in other words, involves practicing multispecies coexistence and co-belonging. In this section, I revisit "[s]uch forms of multispecies 'reworlding' and co-belonging" (Wilson, "Introduction" 9) through Syaman Rapongan's work and bring Tao worldview into "the thickness of worlding." I argue that Syaman Rapongan's work presents a way of dwelling-with that subverts the boundaries not only among nations but also species.

In *I Wish to Be a Fish Scale of the Ocean*, Syaman Rapongan expresses how capitalism is affecting Pongso no Tao, and how the island is encroached by globalization. He writes, "In the

rampage of globalized politics and economy, we may not have the capability of caring about the ‘changing situation’ of international politics, but we care much about the “fish seasons” of our island. Essentially, it is the ‘oceanic belief’ of our people” (59).²⁸ Here Syaman Rapongan describes the “de-worlding” observed on Pongso no Tao. Yet, Syaman Rapongan also presents Tao’s “oceanic belief” which incorporates flying fish and trees in a practice of multispecies “re-worlding.” Syaman Rapongan’s work points to a re-worlding that involves, in Chih-ming Wang’s word, “resist[ing] and deconstruct[ing] the world of Capital that empire feeds us, and the critical sensitivity to produce nuanced and situated tactics to surface alternative imaginings of the world we inhabit” (21). Syaman Rapongan’s readers, that is, are inspired to engage in a different way of worlding. It is important to listen to the stories such as the ones he recounts in his work because they show us other ways of being/co-existing in this world with other beings.

The multispecies worlding in Syaman Rapongan work involves dwelling with other-than-human beings such as trees and (flying) fish. In Tao’s story, it was the black-winged flying fish god who taught the Tao people about all the traditions, rituals, and taboos. Syaman Rapongan writes about how the world of flying fish merges with that of Tao people; “a Tao genesis story of flying fish carries the law and taboo of ocean fishing (which I call oceanic law), like the stream trickling down the mountains, continues to deepen, passed down in our oceanic genes” (72).²⁹ With this story, Syaman Rapongan dismantles the boundary between species (human/ flying fish). The different temporalities mentioned by Wilson are also seen in this passage; the ancient is carried in the genes to the present, and thus past and present co-exist in this instance. Syaman Rapongan’s account of the Tao stories (which displays the coexistence of different worlds not only of different species but also times), therefore, shows a multispecies reworlding.

BRUNO LATOUR’S CONCEPT OF DIFFERENT PLANETS AND TAO WORLDVIEW

Syaman Rapongan employs the metaphor of different planets to reconceptualize heterotopias as well as to demonstrate a multispecies reworlding from a Tao perspective. This trope is inspired by the theme of 2020 Taipei Biennial titled “You and I Don’t Live on the Same

²⁸ Original text: 全球化政經橫行的當下，我們或許沒有能力關心國際政治的「變化局勢」，但是我們十分關心，我們島嶼的「魚季」，實質上，它就是我們民族的「海洋信仰」。

²⁹ Original text: “一則達悟創世紀的飛魚神話故事流傳的海洋魚獵的秩序，禁忌(我稱之海洋法則)就如山谷裡的涓涓溪水般的，繼續深化，傳承在我們的海洋基因裡。”

Planet,” co-curated by French scholars Bruno Latour and Martin Guinand. The concept of different planets is derived from Latour’s book, *Down to Earth: Politics in the New Climatic Regime* (2018). In his exploration of the progression of history, Latour observes that we imagine our planet as moving either toward the attractors “Globalization” or “Localization,” and we either go for modernization or primitivism; we either move forward or backward (40). We have been trapped in this dichotomy for decades. However, Latour proposes a way out by directing our thinking toward the Terrestrial, which is “not yet an institution, but it is an actor whose role is clearly different from the political role attributed to ‘nature’ by the Moderns” (98). To elaborate, while the “Moderns” envision nature as out there, exclusive of humans, Latour’s Terrestrial perceives all beings, including humans, within their complicated and diverse relationships. He contends that “we must agree to define a dwelling place as that on which a terrestrial depends for its survival, while asking what other terrestrials also depend on it?” (103). In a sense, we must view human beings in their connections with all other-than-human beings, and recognize the earth as shared equally by all beings. The Tao worldview manifested in *I Wish to Be a Fish Scale of the Ocean* directs us to what Latour defines as Terrestrial. Hence, it would be fruitful to bring Tao worldview and Latour’s Terrestrial into conversation.

Tao people’s worldview allows them to see themselves and other-than-human beings as “Terrestrials” in co-existence. For example, in the chapter titled “True Love World,” Syaman Rapongan reflects on how Tao people reject the demeaning view of the trees in the mountain as mere plants. Instead, they see the interconnectedness of trees with other species, the entire ecosystem, and humans. He writes, “Herein lies the ‘philosophy’ of the tree, common people call it ‘ecology,’ this is belittling the “humanistic” annual ring record of the forest trees, and what I want to say more is, Tao people consider the trees for making tatala as ‘peoples’ of the mountains, as well as the ‘food’ of the mountains, and the artists who color the mountains, they have souls, they are not mere plant ecology” (137).³⁰ Syaman Rapongan reveals how Tao people perceive every tree in its relation to other beings, the mountains, and the ecosystem as a whole. As the “food” and “artist” of the mountains, the trees not only enhance the beautify of the mountains but also provide essential nutritions for all beings. Also, Syaman Rapongan shows

³⁰ Original text: “樹的「哲學」在此，一般人說是「生態學」，這是矮化森林樹木的「人性」年輪記事，而我更想說的是，達悟民族視造船樹材為山的「人種」，也是山的「食物」，也是彩繪山頭的藝術家，他們有靈魂的，不只是植物生態。”

that trees are viewed as one of the inhabitants—“peoples”—of the mountains, and humans must approach and respect them as such.

Syaman Rapongan’s text allows us a glimpse into Tao cosmology. His profound understanding of the interconnected ecosystems of the mountains and the ocean, as well as that of “different planets,” advances our “understandings of multi-natural worlds and pluri-versal, rather than universal, understandings of the cosmos” (Adamson and Monani 2). His claim that we live on different planets illustrates a worldview in which multiple cosmos can coexist. Like Latour’s *Territories*, which perceives all beings in their co-existence in complicated relationships, Syaman Rapongan’s work displays Tao Indigenous “cosmovision,” which, in Joni Adamson and Salma Monani’s language, “suggest[s] a cosmos of relations that speak to complex entanglements of the human with the other-than-human that must be creatively and thoughtfully negotiated” (2). This worldview propels us to, to borrow Simon Ortiz’s words, “take care of the earth, our mother. She gave us our lives and provides for our care” (xiv). In a sense, the realization of our intricate relationships with other beings serve as the foundation for establishing respectful and reciprocal relationships with other-than-human beings. To demonstrate this, Syaman Rapongan further reveals Tao cosmology by quoting a chant/prayer his granduncle performed to the spirit of the tree before cutting it down to build tatala:

Imo ya oya namen pirpirwahan a, akma ka so ayaipasalaw a pirpirwahena a,
o ipangahahap namen, piveivanowanowan namen, kato mo miwalam do
aharang namen do kahasan.

You are just an ordinary piece of wood we take to build tatala, not used for carving, so, wandering ghosts and spirits, please do not astonish this old man’s behavior of the last visit to gods of mountains and spirits of trees. Do not disturb the sharp edge of my ax. Pray that you are as kind as the fairy prion. I take you to conduct the ceremony of summoning the flying fish, and make the tatala for catching the flying fish. You stay quietly on the

beachhead of our mountain, and wait for our return to accompany your spirit.
(59)³¹

This chant demonstrates the reverence of Syaman Rapongan's granduncle towards the spirits of the mountains and the trees. He appreciates how trees and flying fish sustain the bodies of the Tao people, and thus he pays proper respect to these other-than-human beings. This chant also exemplifies how Tao's cosmivision is passed down through generations. As Ortiz argues, "Our [Indigenous peoples'] prayers were literally spoken as oral tradition instruction given to us by our parents and grandparents" (xiv). In other words, through the chant, Syaman Rapongan's granduncle passed down the Tao worldview down to him, teaching him the proper attitude toward and relationship with the trees and mountains. Right after quoting the chant of his granduncle, Syaman Rapongan comments, "This is your little grandfather's [the younger brother of her grandfather's] affection for and understanding of nature, cultivate the harmony and care between each other, this is the enlightenment prayer incubated by life experiences since childhood, passed down orally from generation to generation" (59).³² From his granduncle's chant, he learns about Tao cosmivision that helps to establish a healthy relationship with the environment. As Adamson and Monani also contend, Indigenous cosmivisions "serve as philosophical engagements to navigate the everyday ethics of living in wider worlds with humans and nonhumans alike" (8). By including the chant in Tao language as well as Chinese translation, Syaman Rapongan conveys Tao worldview and urges his readers to learn from his people to restore ethical and harmonious relationships with all other-than-human beings.

In a chapter dedicated to his daughter, "Spinner Dolphin," Syaman Rapongan bemoans the gradually vanishing animism and reverence for nature amongst the Tao people while simultaneously affirming their continuation. He writes, "maybe, your father doesn't have as strong a belief in the woods for tatala and animism as your little grandfather, and doesn't revere the ocean and god of the flying fish as much as he did. But your father modestly and open-mindedly feels and experiences the symbiotic amity when man and nature meet" (54).³³ In

³¹ Original text: "你只是我們取來造船的一般樹材，不是拿來雕刻的，所以孤魂野鬼請你們不要驚訝我這個老人最後造訪山神樹靈的行為，別來叨擾我斧頭的鋒刃，祈願你猶如仙女鳥般的善良，取你來實踐招飛魚儀式，捕飛魚用的船，你就安靜的在我們山林的灘頭等待我們再次回來陪伴你的靈魂。"

³² Original text: "這是你們的小祖父對大自然的情愫與體悟，醞釀彼此間的和睦與關照，他們從小醞成於生活體驗的啟蒙禱詞，世世代代的口口相傳。"

³³ Original text: "也許，爸爸沒有小祖父對造船樹材、萬物有靈的信仰深厚，也比不上他對海洋、對飛魚神的敬畏，但爸爸很虛心的去感受、去體悟人與自然相遇時的共生情誼。"

this passage, Syaman Rapongan admits that he doesn't have the strong belief in animism and reverence for other-than-human beings that characterizes his father's generation, yet he still strives to maintain an intimate relationship with nature. Although he doesn't directly quote the term "terrestrials" from Latour, his bodily engagement and experiences with the mountains and the ocean allow him to feel a deep and profound connection with nature that many Non-Indigenous people may not. Furthermore, since this passage is written to his daughter, it suggests Syaman Rapongan's desire to pass down the Tao worldview to the next generation.

The planetary consciousness in Latour's work can also be seen in *I Wish to Be a Fish Scale of the Ocean*. In a chapter titled, "The Circulating Imagination of Seasonal Festival," Syaman Rapongan writes, "This planet after the Age of Exploration, the empires, modernized nations, natural science and so on, established by Western White people, brought many benefits to the world. The convenience and benefits are disasters that humans who come after cannot restore the original appearance of the environment" (83-84).³⁴ From his own personal experiences and observations, Syaman Rapongan associates the development of nation-states and modern science and technology with an irreversible planetary environmental change. He points out that globalization (after the Age of Exploration) also brought about worldwide environmental crises. Moreover, the term "還清" used in this passage, which I translate to "restore," can also mean "to paying back a debt." In fact, that term would seem awkward and strange in the sentence for Chinese readers, yet this deliberate phrasing serves a purpose—it reminds us of the, to borrow Huang and Syaman Rapongan's language, "ecological debt to Indigenous islanders" (165). Indigenous peoples of the Pacific are forced to pay the ecological debt created by modern development. To be more specific, I argue that from his Island perspective, Syaman Rapongan reveals what his people have to pay for Taiwan's economic development. This is also an example of how his unconventional writing challenges (neo)colonial and structural oppressions.

In another instance, Syaman Rapongan also recounts how modernity has changed the face of the earth and created human-induced catastrophes on a global scale. In a chapter titled, "Countless Meetings and Partings," he writes about the constant partings and meetings of his family due to the fact that modern transportations (airplanes and motorboats) have made travel so

³⁴ Original text: "這個星球在大航海之後，西方白人建立的帝國，現代化國家，自然科學等等帶給世界許多福利，此便利福利是後來的人類無法還清環境原貌的災難。"

easy. While distances are indeed shortened, Syaman Rapongan ruminates on the downside of the development of modern technology:

The planet after World War II, the changes in various parts of the world really resemble the sedimentary geological stratifications of the continents and islands in different regions, developed evidence of natural disasters that happened in different centuries. The treacherousness of the speed of human civilization development makes us breathless, even the most tolerant and magnanimous land, after every downpour, the upper level of the waterway is blocked by the forest of tall buildings at its original pathway, it is also tamed by humans and lost its yardstick, landslide disasters changed the landforms. (50)³⁵

Again, Syaman Rapongan starts from personal experiences with his families, then he scales up the issue to a global one. From Pongso no Tao, he contemplates and speaks to how the entire planet is threatened by the development of modern technology. He connects the changes in the water and land of his home (is)land to global environmental challenges. This kind of planetary consciousness, I believe, serve as a warning and wake-up call to us. This is why, in the next section, I borrow Marius de Geus's idea and read *I Wish to Be a Fish Scale of the Ocean* as a navigational compass that can guide us to a more sustainable future.

SYAMAN RAPONGAN'S ECOTOPIA AS A NAVIGATIONAL COMPASS

While heterotopias are “other spaces” that reflect our own reality, ecotopias are imagined environmentalist utopia and/or antidote to our current environmental crisis. According to Telles, “ecotopias (ecological utopias) are traditionally seen as imaginations of ideal states of the environment” (46). Whereas heterotopias are a real place, ecotopias are imagined places in which humans have a harmonious relationship with the environment and where sustainability is achieved (although this goal is constantly being negotiated and revisioned). In “Ecotopia, Sustainability, and Vision,” de Geus suggests that ecotopias can be used as a “navigational compass” that guides us towards a “ecologically stable society” (187). To elaborate, he believes

³⁵ Original text: “二戰後的星球，世界各地變異真如各區域大陸、島嶼的沉積地質的層次，發展出不同世紀發生天然災變的證據，人類文明發展速度的詭譎，讓我們喘不過氣來，即使最有肚量、包容的土地，在每一次豪雨過後，水脈的上層被林立的大樓組塞了它原始的通道，它也被人類馴化，失了準繩，土石流災難改變的地貌。”

that “Ecological utopia can serve as a distant point of orientation and influence the course of concrete decision making, repeatedly inspiring people to make more environmentally friendly choices” (199). Although *I Wish to Be a Fish Scale of the Ocean* is not ecotopic per se, I argue that it represents an ecotopia from Tao perspective, continuously inspiring its readers to move towards a more sustainable and just future.

From Syaman Rapongan’s work, we see how the distinct worldview of the Tao people offers a way of thinking that encourages us to form a more respectful and harmonious relationship with the environment. In a chapter titled “Home,” Syaman Rapongan first describes Pongso no Tao as his home (is)land and explains that “family houses create everyone’s emotions and feelings toward the world, it is a planet on which each of us creates humanities” (81).³⁶ This passage discusses the importance of family in passing down a Tao worldview. In the family, Tao people learn their relationship with the environment and cultivate their humanity according to a Tao worldview. Syaman Rapongan then writes:

The annual rings of the ocean seem most likely uncountable to humans. In my childhood, the generation of my grandfather and father have long carved a sea wave responsibility in my heart and soul, which is ‘building tatala,’ it is said to be used for the ceremony of Mivanwa [summoning the flying fish], but the oceanic civilization wisdom behind the ceremony conceal the compatible sustainable management between humans and the natural environment. (82)³⁷

This passage portrays a “heterotopic space”—Tao people’s ceremony—which is “not freely accessible like a public place” (Foucault, “Of Other Spaces” 26). From this other space, moreover, we learn that Tao knowledge (or wisdom, as Syaman Rapongan phrases it) can contribute to a sustainable future. First of all, Syaman Rapongan illustrates that the responsibility for caring for the ocean and the mountains are passed down through generations within families. Through their ceremony closely related to the migration of the flying fish, Tao people learn about their responsibilities for the trees and mountains, as well as those for the fish and ocean. These

³⁶ Original text: “家屋創造著每一個人對於世界的情感情緒，它就是我們每一個人創造人性的星球。”

³⁷ Original text: “海洋的年輪似乎是人類最有可能無法計算的。父祖輩們在我幼兒時期，早已在我心魂雕刻的海紋責任，就是「造船」，說是為了招飛魚的祭典用途，然而祭典儀式背後的海洋文明智慧隱藏著人與生態環境的相容永續的經營。”

responsibilities are taught to the next generation(s). Through their ceremonies, the ancestors of the Tao people passed down sophisticated knowledge about the environment of Pongso no Tao. The ceremonies also exhibit the reverence Tao people have for the ocean and the mountain as a holistic ecosystem.

It is true that we, as non-Tao people, are excluded from some parts of the ceremony, however, Syaman Rapongan shares the spirit and worldview underlying the ceremony with his readers. By doing so, he challenges them to make more just and environmentally friendly choices. This is why I argue that his works can serve as a navigational compass guiding us to a more sustainable future. For example, in the chapter titled “The Circulating Imagination of Seasonal Festival,” he writes about the flying fish season and Tao people’s belief in the flying fish god. He then recounts a Summoning Flying Fish Ceremony over 50 years ago. All the men and boys who could walk gathered on the beach and faced the ocean. Syaman Rapongan writes:

[They] listened to the teaching of the elderly helmsman from different fishing families, passing on four ‘taboos’ of hunting flying fish during the non-fishing season, and the ‘law’ of fishing. Whenever the season came, the hearts of the children were like facing the ocean, showing the humbleness of being tamed by the tides of the legends. This is exactly the oceanic culture of our people, starting from the ocean education, from a young age boys are subconsciously trained to face the ocean. (93)³⁸

Unlike many Western scientists and marine biologists who seek to conquer the ocean, Tao people are educated by, and trained to be humble before, the mysterious ocean full of stories from childhood. In a Tao worldview, the ocean is not merely a subject of study; rather, it is a being with agency and authority that educates people. The taboos Syaman Rapongan mentions in the passage, as well as the humility of the Tao people in the face of the ocean, further demonstrate their reverence for the ocean. What we need to learn from the Tao people to form a harmonious relationship with the environment is to recognize and honor the agency and temperament of the ocean.

³⁸ Original text: “聽訓於各個獵魚家族耆老舵手，傳授四個非魚汛期獵捕飛魚的「禁忌」，以及獵魚的「秩序」。每逢此節日的來臨，孩童們心靈如是面對一片汪洋露出被傳說的潮汐馴化的謙敬，這正是我們民族的海洋文化，海洋教育的起始，從小男孩被潛意識訓練必須面對大海的教育。”

Although not directly mentioned in *I Wish to Be a Fish Scale of the Ocean*, it is important to note that flying fish is so important in Tao culture that their seasons are divided according to its migration pattern. The Tao year is split into three seasons: Rayon (Flying Fish Season), Teiteika (Post Flying Fish Season), and Amiyan (Season of Waiting for the Flying Fish). Tao people can only catch flying fish during the flying fish season, which runs roughly from March to July. Moreover, the Tao people categorize fish into three types—women fish, men fish, and old man fish—determining which types of fish different people are permitted to eat. There are many other taboos and rules in Tao culture, but I will not go into detail as this is beyond the scope of this chapter. However, I contend that behind these restrictions lies immense knowledge about preserving the population of (flying) fish as well as maintaining a healthy ecosystem. These examples attest that we have much to learn from the Tao people if we want to strive for a sustainable future.³⁹ Unfortunately, as discussed earlier and put forth by Telles, Indigenous environmental knowledge is often neglected and degraded in favor of the knowledge of “experts and scientists” (47). Syaman Rapongan’s work, in other words, critiques “the neglect and othering of traditional and indigenous knowledges and practices that are often associated with a wide array of races and ethnicities worldwide” (Telles 47). I argue that Syaman Rapongan’s work serves as a navigational compass that points out the problems of different forms of knowledge hierarchically valued, and of the ignorance of Tao Indigenous knowledge. In doing so, it inspires policymakers to adopt a more locally grounded approach to environmental management that aligns with the Tao worldview, thereby promoting a more sustainable future.

Syaman Rapongan’s work is significant also because it directs our attention to the complicated entanglement of environmental issues with that of race. As Janet Fiskio suggests, in order to understand environmental crises more fully, “we need to examine the aesthetic and narrative modes expressed through cultural productions for their relationship to the dimensions or *race*, gender, class, ability, and nation” (13; emphasis added). In other words, environmental issues are never purely environmental. Instead, as Indigenous Pacific writers such as Ryaman Rapongan show us through their works, they are intricately linked to the concerns of race,

³⁹ Since this chapter focuses on Syaman Rapongan’s *I Wish to Be a Fish Scale of the Ocean*, further discussion on Tao Indigenous environmental knowledge and how it can contribute to a more sustainable and effective environmental management is beyond the scope of this study. For further readings on the topic, see Syaman Rapongan, “The Ocean Knowledge of Tao people of Pongso no Tao (蘭嶼達悟族的海洋知識),” *Taiwan Indigenous Studies Review* (台灣原住民研究論叢), vol. 5, no. 1, 2009, pp. 125-54. Also, Syaman Lamuran (董恩慈) and tibusungu’e vayayana (汪明輝), “Tao Traditional Ecological Knowledge and Its Value for Sustainability (達悟族傳統生態知識與其永續性價值),” *Journal of Geographical Research* (地理研究), no. 65, 2016, pp. 143-68.

gender, class, and so on. For instance, due to racial discrimination and oppression, Tao people are deemed sacrificial for the development of modern technology and nuclear power. The nuclear waste storage site, which stores the nuclear waste from the nuclear power plants in Taiwan, started operating in 1982. Syaman Rapongan has been a lead figure in the protest against the storage site, and he also comments on it in *I Wish to Be a Fish Scale of the Ocean*. In a chapter titled, “Without You, I Would Be a Disabled and Lonely Seaman,” he calls February 20, 1988, the day of people’s movement to “Drive Out the Evil Spirit (nuclear waste storage site)” (17). He further calls it the resistance against the Taiwanese government and Taiwan Power Company’s “nuclear waste colonization” (18). In order to protest against the nuclear waste storage site, he and his family moved back to their home in Pongso no Tao and “lived next to my father’s ‘matchbox’ public housing, the tin house my father built for us, there was absolutely no modern equipment such as TV, bathroom, etc.” (18).⁴⁰ From this passage, and through the contrast between modernization (nuclear plant and electricity) and Syaman Rapongan’s house without any modern equipment, we see his prioritization of environmental safety over the comfort and convenience provided by modern technology.

By reiterating his protest against the nuclear waste storage site on Pongso no Tao in *I Wish to Be a Fish Scale of the Ocean*, Syaman Rapongan discloses how the Tao people have been sacrificed for the development of modern society, and thus ties an environmental issue to a racial one. He pushes us to think, why does mainstream society consider it acceptable and just to store nuclear waste on Tao people’s home (is)land? Why do we take it for granted that Indigenous peoples around the world should pay the ecological debt for our convenience? In addition, through stating his choice of living in an unmodernized iron sheet house, Syaman Rapongan reveals to his readers another way of living and thinking. He not only urges us to rethink the value we place on development and the comfort and convenience brought by modernization versus the health and safety of our environment, but he also demonstrates that we have the ability to make a different choice to build a more sustainable and just future. This is the future where Syaman Rapongan’s navigation compass takes us.

⁴⁰ Original text: “窩在父親的火柴盒國宅邊，父親為我們搭建的鐵皮屋，那是完全沒有現代化設備，如電視、衛浴等等的。”

CONCLUSION

This chapter reads Syaman Rapongan's *I Wish to Be a Fish Scale of the Ocean* as a heterotopic work that challenges our developmentalist, capitalist and racist ideologies as well as our idea of Tao Indigenous knowledge. In his discussion of heterotopias, Foucault also draws an example from "Polynesian villages"; he writes, "Quite recently, a new kind of temporal heterotopia has been invented: vacation villages, such as those Polynesian villages that offer a compact three weeks of primitive and eternal nudity to the inhabitants of the cities" ("Of Other Spaces" 26). To draw a parallel, Pongso no Tao has also been envisioned by many Taiwanese as one of these "temporal heterotopias" from which they seek primitive experiences and an escape from modern busy city life. To this, Syaman Rapongan responds, "The surging number of tourists brings immeasurable pressure to the Island's environment. Maybe it's that while B&B owners are concerned about their own income, they can't pay attention to the diverse garbage behind the travelers, what is invisibly introduced is the harm to the soil" (174).⁴¹ He points out that tourism has devastating impacts on the environment of Pongso no Tao. This is another example of how he writes, and voices out, from a heterotopia.

In his work, Syaman Rapongan presents a Tao worldview that is significant and should be centered in the process of globalization. As Latour contends in *Down to Earth*, globalization should entail integrating a multiplicity of perspectives and worldviews; "Shifting from a local to a global viewpoint ought to mean multiplying viewpoints, registering a greater number of varieties, taking into account a larger number of beings, cultures, phenomena, organisms, and people" (22). In this regard, *I Wish to Be a Fish Scale of the Ocean* offers us an oceanic/island perspective and Tao worldview that challenges land-bound ways of thinking. As Syaman Rapongan writes, "The meaning of this [heterotopic literature] award is to explore the new visions of 'heterotopic' literature. Minority writers break through the somatosensory, and the olfactory, tactile, and vision of urban literature. Landscape to *seascape*. Thanks to them for their sense of smell" (67; emphasis added).⁴² His work moves us from the land to the sea, and helps us envision and establish a more respectful and harmonious relationship with the ocean. Additionally, Syaman Rapongan presents his readers with Tao Indigenous cosmovisions, which "play a powerful role in helping tilt the political balance towards more ethical considerations of wider worlds" (Adamson and Monani 15). In other words, he challenges his readers to view

⁴¹ Original text: "遊客的驟增，給島嶼環境的壓力是不可估量的，也許是民宿業者顧著自己的收入的同時，他們是顧不了旅人背後的多元垃圾，其無形引進的是，對土壤的傷害。"

⁴² Original text: 此獎的意義，在於挖掘「異質」文學的新視野，少數作家突破城市文學的體感，嗅覺，觸覺，視覺，landscape to seascape，很感謝他們的嗅覺。

themselves in intricate relationships with more-than-human beings. This is why I read his work as a navigational compass that guides us toward a more sustainable future.

One problem Latour points out regarding the process of globalization is the imagined division between modern and primitive. We tend to perceive those more “advanced” or “developed” cultures as superior compared to those “less developed” cultures, which are viewed as inferior. However, in Syaman Rapongan’s work, we find the hope that “many societies of humans and nonhumans that are active on the earth are allowed to stop having to define themselves by comparison with modernity, or to be taken only as having rich ‘symbolic’ views of nature” (“We Don’t Seem to Live on the Same Planet” 10). Borrowing the trope of planets from Latour, Syaman Rapongan refutes the hierarchies between human and other-than-human and among different cultures. He conveys this hope by stating, “In the parallel world of the human universe, we each express our views on living on ‘different planets,’ and there is no superior or inferior civilization exhibition and performance” (78).⁴³ Through Syaman Rapongan’s work, we learn to establish non-hierarchical and reciprocal relationships with not only the environment but also marginalized cultures. It discloses Tao people’s oceanic perspective that, to borrow Telles’s words, “may lead to the formulation of context-appropriate and socially just plans, actions, and solutions to environmental issues and problems” (48). In a sense, Syaman Rapongan shows us the Tao people’s traditional knowledge and worldview which helps us to better collaborate with them in managing the environment of Pongso no Tao and achieve the ultimate goal of environmental justice and sustainability.

In conclusion, I interpret the building of the tatala documented in *I Wish to Be a Fish Scale of the Ocean*, as well as the writing of this autobiographical prose, as decolonial acts. As Syaman Rapongan writes, “This [Tao people’s deep connection with the ocean] is the self-awareness of ‘national awakening,’ it is not merely resisting the discriminating policies of the rulers and colonizers. This is our behavioral art of decolonization, not just theories in words” (137).⁴⁴ By enacting this intimate relationship and articulating it in words, Syaman Rapongan presents a Tao worldview, practices multispecies worlding rooted in that worldview, and further decolonizes Western-centric Indigenous and Environmental Studies.

⁴³ Original text: “在人類宇宙的平行世界，我們各自表述居住在「不同星球」的生存面面觀，沒有優與劣的文明展演。”

⁴⁴ Original text: 這也就是「民族覺醒」的自覺意識，並非只有抵抗執政者、殖民者的歧視政策才稱之。這也是我們去殖民化的行動藝術，而非文字理論。

This chapter discusses the ways in which Syaman Rapongan Indigenizes heterotopia, demonstrates planetary consciousness, and presents multispecies worlding based on Tao worldview. Next chapter focuses on another Taiwanese Indigenous tribe, Bunun. While Tao culture is closely related to the ocean, Bunun culture is more connected to the mountains. Through a different strategy—magical realism—Neqou Soqluman presents a similar yet distinct interspecies connectivity.

Chapter Two

Bunun's Sacred Ecology in Neqou Soqluman's *Palisia Tongku Saveq*

INTRODUCTION

As Ben Holgate points out in *Climate and Crises: Magical Realism as Environmental Discourse*, “magical realist fiction and environmental literature have a long tradition of overlapping” (1), but this overlapping is insufficiently explored (3), not to mention from an Indigenous perspective. In this chapter I aim to explore this overlap through the Bunun cosmology and environmental knowledge represented in Neqou Soqluman's magical realist novel, *Palisia Tongku Saveq*. Tongku Saveq is the sacred mountain of the Bunun people, which, according to their legend, was their refuge when the world was flooded. In a Western literary genre, Soqluman retells the traditional story of his people and reveals the sacred sites according to their worldview. Magical realism tends to break the binary between human and more-than-human beings. I further examine how Soqluman Indigenizes the mode of writing by grounding it on a Bunun worldview and by taking us back to a time when Bunun ancestors could communicate with other-than-human beings. Soqluman grounds his experimental novel on the Bunun traditional worldview, and thus creates a world in which “[t]he forest is the habitat of spirits and the site of traditional knowledge, contrasting with the politically corrupt world” (Holgate 2). In his novel, this traditional knowledge manifests in the samu (taboo, or, as Soqluman explains it, the natural law of the Bunun people). I argue that Neqou Soqluman writes his novel not only to challenge the fundamental ideology underlying the continuous exploitation of his people and environment, but also to imagine a harmonious and respectful relationship between humans and more-than-human beings, and thus create a sustainable future.

Neqou Soqluman was born in 1975 in Kalibuan—a Bunun village in the East Valley of Tongku Saveq (Jade Mountain/Yushan)—where he can look at the sacred mountain every day. He received a Master's degree in Ecology from Providence University. Then he founded ‘hunter’ schools, as they are known locally, at which Indigenous outdoor skills are taught. More importantly, the schools are run according to Bunun's traditional values. He also started “The Son of Yushan—the Bunun Mountain Guide Tour” to promote tribal ecotourism as well as Bunun culture. He is a lecturer at National Chi Nan University. In 1999, he joined the movement

to restore Indigenous names; he has been trying to restore the name Tongku Saveq from Jade Mountain/Yushan ever since. He is also a well-known Indigenous writer. His works include *Palisia Tongku Saveq (Legend of Tongku Saveq/東谷沙飛傳奇)* (INK, 2008), *Ina Bunun! Bunun Youth (布農青春)* (Baba Books, 2013), *I Light a Torch for Myself (我為自己點了一把火: 乜寇文學創作集)* (TIVB, 2015), *I Hear Malastapang of the Mountains (我聽見群山報戰功)* (Vista, 2015),⁴⁵ *Grandma Ibu's Magical Beans (伊布奶奶的神奇豆子)* (Children's Publications, 2017), and *My Hunter Grandpa: Dahai Taiwan Black Bear (我的獵人爺爺: 達駭黑熊)* (Sacca Publishing, 2020). None of these works have been translated, so this chapter also aims to expand Soqluman's readership beyond Chinese-speaking readers. All the translations of *Palisia Tongku Saveq* in this chapter are my own.

I decided to read *Palisia Tongku Saveq* because it is the first published novel by Neqou Soqluman, and it has not received the attention from critics that it deserves. In 2016, the novel was adapted into a play and thus became more well-known among the Taiwanese people. *Palisia Tongku Saveq*, translated as *The Legend of Tongku Saveq* in Chinese, is a magical realist novel that revisits Bunun legends (such as the big flood and the shooting down of the sun). In the preface, Neqou Soqluman mentions *The Lord of the Rings* as the inspiration of this novel, and this is how the novel is marketed as well—the Taiwanese version of *The Lord of the Rings*. The story begins with all the Taloqan people gathering at the warrior's agora and preparing for the annual ceremony. Just as the ceremony was about to begin, the evil wizard, Maqaiiu, interrupted it and killed the chief, Salilang. Maqaiiu also put a curse on the village people so they had to live forever as nomads. One of the protagonists, hunter Sainu, was the son of the deceased chief. One day, when he was chasing a goat, he was guided by it to a house and witnessed the birth of Buan, who is known as the son of the moon and another protagonist in the novel.

During the labor, however, Maqaiiu came again and tried to kill baby Buan and his mother, but was fought off by a magical being—a white Reeves's Muntjac. For a while, things returned to normal, and Buan grew up well-educated with the traditions. One day, Maqaiiu successfully tempted some village people to break the samu, and thus broke the balance between the human and other-than-human beings. As a result, the land was cursed. The moon was devoured and taken away from heaven, and the fire demon was released. The earth became dry, hot, and barren. To save the earth and everyone, Buan and Sainu embarked on a journey to Tongku Saveq.

⁴⁵Victory song (Malastapang) is a song of achievements and a symbol of a person's social status.

On their journey to the sacred mountain, they encountered many obstacles and hazards, but every time they would be saved by a mythical being in Bunun legend such as spirits and a giant crab. Neqou Soqluman interwove many legends and chants of the Bunun people in this part of the story. Finally, they arrived at Tongku Saveq and defeated Maqaiu and the fire demon.

In this chapter, I investigate Soqluman's portrayal of the ancient and deep relationship of Bunun people and other-than-human beings. In *Palisia Tongku Saveq*, Soqluman represents Bunun people's ceremony and oral traditions to disclose their spiritual and harmonious relationship to other-than-human beings. I read the novel as an example of how Bunun's traditional stories carry the people's worldview. This chapter suggests that the respectful and harmonious relationship between humans and nature has allowed for (samu) treaties between humans and other-than-human beings to be established. Bunun worldview, in a sense, can contribute significantly to our endeavor to establish a sustainable future. Nonetheless, *Palisia Tongku Saveq* also reveals that the relationship Bunun people had with nature is severed by human's disrespectful actions and greed, and this leads to the modern environmental crises. Hence, I argue that to face the modern global environmental challenges we have much to learn from what I term in this chapter Bunun's "sacred ecology."

In the second part of this chapter, I explore Bunun's sacred ecology in the face of global environmental challenges. I will first examine how *Palisia Tongku Saveq* represents the samu of the Bunun people, which shows their understanding of natural laws. For Bunun people, samu is a guide to inter-human and inter-species interactions. The novel shows that breaking the samu will result in severe environmental crises. I argue that this Bunun worldview can provide a different way of approaching environmental challenges from Western environmental science. Furthermore, Sokoluman discloses Bunun's holistic worldview that does not separate humans from other-than-human beings in the face of environmental crisis. Instead, humans are spiritually connected to, and can collaborate with, other-than-human beings. In this section, I first further discuss how samu can provide guidance for conducting ethical behaviors towards other-than-human beings. Then I examine how Soqluman challenges our binary way of thinking that separates humans from nature by utilizing the genre of magical realism.

The third part of this chapter discusses the effects achieved by Soqluman's utilization of the specific mode of writing—magical realism. First of all, magical realist novels have the potential to break our binary way of thinking, which Soqluman skillfully takes advantage of. In *Palisia*

Tongku Saveq, he uses shapeshifting—one of the features of magical realism—to challenge the ideology that separates humans from other-than-human beings. I also argue that Soqluman’s novel brings Bunun people’s worldview to the center. Indigenous ways of knowing and knowledge have been marginalized and downgraded as unscientific tales, and I argue that Soqluman utilizes his magical realist novels to counter the marginalization and degradation. With *Palisia Tongku Saveq*, Soqluman represents Bunun people’s Indigenous knowledge and voices out for them. With this work, Soqluman urges us to reexamine our attitude towards their traditional and/or “magical” stories.

MAGICAL REALISM, BUNUN’S SACRED ECOLOGY, AND SOQLUMAN’ WORK

It is crucial that, before delving into my discussion, I first point out the controversy and risk of the usage of the term—magical realism—to discuss Indigenous literature. For example, Maggie Ann Bowers suggests in her article, “Magical Realism and Indigeneity: From Appropriation to Resurgence,” that we need to be very cautious when using this term; “the danger is that the nonindigenous critic will interpret non-rational occurrences in such work as ‘magical’ rather than recognizing them as expressions of indigenous holistic epistemology” (50). Also, she points out how Paula Gunn Allen, a Laguna Pueblo poet and literary critic, points out how the word “myth” is discredited by Westerners as lies (qtd. in 57). As a result, Bowers further points out that, to avoid the misuse, Allison Brown proposes the term “mythic realism” and Gerald Vizenor suggested “mythic verism” instead of magical realism (qtd. in 57). Maybe to elude the controversy, Wei-Yu Hsu reads *Palisia Tongku Saveq* as “fantasy-style writing,” which I believe do not really solve the dilemma, because fantasy can have the same negative connotation for non-Indigenous readers too. So the point is to re-think, and be cautious about, our understanding of words like “magical” or “mythical.” In addition, either mythic realism or mythic verism would not impeccably apply to *Palisia Tongku Saveq* either because not all elements in the novel are mythical, but some are magical. For example, there is a skeleton person and a boneless person in the novel which are not part of the Bunun mythology.

My reading of *Palisia Tongku Saveq* as a magical realist novel was inspired by Hsinya Huang’s article, “Sinophone Indigenous Literature of Taiwan: History and Tradition,” in which she points out how some Taiwanese Indigenous writers “[use] the techniques of magical realism to structure their narrative paradigm” (251). Moreover, with the ongoing controversy in mind, I

still decide to read *Palisia Tongku Saveq* in the framework of magical realism for several reasons. First of all, Soqluman himself uses this term. For example, Soqluman entitled a lecture on his *Palisia Tongku Saveq* series “A Magical Realist Homeland in Taiwanese Indigenous Literature.” Also, in the synopsis printed at the back of the novel, it is written “the author skillfully weaved together Bunun legends and constructed a *magical* world” (emphasis added). I argue that Soqluman’s work exemplifies how “magical realism is embraced by many postcolonial writers for its ability to break down imperialist restrictions on the expression of alternative and counter-discourses. This radical possibility of magical realism extends to anti-colonial writing by indigenous writers” (Bowers 55). The second reason is that *Palisia Tongku Saveq* shows the characteristics of magical realism in that “humans may metamorphose into animals, inanimate beings or the environment, while animals or natural elements (like mountains, lakes or rivers) may be literally endowed with human or animate characteristics” (Holgate 4). For the reason outlined above, I believe that reading *Palisia Tongku Saveq* as a magical realist novel, with caution, is justified in recognizing Soqluman’s agency in utilizing this mode of writing in his decolonial endeavor.

The term “magical realism” was first introduced by German art critic Franz Roh in the 1920s. It subsequently gained literary significance through the works of Latin American authors in the 1940s. However, as Holgate observes, “Magical realism as environmental discourse is by no means confined to canonical Latin American texts” (2). While alternative terms such as “mythic realism” and “mythic verism” have been proposed, it remains valuable to emphasize the “trait... of magical realist fiction” (Holgate 17) in *Palisia Tongku Saveq* for several reasons. First, as Holgate identifies, one of the shared characteristics between magical realist fiction and environmental literature is their capacity to “develop new kinds of expression and language in order to portray ideas and ways of seeing the world that counter dominant ontologies and epistemologies, usually the scientific rationalism that was a consequence of the European Enlightenment, which views humans and the environment as being separate” (3). Furthermore, magical realism “dismantles binaries, such as human and non-human, and animate and inanimate” (3). *Palisia Tongku Saveq*, as will be discussed in greater detail later, accomplishes this through the metamorphosis of its characters—humans transforming into animals and animals into humans. The novel, in other words, challenges prevailing ontologies and epistemologies through the articulation of a Bunun worldview. Additionally, magical realism “disrupts perceived

ideas about time and space” (Holgate 7). In *Palisia Tongku Saveq*, Soqluman presents an alternative temporality in which the ancient coexists with the present. For example, the expedition team encounters mythical figures believed to belong to the distant past, and then they would become part of the developing story. Finally, Holgate underscores the significance of magical realist fictions in illuminating real-world situations. Reading *The Swan Book*, an Indigenous Australian text, he argues that “The ‘magical’ elements of the narrative help the reader understand the ‘real’ setting” of environmental crises (9), a point that is equally applicable to *Palisia Tongku Saveq*. While employing an imagined world, Soqluman reveals pressing global environmental challenges in the real world. Holgate further contends that “the subtext [of *The Swan Book*] is that without Indigenous Law and respect for the land, environmental destruction is almost inevitable” (9). In this study, I also read *Palisia Tongku Saveq* to discuss the Samu (natural law) of the Bunun people and its significance in achieving a sustainable future.

One of the earliest scholarships on Soqluman’s work is Shu-Ming Chang’s Master’s thesis—“The Culture Writing and Identification Seeking of Bunun Writers—Taking Literature Works of Husluman Vava, Topas Tamapima, Neqou Soqluman as Examples”—defended in 2012. In his thesis, Chang points out that Indigenous cultures are threatened by both the invasion and ignorance of mainstream culture. Reading Soqluman’s work as one example, he argues that Indigenous writers create literary works to continue their cultures. Chang traces the development of Bunun literature from harsh critiques of the dominant culture, to celebrations of the Bunun culture and resilience, then to creative re-presentations of the multifaceted Bunun culture (to which Soqluman’s work serves as an example). From the angles of myth/legend writing, religion, and subjectivity construction, Chang investigates how Bunun writers counter mainstream culture and pursue cultural identity by constructing Bunun literature.

Sokluan’s mode of writing also stands out amongst Taiwanese Indigenous writers and thus sparks several discussions by literary critics. For example, Wei-yu Hsu’s Master’s thesis titled “A Study on the Fantasy-Style Writing of *Tongku Saveq*” in 2014. In his thesis, Hsu traces the development of Taiwanese Indigenous literature similar to Chang’s study mentioned above. Hsu also points out how the themes and genres multiplied with the development of Taiwanese Indigenous literature, which he connects to the cultural revitalization movement. Soqluman’s work serves as an example of the emergence of a new mode of writing. In his thesis, Hsu reads

Palisia Tongku Saveq in the framework of fantasy-writing as a “secondary world” proposed by John Ronald Reuel Tolkien, which contends that “a created world into which human mind can enter. In this world, every description by the author is real and conformed to the rule of the world” (qtd. in Hsu 23). By analyzing the plot, characters, scene/space, and Bunun language and myth, Hsu discusses how Soqluman establishes a localized fantasy writing and creates a “secondary world” based on Kalibuan village, Soqluman’s hometown.

In 2019, Dirk Kuhlmann also published an article titled “Writing in My Voice: Four Modalities of Myth-Writing in Taiwanese Indigenous Sinophone Literature.” In this article, Kuhlmann identified four models of myth writing: myth as heritage, myth as lived tradition, myth as an expression of human experience, and myth as a source of inspiration. Soqluman’s work serves as an example of myth as an expression of human experience which “can be considered as a further step toward the origins of a myth as stories that codify certain ways of ‘making sense of the world’...As such, a myth remains open to different interpretations” (34). In this article, Kuhlmann places emphasis on how Indigenous writers exercise their agency in myth writing as well. In Soqluman’s writing, Kuhlmann argues that he “seeks to recreate traditional Bunun life...he takes great care to present [interactions with the environment] not as mere re-enactment of myths [...] Neqou Soqluman aims to fill the Bunun myths with new meaning so that they may speak to a modern audience” (44). Kuhlmann’s article inspired me to acknowledge Soqluman’s agency in his recreating the Bunun myth into a magical realist novel. That is, while recognizing that it is a genre identified by the West, I look at how Soqluman localized/Indigenized this mode of writing to serve his purpose.

A book chapter by Hsinya Huang titled, “(W)ri(gh)ting Climate Change in Neqou Soqluman’s Work,” inspired me to focus on the resilience of the Bunun people in the face of environmental challenges. As Huang suggests, “Pacific Islanders who depend on the accumulated wisdom of their ocean ancestors live mutation and adaptation as part of their everyday life” (18), and in light of this, we should read Soqlumans’ work as “[focusing] on the resilience of ecosystems and everyday practices to cope with environmental catastrophes in the island geography” (19). As I will also discuss in more detail later, the resilience of Bunun people lies in the “interconnectivity between the human and nonhuman [as] an indispensable element in the face of natural catastrophe” (19). The worldview that breaks down the distinction between humans and non-human beings manifest in *Palisia Tongku Saveq*, in a sense, has the potential to

help deal with the global environmental crisis. As Huang's article reveals, we must learn from the resilience and adaptiveness of the Bunun people.

In *Sacred Ecology*, as explicitly suggested by the subtitle *Traditional Ecological Knowledge and Resource Management*, Fikret Berkes discusses sacred ecology in the framework of Indigenous ecological knowledge and sustainability. Drawing examples from New Guinea (Mareng), Kenya (Masai), Bali, North America (Inuit and Cree), and so on, Berkes explores the local knowledge held by Indigenous peoples, their spiritual relationships with the environment, and the sustainable practices that spring from these relationships. Berkes proposes a "Knowledge-Practice-Belief" framework for understanding traditional ecological knowledge (17). In this framework, there are four layers of knowledge that impact each other: 1. Local and empirical knowledge of the land, animals, plants, etc.; 2. Land and resource management systems; 3. Social Institutions; 4. Worldview. Local knowledge acquired through long-term observation, for example, may influence how the environment is managed. Also, the close observations of the local environment shape different worldviews, which "gives meaning to observations of the environment"(19). It is because of these Indigenous worldviews, and the spiritual relationship with the environment they formed based on these worldviews that Berkes conceptualizes Indigenous knowledge as "sacred ecology." In his book, Berkes also points out the significance of Indigenous stories and legends; they "are part of culture and indigenous knowledge because they signify meaning" (6). In other words, Indigenous stories are linked to Indigenous worldviews. This is why, to borrow Daniel Heath Justice's words, "Indigenous literatures *matter*," (xviii; emphasis original) and the reason for me to explore the spiritual relationship of the Bunun people through reading the literary text by a Bunun writer.

In "Claiming the Sacred: Indigenous Knowledge, Spiritual Ecology, and the Emergence of Eco-cosmopolitanism," Shiuhuah Chou reads the texts by two writers (Ursula K. Le Guin and Ming-yi Wu) and one filmmaker (James Cameron) from the mainstream cultures to discuss how "indigenous thinking has very often been transformed from place-bound, locally-embedded cultural traditions to an embodiment of Euro-American eco-spirituality that overturns both national boundaries and the human-nature divide" (71). I am intrigued by Chou's discussion of this transformation and/or appropriation of indigenous thinking, and I aim to examine them through the reading of an Indigenous text, *Palisia Tongku Saveq*. In her article, Chou further contends that "the question...is as much about the politics of indigenous knowledge as the ways

in which ancestral beliefs and practices are translated and appropriated by non-indigenous writers and directors” (81). This chapter, then, endeavors to explore not only the expression of Bunun people’s relationship with the environment, but also how they engage with this “politics of indigenous knowledge.”

Kekuhi Kealiikanakaoleohaililani and Christia Giardina’s “Embracing the Sacred: an Indigenous Framework for Tomorrow’s Sustainability Science” is one of the few studies that engage directly with sacred ecology from an Indigenous perspective in the Pacific context. Early in the article, Kealiikanakaoleohaililani and Giardina first suggest how Indigenous peoples’ ecological views can contribute to the study and practice of sustainability; “with a sacredness ethic [in Indigenous cultures], taking of resources is viewed as an exchange and privilege that comes with stewardship and responsibilities” (59). In the Hawaiian context, it is the kuleana (rights and responsibilities) in the relationship between kanaka (people) and the environment. Later on, the authors also put forth the idea of kinolau to discuss how in the Hawaiian worldview all (natural) elements are the manifestation of nā akua (deities), to whom Kānaka Maoli have a genealogical link (63-64). That is, they sketch sacred ecology in the Hawaiian context. The spiritual and familial relationship of Kānaka Maoli and the environment, in turn, lay the foundation of the Hawaiian concept of aloha ‘āina (love the land) and mālama ‘āina (care for the land) (63). Inspired by this article, I am curious about what kind of unique spiritual relationship Bunun people have with the environment.

As discussed above, many scholars have explored Soqluman’s mode of writing, and scholars have also investigated the environmental consciousness in Soqluman’s work. However, no scholarship so far has examined the relationship between the particular mode of writing—magical realism—and Bunun people’s worldview and sacred ecology. This chapter can contribute to the existing scholarship by inspecting how Soqluman employs magical realism to express Bunun people’s deep spiritual relationship with the environment, and how this can change our way of thinking to build a sustainable future.

ENVIRONMENTAL CHALLENGES IN *PALISIA TONGKU SAVEQ*

At the beginning of the novel, based on a Bunun worldview, Soqluman represents a magical world in which human beings live harmoniously with other-than-human beings. In this world, humans can communicate with other-than-human beings. When the people from all the villages

in Mangutus gathered to prepare for the huge ceremony that happens every seven years, someone announced, “we have come according to the ancient agreement.” However,

It wasn't a human that spoke; neither was it the spirit. It was Taiwan Red Pine who arrived at the ceremony with a bunch of dry firewood. The way they talked was a kind of telepathy. Everyone could easily understand this kind of language. From ancient times, heaven blessed all living beings so all beings can communicate with telepathy and coexist. (52)

Soqluman shows us that in a Bunun worldview, mutual understanding and non-exploitative coexistence between human beings and nature was once possible. At that time, human beings were not conceived as existing outside of nature. This is especially apparent in Soqluman's depiction of the ceremony: “The ceremony has entered an eternal space in which there are no boundaries between man, other living beings, spirits, and the heavens” (55). The significance of the ceremony, in a sense, lies in its bringing the people back to a time when this kind of deep spiritual connection was still alive and breaking the boundaries between humans and other-than-human beings. I would like to further point out here that this experience of the convergence of times is still lived experience of Bunun people today in their ceremony, and it is closely related to the usage of their Indigenous language. This is why, as I will quote later, Soqluman chooses to present the chants in Bunun language first before offering Chinese translations. As Soqluman writes, “Grounded on this imagination, (native) language...becomes an important imaginary medium, it allows me to travel between modern and legendary time and space” (12). In a sense, utilization of the oral tradition in Indigenous language is crucial in summoning the cultural memory of Bunun people and reminding them of their ancient and intimate connections with other-than-human beings.

In *Palisia Tongku Saveq*, we see how the Bunun people's cultural memory is passed down through their ceremony and how it brings back to the people a sense of interconnectedness with nature. As part of the ceremony in the novel, Soqluman also represents the Bunun people's famous Pasibutbut (or translated as eight-part harmony in Chinese). He writes:

Umas, the elder with high social status started to lead the singing. It is a beautiful melody from the forest and the wilderness; it is a voice belonging to the land... Then someone started to sing the voice of the wind, followed by someone singing the voice of the flowing spring. Then again someone started to sing the voice of rain. Someone started to sing the voice of the waterfall. Someone started to sing the voice of the vibration of the earth's crust. Someone started to sing the voice of lightning. Someone started to sing the voice of fire. Someone started to sing the voice of the forest. Some people sang the voices of all kinds of animals. Some people sang the voices of all kinds of birds. Some people sang the voices of frogs and insects. Some people sang voices of all kinds of flowers. (56)

Bunun people's oral tradition or the singing of Pasibutbut, as Soqluman shows, also reveals the close relationship between Bunun people and nature. Bunun people observe, and draw inspiration from, all kinds of animals, plants, and other natural elements. By passing on the oral tradition of Pasibutbut, in other words, Bunun cultural memory and the intimate relationship between the people and other-than-human beings are passed down through generations. Furthermore, the respect Bunun people have for the other-than-human being is also exhibited in the chant of the hunter, Sainu. After he hunted a goat, he mourned for and chanted to the spirit of the goat:

Iyo i hi yan...
 Memasanbut tu sisi, paskupinta su'a isang,
 Tuzatu uninang dengaz.
 Na tisuni sak su kadavus, pitia pandian, na-muskun ata pisanaskal!
 Na-min;uni asu inak Iutbu, malmomopa'ang isaisa tindadangkul.
 Qaitu, mai maqanimulmul asu ka, luklasi amin'a isu tu sikopakopa tesisan.
 Iyo i hi yan...

Iyo i hi yan...
 The once strong goat, your breath stops here,
 You have been through so much.

I will make wine and cook delicacies for you, let us rejoice together.
 You will become my body, and still run through the forests.
 But, if you feel lonely, then call on all your friends and relatives to join us.
 Iyo i hi yan... (25-26)

This shows the hunter's respect and gratitude towards the deer for providing the nourishment to his body. This attitude toward the animal refrained the hunter from taking more than he needed. From the chant we also learn that hunting and eating, for Sainu (and by inference, for Bunun hunters), are deeply spiritual acts. Through hunting and eating, the prey's body becomes one with that of the human; this further illustrates the profound and intimate relationship between Bunun people and other-than-human beings. Later in the novel, when Vilian, an elder and the head of the hunting crew, was teaching the youth in the village about their hunting traditions, the first thing he said was, "Hunting is a process of man's conversing with the land. Man and all living beings come from the land. Only when the land opens itself to us and brings us the prey will we have food to sustain ourselves and to share with the people" (81). In other words, hunting is deeply spiritual for the village people because it is not an act of exploitation, but an act of connecting people to the land.

This kind of worldview doesn't see humans as separate from nature, and allows the village people to establish a non-hierarchical, non-exploitative and harmonious relationship with all forms of beings. Unfortunately, as Soqluman reveals via the novel, this relationship has been seriously threatened. The loss of this close connection with nature, as I will discuss later, leads to global environmental challenges. In *Palisia Tongku Saveq*, although the village people in Mangutus were taught about their ancient and deep connections with other beings, the people were still tempted to forsake this relationship. The breaking of the pact between humans and nature created a lot of catastrophes. This reminds us of people's alienation from nature and the environmental issues it brings. So in the following, I will examine how Soqluman depicts the urgent and grave global environmental crisis we face today. In a sense, although he portrays them in a magical world and in a symbolic way, I argue that Soqluman's work urges us to take a hard look at the current worldwide environmental challenges. For example, in a chapter titled "Madeqaning—A Land of Heavenly Wrath," a woman was turned into a mouse because she was lazy and neglected to fulfill her obligation (137-39), and a woman offended the Taiwan Pine tree

by speaking very rudely to it (139-40). Human misconduct has grave environmental consequences:

Since then, the blessing of being able to make a whole pot of rice out of one single grain and that of Taiwan Pine's bringing the woods for cooking were gone. From that day on, it was as if there was a hole in heaven's basin, and there was flooding everywhere. There were landslides, mudslides, and great floods everywhere....Priest Dion from the Kalibuan knew that it was heaven crying because humans had discarded the blessings He bestowed. So [Priest Dion] led the leaders of every family in killing a rooster in the pouring rain to apologize and make amends to heaven. (141)

As shown in the passage above, because human beings didn't fulfill their duties and show proper respect to other-than-human beings (Taiwan Pine in this case), the abundance of nature turned into scarcity. People need to work harder to have enough rice and firewood now. Moreover, Soqluman points out extreme weather conditions (heavy-and-longer-than-usual downpours) as well as other disasters (landslides, floods, etc.) around the world. Although Soqluman portrays these in a magical world, I would like to point out that it is not difficult to find real-world parallels to the phenomenon he is describing, and thus we are urged to face what is happening to the earth's environment seriously.

Another example is the fire demon in *Palisia Tongku Saveq*, which was first introduced in the chapter titled, "Toward the North! An Expedition to Tongku Saveq." After the appearance of the fire demon, the "Tongku Saveq expedition team" was formed and the team set out to fight the demon at Tongku Saveq. Shortly after their departure from their village, they encountered and fought with a giant Qaivang (eel). They were shocked because never had an eel of such enormity been seen before. Then Subina (who appears as a human girl, a magical white Reeves's Muntjac, and fairy) exclaimed, "The world has changed, it is perhaps the working of the fire demon. The fire demon caused the *mutation* of species" (172; emphasis added). Further in their journey, they reached the ocean and met the Temis-Iskan people, which means offspring belonging to the fish nation. They learned from the Temis-Iskan people that "The hellfire from the fire demon also caused the *mutation* of marine ecology" (199, emphasis added). The characteristic of the fire

demon—that it causes mutation just like radiation—reminds us of the pervasive radioactive contamination around the world, especially in the Pacific. As Elizabeth DeLoughrey puts forth, “Radioactive elements produced by these weapons were spread through the atmosphere, deposited into water supplies and soils, absorbed by plants and thus into the bone tissue of humans all over the globe” (244). Also, similar to Hone Tuwhare’s imagery of an extraordinary sun,⁴⁶ Soqluman also describes the hellfire-devoured moon as an atypical sun. As Subina explained to Buan, “...so when the sun goes down in the West, but another even more flame-red sun appears, that’s the moon taken over by the fire demon. That is the flame from the fire demon’s hellfire...” (164). In other words, Soqluman fictionalized, and thus calls our attention to, how radiation has severely affected different ecosystems.

After days of sailing, the team finally reached an island called Yisinan. Just as they were getting excited to land and to find water supply, they found that the trees in the forest seemed to have decreased a little. A skeleton man in the team remarked, “Not just a little. There is literally no forest left! Only a few coconut trees and sparse greensward left. When we came here before, there was a huge forest on the island! Seabirds used to make nests on top of palm trees, but how come they are all gone now? And doesn’t the shape of the island seem different to you?” (213-14). In response, the boneless man said, “Maybe the Yisinanese cut down all the trees in the forest” (214). Here Soqluman brings forth the issue of deforestation everywhere around the world and how it can threaten the ecosystem (seabirds gone) and even change the landscape because there are no more tree roots to hold onto the earth (the shape of the island changed). Through the journey of the “Tongku Saveq expedition team,” we witness how the face of the earth has been changed and realize how pressing and serious these environmental issues are.

In the novel, Soqluman also points out the cause of the catastrophes—people are seduced by Maqaiu’s evil magic to break the balanced and harmonious relationship and the treaty with nature. Before the team embarked on their journey, Buan was so upset because of the destruction of the village and the death of so many of his fellowmen. He asked Subina, “Do you know why all this is happening? What is happening exactly?” And Subina responded:

⁴⁶ Hone Tuwhare describes nuclear/atomic bombing in the Pacific as an unusual sun. See Tuwhare, *No Ordinary Sun*, Longman Paul, 1964. This is Tuwhare’s humorous and skillful response to how “In American Cold War propaganda, [atomic bombs] were naturalized by likening them to harnessing the power of the sun, and their radioactive by-products were depicted as no less dangerous than our daily sunshine” (DeLoughrey 236). Radiation ecology, however, is beyond the scope of this chapter, so I will not elaborate further on this point.

This is the plot of the evil wizard, Maqaiu. He uses the weakness and *greediness* of mankind to tear apart their wonderful relationship with heaven. The eternal pact was broken, so heaven is angry with man, and He took back the grace bestowed upon man since ancient times. Then He abandoned the world...The horrible thing is that at the moment when heaven was enraged, Maqaiu had the chance to release the fire demon that had been locked up in the deep underworld. (163; emphasis added)

Through Subina's explanation, I argue, Soqluman endeavors to show people's relationship with nature has been altered, and how that leads to environmental crises. In addition, although Soqluman doesn't mention the money or the capitalization of any natural resources, from the word, *greediness*, in Subina's comment we can infer that Soqluman is criticizing the idea of capitalism. He points it out to be jeopardizing humans' relationship with other-than-human beings. Human beings' alienation from nature, in a sense, is the result of greed, and it in turn causes environmental challenges.

BUNUN'S SACRED ECOLOGY IN FACE OF ENVIRONMENTAL CRISES

In *Palisia Tongku Saveq*, Soqluman doesn't just point out the current global environmental catastrophes, but he also refers to the traditional Bunun worldview as a remedy. In this section, I will discuss two aspects of Bunun traditions that can help us to establish a healthier and more respectful relationship with nature, and thus alleviate the environmental crises. As Berkes suggests, some traditional ecology sees humans and nature in a symbiotic relationship, with mutual obligations...These mutual obligations may lead to 'respect'" (46). In the previous section I discussed how this respectful relationship is exemplified in the novel. In this section, I will first further discuss how samu, the natural law of the Bunun people, can provide guidance for conducting ethical behaviors towards other-than-human beings. Then I will move on to examine how Soqluman utilizes the genre of magical realist novels to challenge our binary way of thinking that separates humans from nature.

Throughout the novel, Soqluman constantly stresses the importance of samu via different characters. For example, at the big ceremony mentioned earlier, the origin of the samu was recounted. According to the legend, it was written by heaven itself (54). When the flood in

Bunun people's legend faded, the samu calendar plank floated down, and a voice came from heaven:

Sikopato miniqomis asa ata tu sana sia Samubanghil tu siqaqasm,
 Mapetis sikopakopa to Samu,
 Na toqomisan amu paiska lopaku soqabas qabas.

Man will be faithful to all the laws of the Samu,
 Follow all the taboos of Samu closely,
 So the everlasting blessing will be with you from now on to the end of the world.

(55)

The samu, in a sense, is considered by the Bunun people to be given directly by heaven to regulate people's interaction with other-than-human beings. In order to receive blessings from heaven, and to remain in a harmonious relationship with the environment, people must observe the samu. This is why when the priest prophesied about the unusual celestial phenomena—the turn of the moon into a flaming second sun—Elder Umas sincerely and earnestly warned the village people, “Be sure to follow strictly all the etiquette and taboos of the Samu, do not break or challenge the power and standard of heavens...we cannot overcome the power of heavens” (76). Unlike Western anthropocentric ideology ever since the Enlightenment which seeks to conquer nature, the village people were taught to revere, and to submit to, the power of nature. I argue that in facing global environmental challenges, we have much to learn from the Bunun people in following the laws of nature.

Soqluman also recounts how some samu treaties were established between human beings and certain other-than-human beings. Take the pact between the Bunun people and the deinagkistrodon (hundred-pace snake) for example. There was once a woman who wanted to weave the most beautiful custom for her husband to wear in the ceremony. She found the pattern on the deinagkistrodon fascinating, so she wanted to borrow a baby deinagkistrodon from its mother so that she can copy the pattern on its body. Because she persisted, and she promised to take good care of the baby deinagkistrodon, its mother finally agreed to leave it with the woman for 7 days. But when the mother came back after 7 days, the woman asked to borrow the baby

for another 7 days, because she secretly lended the baby to other villagers. The mother agreed. When the mother came back again this time, she found that the baby had been starved to death because no one had thought about feeding the baby. This enraged the whole deinagkistrodon nation, and they all came to the village to have revenge on the people.

The deinagkistrodon nation almost destroyed the village, but one of the members of the “Tongku Saveq expedition team”—the skeleton man—mediated between the people and the deinagkistrodon, and they finally agreed to a truce. Then “Kadunulang people and deinagkistrodon nation established a samu treaty to never violate each other. Samu treaty states that the two nations should never harm each other, and that they have to show proper respect for each other” (261). This plot in *Palisia Tongku Saveq* is adapted from Bunun traditional legend. Through this story, I would like to point out, Bunun people learn to respect deinagkistrodon and are taught to keep a safe distance from them the species because it is deadly venomous. This is an example of how Bunun people pass down their traditional ecological knowledge via storytelling from generation to generation.

In one of the footnotes in the novel, Soqluman also gives us the definition of samu, which directly links samu to Bunun people’s traditional ecological knowledge. He writes:

Samu is a “general term for all kinds of etiquettes, customs, and taboos” in traditional Bunun life. It can be said to be the “natural law” or “traditional regulations” developed through Bunun people’s hundreds of years of lived experiences. It is passed down from generation to generation orally. According to Bunun legends, Samu is taught to humans by the moon itself. The place where the moon taught humans Samu is Bunun’s old village—Buan—in the central mountain range of Taiwan. The name means “the land of the moon.” (39)

As Soqluman states, the samu is established through Bunun people’s close interaction with the environment for hundreds of years. It is passed down, as mentioned earlier, in the ceremonies and through oral traditions of the Bunun people. From the passage quoted above we also learn that samu is closely related to the stories of the Bunun people which in turn gives certain places deep cultural and spiritual meaning. Take Tongku Saveq for example. In the preface to *Palisia Tongku Saveq*, Soqluman explains its significance to the Bunun people; “Tongku means

mountain peak. Saveq is an ancient word. One meaning of the word is piled up or covered. This can refer to the fact that Tongku Saveq is often covered in snow. In the context of Bunun's legend of the big flood, some people say that Saveq means shelter or refuge. So Tongku Saveq can be understood as 'the mountain peak that provides shelter.'" Then Soqluman further suggests that "The legend establishes the sacred potion of Tongku Saveq in Bunun society, it also became the base of my imagination to lay out the framework of the novel" (12). In Bunun worldview, in a sense, Tongku Saveq and Buan are storied places invested with deep spiritual meaning.

Another aspect of Bunun sacred ecology Soqluman points out in his magical realist novel is a worldview that breaks our binary way of thinking that separates human beings from nature. In the novel, for example, Subina is a character Soqluman uses to break the boundaries between different beings. Subina is a shapeshifter who appears as a human girl, a magical white Reeves's Muntjac, and a fairy. Her role is critical because it is only through her help that Buan could have survived and the "Tongku Saveq expedition team" could have found their way to Tongku Saveq and defeated the fire demon. From this instance, we can infer that Bunun's sacred ecology calls us to re-examine and value, to borrow Kealiikanakaoleohaililani and Giardina's words, "practices and knowledge about connections between human beings, nature, and spiritual beings" (59). In a sense, we learn that in Bunun's worldview, humans can communicate and collaborate with other-than-human beings in order to achieve a sustainable future.

Another example in the novel is a girl who turned into an eagle. In the story, a girl was abused by her stepmother, so she was really sad. One day, she missed her mother so much and was desperate to go join her mother in heaven, so she broke the rice sieve in half and put them on her back. She also put a broom on her buttock. Then she was turned into an eagle (177). After recounting this sorry, Soqluman writes, "Every time the village people see the kukuav [eagle], they think of this miserable little girl. When warming themselves up by the fire at night, the tribal elders would recount that ancient memory, so that people will not forget anything that happened in the past. So people will not harm kukuav, because for them *kukuav is their ancestor and their own people*" (117; emphasis added). In this passage, we see how village elders pass the story and memory orally to the next generation to teach them the proper way to interact with other-than-human beings. That is, Soqluman shows his readers the significance of Indigenous stories in carrying Indigenous knowledge to the next generation. As Bowers articulates, "Indigenous cultures...promote ways to understand the natural world and our place within it that

are often articulated through *traditional stories*” (55; emphasis added). The stories, in a sense, hold cultural significance because they reflect a people’s cosmology and tell people their place in the universe.

From the passage quoted above, we also learn that Bunun people respect the eagle as their own ancestor and kin. I contend that this is crucial and valuable to both Bunun and non-Indigenous readers. For the Bunun people, Soqluman endeavors to pass down their own traditional values and worldview through his retelling of the stories. For non-Indigenous readers, Soqluman challenges our way of thinking by breaking the boundaries between human and other-than-human beings through his stories. This is highly valuable in our joint endeavor to face the global environmental crisis as well as to achieve a sustainable future. To take this point further, Soqluman does not merely perforates the division between humans and other beings, but he also shows that humans must learn to collaborate with other-than-human beings in order to resolve the environmental crisis. In the novel, when the group reached the end of the land and needed to cross the ocean to the land where Tonku Saveq lies, they didn’t know what to do because they couldn’t swim across the ocean. To help the team, Qabus [the woman who had turned into a mouse] communicated with Kalangkalang [the giant crab in Bunun legend], and Kalangkalang agreed to take the team across the ocean (222). From this instance, we learn that, in order to solve the current environmental problems, we must establish trans-species collaborations. As a part of nature, humans must follow the laws of nature as well as collaborate with other species. Soqluman’s work demonstrates that Indigenous peoples have a lot to teach us in this regard.

In *Palisia Tongku Saveq*, Soqluman also shows that, in order to deal with the current environmental crisis, we not only have to see ourselves as not separated from nature, but we also need to acknowledge the agency of other-than-human beings and even collaborate with them. For example, after people sang and chanted at the ceremony, Soqluman writes, “the land silently *listened* and *inspected* if the Kalibuan people had been pious and if they had observed all kinds of etiquette and taboos. When people chanted, a strong force gathered from the forest, valley, sky, earth, and spring like wind to Kalibuan ceremonial ground. [...] It is because the land *listened* and *responded* to people’s prayers and their needs, and it opened itself to the people” (90). Here Soqluman shows that in the Bunun worldview, land exercises its agency by listening to, inspecting, and responding to people. By respecting and interacting with the land and

other-than-human beings as agents, the Bunun people established a respectful and reciprocal relationship with them. I argue that this way of perceiving the environment can be the key to facing the current environmental crisis successfully.

Respecting the agency of the land/mountain is one of the reasons why Soqluman insists on giving Tongku Saveq its Indigenous name back; he writes, “Once I use the name, Tongku Saveq, the land starts to *tell us its stories*, and we will have a glimpse into the magical world underlying this concept; I call it ‘the world of Tongku Saveq.’ It is a magical space full of legends, chants, taboos, spirits, ghosts, and warfare between good and evil” (13). Here we see that the land/mountain can tell its stories, and by doing so takes people into its world, which Soqluman describes as magical. In the next section, I will further investigate the magical element in *Palisia Tongku Saveq* and the related particular mode of writing—magical realism.

BUNUN WORLDVIEW MEETS MAGICAL REALISM

As discussed above, we must be cautious about the word, magical, for it may have different connotations for Indigenous and non-Indigenous readers. An ethical reading practice requires us to first re-think the meaning of “magical,” “legendary,” and/or “mythical,” from an Indigenous perspective. Therefore, before proceeding to discuss Soqluman’s weaving of magical realism and Bunun worldview, it is critical to first examine Soqluman’s own attitudes towards “magic” or “legend.” In the preface to the novel, Soqluman writes, “For me, a nation’s legends are not merely an expression of the non-written literature of the ancient time, instead, they express a unique worldview. On a deeper level, they may be a kind of natural science belonging to that nation” (13). Soqluman reveals that legend, for him, is not only an expression of his people’s worldview but also their natural science which, I would add, is as legitimate as Western natural science. Hence, magical, legendary and mythical should not be discredited as non-scientific superstition or inferior to Western knowledge.

In the following, I will investigate further the ways in which Soqluman successfully achieves his goal of conveying Bunun’s worldview through magical realism.

First, Soqluman skillfully used the genre of magical realism to foreground the penetrability of the division between human and other-than-human beings. One of the most distinctive features of magical realism is the crossing of boundaries. As Holgate puts forth, “Magical realism and environmental literature share a transgressive nature that dismantles binaries, such as

human and non-human, and animate and inanimate” (3), which we see in *Palisia Tongku Saveq*. As shown in the above discussion, there are a lot of descriptions of shapeshifting in the novel, and this challenges our binary way of thinking which separates humans from other-than-human beings. To be more exact, *Palisia Tongku Saveq* shows us a worldview in which humans are connected to, and are able to communicate with, all other beings and spirits. Besides the examples given above, in a chapter titled “Spirit of the Wind, Huknav” we can see how people are able to converse with the spirit of the wind, Huknav (111). Moreover, in the chapter, “Madeqaning—A Land of Heavenly Wrath,” children turned into lizards after the appearance of the fire demon (158). These stories, I would like to re-emphasize, are not “magical” to the Bunun people, but a real and lived experience and knowledge. With these instances of shapeshifting, Soqluman confronts the ways dominant culture views Indigenous myth/legend/stories.

In the novel, we can see that even the establishment of samu itself, which Bunun people still live by till this day (to some extent), has some magical elements in it. For example, Soqluman recounts the samu of hunting Formosan Black Bear in *Palisia Tongku Saveq*:

The Elder Suntiqa also remarked, “The elders said that Taiwanese Black Bears are the embodiment of the spirits, some also said that they are the reincarnation of great hunters. They are reluctant to leave their hunting ground, so they come back constantly to patrol. So hunting Taiwanese Black Bears is also a big taboo. Even if you catch one, it is forbidden to bring its meat back to the tribe. You must finish its meat before you go home, and you cannot toss its meat. It is the samu. (85)

From the reasoning behind this particular samu concerning the hunting of Formosan Black Bear, we again see the spirituality of other-than-human beings in Bunun worldview. Furthermore, this samu also discloses the porous relationship between human beings and other-than-human beings—great hunters can turn into Taiwanese Black Bears. Through this story, Soqluman shows his readers that not only are there “magical” elements in the reasoning behind samu, but also they are the lived experiences and legitimate knowledge of the Bunun people even until now. I argue that by revealing the stories behind the establishing of samu and Bunun’s sacred ecology, Soqluman challenges us to reconsider our ideas of the magical and the sacred. As Grant Bulltail articulates, “I don’t want to call it a sacred site because your [Eurocentric] idea of something

sacred and my idea of something sacred are a little bit different” (qtd. in Keller 82). We cannot fully understand “magical” and “sacred” from an Indigenous perspective until we decolonize our mind, which is what Soqluman does with his literary work. With *Palisia Tongku Saveq*, in other words, Soqluman utilizes magical realism to push us to reevaluate our concept of “magical” realism as well as “sacred” ecology from Bunun people’s perspective.

Soqluman also makes good use of another feature of magical realism—its ability to bring the Indigenous, which is marginalized, to the center. As Holgate also argues, magical realists tend to “[react] against oppressive regimes; [exhibit] political or ethical imperatives; giv[e] voice to the marginalised; reinstat[e] indigenous knowledge systems that might have been trivialised as magical or fantasy; exploit[e] historiographic metafiction to portray alternative versions of history; and, critically, explor[e] environmental concerns through magical realist techniques” (20). I argue that, like many other magical realists, Soqluman endeavors to give voice to Bunun people and call our attention to the ways in which Bunun people’s Indigenous knowledge has been marginalized. As discussed above, the novel shows how Bunun people believe in spirits and how they do not perceive a clear distinction between humans and other-than-human beings. This kind of worldview, however, is not accepted by mainstream culture and is marginalized. The marginalization of Bunun people’s worldview is the result of the advance in Western “science.” One of the characteristics of both magical realist and environmental literature, as identified by Holgatem, is “the desire by authors to develop new kinds of expression and language in order to portray ideas and ways of seeing the world that counter dominant ontologies and epistemologies, usually the scientific rationalism that was a consequence of the European Enlightenment, which views humans and the environment as being separate” (3). That is, the development of modern science since the Enlightenment has alienated us from nature, and Indigenous worldviews that do the opposite are marginalized. Indigenous knowledge is mostly downgraded as myth or superstition. However, Soqluman counters this devaluing of Indigenous people’s myth and knowledge with his magical realist novel.

Besides speaking against the downgrading attitudes of the mainstream culture towards Indigenous traditional stories and knowledge, Soqluman’s inventive novel is also important in the continuation of Bunun’s traditional stories and thus the passing down of Bunun’s worldview to the next generation. In the preface to *Palisia Tongku Saveq*, Soqluman writes, “I believe that the stories must be passed on, just like the elders in the village who fulfilled the people’s mission

and recount the stories to us; only that maybe the way we tell stories needs to be more creative, and we need to find a way to represent the stories in the context of a new era” (13). From Soqluman’s statement, we learn that he feels obligated to pass down the stories just like his ancestors did. However, he also acknowledges that there needs to be an innovative way to tell the stories because the world has changed, and is constantly changing. Hence, Soqluman resorts to this mode of writing—magical realism—as a creative way to pass down the stories to the next generation and to ensure the survival of the stories. I contend that Soqluman’s endeavor demonstrates the resilience and adaptability of the Bunun people.

Palisia Tongku Saveq, I would like to further point out, is also not just the retelling of Bunun traditional stories. In the novel, Soqluman revisits and recreates the traditional stories in a modern context. For example, Soqluman remakes the story of shooting the sun into a fire demon to criticize nuclear/radiation colonialism, as discussed above. Also, his writing is heavily influenced by other cultures (Han Chinese and Christian, for example). The line quoted above—So the everlasting blessing will be with you from now to the end of the world—for example, is taken directly from what Jesus said to his disciples, “...I am with you always, even unto the end of the world” (Matthew 28:20). Also, how the samu was written on a wood plate by heaven is parallel to Jehova’s writing the 10 commandments on stone plates (Exodus 34:28). Although we see the cultural hybridity in *Palisia Tongku Saveq*, Bunun's worldview and stories still prevail. Magical realism in Soqluman’s novel, to borrow Bowers’ words, “appears from the heightened hybridity of the cultural context of the stories and their adaptation, both indigenous and Western, yet it allows the indigenous cultural system to predominate” (62). I argue that Soqluman’s magical realist novel, therefore, reveals Bunun people’s resilience and adaptivity in the face of (neo)colonialism, environmental injustice and a rapidly changing world.

By exploring the effect achieved by bringing together magical realism and Bunun worldview, I argue that *Palisia Tongku Saveq* is Soqluman’s endeavor to voice out against the dominant culture’s degrading of Indigenous stories as superstitions. Through the novel and the recreated Bunun traditional stories, Soqluman decolonizes the mind of his readers. Additionally, in an innovative way, the novel shows the “survivance” of the Bunun people, which is, according to Gerald Vizenor “an active sense of presence over absence, deracination, and oblivion; survivance is the continuance of stories” (1). In a sense, the novel reveals the survival and resilience, as well

as the active presence, of the Bunun people not just in the face of degradation by the mainstream culture, but also in the face of common global environmental crisis.

CONCLUSION

In this chapter, I first examined how Soqluman portrays the ancient and deep relationship of Bunun people and nature. In *Palisia Tongku Saveq*, we see how the ceremony and oral traditions show Bunun people's spiritual and reciprocal connection to the other-than-human beings. In this part I read the novel to exemplify how, in Bowers' language, "Indigenous cultures, in other words, promote ways to understand the natural world and our place within it that are often articulated through traditional stories" (55). I also pointed out how the respectful and harmonious relationship between humans and nature allowed for (samu) treaties between humans and other-than-human beings to be established. However, as Soqluman shows in the novel, the relationship is severed by human's disrespectful actions and greed, and this in turn led to the modern environmental crises. As a result, I argue that to face the modern global environmental challenges we have much to learn from what I term in this chapter Bunun sacred ecology.

In my discussion of Bunun sacred ecology, I first examined how *Palisia Tongku Saveq* represents the samu of the Bunun people, which shows their understanding of natural laws. Samu is a guide for inter-human and inter-species interactions. In their article, "Climate Change, Humility, and Resilience: Analysing a Myth of the Bunun in Taiwan," Dean Karalekas and Tobie Openshaw succinctly writes about the importance of Samu not only to the Bunun people but also to a sustainable future; they writes "It is through Samu that social order is maintained, and human beings can live in sustainable balance in the natural world. Hence the importance of passing down Samu to the next generation, through the retelling of myths, through song, and through the observance of ceremonies and other traditional activities" (157). Soqluman also writes in the novel, "When the Samu calendar plank disappeared, the regulations of the etiquette and taboos of the Samu lost their base. It is the downfall of all ethics and morality in human society" (157). Moreover, the novel shows that breaking the samu will result in natural disasters. This can provide a different way of approaching environmental crises from Western environmental science. As Berkes suggests, "indigenous conservation, where it exists, is not based on the same ethic as Western conservation and uses social (rather than legal) enforcement, such as taboo systems" (40). Furthermore, Sokoluman discloses Bunun's holistic worldview that

doesn't view humans as separate from other-than-human beings. I argue that this is important to Sustainability Study for scholars, and to achieving a sustainable future for all humans. As Holgate puts forth, "Writers of magical realist fiction respond to the crisis of imagination in the climate change era by reimagining new, holistic worlds that offer alternative visions for the future, and quite possibly hope" (29) This leads to my discussion of the effects achieved by Soqluman's utilization of the specific mode of writing—magical realism.

To Summarize, magical realist novels have the potential to break our binary way of thinking, which Soqluman employs. In the novel, he uses shapeshifting to challenge the ideology that separates humans from other-than-human beings. I also contend that Soqluman's magical realist novel brings Bunun people's worldview to the center. As Chou suggests, "Since its formative years, the indigenous systems of thought have repeatedly been both a source for liberation and a *target of marginalization* for environmental critics (Chou 75; emphasis added). Indigenous ways of knowing and knowledge, in other words, have been downgraded as unscientific tales. Therefore, I argue that Soqluman skillfully mobilizes "magical realist fiction's tendency to give voice to the voiceless, to reposition to the centre the marginalised and the oppressed" (Holgate 103). With *Palisia Tongku Saveq*, Soqluman represents to us Bunun people's Indigenous knowledge and amplifies their voices. As readers, we are urged to reexamine our attitude towards their traditional and/or "magical" stories.

Chapter Three

Environmental Justice and Hope in Craig Santos Perez's *Habitat Threshold*

INTRODUCTION

Influenced by the Civil Rights Movement from 1946 to 1968, environmental justice movements started around the mid-1980's to protest against "environmental racism," a term coined by the head of the United Church of Christ's Commission on Racial Justice, Reverend Benjamin Chavis. He defines environmental racism as "racial discrimination in environmental policymaking [and] in the enforcement of regulations and laws. It is racial discrimination in the deliberate targeting of communities of color for toxic waste disposal and the siting of polluting industries. It is racial discrimination in the official sanctioning of the life-threatening presence of poisons and pollutants in communities of color. And, it is racial discrimination in the history of excluding people of color from the mainstream environmental groups, decisionmaking boards, commissions, and regulatory bodies" (3). In recent decades, Indigenous scholars and their allies endeavor to broaden the concern of environmental justice to the sovereignty of Indigenous peoples, as well as the continuance of Indigenous cultures and traditions. The centering of Indigenous worldviews in environmental management is a significant step towards achieving environmental justice.

In the battle against environmental injustices, we have also seen solidarity formed among Indigenous peoples. For example, Kyle Whyte, a prominent Potawatomi Indigenous philosopher and climate/environmental justice scholar, argues that within Indigenous worldviews, environmental justice cannot be achieved without recognizing the interdependency between all beings from the Indigenous perspectives. Using Anishinaabe worldview as an example, Whyte defines "the concept of interdependence" as including "a sense of identity associated with the environment and a sense of responsibility to care for the environment. There is also no privileging of humans as unique in having agency or intelligence, so one's identity and caretaking responsibility as a human includes the philosophy that nonhumans have their own agency, spirituality, knowledge, and intelligence" (127). However, I believe that more nuanced studies of Indigenous worldviews need to be done in order to bring forth the voice and worldviews of Pacific Islanders. For example, while showing a similar sense of identity and

responsibility and similar view of nonhumans as having agency, Pacific Islanders' cultures are closer to the ocean when compared to the Indigenous peoples on the continent. The Pacific Ocean is an integral part of their worldviews. Moreover, because of their cultures' connection to the Pacific, and because they experience first hand sea level rise, ocean acidification, and other disruption of marine ecosystems, environmental justice from Pacific Islanders' viewpoint must include the protection of the oceanic environment. This chapter, thekiribatin, endeavors to further explore environmental justice discourse from a CHamoru perspective. In order to do so, I read the stories told in Craig Santos Perez's poems. As Kathy Jetñil-Kijiner, Leora Kava and Perez states, "Our stories hold definitions of justice, which we learn, contest, and shape through our relationships to the environment" (323). By reading Perez's *Habitat Threshold*, this chapter analyzes the stories Perez tells through his poems to look at environmental justice from a CHamoru perspective, which includes their relationship with the ocean and their cultures' continuance dependent on the ocean. Perez discloses environmental injustices through his poems, exposing how Pacific Islands—such as Marshall Islands, French Polynesia/Te Ao Maohi, Kiribati, and so on—suffer from the atomic bombing and nuclear testing in the Pacific. Depicting the deep connection between the CHamoru culture and lands and waters, Perez reveals the fact that damage to the environment threatens Pacific Islanders' cultures and traditions. In this regard, Perez's poems advocate for environmental justice from the perspectives of Pacific Islanders.

Regarding the concept of hope, this chapter employs Teresa Shewry's groundbreaking work, *Hope at Sea*, to frame my discussions. Shewry argues for the "relevance of hope as a creative and critical engagement with present and past environmental constraints" and develops "a method for reading literary works as creative engagements with present and past life that might allow for a relationship with the future that includes hope" (2). In his poetry collection, Perez points out numerous environmental crises (such as plastic pollution, mass extinction, water pollution, coral bleaching, continuous militarization of the ocean, and so on). By bringing these issues to the forefront, Perez's poems force us to face, and take responsibility for, these problems. Nonetheless, this chapter reveals that *Habitat Threshold* is not a pessimistic work. By opening this poetry with a poem about the birth of his daughter, and by continuing with many other poems about his interactions with his daughter, Perez constantly looks to the future generations. Perez asks his readers: what kind of future do we want to leave to our children and the next generations? The hope here lies in the question's potential to move us to engage with the

present in a more sustainable way for future generations. This aligns with Native Americans' philosophy of thinking and planning for the next seven generations. As Daniel Brookshire and Nikhil Kaza suggest in "Planning for Seven Generations," "The 'seventh generation' notion of sustainability is often associated with American Indian cultures and is believed to have been inspired by the original Constitution of the Iroquois Nation....Today, the 'seventh generation' notion of sustainability has been adopted by other tribes and organizations across the country and is often synonymous with sustainable development" (1506-07). Employing Shewry's conceptualization of hope, this chapter is to explore the ways in which Perez envisions a decolonial and environmentally just world and hope for the future in *Habitat Threshold*. I argue that Perez's work illuminates a way for us to engage with the present that opens possibilities to a just and hopeful future.

The environmental crisis and environmental justice issues that Perez discloses in his poems are not specific to Guåhan/Guam. On the contrary, the poems convey a sense of Oceanian co-belonging; Islands are not distinguished and specified. Perez's writing expresses concerns for broader environmental and social issues throughout the Pacific. As a consequence, my discussion may involve more general terms like "Oceanic/Oceania" and "Pacific Islanders." The intention in utilizing these terms, however, is not to eliminate the voice of any particular Pacific Islander but to express a Trans-Pacific interconnectedness and solidarity. I believe it is critical and beneficial to bring Pacific Islanders together to form a Trans-Pacific solidarity, which is the goal of this study as a whole. Hence I also discuss broader environmental issues and injustices as Perez writes about them.

Understanding the importance of specifying the Island to bring out its people's perspective, I focus on the CHamoru worldview and viewpoint presented in Perez's work wherever possible. In this chapter, I strive to ground my reading of *Habitat Threshold* on CHamoru worldview and read CHamoru ecopoetics which, in Perez's words:

articulates a CHamoru ecological identity and worldview that re-members the Chamoru creation story, reconnects CHamorus to the land and its sacredness, honors CHamoru ancestors and taotaomo'na protests against further environmental degradation, and insists that land (along with literary representation of land) is a site of healing, belonging, and decolonization.

(Navigating 44)

This chapter reads Perez's poem to discuss how Pacific Islanders, and CHamoru in particular, are connected to the land. I explore how land is crucial to the cultural and ecological identity of the CHamoru people, and how land is deemed as sacred in CHamoru culture. This worldview is the base of CHamoru environmental consciousness and movement. Also, this chapter investigates how land and ocean are imagined as a site of co-belonging and healing in Perez's poems.

Perez speaks for environmental justice from the perspective of a CHamoru. He not only criticizes how Pacific Islanders suffer the consequences of so-called "development," but also discloses that the Pacific Ocean is crucial to Oceanic cultures and traditions and thus to Pacific Islanders' cultural identities and sovereignty. I argue that Perez's poems advocate for environmental justice by revealing the fact that damage to the environment gravely threatens the cultures and traditions of Pacific Islanders. This is why I also read Perez's poems as literary activism. Perez's poems advocate for environmental justice and urge us to face the current challenge and live in the present in a different way that is sustainable and just towards the Indigenous peoples as well as other-than-human beings. Multispecies justice and solidarity, as I will elaborate later, is a crucial part of environmental justice. To achieve environmental justice, it is critical to imagine the Pacific as "a site of cobelonging and cohistory across species boundaries and racial/ethnic and cultural border" (Huang 123). This chapter seeks to further this of the Pacific through reading Perez's *Habitat Threshold*.

The next section moves on to explore the ways in which Perez presents hope through his poems. This is important to both Indigenous and non-Indigenous peoples because this hope can motivate us to engage with the present in a more respectful, ethical, and healthy way. In this section, I discuss how Perez's poems refute the Western colonial belittling mindset and reveal that Pacific Islanders, their allies, and other-than-human beings are actively fighting for an environmentally just future. This chapter contends that it is important to acknowledge Pacific Islanders and other-than-human beings' agency. In other words, Pacific Islanders–CHamoru people, to be exact–ought not to be considered merely as victims of environmental and social challenges. Instead, they are actively fighting against (neo)colonialism, militarism, and other injustices. The hope lies in the acknowledgment of how Pacific Islanders are actively shaping a just future either through outright protest or everyday acts of resurgence. Reading Perez's poem

this way, we learn that hope is not looking away from the current challenges and imagining a utopian future. Perez's poems present an achievable hope that motivates us to alter the ways in which we engage with the present.

Westerners see the Pacific Islands as separated, far-off, little, insignificant, and thus sacrificable. However, Perez's poems refute this view, arguing that the Pacific Ocean does not separate but connects the islands, and it allows Pacific Islanders and other Indigenous peoples to stand in solidarity to fight for justice and a sustainable future. As Epeli Hau'ofa, a well known Tongan and Fijian writer and scholar, puts forward in his seminal essay, "Our Sea of Islands," Europeans (or Euro-Americans), in their belittling mindset, consider Pacific Islanders as small "islands in a far sea." To repudiate this view, Hau'ofa proposes to view the Pacific as "a sea of Islands," which means a vast ocean connecting all the islands in an ever-enlarging world (31). Furthermore, this chapter investigates how Perez's poems portray trans-Pacific as well as multispecies solidarities which bring hope for the future. In Pacific Islanders' worldview, solidarity also transcends the boundaries of species. As I will elaborate later, Perez's poems show that, if we want to achieve environmental justice, human beings must stand in solidarity, and establish an ethical and healthy relationship, with other-than-human beings. Also, Perez's poem reveals how the Ocean itself is considered an active agent demanding justice, which is significant for the hopeful and sustainable future from Pacific Islanders' viewpoint.

I would like to first provide a short introduction to the poet and scholar I will read in this chapter here. Perez is a CHamoru poet and scholar from Guåhan. He migrated to the United States with his family when he was 15, and later settled in Hawai'i. Perez is a Professor in the English Department of the University of Hawai'i at Mānoa. He is also an affiliate faculty with the Center for Pacific Islands Studies (CPIS) and the Indigenous Politics Program. He received his B.A. from the University of Redlands (2002), an MFA in Creative Writing from the University of San Francisco (2006). He then earned his MA (2009) and Ph.D. (2015) in Comparative Ethnic Studies from the University of California, Berkeley. Perez's works include two spoken word poetry albums, *Undercurrent* (2011) and *Crosscurrent* (2017), and six books of poetry: *from unincorporated territory [hacha]* (2008), *from unincorporated territory [saina]* (2010), *from unincorporated territory [guma']* (2014), *from unincorporated territory [lukao]* (2017), *from unincorporated territory [åmot]* (2023), and *Habitat Threshold* (2020). Perez is also the author of *Navigating CHamoru Poetry: Indigeneity, Aesthetics, and Decolonization* (2022),

which won the MLA Prize in Native American Literature, Cultures, and Languages. Perez is also the co-founder of Ala Press. He was also the winner of the 2011 PEN Center USA Literary Award for Poetry. Perez's *from unincorporated territory* [åmot] also won the National Book Awards 2023 for Poetry. As I will discuss this further in this chapter, literary critics tend to see Perez as a literary activist.

Before diving into the reading of *Habitat Threshold*, there is a point I would like to put forth. That is, I recognize that the critical framework of this chapter—*Hope at Sea*—is not proposed by an Indigenous scholar, not to mention a Pacific Islander. With this in mind, I still chose to ground my analysis on Shewry's concept of hope because, as stated in the Introduction and practiced throughout the chapters, I do not think Western and Indigenous discourses are not incompatible. Rather, I contend that we ought to bring these two into inter-subject dialogues. In other words, there is so much Shewry's idea of hope can inform our reading of Indigenous Pacific Literatures, and Indigenous Pacific Literatures can add so much to Shewry's theory. It is my hope that this chapter can bring the two into an insightful and fruitful conversation.

ENVIRONMENTAL JUSTICE, HOPE, AND PEREZ'S LITERARY ACTIVISM

In his review of *Habitat Threshold*, Eric Magrane points out how Perez interweaves his daughter's life with that of other-than-human beings. Magrane highlights that the "poet's tenderness for family—and particularly his children—is consistently juxtaposed with environmental and ecological catastrophe" (393). In this chapter, I will further look at this interspecies connection and argue for a multispecies environmental justice. Perez's poems, in a sense, present a multispecies solidarity that is critical for achieving environmental justice and bringing hope. In his review, Magrane also borrows Donna Haraway's idea of "staying with the trouble" (qtd. in 393) to discuss how Perez's poems call our attention to engage with the present more critically. This inspires my examination of the ways in which Perez confronts the current challenges head on and pushes us to change the ways in which we imagine and interact with Pacific Islanders as well as other-than-human beings.

Environmental justice movements, as mentioned above, started with protests against environmental racism, which manifests in the disproportionate and unfair distribution of the environmental hazard and the profits that come from the exploitation of the environment. Marginalized peoples are exposed to more pollution and hazards, while the privileged group

(usually White) enjoys the benefit acquired at the cost of environmental destruction. As Ana I. Baptista puts forth, “The notion that environmental burdens are disproportionately located in communities of color and low-income communities is at the heart of the environmental justice movement” (70). For example, as I will discuss in more detail later through reading Perez’s poems, Pacific Islanders have been exposed to radioactive fallout due to the nuclear testing in the Pacific. Also, many Indigenous peoples in North America are still suffering the consequences of uranium mining for nuclear weapons. Environmental justice movement has also been connected to a wider decolonial movement. Indigenous people and their allies—practitioners and scholars alike—started to point to the relationship between Indigenous cultures and the environment, arguing that the devastation of the environment also harms Indigenous cultures and traditions. As Bunyan Bryant formulates it:

environmental justice refers to those cultural norms and values, rules, regulations, behaviors, policies, and decisions to support sustainable communities, where people can interact with confidence that their environment is safe, nurturing, and productive. Environmental justice is served when people can realize their highest potential, without experiencing the “isms.” (6)

The “isms” mentioned by Bryant no doubt include (neo)colonialism, racism, and militarism (just to name a few), which are still faced by Indigenous peoples around the world. In a sense, the environmental justice movement broadened its focus on the distribution of environmental hazards to the marginalized peoples to include the sustaining of Indigenous cultures. This broadening of environmental justice discourse and movement is a response to the call to understand that, in Noel F. R. Guzman’s words, ““What is always missing in our discussion is Indigenous Sustainability, the way of life of the First Inhabitants of the lands, whose knowledge is marginalized by the dominant society”(16). Hence we can infer that achieving environmental justice requires centering Indigenous worldviews and knowledges. Indigenous worldviews can guide us to a more sustainable future by establishing a more ethical and responsible relationship with the environment.

To elaborate, Indigenous cultures and traditions are closely connected to the waters and lands on which they live, so a damage to the environment is equally harmful to the Indigenous

cultures. According to David Schlosberg and David Carruthers, “Indigenous activists see threats to native lands as direct assaults not only against their peoples, but also against cultural practices and beliefs, and the ability of their communities to reproduce those traditions” (18). As Jetñil-Kijiner, Kava and Perez also argue, “our stories teach us that humans, nature, and other species are interconnected; *land and water are central concepts of indigenous cultural identity and genealogy*; and the earth is the sacred sources of all life, and thus should be treated with respect, love, and care” (xvi; emphasis added). That is, environmental justice requires us to look at developmentalism critically, and reevaluate the destruction done to the environment for profit, from Indigenous perspectives. As Guzman contends, “this human-centered development defied the teaching of ecological science and ancient wisdom that all life depends on the soil, but we are taught that progress depends on how fast we plunder the earth’s resources from the soil” (13). Due to capitalist development, our planet has been ravaged to a point of no return. To strive for a sustainable future, we must turn to Indigenous knowledges that will teach us how to establish a respectful, healthy and reciprocal relationship with land, waters, and all other-than-human beings.

From the above discussion on environmental justice, it is clear that it matters whose stories are told, and whose stories are heeded. From an Indigenous viewpoint, as Baptista phrases it, environmental justice is not solely attainable via a just distribution of material resources, but is also linked to identity and recognition” (68). Unfortunately, as Deborah McGregor, Steven Whitaker, and Mahisha Sritharan point out, “Indigenous voices remain on the margins in global discussions on the collective future of humanity and the planet” (38). Hence, by reading Perez’s poems, this chapter points out the significance of bringing CHamoru worldview and knowledge to the center in order to achieve environmental justice and sustainability.

Michael Lujan Bevacqua, in his review of Perez’s *from unincorporated territory* series titled “The Song Maps of Craig Santos Perez,” reads Perez’s poems as his song maps. According to him, song maps are lost due to the settler colonialism on Guåhan/Guam (84). However, he suggests that Perez creates song maps (poems) that challenge colonialist, Eurocentric ones. Bevacqua writes, “Through his poetry, he [Perez] weaves together different languages, citations, and spatial configurations in order to challenge old maps and to retrace the steps of Chamorros through their ancient past and challenge the ways in which key points on that journey have come to be represented, remembered, or forgotten” (84). In other words, Perez challenges the way

Westerners represent and imagine Guåhan. Moreover, Bevacqua argues that these maps are “meant to lead Chamorros in new directions in terms of their consciousness and their identity” (84). To put it differently, Perez’s song maps chart the fluidity of CHamoru Indigeneity and guide the (diasporic) CHamoru back to their root. Perez’s song map also pushes against the “limiting politics of recognition” in which only assimilation leads to visibility (86). Most importantly, as Bevaqua cautions us, we ought “not to conceive of these decolonial maps as being time traveling endeavors. They are meant to take us into the future, not the past” (88). In a sense, through his poems, Perez is mapping out a way to a future rooted in a CHamoru worldview, not back to the past. As I will discuss later in more details, Perez himself mentioned song maps in his poem in *Habitat Threshold*. He also discussed the connection between his writings and song maps in his essay ““On Writing from the New Oceania.” Inspired by Bevacqua’s review, in this chapter I will read *Habitat Threshold* not only as Perez’s literary activism, but also a manifestation of hope by proclaiming CHamoru’s right and capability to map their connections to their past and the path of their future.

As mentioned above, scholars have discussed Perez’s literary activism. Critics have read his works as activist’s texts. For example, in ““From This Invisible Archipelago’: The Oceanic Eco-poetics of Craig Santos Perez,” Mandy Bloomfield argues that “Perez’s work articulates an oceanic eco-poetics imbricated with the particularities of the poet’s CHamoru cultural background that also models potentials for a wider sea ethic” (4). In a sense, she reads Perez’s work as activist’s text because it proposes a more ethical way to engage with the ocean from a CHamoru’s viewpoint. In “Between Despair and Denial: Coming to Terms with the Climate Crisis and Environmental Injustice in the Eco-poetry of Craig Santos Perez,” Michael Meister also points out how Perez’s poems convey the current challenges to his readers. He writes, “[Perez] practices a radical form of environmental justice writer-activism that renders the depicted circumstances...more easily digestible and comprehensible” (11). By revealing the real situations faced by Pacific Islanders to his readers, as this chapter will further illustrate, Perez urges us to take actions to make changes. This chapter will further read Perez poems as literary activism in association with the concept of hope.

In the same vein, Collier Nogues further reads Perez’s poems on his Facebook to examine his literary activism in ““With [Our] Entire Breath’: The US Military Buildup on Guåhan and Craig Santos Perez’s Literature of Resistance.” Nogues argues that Perez’s literature expands the

“stakeholding audience” of the anti-base and decolonization movements on Guåhan (22). She goes so far as to suggest that through Perez’s poems, “we may see new expressions of literature *as* activism and politics, not only alongside them” (22; emphasis original). Although this chapter does not discuss the readership and extended community on the internet, Nogues’s article further inspired me to read Perez’s literature as literary activism.

From the scholarship summarized above, we can see that although there are some studies on Perez’s works, his works are not getting the academic attention they deserve. More importantly, Perez’s works are mostly studied by Western scholars. Therefore, this research is also an appeal to Indigenous, especially Pacific Islanders/CHamoru scholars, to take every opportunity to voice out for the still marginalized Pacific Islanders, and especially the CHamoru people. Reading literary works such as Perez’s, and Julian Julian Aguons’ *No Country for Eight-Spotted Butterflies*, for example, is a good way to bring out the voice of the CHamoru people.

A CHAMORU VOICE FOR ENVIRONMENTAL JUSTICE: *HABITAT THRESHOLD AS LITERARY ACTIVISM*

For Pacific Islanders, environmental justice must be understood in terms of how their cultures and identities that are tightly connected to the land and ocean are sabotaged by environmental degradation, which is the aftermath of the ongoing neocolonialism. As Michael S. Spencer, Taurmini Fentress, Ammara Touch, and Jessica Hernandez states, “For many Pacific Islanders, their identity is understood through their relationship to place....However, the relationships between the people and their local environments and ecologies are threatened by environmental injustices...At the core of these threats are ongoing legacies of imperialism, capitalism, and white supremacy” (45). Yet this chapter aspires to further examine environmental justice issues from a CHamoru perspective by reading Perez’s poems which voice out for environmental justice from a CHamoru viewpoint.

To understand environmental justice from a CHmoru perspective, it is crucial to look into CHmoru people’s relationship to the environment. In *Navigating CHamoru Poetry*, Perez contends that “[t]here is a genealogical connection between CHamorus and the land; as such, any harm done to the land harms [them] too” (62). Based on a CHamoru worldview, Perez’s poems show not only how Pacific Islanders are still being oppressed but also how the Pacific Ocean is

crucial to the cultures, traditions and identity of the CHamoru people. I will also examine the literary activism of Perez's poems, which disclose a great number of environmental degradation and exploitation. Perez voices out the environmental injustices and urges us to take actions to amend the injustice, which is why I read his poems as literary activism. For example, in the poem, "Chanting the Waters," Perez points out the exploitation and destruction of water. That is, Perez shows how the issue of water is a crucial part of environmental justice. He writes:

*because corporations privative, dam, and bottle our waters—
because plantations divert our waters—
because animal slaughterhouse consume our waters—
because pesticides, chemicals, lead, and waste
poison our waters (28; italics original)*

Here Perez not only points out that water is being polluted and diverted, but also how it is commodified. For Guåhan specifically, Perez is pointing out how militarism has damaged the water on the island through the poem. As Bevacqua suggests, "The heavy militarization of Guam has led to a significant amount of contamination. After World War II, hazardous and toxic chemicals were dumped and buried around the island and are still being cleaned up until Today. Currently, there are at least seventy military toxic waste sites on the island" ("Guam" 178). That is, the chemicals and waste mentioned in the lines quoted above brings our attention to the militarization and the contamination of the waters in Guåhan.

In addition, by "bottle our waters," Perez is likely referring to Fiji (bottled) Water. Despite the company's effort to "go green," water is still taken from the Fijian Island, bottled, and shipped worldwide. Among the plantations on the Pacific Islands, one most well-known example for "plantations divert our waters" is the sugar plantations on Hawaiian Islands. Due to the development of sugar plantations, most streams on 'Oahu (Hawai'i) are diverted, and I will discuss this in more detail in chapter four. In the lines quoted above, Perez also accuses how animal husbandry (animal slaughterhouse), agriculture (pesticides, chemicals), extractive industries (lead), and heavy and tourist industries (waste) all run on the exploitation of water resources. Here I would like to point out that as a diaspora CHamoru person, Perez lived also as a settler on the Hawaiian Islands for an extended period. Through his writing, however, we can

see how he is able to form a reciprocal relationship (with the people and the land) and alliance on these (is)lands by voicing out for Native Hawaiian and the (is)lands. In this poem, Perez also writes about/for many other Pacific Islands, and thus we can see his endeavors to establish a Trans-Pacific solidarity.

Perez further points out how the damage to the waters can be devastating to Indigenous cultures. Instead of merely criticizing the exploitation and pollution of water, Perez draws our attention to how these are impacting the Indigenous cultures that are so closely connected to the waters. Perez is voicing out for environmental justice by looking at the issues regarding waters from an Indigenous viewpoint. He writes:

*because we tell creation stories about water–
because our language flows from water–
because our words are islands writ on water–*

[...]

because we wage war over gods and water and oil– (27; italics original)

In this stanza, Perez points out that water is related to Indigenous creation stories and language. As Jetñil-Kijiner, Kava and Perez contend, “Our [Pacific Islanders’] languages have been shaped from our relationships with water. . . . We shape the definitions of ourselves from the way water behaves in our lives as Islanders, and the reminders are always with us” (59). Here I would like to draw an example from the CHamoru creation story. I quote Perez’s recount of the story:

In the beginning, Fu’una and her brother Puntan decided to sacrifice their lives to create our islands. Fu’una transformed Putan’s back into the land, his chest into the sky, and his eyebrows into rainbows. She transformed one of his eyes into the sun and the other into the moon. Fu’una then breathed life into the sun so that it would shine, into the soil so that it would blossom, and into the waters so they would flow. Then she transformed herself into a large stone and birthed Chamorro from her body and the surrounding sands. (“The Chamorro Creation Story” 10)

From this story, we see how the land is sacred because it was created through the sacrifice of Fu'una and Puntan. Even to this day, CHamoru still pay tribute to them. Also, from this creation we see how the water flows because of the breath of Fu'una. Hence CHamoru understands that water is to be managed carefully and with respect and gratitude; that is, they have to maintain a reciprocal relationship with the water as well.

Water, in a sense, is crucial to Indigenous peoples' traditions and cultural identities—since stories define who a people are, and language is a significant part of a culture. Through this poem, Perez is revealing, to borrow Schlosberg and Carruthers' words, “how indigenous environmental justice claims are embedded in broader struggles to preserve identity, community, and traditional ways of life” (13). Water is so important for Indigenous cultures, as Perez discloses in this poem, that Indigenous peoples “wage war over” it, as they would over their religion (gods) and other essentials (oil). As Robert Warrior, a well-known Osage scholar and writer, also articulates in a roundtable discussion documented in *The Environmental Justice Reader: Politics, Poetics, and Pedagogy*, water is vital to all peoples. He said:

Water is a major element of the natural environment, which means that for the native people of the Southwest, water is a necessary element for continuing life....But water defines our culture, water from the skies, and groundwaters, which are really part of each other....I would say that if we are to find a way in which native communities, Indian people and non-Indian communities are to protect the environment, there must be a workable solution to the way water is to be dealt with. (21)

This shows that water is an important issue in the discourse of environmental justice. Hence, if we want to achieve environmental justice, we need to reconsider not only how water resources are distributed amongst communities, but also the ways in which waters (particularly the Pacific Ocean for the purpose of this study) are crucial to Indigenous cultures. The subtitle of this poem is, “for the Standing Rock Rioux Tribe and water protectors around the world.” This shows not only the solidarity between Indigenous communities, which I will bring up through this chapter, but also a specific place—Standing Rock—and a specific tribe—Sioux that I would like to use as an example to elaborate the impotence of water and how waters are being threatened. Dakota

Access Pipeline crosses the Missouri River (within a mile from Standing Rock Reservation in South Dakota), which poses a threat of oil leak and thus contamination of the water. The construction of the pipeline also threatened the sacred burial site of the Sioux tribe. Hence, on the *Stand with Standing Rock* website, it is written ‘ “In honor of our future generations, we fight this pipeline to protect our water, our sacred places, and all living beings” (n.p.). I would like to point out here that water is also critical to hope, the idea that will be explored further in the next section. As Shewry suggests, “awareness that the life people share with water is a site of possibility” (5). Later in this chapter, I will discuss how Perez engages the Pacific as a site of hope and possibility from a Pacific Islander’s perspective.

Besides water, Perez also indicates the intimate relationship between human and animals in an experimental poem titled, “The Sixth Mass Extinction.” In the poem, after an extensive blank space (which symbolized the emptiness brought by the sixth mass extinction), Perez quote from Alison Hawthorne Deming’s *Zoologies: On Animals and the Human Spirit*, but deliberately leaves out multiple letters:

“An m ls surro nded our anc st rs. An m ls wer th ir fo d, cl th s, adv rs ries,
c mp nions, jok s, and th ir g ds...In th s age of m ss ext nct n and th
ind str al zat on of l fe, it is h rd to touch th sk n of th s l ng and de p
c mp n onsh p. N w we surro nd th an m ls and cr wd th m fr m th ir
hom s...An mal ty and hum n ty ar one, xpr ss ons of th plan t’s br ll ant
inv nt ven ss, and yet th an m ls ar leav ng th wor d and n t ret rn ng.’

— Al son H wth rne Dem ng

Zool g es: On An m ls and th Hum a Sp r t (2014)” (36)⁴⁷

In the original text, Deming points out the intimate relationship human beings once had with the animals. Animals were even gods to our ancestors. Deming’s description of the relationship between human and animals, as discussed elsewhere in this study, is especially true for Indigenous peoples and Pacific Islanders. Nonetheless, as Perez shows in this poem, this

⁴⁷ Original text: “Animals surrounded our ancestors. Animals were their food, clothes, adversaries, companions, jokes, and their gods...In this age of mass extinction and the industrialization of life, it is hard to touch the skin of this long and deep companionship. Now we surround the animals and crowd them from their homes...Animality and humanity are one, expressions of the planet’s brilliant inventiveness, and yet the animals are leaving the world and not returning.”

relationship is threatened by mass extinction. Without these animals, like missing the letters in the quote above, it is extremely difficult if not impossible to comprehend the integrity of the ecologies and the relationship between human and other-than-human beings. The mass extinction, in other words, is not merely the disappearance of some species, but the extirpation of the sacred relationship as well as the cultural significance associated with these species. Perez's poem helps us to see once again that "animality and humanity are one" and that extinction threatens humanity as well. Then he leaves us to decide what actions we are going to take after understanding this human-animal relationship.

In another poem in *Habitat Threshold*, titled "Nuclear Family," Perez plays with the word "nuclear" to critique the devastation of nuclear/radiation in the Pacific. In this poem, Perez first uncovers the arrogance of the Western colonizers who try to play God but in fact destroys the environment. There are more similar lines in the poem, but I will only quote the lines from the first five stanzas to illustrate my point:

[...]

Then one day, men who claimed to be gods
said: "Let there be atomic light," and there was
a blinding flash, a mushroom cloud, and radiating
fire.

[...]

Then one day, men who claimed to be gods
said: "Let there be uranium," and they dug
s thousand unventilated mines....

[...]

Then one day, men who claimed to be gods
said: "Let there be thermonuclear light,"
and there were countless detonations...

[...]

Then one day, men who claimed to be gods
said: "Let there be a bone seeker," and trade winds
rained strontium 90 upon us, and irradiated ships

were washed in our waters.

[...]

Then one day, men who claimed to be gods

said: “Let there be plowshare,” and the desert

cratered, and white dust snowed upon the four corners (63-64)

In the lines quoted above, Perez shows how Pacific Islanders are particularly likely to bear and suffer from the consequences of nuclear testing and radiation contamination. This is the result of how Pacific Islands are viewed as small, far, and closed off ecosystems that can readily be sacrificed. This is examined as “ecosystem ecology” in Elizabeth DeLoughrey’s “The Myth of Isolates: Ecosystem Ecologies in the Nuclear Pacific,” which speaks to how Islands are viewed as isolates in order to conduct atomic bomb testing. DeLoughrey suggests that “the American militarization of science . . . usher[ed] in a new era of ecological thought drawn from the notion of isolated landscapes permeated with nuclear radiation” (168). Pacific Islands have been considered far, enclosed, separated, and insignificant. Pacific Islanders, as a result, suffer from the consequences of the competition of nuclear weapons development among the powerful nations.

Reading the message in Perez’s poem from this perspective, we see how the environmental justice movement is part of a larger decolonial movement. According to McGregor Deborah et al. contend, “From an Indigenous point of view, environmental injustices, including the climate crisis, are therefore inevitably tied to, and symptomatic of, ongoing processes of colonialism, dispossession, capitalism, imperialism/globalization and patriarchy” (36). To be more exact, Perez discloses the (neo)colonial ideology that sees Pacific Islanders as expendable in order to make profit. Through his poems, Perez critiques this kind of (neo)colonial mindset and the belittling of Indigenous peoples and cultures. Hence, I consider Perez’s writing as literary activism.

In addition to these destructions on the waters and lands, Perez further indicates how they are causing the disappearance of Indigenous cultures. In the same poem (“Nuclear Family”), he purposefully leaves the name of the gods blank to imply the vanishing Indigenous cultures. In every first line of the first five stanzas, Perez takes out the names of the deities. In the first stanza, he writes, “In the beginning, _____ and _____ / stood on the bridge of heaven and stirred

the sea” (63). The second stanza goes, “In the beginning, _____ / and _____ / ascended from the First World of darkness” (63). Third stanza: “In the beginning, _____ spoke the islands/ into being and created four gods to protect/ each direct...” (63). He writes in the fourth stanza, “In the beginning, _____ transformed/ the eyes of _____ into the sun and the moon,/ and his back into an island...” (63). In the fifth stanza, he writes, “ In the beginning, _____ created earth from mud./ Then his younger brother, _____ , carried/ a woven basket full of the first people to the Great Basin” (63). By intentionally leaving the names of the deities blank, Perez shows how, due to the destruction to the land and water, the creation stories are disappearing, and by implication, so are Indigenous cultures. With some research, we can still fill in the blanks, but Perez propels us to take a hard look at how Indigenous cultures are being killed along with the waters and land, and to make the critical effort to ensure the stories and cultures live on. The names of the deities that are gone with the destruction of the environment, I argue, is a call for us to look at environmental justice from the perspectives of the Pacific Islanders.

In regard to creation stories, Perez proposes in *Navigating CHamoru Poetry* that an “ethical and ecological implication of CHamoru creation story is the belief that *kinship*, gender equality, and *land customs* are interwoven [...] CHamorus view land as an ancestor; thus land, genealogy, and spirituality are interconnected” (39; emphasis added). In a sense, I would like to point out briefly here that the creation stories and Indigenous spirituality can have significant implications for sustainability if we choose to listen. Indigenous beliefs, as pointed out by Perez’s poem, are closely related to their environment. As Guzman also contends, “For Indigenous Peoples, spirituality is the source of humility and wisdom. Spirituality is all about relationships. It is about the relationship to the land and everything on it, which made Indigenous Peoples so conscious and respectful to all beings” (13). In a sense, Indigenous spiritualities teach us to establish an ethical and healthy relationship with all other-than-human beings. In CHamoru culture, in particular, the critical reciprocal and interdependent relationship between human beings and other-than-human beings is termed *inafa’maolek*. As Perez puts forth, “a connection to more-than-human nature and the ancestors is necessary to heal and restore the abundance of our *halom tano* and the ecological ethics of communal sharing, or *inafa’maolek*” (*Navigating* 54). Lilli Perez-Iyechad suggests that *inafa’maolek* “describes the CHamoru concept of restoring harmony or order” (n.p.), and that it is “described in the context of reciprocity” (n.p.).

This significant CHamoru value is critical to achieve multi-species environmental justice, which requires the centering of CHamoru worldview as well as multi-species perspectives.

This CHamoru value also teaches us (humans) to establish a healthy, reciprocal and respectful relationship with other-than-human beings. In Perez's words, an "ethical and ecological implication of the CHamoru creation story is the belief in reciprocity and mutual care between nature and human beings. If the land is your ancestor and the dwelling place of ancestral spirits, then the land must be treated with respect and reverence" (*Navigating* 40). I would like to suggest here that, through his poems, Perez shares not only the CHamoru creation story but also the cultural value, and thus pushes us to examine environmental justice from CHamoru viewpoint. Through these poems, Perez also reveals to his readers that the destruction to the environment is also a cultural genocide, since Indigenous cultures are so closely related to the waters and lands. Perez's poem reveals that, in the language of Schlosberg and Carruthers "indigenous demands for environmental justice go beyond distributional equity to emphasize the defense and very functioning of indigenous communities—their ability to continue and reproduce the traditions, practices, cosmologies, and the relationships with nature that tie native peoples to their ancestral lands" (13). In a sense, Perez discloses to his readers that achieving sustainability, from a Pacific Islander's perspective, requires dismantling colonialism, racism, militarism, orientalism, and all other "ism." It demands decolonization at all levels. This leads to my reading of Perez's poems as activist text that advocates for environmental justice which centers the worldviews of Pacific Islanders.

As discussed earlier, in *Habitat Threshold*, Perez discloses not only how the (oceanic) environment has been ravaged, but also how these devastations are threatening Indigenous peoples' cultures, traditions, identities, and sovereignty. Perez's poems, to borrow Meister's words, "[draw] attention to the difficulty of appropriately communicating issues of social and ecological degradation and effectively calling people to action in the fight against them" (13). In a sense, Perez shows that environmental issues are intricately connected to the (neo)colonialism Pacific Islanders are still combating today. His poems push us to join the fight whether Indigenous or not. Meister further contends, "Perez's writer-activism becomes apparent by effectively alluding to the slow violence that industrial states exert on 'developing countries' and indigenous communities as an outgrowth of their global trade networks" (19). That is, Perez

points out how Pacific Islanders are considered sacrificable for the benefit of the Western world and for so-called “development.”

In this section, I discussed how Perez voices out for environmental justice through his poems. The poems show how Pacific Islanders are still being marginalized and sacrificed in the name of development. Also, Perez reveals how, from Indigenous perspectives, the destruction of land and waters is also a threat to Indigenous cultures. Therefore, I contend that Perez is a literary activist. In the next section, I will further point out that Perez doesn't not merely voice out for environmental justice, but also engages his readers in a hope for the future that moves us to alter the way we live in the present.

VOICE FOR THE FUTURE: HOPE IN *HABITAT THRESHOLD*

According to Shewry, hope does not lie in an utopian imagination of the future, instead, it “emerges within the turbulent environmental life of militarized global capitalism, rather than is simply resistant or situated outside” (13). In other words, hope requires us to not look away from the environmental devastation and structural oppression faced by the Pacific Islanders. Shewry conceptualizes hope as a “creative and critical engagement with present and past environmental constraints” (2). While recognizing the current environmental and social challenges, Perez “Move[s] beyond the narrative of climate change as a tragedy” (Kelsey and Armstrong 192). At the beginning of the poetry, on the top of the “Web of Contents” (Table of Content), Perez from Donna J. Haraway's *Staying with the Trouble*, “Staying with the trouble requires learning to be *truly present*, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings” (qtd. in 7; emphasis added). By quoting Haraway, Perez makes it clear that the hope in his works lies in learning to be truly present. Therefore, I read Perez's poems to discuss how he propels us to take a hard look at the trauma and destruction from the viewpoint of a CHamoru, and hence we may start engaging with the present in ways that make a hopeful and just future possible. Hope, moreover, requires us to recognize the agency of oppressed people as well as other-than-human beings in engaging with the present, which I will explore from a CHmoru worldview by reading Perez's poems.

I return here to “Chanting the Waters,” to find hope in the midst of severe water pollution and exploitation. In the poem, Perez writes that “*because they* [Western settlers] *bring their*

bulldozers and drills and drones—/ because we [Indigenous peoples] bring our feathers and lei and sage and shells/ and canoes and hashtags and totems—” (28; italics original). Feathers, lei, sage, shells, canoes, and totems are significant symbols of different Indigenous cultures. The employment of these symbols and the declaration that Indigenous peoples will bring these cultural items, as a result, is a showing continuation of these Indigenous cultures. Despite the destruction of waters, there is still hope, as this poem points out, *“because we bring our songs and schools and prayers/ and chants and ceremonies—/ because we say stop! keep the oil in the ground—*” (29; italics original). Through these lines, Perez articulates that despite the threat of cultural genocide, Indigenous peoples do not only survive, but they are engaging in practices of resurgence. They actively revive their cultures through practices such as prayers, chants, and ceremonies. Furthermore, Perez demonstrates that Pacific Islanders (and Indigenous peoples around the world) are actively protesting against (neo)colonialism and fighting for an environmentally just future. Perez reminds us that “We should also be critical of the conception that Pacific islands are simply victims of the Anthropocene.” (“Thinking” 2). With his own poems, Perez shows us that Pacific Islanders are not passive victims but active agents in fighting for an environmentally just future.⁴⁸

Feathers, lei, sage, shells, canoes, and totems are from different Indigenous cultures. The poet didn’t specify which cultures these items represent, but in a general sense, feathers, sage, and totems are from North Native American cultures. Lei is symbolic of Hawaiian culture, and shells and canoes can be found in many Oceanic cultures. With these cultural items, the poet is bringing forth the trans-Pacific and trans-Indigenous alliance. This is what Rob Wilson describes as “a vision of altered transnational belonging, ecological confederation, and trans-racial solidarity” (266). This trans-Indigenous alliance, I would argue, is part of the hope found in Perez’s poems. In the same poem, Perez further imagines the Pacific as a site of this co-belonging and trans-racial-and-trans-Pacific solidarity. To put it another way, he represents hope in trans-Pacific and trans-Indigenous solidarity. Waters, to be more exact, connect Indigenous peoples around the world. Perez writes:

⁴⁸ This is similar to what Gerald Vizenor, a well-known Chippewa writer and scholar, calls “survivance.” Refuting the view on Indigenous peoples as merely victims, Native survivance is “an active resistance and repudiation of dominance, obtrusive themes of tragedy, nihilism, and victimry.” (Vizenor 11). I mention this idea here to briefly point out the nuance in different Indigenous peoples’ decolonial effort and approach that is based on distinct cultures and worldviews. This, however, is beyond the scope of this research and hence I will not elaborate further.

*because we bring all our relations
and all our generations and all our livestreams—
[...]
because ocean-sky-rain-lake-river returns
to the Pacific and connects us
to our cousins at Standing Rock— (29-30; italics original)*

Here Perez shows that Pacific Islanders remember and live in their relationship not only with each other, but also with their past and future generations. When discussing hope, we often think about future generations. Indeed, we hope for the future. However, I would like to point out that, from Pacific Islanders' point of view, past generations are significant for hope as well. Past generations are important because genealogy is important in Chamoru culture, it also helps the people to be rooted and connected to the land. As Mandy Bloomfield contends, "Oceanic peoples reinvigorate an Indigenous sense of ancient ocean roots and routes to empower renegotiated identities, genealogies, and regional alliances" (3). Remembering the past generations, in a sense, is crucial for hope because it upholds the identities of Pacific Islanders by keeping them rooted. Even for climate refugees and Pacific Islanders forced to move for other reasons, they remember their roots as long as the ocean lives. This is how they can have hope in the face of (neo)colonial oppression and environmental devastation.

In this poem, Perez invokes hope also by establishing a trans-Pacific and trans-Indigenous solidarity. In these lines, Perez points out how, in Pacific Islanders' perspective, the Pacific Ocean does not separate but connect Pacific Islands and their peoples. Hence, the poet is voicing against the ways in which Western colonizers see Pacific Islands as separated by the ocean, as mentioned earlier. In this view, Pacific Islands become little, far-off and closed off islands that can readily be sacrificed for profit. Moreover, Perez reveals here how Pacific Islanders are standing in solidarity with Standing Rock—the Sioux—in North America. Through flowing waters, a trans-Indigenous solidarity was established. In addition, the water here also symbolizes hope because of its resilience shown in its stable cyclical returning. In Shewry's words, "a hopeful relationship with the future is nourished not only by people's activities, aspirations, and achievements but also by water's enduring patterns of return to the mountains in

the hydrologic cycle, and by the riverine beings” (12). Despite being threatened, waters keep coming back. Just as the waters that keep running, so will Indigenous cultures survive and thrive.

The next poem I want to read is titled, “Echolocation.” The marine ecology is so ravaged that, in this poem Perez mourns for the near death of the environment. To be more exact, Perez depicts the Earth as being turned into a grave. He writes:

until every wave
 is an elegy,
 until our planet
 is an open
 casket.
 [...]
 What is mourning
 but our shared
 Echolocation? (42-43).

In the lines quoted above, Perez employs words such as “elegy,” “casket,” and “mourning” to set a melancholic tone and to disclose how the environment is threatened. However, Perez doesn’t just dwell in mourning for a dim and doomed future. Instead, he points to hope that lies in the resilience of both the wonderful marine mammals—Tahlequah, a killer whale, also known as J35—and human beings. After mourning for the devastation on marine ecology, Perez goes on to write:

Somehow,
 you keep
 swimming.
 We walk
 to the beach
 so our daughter
 can build
 sandcastles.

May she grow
 in the wake
 of your resilience. (43)

In this poem, Perez celebrates the resilience of “J35, Tahlequah” by pointing out how she keeps swimming in spite of the death around her, including the death of her calf and the marine ecology. J35 gave birth to three calves, and her second calf, named Tali, died shortly after its birth. After that J35 carried Tali’s body for 17 days and swam over 1,000 miles. Heart-breaking a story as this is, the resilience of this incredible marine mammal still invokes hope. Moreover, it is a hope that is, as shown in the lines quoted above, intricately connected to the fate and wellbeing of the future generations—symbolized by the speaker’s daughter. To put it differently, Perez discloses a multi-species solidarity that brings hope for the future. As Shewry argues, “Hope, as animated in many contemporary literary works from the Pacific, is a relationship with the future that involves attunement to environmental change and more specifically to the ocean, *nonhuman beings*..., and deep, irreversible loss” (11; emphasis added). This is because, Indigenous peoples, as Mandy Bloomfield puts it, “intertwine land, ocean, ecological ethics, and cultural identity” (3). By weaving the life and wellbeing of his daughter together with that of Tahlequah, Perez propels us to look at environmental justice from Indigenous and multi-species perspectives. Perez reminds us that to achieve environmental justice, we need to examine how we treat other-than-human beings as well, because other-than-human beings (including mountains, land, waters, and all other creatures) are important to Indigenous cultures and identities.

For this reason, Perez ends this poem with touching lines which express love for, and deep interconnection between, the speaker’s daughter and the killer whale. He writes, “love is our wildest/ oceanic instinct” (43). This love, I would like to point out, transcends the boundaries between human and other-than-human beings. This poem shows us the possibility of multispecies solidarity that lays the foundation of hope. As Bloomfield phrases it, “Perez’s repurposed mapping across vast spaces and historical complexities of Oceania embodies an oceanic ecopoetics that relocates marine worlds as vital to a sense of shared planetary home, suggesting generative imaginaries of planetary interconnectivity and *multispecies solidarity*” (22; emphasis added). The hope Perez points out here, to reiterate, is found in this multispecies solidarity in the battle against environmental injustices and degradation. This love makes a

hopeful future possible because, as Shewry suggests, “ I come to understand hope as a relation with the present world and future that is accessible only to particular characters and yet that always exists within a broader ecology involving intimacies between people, fish, and the ocean” (33). In a sense, Perez reminds us that hope exists in our relationship and solidarity with other-than-human beings. In this regard, learning from Indigenous worldviews can help us establish that relationship and find hope.

By entangling the speaker’s daughter and the killer whale, this poem also pushes us to look at environmental justice from a multispecies perspective. As Julianne Hazlewood et al. suggest, “multispecies theorizing of empathetic entanglements can reveal structural violence and move us to care about and relate ourselves to capitalist power, dispossession, and differential incorporation, as politics” (1419). Like many Pacific Islanders, J35 and Tali fall victim to human-induced environmental crises. As reported by Natalie Wallington from *The Guardian*, “These whales have long suffered environmental stresses, particularly from a persistent lack of nutrition. They mainly feed on endangered Chinook salmon, whose populations have dwindled in recent years” (n.p.). A number of reasons (including climate change, water pollution, the building of the dam on Columbia River and the increased hunting of sea lions, etc) depopulate the salmon that is a critical food source for killer whales, and resulted in the malnutrition of J35 and the death of Tali. Pacific Islanders, similarly, are suffering the consequences of environmental degradation. However, the hope here lies in that through this multispecies thinking, we can take a hard look at the environmental injustice and start making changes in the way we engage with not only Pacific Islanders but also other-than-human beings.

Hope and resilience (of the ocean as well as Pacific Islanders) manifest the most in the poem entitled “Praise Song for Oceania.” We find hope for the future and a different way to engage with the present as the speaker celebrates the resilience of Oceania. Perez writes, “*praise your [Ocean’s] capacity for birth,*” which shows how the ocean is the source of life; “*praise your capacity for renewal,*” which reveals the ocean as a site of regeneration; “*praise your capacity to endure*” and “*praise your capacity to survive,*” which speaks to the resilience of the ocean. Knowing the devastation done to the ocean, the poet still writes “*praise your [the Ocean’s] capacity to dilute/ our [humans’] heavy metals and greenhouse gases/ sewage and radioactive waste/ pollutants and plastics*” (67; italics original). Perez didn’t shy away from the fact that the oceanic environment has been gravely threatened, instead he celebrates the resilience of the

ocean in the face of exploitations and ravages. As mentioned above, hope is not just a utopian world in the imagination. To borrow Shewry's words, "Hope does not involve drifting away onto a 'castle on the clouds.' It is part in a [sic] sharp and confrontational, although limited, perspective on this world" (6). In a sense, Perez creates hope by confronting present situations (environment devastation and (neo)colonialism), celebrating the resilience of the ocean and Pacific Islanders, and urging us to alter the way we live in the present by learning from Indigenous worldviews.

In the poem, Perez reveals how the resilience of the ocean continues to sustain Indigenous stories/cultures. He writes, "*praise your capacity to remember/ your library of drowned stories*" (67; emphasis added) Through the ocean, as this line indicates, Indigenous cultures/stories will live on. The memories will survive with the ocean. The hope here lies in that "endurance—not only of life forms and ecosystems, but also of commitments, practices, understandings, and memories—allows awareness of future promise and openness" (Shewry 29). That is, the resilience of the ocean that enables cultures and memories to continue and thus brings about hope for the future. Perez goes on to write, "*praise your capacity for healing/ praise your cleansing rituals*" (69; emphasis added). Here Perez names the ocean as a site of healing and cleansing. I would like to further point out that this healing can bring hope for a sustainable future if we learn to perceive healing from an Indigenous perspective. As Guzman suggests, for many Indigenous peoples, "When we are ecologically healed, inevitably, we become spiritually connected to the land and everything on it" (12). This healing brings hope because it is the establishment of a renewed, respectful, responsible, and balanced relationship with the environment. This relationship includes, to borrow the language of McGregor et al., "a reciprocal set of duties and responsibilities between humans and the rest of the natural world exists such that, assuming these obligations are consistently met, relations between human and non-human entities are maintained in a healthy balance" (35). Viewing the ocean as a site of healing, then, is looking at it as a site on which to restore reciprocal and healthy relationships with other-than-humans. This is why Perez writes, "*praise your [the ocean's] capacity for hope*" (71; emphasis added). We can join in this hope for the future if we also learn to see the ocean as a site of healing from Indigenous perspectives.

In "Praise Song for Oceania," Perez further portraits a hopeful and environmentally just future. For example, he writes, "*praise your nuclear free and independent pacific movement!*

praise your marine stewardship councils and sustainable fisheries” (71). However, the future Perez depicts doesn’t just come about magically; it is achieved through people’s—activists’—choice to engage with the present and fight for that future. Therefore, Perez writes,

praise your radical seafarer and native navigators

praise your sacred water walkers

praise your activist kayaks and traditional canoes

praise your ocean conservancies and surfrider foundations

(71; italics original)

Here Perez points out that even though there is much destruction to the natural environment, there is still hope because peoples (Indigenous and non-Indigenous alike) are coming together to fight for environmental justice and strive for a sustainable future. Through these lines, Perez is also urging us to alter the ways we live in the present to make the future he imagined possible.

Towards the end of the poem, Perez reiterates the importance of the ocean to Pacific Islanders and their traditions. He writes, “*praise our names for you that translate/ into creation stories and song maps*” (72). Creation stories are the foundation of the cultures, and song maps are a vital part of CHmoru people’s navigation. Song maps, as Perez explains, “refer to the songs, chants, and oral stories that were created to help seafarers navigate oceanic and archipelagic spaces” (“On Writing” n.p.). They are an important part of CHamorua oral tradition. In a sense, the poet points out how the ocean is crucial to the cultures and navigating traditions, which is a significant part of the fight for environmental justice. Moreover, through his praise of the ocean, Perez contends that Indigenous stories and knowledges, as well as oral traditions, will continue to live with the ocean. Indigenous cultures are able to survive because Indigenous peoples stand firm in solidarity. As Perez writes, ““*praise our pathway and promise to each other/ praise our most powerful metaphor/ praise your vision of belonging*” (72). Here Perez reiterates the worldview that Pacific Islands are connected, rather than divided, by the Pacific Ocean to confront Western settler colonial imagination of the Pacific Islands. The hope here lies in the trans-Pacific alliance made possible by the connecting Pacific Ocean.

Another important thing to point out in this poem is that Perez, instead of portraying the ocean as an object that needs to be saved by human beings, depicts the ocean as an active and Deep empowering agent. This exemplifies not only how Perez's poem, to borrow Shewry's language, "imagine[s], call[s] for, and...embod[ies] worlds involving interactions, and sometimes conversations, in which varied life forms are agents. Allowing for another being to express itself, and so stepping away from the early literary utopian dreams of aggressively controlling others in the ocean" (106). In a sense, Perez engages hope from Indigenous worldview, which views the ocean as an agent that is actively fighting environmental injustice and empowering the CHamoru people and other Pacific Islanders. By doing so, I argue that Perez is engaging hope in a decolonial and decolonizing way.

CONCLUSION

This chapter aims to bring Pacific Islanders' perspective into the discourse of environmental justice. It is important to center Pacific Islanders' and other Indigenous peoples' worldview, because, as Elin Kelsey and Carly Armstrong suggest, "Western education systems privilege certain stories over others, especially Western stories over Indigenous stories" (195). That is, Pacific Islanders' (and other Indigenous peoples') worldviews are still being marginalized. Environmental justice cannot be achieved without centering Indigenous peoples' perspectives. By reading Peres's poems, this chapter further points out that although Pacific Islanders are still being oppressed, there is still hope if we make the decision to alter the ways we live in the present and interact with Indigenous peoples. As Baptista contends, "In the places at the margins—where society has hidden its dirty little secrets about the real impacts of economic growth, White privilege, and environmental destruction—there is an opportunity for real transformative change" (75). This chapter argues that Perez's poems provide the voice from the margins to propel us to start the transformation.

This chapter first discussed how Perez voices out for environmental justice from a Pacific Islander's viewpoint. Perez points out how the ocean is crucial to Oceanic cultures and traditions and thus to Pacific Islanders' cultural identities and sovereignty. Particular in CHamoru culture, as Peres suggests, "land is a key site, symbol, and marker of CHamoru identity" (*Navigating* 39). Hence, environmental degradation is never merely "environmental"; it is also the offense of Indigenous peoples' sovereign rights. As Shewry puts it, "Environmental struggles are not

simply about determining which social group's environmental approach is most compelling, although this may be a concern; they are also about how environmental life reflects Indigenous peoples' authority and self determination in relation to their lands, waters, and other resources" (64). It is necessary to examine the environmental challenges and structural oppressions on Indigenous peoples before we can discuss hope. For this hope requires us to first take a hard look at the present situations. According to Shewry, "Such futures are promising, not only because they could be good in some measure but also because *they are suggested by the struggles of the present world*. Literary writers evoke hopeful futures through their stories of existing beings, commitments, *struggles*, and imaginaries" (12; emphasis added). The hope here is not merely creating an utopian imaginary world, but a recognition of the present challenges and thus taking actions to change for a possible future. Moreover, this chapter also looks at the trans-Pacific and trans-Indigenous solidarity because "hope can be a powerful mobilizing force for *collective action*" (Hazlewood, et al. 1421; emphasis added). As Perez's poems show, peoples–Indigenous and non-Indigenous–are standing in solidarity to combat environmental injustice.

Perez's poems advocate for environmental justice by drawing the close connection between Pacific Islanders' cultures and traditions to the land and waters. Damage to the environment thus severely threatens their cultures and traditions. Through his poems, Perez also discloses the destruction of the environment as well as the environmental injustices faced by Pacific Islanders, which is why this chapter reads Perez's poems as literary activism. Perez's poems advocate for environmental justice, and urges us to face the current challenge and live in the present in a different way that is sustainable and just towards the Indigenous people as well as other-than-human beings. It is important to pay attention to this literary activism because Indigenous peoples' perspectives are still being marginalized, and "we must do the hard work of making these invisible spaces visible to all, felt by all" (Baptista 76). Through the poems, Perez is conveying the feelings and the challenges faced by Pacific Islanders, and revealing the "invisible spaces," to his readers.

In the second section of this chapter, I explored the ways in which Perez voice out hope through his poems. This is significant to Indigenous and non-Indigenous peoples alike, because "hope is not only a pleasant feeling but could also work as a motivational force" (Ojala 625). In a sense, the hope presented in Perez poems motivates us to engage with the present in a different and a more respectful and healthy way. The hope brought forth by Perez is particularly important

to Indigenous peoples because, as Shewry suggests “Rather than recognizing that Indigenous peoples are capable of imagining and shaping the future, European writers historically have often framed them as having no future” (28). Perez’s poems refute this colonial mindset and disclose how Indigenous peoples and other-than-human beings are actively fighting for an environmentally just future. Early in this part, which reads Perez’s poem in the framework of hope, I discussed the importance of recognizing Pacific Islanders’ agency. In other words, Pacific Islanders ought not to be considered merely as victims of environmental and social challenges. Instead, they are actively fighting against (neo)colonialism, militarism, and other “ism” in order to achieve a just future.

I would like to point out here that the recognition of the agency of Pacific Islanders is also crucial to environmental justice. As McGregor et al. suggest, “An Indigenous environmental justice frame also provides a counter-narrative to the view that the experience of Indigenous peoples is that of simply ‘victims’—the negatively impacted vulnerable population—common in international fora and scholarship” (37). The hope, in a sense, lies in the acknowledgement of how Pacific Islanders are actively shaping a just future either through outright protest or every day acts of resurgence. Reading Perez’s poem this way, we learn that hope is not looking away from the current challenges and imagine a utopian future. Perez’s poems bring hope by “formally associat[ing] promising, open futures with endurance by emphasizing a porous border between the actual world and a world that might one day exist, instead of setting up the rupture between two worlds that characterizes utopian literary form” (Shewry 22). That is, it is a hope for an attainable future that motivates us to alter the ways in which we engage with the present. Perez urges us to not only look at the reality from a CHamoru viewpoint, but also change our ways to make an environmentally and socially just future possible.

In this section I also investigated how Perez’s poems portray trans-Pacific as well as multispecies solidarities which bring hope for the future. The Pacific Ocean, in Pacific Islanders’ perspective, does not separate but connect the islands. Pacific Islanders and other Indigenous peoples stand in solidarity to fight for justice and a sustainable future. In Pacific Islanders’ worldview, solidarity also transcends the boundaries of species. Perez demonstrates this by linking his daughter’s future with that of a killer whale, Tahlequah. Human beings must stand in solidarity, and establish an ethical and healthy relationship, with other-than-human beings.

Grounded on CHamoru worldview, Perez's poem also reveals how the Ocean itself is considered an agent demanding justice.

In conclusion, Perez maps out the interconnection of environmental justice and hope for the future in *Habitat Threshold*, shedding light on the urgent need for us, non-Indigenous peoples in particular, to look at environmental justice from Pacific Islanders'–CHamoru's in particular–viewpoint. By doing so, we are propelled to change our ways to establish a respectful, balanced and responsible relationship with the environment as well as Pacific Islanders to achieve a hopeful future.

Chapter Four

Rethinking Deep Ecology through Reading Kaona in Brandy Nālani McDougall's

The Salt-Wind: Ka Makani Pa'akai

INTRODUCTION

To start off this chapter, I would like to offer an anecdote that profoundly inspired me to rethink Deep Ecology. Humanities for the Environment (*HfE*), as stated on its website, is “a global initiative of regional observatories that aim to bring out how the humanities may contribute to pro-environmental behaviour.” It currently has eight observatories—African, Asia Pacific, Oceania, Circumpolar, East Asia, European, Latin American, and North American—along with 64 global contributors, 36 international projects, and 230 Worldwide Partners (n.p.).⁴⁹ In 2022, four observatory directors of *HfE* gathered in Taiwan for the International Conference on Food Futures. During the post-conference field trip, the directors visited a Indigenous Tayal village in Taiwan to meet with an Indigenous local farmer who combines Tayal Indigenous knowledge and scientific knowledge about microorganisms to conduct natural farming. After learning about the Tayal farmer's relationship with the land, and how he and his family take care of the land through eco-farming practices, the *HfE* directors discussed how this project could be “scaled up” by connecting it to local farmers and practitioners in other parts of the world. Towards the end of their conversation, Professor Joni Adamson, the co-director of North American Observatory, suggested that instead of simply scaling up the project, or merely connecting small farmers around the world, it would be worthwhile to start thinking about “scaling deep.” While recognizing the value of expanding projects to a larger scale for greater global influence and progress towards a sustainable future, Adamson proposed that their efforts should also focus on cultivating deeper relationships between human beings and the land, as well as among different peoples, rather than simply replicating projects worldwide. Her comments inspired me to explore the possibility of deepening the relationship between human beings and

⁴⁹ In its initial phase, the *HfE* website “received its funding for development as part of the larger Integrating the Humanities Across National Boundaries \$1.2 million grant from the Andrew W. Mellon Foundation to the Consortium of Humanities Centers and Institutes (CHCI). Additional funding was provided by Arizona State University's Office of the President, Arizona State University's Institute for Humanities Research (IHR), and the Humanities Institute at Wake Forest University” (n.p.). For more information, visit Humanities for the Environment website: <https://hfe-observatories.org/>.

the environment through Indigenous worldviews. Hence, this chapter aims to explore the “deep relationship” between human beings and the land through a Native Hawaiian worldview.

The “Age of Ecology,” as George Sessions suggests, begins in the 1960’s (“The Deep Ecology Movement” 105). It was a time when people initiated efforts to identify environmental crises and formulate solutions to these issues. However, Arne Naess described these discussions as “shallow” in his 1972 lecture—“The Shallow and the Deep, Long-Range Ecology Movements.” As Sessions points out, the lecture “both described and defined the deep ecology movement into existence” (“The Deep Ecology Movement” 112). Naess defines shallow ecology as the “Fight against pollution and resource depletion” and the main objective being “the health and affluence of people in the developed countries” (96). On the other hand, Deep Ecology is the “Rejection of the man-in-environment image in favour of *the relational, total-field image*. Organisms as knots in the biospherical net or field of intrinsic relations” (96; emphasis original). Deep Ecology, in essence, promotes a holistic view of the ecosystem in which humans are a part. In addition, deep ecologists see human’s perception of the environment as the fundamental cause of environmental crises. As Eric Katz suggests, “Deep ecology...offers a normative critique of human activity and institutions, and seeks a fundamental change in the dominant worldview and social structure of modernity” (ix). To address environmental challenges, “Deep ecology seeks transformation of values and social organization” (Devall 303). In this regard, I believe Native Hawaiian worldview—in which they are genealogically connected to all beings—can help us rethink humanity’s relationship with the environment, thus moving towards a more sustainable future. Moreover, deep ecologists reject anthropocentric attitudes and advocate for the respect for the interrelatedness and intrinsic value of all beings. As George Bradford puts it, ““The philosophy has as its basic premises the interrelatedness of all life, a biotic equality for all organisms (including those for which human beings have no “use” or which might even be harmful to us), and a rejection of “anthropocentrism” (the belief that human beings are separate from, superior to, and more important than the rest of nature)” (9). This chapter explores the ways in which Kanaka Maoli worldview can complement this proposition.

To ignore the nuanced differences between Indigenous worldviews and Deep Ecology philosophy, and to consider Indigenous peoples merely as Deep Ecologists, is a form of oppression against Indigenous worldviews. For example, in his discussion about the relationship between Indigenous traditions and Deep Ecology, John A. Grim identifies a major problem in the

study of Deep Ecology: “indigenous peoples have been taken for granted as environmentally sensitive, but those appreciative often show little understanding of the thought and practice of indigenous communities” (36). Rather than being understood and respected, Indigenous peoples are being romanticized and essentialized by Western scholars. The aim of this chapter is to further explore this issue in the context of Hawai‘i. In the still illegally occupied Hawai‘i, Native Hawaiians and their worldview continue to be marginalized. Through the examination of kaona (a traditional Hawaiian literary device often understood as hidden meanings) in Brandy Nalani McDougall’s *The Salt-Wind: Ka Makani Pa‘akai*, this chapter investigates how Kānaka Maoli (Native Hawaiian) worldview can offer ways to reconceptualize Deep Ecology.⁵⁰ Before elaborating on my argument, I would like to first explore the definition of and discussions on kaona.

Kaona is most commonly known as the hiding and finding of meanings in Hawaiian literature. According to *wehewehe.org*, an online Hawaiian-English dictionary, kaona is defined as “Hidden meaning, as in Hawaiian poetry; concealed reference, as to a person, thing, or place; words with double meanings that might bring good or bad fortune.” In addition, kaona is understood as layered meanings. In this regard, Lilikalā Kame‘eleihiwa points out at least four layers of meanings in her introduction to *A Legendary Tradition of Kamapua‘a, the Hawaiian Pig God: He Moolelo Kaa o Kamapua‘a*: 1) The face value/surface meaning; 2) “Allusions to ancient events, myths, God, and chiefs that have become metaphors in their own right,” which includes “the use of place names and symbolism attached to the names of winds, rains, plants, and rocks”; 3) Chants and proverbs add another layer of meaning “as they...are interpreted on their surface value and also refer to a more ancient time and perhaps more profound event for which they were originally composed”, and 4) A layer of meaning “conveyed by the manner in which the story is told, known only to the raconteur and one or two special members of the audience” (IX). Different audiences, depending on their knowledge and relationships, will be able to access varying levels of meaning.

In response to the overthrow of Native Hawaiian kingdom, the oppression of the Hawaiian language, and the censorship of Native Hawaiian publications, the practice of kaona also became a means for Kānaka Maoli writers to convey messages without Americans noticing

⁵⁰ Kānaka Maoli and Kānaka ‘Ōiwi both mean Native Hawaiians. In this chapter, I use these three terms interchangeably.

and to assert their aesthetic sovereignty.⁵¹ As McDougall states in *Finding Meaning: Kaona and Contemporary Hawaiian Literature*, “Kanaka authors continue the practice of kaona as a form of aesthetic sovereignty and use what I call ‘kaona connectivity’ to teach their readers these mo‘olelo [hi/story] and mo‘okū‘auhau [genealogy], demonstrate their relevance to our lives, provide literal models of behavior, and challenge readers to integrate and apply ancestral knowledge” (16). It is important to note that McDougall’s work reveals a deep genealogical link of Kānaka ‘Ōiwi to Papa (Earth Mother), Wākea (Sky father), and other-than-human beings. These relationships are revealed in the mo‘olelo and mo‘okū‘auhau mentioned above and are revealed through a careful reading of kaona in Native Hawaiian literature. The environmental aspect of kaona will be elaborated upon later; however, it is worth mentioning here that this genealogical connection further compels Native Hawaiians to take up their kuleana (responsibility and/or rights) to mālama ‘āina (take care of the land), which is the integration and application of ancestral knowledge referred to by McDougall. This chapter argues that the familial relationship between humans and other-than-human beings in Kanaka ‘Ōiwi worldview is deeper than the one proposed by Deep Ecology because it involves loving and respecting other-than-human beings as relatives. Furthermore, the practice of kaona also highlights the intertwined connection between (neo)colonization and environmental issues, reminding us how Native Hawaiians’ relationship with and ability to mālama ‘āina are severely impacted by (neo)colonization. Thus, I consider the Native Hawaiian worldview conveyed in McDougall’s work a complement to Deep Ecology by taking the colonial history of Hawai‘i into account.

The ecological insights and resistance to (neo)colonialism are to be explored through a careful reading of the kaona in *The Salt-Wind*. With these layered meanings, we need to delve “deep” to uncover the ecological consciousness, to listen to Kānaka Maoli through the layers of meanings, and to respect the cosmological genealogical connections of Native Hawaiians. In other words, to address the problem with Deep Ecology pointed out by Grim, and to rethink Deep Ecology in the Hawaiian context, this chapter strives to examine and honor Kānaka Maoli’s “kaona connectivity” to their ancestors as well as to the ‘āina (land) and kai (sea) by deciphering the kaona McDougall skillful and artistically hidden in *The Salt-Wind*. Through the

⁵¹ For this history of oppression and Native Hawaiian resistance, see Silva, Noenoe K, “Introduction,” *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism*, Duke UP, 2004, pp. 1-14. In the “Introduction,” Silva responds to Gayatri Chakravorty Spivak’s famous question, “Can the Subaltern Speak?” by stating that the subaltern can speak; they are indeed speaking, but the question is, “in the situation in which the subaltern cannot speak overtly, in what ways *do* they speak? And in what ways do we listen?” (8; emphasis original).

reading of kaona in McDougall's work, for example, Michelle Peek investigates "how water mobilises spiritual and familial interdependence" (82). This chapter argues that by reading deeper through the multiple layers of meanings in McDougall's poem, we will be able to reconsider Deep Ecology from a Native Hawaiian perspective. Peek further argues that *The Salt-Wind* "carries the deeper truth held by the ocean that has borne witness to all manner of sea travel, exploration, and exploitation" (84). My reading of the kaona, then, endeavors to explore the "deep" truth and connections as well as Native Hawaiian resilience.

McDougall is a Kanaka 'Ōiwi author, poet, educator, and literary activist. Born and raised on the island of Maui, she also has ancestry from China and Scotland. McDougall received her BA from Whittier College, MFA from the University of Oregon, and PhD from the University of Hawai'i at Mānoa. Currently, she is an Associate Professor of American Studies at the University of Hawai'i at Mānoa. As a well-established poet, she served as a guest editor for Poem-a-Day in May 2022 and is the 2022-2025 Hawai'i State Poet Laureate. She is also the co-founder of Ala Press. McDougall is the author of the poetry collections *The Salt-Wind/ Ka Makani Pa'akai* (2008) and *Āina Hānau/ Birth Land* (2023), and a scholarly monograph *Finding Meaning: Kaona and Contemporary Hawaiian Literature* (2016). While some scholarships exist on McDougall's creative works, which will be reviewed in the next section, her works have not received the attention from literary critics that they deserve. It is my hope that this chapter will contribute to the scholarship on McDougall's literary works and support the effort to bring the still marginalized Native Hawaiian perspective into the center.

The first part of this chapter employs scholarship by Mary Kawena Pukui, ku'ualoha ho'omanawanui, and McDougall to further define kaona. For the purpose of this study, greater emphasis will be placed on the relationship among kaona, Kanaka Maoli environmental consciousness and land ethic. Specifically, drawing on McDougall's scholarship, I examine how kaona is inspired by the 'āina. Some kaona derive from the intimate relationship Kānaka Maoli have cultivated with the 'āina over hundreds of years. In turn, kaona also inspires Kānaka Maoli to serve the 'āina. As a consequence, reading the kaona in Hawaiian literature allows us to understand the deep familial connection between Kanaka Maoli and the environment. Kaona connectivity, as McDougall formulates it, encompasses not only Kānaka 'Ōiwi's connection to their kūpuna (ancestors, grandparents, elders) but also their relationship with the 'āina. From Native Hawaiians' perspective, the health of the environment is seen as directly connected to the

well-being of human beings. With this mindset, Kānaka Maoli observe the environment closely in order to better serve the ‘āina.

After exploring the concept of kaona, this chapter reads poems in McDougall’s *The Salt-Wind/ Ka Makani Pa ‘akai* to investigate how she employs kaona to convey Native Hawaiian environmental consciousness. I argue that the mo‘olelo referenced in the poems illustrate the genealogical link between Native Hawaiian and the ‘āina, which is the foundation of aloha ‘āina (love for the land) as well as mālama ‘āina. I want to clarify here that in my reading of kaona, I do not claim complete understanding. In fact, I may only access the more superficial meanings. I acknowledge that as a non-Native Hawaiian who has spent only five years on the Hawaiian Islands, there are some meanings that I cannot decipher. To fulfill my kuleana as a non-Indigenous scholar studying Hawaiian Literature, I strive to deepen my Hawaiian cultural knowledge by taking classes from Native Hawaiian scholars such as ku‘ualoha ho‘omanawanui and Noenoe Silva. Additionally, I have worked in lo‘i kalo (waterland taro field) multiple times to learn more about Hawaiian culture and to put what I have learned into practice. I also completed four semesters of ‘Ōlelo Hawai‘i (Hawaiian language) classes in order to gain further insight into Hawaiian culture through the language and to access deeper meanings in Hawaiian Literature. Through these learnings and experiences, I hope to have access to deeper layers of kaona. My goal in reading kaona in McDougall’s work is to explore how the Native Hawaiian worldview can inform Western concepts of Deep Ecology. What can Deep Ecologists learn from Kānaka Maoli? How can Native Hawaiians’ understanding of human beings’ relationship with the land and other-than-human beings expand the Western idea of “deep”? How are Native Hawaiian vocalizing their genealogical connection with the ‘āina in the face of (neo)colonialism?

To answer these questions, the third part of this chapter attempts to rethink Deep Ecology through a Native Hawaiian worldview. While Deep Ecologists advocate that human beings are not separated from the environment and that every being possesses intrinsic value that deserves respect, Kānaka ‘Ōiwi have a deeper genealogical connection to all other-than-human beings. Hence, I argue that reading Native Hawaiian’s worldview communicated through kaona can help “scale deep” Deep Ecology movement, to borrow Adamson’s idea mentioned at the beginning of this chapter. Furthermore, this chapter examines how Kānaka Maoli’s knowledge remains devalued within environmental discourse. Native Hawaiians are still being considered as “backward,” and their traditional environmental knowledge is considered unscientific and

superstitious. For example, Bryan Kamaoli Kuwada writes that he had heard people saying “Hawaiians need to stop living in the past” (n.p.). He even contends that “We [Native Hawaiians] are even smugly condemned as hypocrites for daring to use smartphones and social media and cars or any kind of technology in our activism, because somehow asserting ourselves as modern, innovative, future-looking native peoples does not jibe with the image of living fossils that the rest of society seems to have of us” (n.p.). In this instance, Native Hawaiians are viewed as primitive when they strive to protect Mauna Kea, their sacred mountain. Hence, this chapter argues that it is critical to rethink Deep Ecology by acknowledging that the Native Hawaiian worldview is still discredited and by investigating how the genealogical connection between Kānaka Maoli and the ‘āina is impacted by the (neo)colonization.

As mentioned above, I acknowledge that as a Han Chinese person, I am not Indigenous to the ‘āina on which I conduct this study, and I do not have a genealogical connection to this ‘āina. However, throughout my five years of living on this ‘āina, I have endeavored to fulfill my kuleana as a visitor/guest to the ‘āina of Hawai‘i. In this regard, I’m inspired by Candace Fujikane who recognizes her positionality and the “settler kuleana” that comes with her identity, which “means loving these lands and waters that sustain us without having to claim them” (“To Breathe the Akua” 77). In *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, Robin Wall Kimmerer, a Potawatomi scholar, discusses how she introduces the worldview of her people to her non-Indigenous students by sharing the Potawatomi creation story with them. Then she asks, “Can they, can we all, understand the Skywoman story not as an artifact from the past but as instructions for the future? Can a nation of immigrants follow her example to become native, to make a home?” (9). Her questions illustrate that instructions are embedded in Indigenous stories, and in this chapter I read Hawaiian mo‘olelo to uncover the instructions. Also, Kimmerer highlights the possibility of non-Indigenous people forming alliances with Indigenous peoples by learning and respecting their stories, which is what I endeavor to do.

DEEP ECOLOGY AND MCDUGALL’S WORK

Deep Ecology arose in the 1970’s as a response to the escalating environmental crises. It advocates for a shift away from anthropocentric and capitalistic attitudes toward the environment. According to David Landis Barnhill and Roger S. Gottlieb, Deep Ecology

characterized by “an affirmation of the intrinsic value of nature; the recognition of the importance of biodiversity; a call for a reduction of human impact on the natural world; greater concern with the quality of life rather than material affluence; and a commitment to change economic policies and the dominant view of nature” (5). In other words, seeking to slow down environmental degradation and exploitation, Deep Ecologists advocate for the intrinsic value of all beings, and a shift toward eco-centric thinking. As Sessions suggests, “The crucial paradigm shift the Deep Ecology movement envisions as necessary to protect the planet from ecological destruction involves the move from an anthropocentric to a spiritual/ecocentric value orientation” (“Preface,” xxi). Additionally, Deep Ecology is so named for its “deep questioning about environmental ethics and the causes of environmental problems...[and] critical reflection on the fundamental worldviews that underlie specific attitudes and environmental practices” (Barnhill and Gottlieb 5). There is no doubt about the importance of moving away from “shallow” ecology and start to think about the “deep” cause of environmental crises—anthropocentric, materialist, and capitalist worldview—as Naess first suggested in 1972. However, as I will elaborate further later, Deep Ecology has much to learn from Indigenous worldviews, particularly Kanaka ‘Ōiwi worldview in this chapter. This perspective not only envisions a deeper kinship between humans and other-than-human beings but also reveals how environmental degradation is intertwined with colonial history. This chapter endeavors to delve deeply into the worldview underlying environmental degradation and exploitation and to provide a decolonial view of Deep Ecology from a Native Hawaiian perspective.

It’s important to note that Deep Ecology is not a single theory or argument. As Barnhill and Gottlieb put forth, “deep ecology is a unifying but pluralistic political platform that can bring together disparate religions and support a diversified environmental movement” (5). Thus, we can envision Deep Ecology as a platform where Indigenous peoples can voice their perspectives and engage in inter-subjective dialogues with the Westerners. I propose that we should utilize this platform to bring marginalized worldviews to the center. In this chapter, by reading the *kaona* in McDougall’s poems, I aim to centralize Native Hawaiian worldview and bring it into what Chadwick Allen refers to as “center-to-center dialogues” (n.p.) with Western ecological discourse. In this sense, this chapter seeks to further decolonize Deep Ecology, making it more inclusive of different worldviews and perspectives. I will also explore how Kanaka Maoli worldview can contribute to Deep Ecology as a “guiding philosophy of an environmental

movement that seeks to slow or halt the ruin” (Barnhill and Gottlieb 2). That is, I will discuss how Native Hawaiian worldview can alter our conception of the environment to foster a sustainable future.

In “Kinship Flows in Brandy Nālani McDougall’s *The Salt-Wind/ Ka Makani Pa‘akai*,” Peek reads the kaona in McDougall’s poems to discuss how waters flow through her work. In particular, the water that flows through lo‘i kalo, “infuses all manner of kinship, economic, and social relations in Hawai‘i, connecting Kanaka Maoli to their ancestor Haloa, and to land, sea, and each other” (103). This kinship will be examined later in this chapter in the context of rethinking Deep Ecology. In the article, Peek also traces the flow of the saltwater–ocean–to discuss trans-Pacific connections and solidarity. She writes, “by invoking this ancestral connection to the Pacific and to the people of the Pacific, Pacific Islanders are able to come together in a collective refusal to participate in predatory, capitalistic, neo-liberal, and profit-driven relations that currently mark the region by underscoring” (95). McDougall’s poems invite us to imagine the Pacific as a space for solidarity to fight against the colonialist, capitalist and materialistic mindsets that have been identified as the sources of the modern environmental crises.

In “Postcolonial Pacific Poetries: Becoming Oceania,” Rob Wilson also points out the significance of poems in the decolonization of the Pacific. As Wilson argues, “Poetry becomes part of the ongoing multifaceted political project to reclaim language, place, locality, resource, environment, and nation as seen under threat of displacement and settler hegemony” (59). The poems by Pacific Islanders resist colonial labels such as “South Pacific” and “Asia-Pacific” through the concept of Oceania,⁵² which centralizes the Pacific and the Islands. Similar to Peek, Wilson proposes that McDougall’s poems represent oceanic ties (63). Furthermore, Wilson discusses how the salt wind that permeates the poetry symbolizes decolonization. He writes, “Here the ‘salt wind’ protagonist binding family, self, and place to history and custom is not modern urbanized humanity or Enlightenment values as much as it is the ocean wind full of salt and Hawaiian remembrances recalling self to modes of place-based and oceanic belonging” (63). This decolonized oceanic belonging will also be further explored in this chapter.

⁵² Oceania is an idea popularized by Tongan and Fijian writer and scholar Epeli Hau‘ofa which foregrounds a regional identity as well as trans-Pacific solidarity. See Hau‘ofa, *We Are the Ocean* (U of Hawaii P, 2008).

In his review on *The Salt-Wind/ Ka Makani Pa‘akai*, Craig Santos Perez points out how McDougall voices her opposition to colonialism in Hawai‘i. He writes, “[McDougall] wrestles with historical and contemporary colonialism in her homeland [Hawai‘i] through the themes of language, education, and exoticism” (“Review” 84). Indeed, McDougall addresses the ways in which the land tenure system was introduced to Hawai‘i, altering the land and waterscape of the Hawaiian Islands. She also writes about how Ōlelo Hawai‘i was threatened by the English-only policy at schools across Hawai‘i. Additionally, Perez notes McDougall’s poetic skills, evident in her diverse poetic forms, including: “free-verse, collage, personae, and prose-narrative poems, there are a villanelle, a sestina, and a sonnet sequence” (“Review” 84). Mastering Western literary skills, McDougall subverts the literary tradition from within. This chapter will focus on the environmental aspect across the various poetic forms in *The Salt-Wind*.

KAONA, ENVIRONMENTAL CONSCIOUSNESS, AND LAND ETHICS

This chapter will focus on the relationship between Kanaka Maoli environmental consciousness and kaona. However, it is important to clarify that my focus on the environmental aspect of kaona for the purpose of this study is not meant to diminish its significance as an expression of Kānaka Maoli’s aesthetic sovereignty and resistance to colonialism. Rather, my intention is to rethink Deep Ecology and human-environment relationships. As McDougall states in *Finding Meaning*, “Kanaka authors continue the practice of kaona as a form of aesthetic sovereignty” (5). ku‘ualoha ho‘omanawanui, a prominent Kanaka Maoli scholar and poet, also discusses how the practice of kaona has survived colonial oppression—specifically, the banning of ‘Ōlelo Hawai‘i. In “A Cairn of Stories: Establishing a Foundation of Hawaiian Literature/He ahu Mo‘olelo: e Ho‘okahua i ka Paepae Mo‘olelo Palapala Hawai‘i,” she asserts “This practice [of kaona] continues with contemporary Kanaka Maoli writers in English, demonstrating that some elements of cultural expression, such as the incorporation of kaona, can be expressed in and beyond ‘ōlelo Hawai‘i [Hawaiian language]” (76). The fact that Kānaka Maoli writers continue to practice kaona even while using the colonizer’s language—English—demonstrates their resilience and ongoing claim to cultural and aesthetic sovereignty. After exploring how Kānaka Maoli express their aesthetic sovereignty through kaona, I will move on to discuss the environmental consciousness related to this literary device.

Early in the preface to *Finding Meaning*, McDougall articulates how kaona is developed through generations of experiences living closely with the ‘āina. She cites a ‘ōlelo no‘eau (proverb) of Maui–Akaka wale ‘o Haleakalā (Halekalā stands in full view)—and contends that, “The kaona, which is often explained as hidden meaning, behind this ‘ōlelo no‘eau is partly grounded in experiential knowledge of the land” (IX). The abilities to hide and unveil deeper meanings reveal Kānaka Maoli’s intimate relationship with the ‘āina, which has been, and continues to be, cultivated over hundreds of generations. Later, McDougall writes about how Native Hawaiians perceive the island of Maui as having piko (umbilical cord) to illustrate the genealogical connection to the island: “The recognition that the island Maui has a piko alludes to mo‘olelo (hi/stories) and mo‘okūauhau (genealogies) of Maui’s genesis that depict it as having a similar familial connection to other ‘āina (lands) and as being second born of Papa and Wākea, our Earth Mother and Sky Father” (IX). In the Native Hawaiian worldview, as I will discuss further later, they are also descendants of Papa and Wākea, and thus their genealogy includes the ‘āina as well. McDougall further states that this worldview allows her to “see and feel the mana (power) of the ‘āina” (175). Seeing the mana ‘āina (power/authority of the land) leads Kānaka Maoli to develop a land ethic that can potentially enrich the discourse of Deep Ecology. Therefore, this chapter foregrounds the land ethic derived from the genealogical connection between human beings and the ‘āina, as well as a genuine respect for the mana and agency of ‘āina. By examining the kaona in McDougall’s work, I argue that she reveals that while Western capitalist thinking views the land merely as an exploitable resource, Native Hawaiians see the land as their kin, endowed with spiritual power and agency.

McDougall further emphasizes that, through the hiding and finding of layered meanings, storytelling becomes a means for Native Hawaiians to reconnect not only with their ancestors but the ‘āina. She contends, “Mo‘olelo and mo‘okū‘auhau are vessels that transmit deeper meanings through the practice of kaona (hiding and finding meaning) and provide vital (re)connections to our kūpuna and our ‘āina” (*Finding Meaning* XIII). McDougall terms this connection as “kaona connectivity,” which “describes how kaona, as a practice, requires us to connect with our kupuna as well as with each other” (*Finding Meaning* 5). For the purpose of this chapter, I highlight that kaona connectivity includes the deep connection between Kānaka ‘Ōiwi, ‘āina, and even the cosmos. As McDougall suggests, her investigation of kaona connectivity “explore[s] specific ancestral reconnections made by contemporary authors who use kaona to connect their work

with *cosmogonic* mo‘olelo and mo‘okū‘auhau” (*Finding Meaning* 5; emphasis added). Moreover, McDougall asserts that “The sense of kaona connectivity emphasizes our [Kānaka Maoli’s] interconnectedness with kūpuna, ‘āina, and a community of Kānaka” (*Finding Meaning* 33; emphasis added). I argue that even for non-Native Hawaiians, there is much we can learn from this kaona connectivity to rethink Western environmental discourse. The practical, experiential, and familial relationship between Kānaka ‘Ōiwi and the ‘āina offers a new perspective on human beings’ relationship with the environment. Through the reading of the kaona in McDougall’s poems, this chapter seeks to explore the ways in which this kaona connectivity provides possibilities to deepen Deep Ecology.

McDougall even suggests that Hawaiian literature, both oral and written, is nourished by the ‘āina. She suggests, “It is much more productive and appropriate to think of our oral literature as a kalo makua, a parent kalo, that is rooted and fed by ‘āina, with our written literature and, now other introduced forms of media and performance as ‘ohā, or offshoots of the original stalk” (*Finding Meaning* 16). One layer of meaning present in this statement is the significance of ‘āina, which literally means “that which feeds.” Here McDougall’s metaphorical language reveals that, in Native Hawaiian worldview, it is essential to respect the ‘āina as it nourishes the body. As Ed Makahiapo Cashman Jr., the director of Ka Papa Lo‘i O Kanewai, explains, in Native Hawaiian worldview, land sustains the people and nourishes the body; “‘āina “feed[s] and nurture[s] you to make you healthy so you can help others” (qtd. in DeSilva n.p.). In return, Kānaka ‘Ōiwi love, respect, and care for the ‘āina. Having examined how the ‘āina inspires and feeds Kānaka Maoli, and the deep connection between Native Hawaiian with the ‘āina, I will further explore what kind of land ethics can emerge from the Kānaka Maoli worldview.

Through mo‘olelo that has been passed down through generations, Kānaka ‘Ōiwi learned the genealogical link and the agency of the ‘āina. Hence, as McDougall states, “we [Native Hawaiians] remain committed to honoring and learning from our kūpuna, mālama ‘āina (caring for the land), and aloha ‘āina (patriotism and love for the land)” (*Finding Meaning* XIV). Mālama ‘āina is translated to take care of the land. Aloha ‘āina can be translated as love for the land or patriotism. Regarding these concepts, ho‘omanawanui explains

malama ‘āina does not equate to ‘environmentalism‘ because the mandate to the ‘āina is the same as mālama/aloha ‘ohana (care for, cherish the family): we care for/love the land in the same way we care for our elders, our siblings, our spouses, and our children, and by doing so, we maintain our relationship with those we are caring for, whether it be our human family, earthly family (Papahānaumoku, Hāloa the taro), or spiritual family (through the presence of our ‘aumākua, or spirit guardians who physically manifest themselves in nature). (“This Land” 128)

Later in this chapter, I will elaborate on ho‘omanawanui’s conceptualization of mālama and aloha ‘āina through the reading of McDougall’s poems. Here, I want to emphasize the importance of understanding that the ‘āina is critical to the identity and Indigeneity of Kānaka ‘Ōiwi. McDougall asserts that Kanaka Indigeneity is intrinsically linked to the ‘āina. She further elaborates on kaona connectivity, suggesting that Native Hawaiian writers employ “kaona connectivity to articulate Kanaka Indigeneity as it is formed through mālama ‘āina, which encompasses ecological ethics built into the very fabric of Hawaiian epistemology” (*Finding Meaning* 19). In this sense, land ethics within the Kānaka Maoli worldview involve not only the land itself but also the well-being of Native Hawaiians. When the ‘āina is threatened, so are Kānaka ‘Ōiwi. I argue that we need to rethink Western environmental ethics, particularly Deep Ecology, from this perspective.

Hawaiian land ethic is also revealed in another ‘ōlelo no‘eau, “he ali‘i ka ‘āina, he kauwā ke kanaka,” which translates to “the land is a chief, the human is a servant.” This proverb reflects Kānaka Maoli’s understanding of their role as guardians of the ‘āina. McDougall also points out that Native Hawaiians closely observe their environment to fulfill their duty to serve the ali‘i (chief). She writes: She writes:

Viewing the ‘āina and the natural world as ancestral sources and teachers, specialized kilo (seer) were tasked within kanaka societies with closely observing the land, ocean, and sky, then reflecting on those observations as a means of guidance and knowledge for the ali‘i. This knowledge from the ‘āina required and relied on human interpretation and empathy with the ‘āina, and this human

interpretation and empathy reflected generations of knowledge gleaned similarly.
(Finding Meaning 27)

McDougall points out not only the intimate relationship of Kānaka ‘Ōiwi with the ‘āina, but also how environmental knowledge is acquired through close observation and passed down for generations. Kanaka Maoli environmental knowledge is often communicated through kaona. Therefore, in the following section, I will discuss how kaona in McDougall’s *The Salt-Wind: Ka Makani Pa‘akai* conveys Kānaka Maoli environmental consciousness.

KAONA IN *THE SALT WIND: KA MAKANI PA‘AKAI*

In the introduction to *The Salt Wind*, Mahealani Perez-Wendt notes how McDougall’s work is deeply inspired by her connection with the ‘āina. She points out that throughout the poetry, “ancestral ghosts continue to incite deep memory and connection to the homeland Hawai‘i” (xi). As we read through McDougall’s poems, we see how she re-establishes and strengthens her kaona connectivity to the ‘āina. Simultaneously, she shares this connectivity with her readers, encouraging Kānaka Maoli readers to go back to this deep connection with their kūpuna and the ‘āina. As a non-Native Hawaiian scholar, I do not claim a lineage to the Hawaiian Island, nor do I wish to appropriate Indigeneity. I acknowledge that there are layers of meanings that are not meant for me to discover, yet the knowledge I acquired through academic training or physically working in lo‘i kalo allows me to access certain kaona. In this section, I aim to explore the deep connection between Kānaka Maoli and the ‘āina by interpreting the kaona I am able to access in McDougall’s poems.

The first poem I will discuss is titled, “Pō,” which translates to “darkness” in English. It can also refer to the era of “Pō” in the Hawaiian creation chant—*Kumulipo*. In *Kumulipo*, there are sixteen wā (ages). The first seven wā, which make up the period of Pō, are the times of the deities, marking the birth of deities as well as other-than-human beings. *Kumulipo* begins with lines describing the creation of the earth, “At the time that turned the heat of the earth, /At the time when the heavens turned and changed,/ At the time when the light of the sun was subdued/ To cause light to break forth,/ At the time of the night of Makalii (winter)/ Then began the slime which established the earth,/ The source of deepest darkness./ Of the depth of darkness, of the depth of darkness,/ Of the darkness of the sun, in the depth of night,/ It is night,/So was night

born” (Queen Lili‘uokalani 2).⁵³ During the first wā, sea urchins and limu (seaweed) were born. In the second wā, various fish and their protecting plants were born. The third wā saw the birth of birds and insects. In the fourth wā, creatures that creep or crawl, along with their paired plants, were born. In the fifth wā kalo (taro) was born. In the sixth wā, uku (flea) and ‘iole (rat) were born. In the seventh wā, ‘īlio (dog) and pe‘ape‘a (bat) were born. Humans were born in the 8th wā, the beginning of the era of Ao (or the time of light).

While missionaries in the past associated the era of Ao with the arrival of Western civilization, technology, and Christianity (McDougall, *Finding Meaning* 57), McDougall’s poem reveals the destruction brought by the Settlers. To challenge the notion of Western civilization as the light illuminating a dark Native Hawaiian culture, McDougall invokes the time of pō in *Kumulipo* to remind us that, in the Hawaiian worldview, all life emerges from the so-called “time of darkness.” Moreover, she points out that the “land was tamed by industry,” and “oceanside resorts and pineapple plantations” (*The Salt-Wind* 3) were established by the colonial settlers. In contrast, prior to colonial settlers’ invasion, “the rain/ emptied into the rivers, the winds carved valleys and mountains” (3). In this poem, McDougall compares the changes to the landscape wrought by colonial settlers (through industry, resorts, and plantations) with those occurring naturally (rain and wind). By doing so, she points out the damage to the ‘āina and wai brought by the colonial settlers.

Drawing from my experiences of living in Manoa Valley and working in the lo‘i kalo in different places on O‘ahu, one of the meanings I can discern is how the waters and streams have been altered by sugar plantations and other developments. Before the arrival of colonial settlers, streams flowed through valleys and were well-managed by the ancestors of Native Hawaiians. Take Manoa Valley for example, it was once covered by lo‘i kalo and potato patches (Sterling and Summers 282), and the kūpuna of Kānaka Maoli developed an irrigation system for the lo‘i kalo that didn’t overburden the ecosystem. As Emma Ka‘ilikapuolono Metcalf Beckley Nakuina suggests, the traditional irrigation system developed by the kūpuna of Kānaka ‘Ōiwi does not exhaust water and thus damage the ecosystem. Rather than completely blocking the flow of water, this system slows down the stream enough to divert a portion of the water into the ‘auwai (irrigation ditch). Water then flows through the lo‘i kalo, and is directed back to the main stream

⁵³ In this research I use Queen Lili‘uokalani’s translation of *Kumulipo*. However, I want to point out that there are also other translations, such as Martha Warren Beckwith’s.

through what's called ho'i wai (which literally means the return of the water). This irrigation system shows Native Hawaiians' belief of the equal right to the water of the people and other-than-human beings living downstream (506). It is an example of sustainable environmental management practiced by the kūpuna of Kanaka Maoli, yet, it is disrupted after the arrival of the colonial settlers.

As McDougall's poem implies, due to the "developments" in the valley, lo'i kalo can hardly be found now. Also, due to the establishment of sugar plantations and urban development, waterways are drastically changed. Timothy A. Schuler quotes the state's Commission on Water Resource Management and suggests that "roughly 20 percent of Hawaii's streams are lined, straightened or otherwise channelized. On Oahu, where most of the state's population lives, the figure is closer to 100 percent" (n.p.). Through reading McDougall's poems, we see how the landscape and waterways have changed after the arrival of colonial settlers. In other words, Hawaiian Island's environment has been severely affected by the colonial settlers who view land and water as merely exploitable capital and resources. As a result, Native Hawaiians are also adversely affected.

In the third line of the first stanza, McDougall also called the time following the arrival of colonial settlers as "the dark time of sickness" (*The Salt-Wind* 3). In this poem, we can also draw a comparison between different darknesses. Whereas in *Kumulipo*, lives spring forth from darkness and the wā of pō are eras of spirits and deities, the darkness associated with the colonizers is a "dark time of sickness." In the second stanza, McDougall describes it as "darkness without breath and Pō." She further depicts the darkness as "pressing the entirety of a universe into a shell/ the size of an atomic nucleus, waiting." Whereas pō in Kānaka 'Ōiwi worldview is full of life, McDougall's poem makes it clear that the darkness brought by colonial settlers is both destructive and filled with death. By contrasting these two forms of darkness, McDougall underscores the urgent need to return to the Native Hawaiian worldview and restore their relationship with the environment in order to achieve a healthy island ecosystem, which includes the 'āina, wai (water), and kai (ocean).

The theme of darkness from which life springs forth can also be seen in the poem titled "Huaka'i," which translates to "travel" and "voyage." In the third part of the poem, ekolu (three),

McDougall again writes about Pō, “who was the dark/ before the light” (*The Salt Wind* 6).⁵⁴ As mentioned earlier, in *Kumulipo*, the first seven wā of Pō are times of spirits and gods. Hence, the line quoted above is followed by the names of Hawaiian deities; “Kāne, it called,/ then Lono, Kanaloa, Kū, Hina,/ Papahānaumoku, Wākea, Haumea,/ Pele, Hi‘iaka” (*The Salt Wind* 6). Kāne, Lono, Kanaloa and Kū are the four major deities in Hawaiian belief. According to Martha Warren Beckwith, Kāne “formed the three worlds: the upper heaven of the gods, the lower heaven above the earth, and the earth itself as a garden for mankind; the latter he furnished with sea creatures, plants, and animals, and fashioned man and woman to inhabit it” (42). As the dominant creator, Kāne was assisted by Kū and Lono in the creation (42). Particularly, Kāne is associated with the natural element of water. For example, *The Water of Kāne and Other Legends of the Hawaiian Islands* by Mary Kawena Pūku‘i and Caroline Curtis makes a direct connection between water and Kāne. In the story, the water is referred to as the “water of Kāne, water of life” (16). Moreover, Samuel Kamakau, in *Tales and Traditions of the People of Old: Nā Mo‘olelo a ka Po‘e Kahiko*, depicts Kāne and Kanaloa as Gods who opened springs of fresh water for the people:

According to the mo‘olelo of Kane and Kanaloa, they were perhaps the first who kept gods...to come to Hawai‘i nei, and because of their mana they were called gods. Kaho‘olawe was first named Kanaloa for his having first come there by way of Ke-ala-i-kahiki. From Kaho‘olawe the two went to Kahikinui, Maui, where they opened up the fishpond of Kanaloa at Lua-la‘i-lua, and from them came the water of Kou at Kaupo . . . They broke open rocks so that water would gush forth—sweet, flowing water—at Wai-hee and at Kahakuloa on Maui, on Lāna‘i, at Waiakane in Punakou on Moloka‘i, and at Kawaihoa on O‘ahu. (112)⁵⁵

⁵⁴ This poem also addresses the oppression of Christianity, which can be inferred from the first two lines; “In the beginning was the Word,/ and the Word was born/ to Pō.” Here McDougall quotes the Bible, “In the beginning was the Word” (John 1:1), but argues that this Word is born from Pō in alignment with Native Hawaiian cosmology. She utilizes and reverses the metaphor traditionally employed by Christian missionaries—where Christianity is equated with light and Native Hawaiians with darkness—to challenge the Christian degradation of Kānaka Maoli worldview. However, an in-depth exploration of Christianity in Hawai‘i falls outside the scope of this study, so I will not discuss it further here.

⁵⁵ From this mo‘olelo, we learn the spiritual and cultural significance of Kaho‘olawe. Davianna Pōmaika‘i McGregor points out how “Hawaiian ancestors respected the island as a physical manifestation of Kanaloa” (253). Hence Kānaka Maoli protested against the U.S. Army and Navy’s using of Kaho‘olawe Island as a target range for training and testing.

Kanaloa, furthermore, is “the Native Hawaiian god of the ocean.” (McGregor, Davianna 253). As can be seen from the mo‘olelo and discussion above, Kāne and Kanaloa, both being associated closely with water, are frequently coupled.

Other gods in Hawaiian culture are also tightly connected to natural elements and phenomena. For example, Lono, according to Pualani Kanaka‘ole Kanahale and Duke Kalani Wise, “possesses both the immediate action of stormy wet weather” and he is “the keeper of the fire for Pele” (101). Also, in Native Hawaiian culture, Lono is a patron of agriculture and peace (McGregor, Davianna 29). On the other hand, Kū, is a god of warfare. As Kame‘eleihiwa suggests, Kū is “an Akua of war and political power that preceded from warfare... In more elaborate terms, he was known as Kū-kā‘ilimoku (Kū the island conqueror), Kū-ho‘one‘nu‘u (Kū the mover of great heights) and Kū-waha‘ilo (Kū of the maggot-filled mouth, because of the human sacrifices he devoured)” (*Native Land and Foreign Desires* 44). Kū and Hina together, as male/husband (kane) and female/wife (wahine), are “invoked as great ancestral gods of heaven and earth who have general control over fruitfulness of earth and the generations of mankind” (Beckwith 12). Furthermore, Pele is “understood to be the volcano and to be a woman at the same time. She is an akua with kino lau (multiple bodies),” hence Pele demonstrates the “fluid identities as human, divine, and landscape all at once” (Silva, “Pele, Hi‘iaka, and Haumea” 163). Hi‘iaka can refer to multiple goddesses, all sisters, with the most famous among them being Hi‘iakaikapoliopole (literally means Hi‘iaka in the bosom of Pele, because she was carried as an egg in the bosom of Pele to Hawai‘i). Pele’s sisters are associated with cloud forms (Beckwith 167). Beckwith also identifies Hi‘iaka (along with Laka) as the “female gods of growth” (52). Learning about these deities helps us appreciate the sacredness of the natural elements in a Hawaiian worldview.

The deities, more importantly, are part of Kānaka Maoli’s genealogy. That is, the mo‘olelo of these akua are significant because by knowing “Kāne, the springs and streams; Kanaloa, the ocean; and Pele, the volcano,” Kānaka Maoli as well as non-Native Hawaiians learn that “Hawaiians are genealogical descendants of the earth, sea, sky, and natural life forces” (*Na Kua‘aina* 264). Readers of McDougall’s work who are familiar with *Kumulipo* are reminded of how Native Hawaiians are genealogically connected to the deities, as all beings are birthed by the Earth mother–Papa. Also, McDougall reveals that these deities have elemental forms (such as fire, water and plants). In the poem, these gods are called to “Bring forth your fire/ in dance, your

water springs and salt-/ swept waves, your huli kalo for planting,/ your sturdy, ringed trunks of niu [coconut]” (*The Salt Wind* 6). As the brief introduction of the Hawaiian deities above show, all these deities manifest is nature, and they are considered the ancestors of Kānaka Maoli. By referencing *Kumulipo*, McDougall brings forth Native Hawaiians’ genealogical connection to the natural environment, which is the foundation of Kanaka Maoli environmental consciousness—aloha and mālama ‘āina. One of the most well-known and celebrated relationships mentioned in the lines quoted above is that of Kānaka ‘Ōiwi and kalo (taro). As this study demonstrates, this theme recurs in many of the poems in *The Salt-Wind*.

The next poem I want to discuss is titled, “Haumea.” The ways in which all beings are genealogically connected become more evident in this poem. According to *Kumulipo*, Haumea (as one of the manifestations of Papa) is the mother of Hawaiian deities. Kanahale identifies Haumea as “the female deity of land” and “the mother of Pele and the one who represents female fertility. She would naturally be the one given credit for nourishing and nurturing land” (90). In the poem, McDougall writes about the birth of these deities; “Out of her head,/ Out of her breast,/ Out of her mouth,/ Out of her eyes,/ Out of her skin,/ Out of her breath,/ Came the gods who lived/ off the length of her body,/ offering their piko in return” (8). Papahānaumoku, Earth Mother, is one of Haumea manifestations. Together with Wākea (Sky Father), they also gave birth to Hawaiian islands as well as Hawaiian chiefs. As Beckwith suggests, “Two daughters are born, Na-maka-o-kaha‘i from the breasts of Haumea, Pele from the thighs. Brothers are born; Ka-moho-ali‘i from the top of the head of Haumea, Kane-hekili (Thunder) from the mouth, Kauila-nui (Lightning) from the eyes, and other children (from four to forty sisters) from various parts of Haumea” (171). In this mo‘olelo we see how natural elements, as well as kanaka (human beings), are born out of Haumea. As Fujikane also points out, “Haumea is described as an elemental form who presides over birthing, and from the different parts of her body she herself births the deities....she births her daughter Kapō‘ulakīna‘u from her knees....Haumea’s son Kamohoali‘i (also known as Kānekamohoali‘i) is the eldest child born from her fontanel; he is Pele’s brother who is the initiator and navigator...He is also the great shark aku who also take the form of a mo‘o and a hill in the back of Kalihi Valley” (*Mapping Abundance* 149). This is what David Malo identifies as the birth model (hānau) (qtd. in Charlot 11), which foregrounds a cosmological familial relationship. Through McDougall’s poem, we are reminded once again that islands are considered to have piko, which connects Kanaoa ‘Ōiwi to the ‘āina, in Native

Hawaiian worldview. This perspective also allows us to acknowledge and honor the mana of the ‘āina.

The genealogical link to Papahānaumoku is reiterated in the poem titled, “Papahānaumoku to Ho‘ohokukalani.” In this poem, the speaker, Papahānaumoku, is calling to Ho‘ohokukalani:

E Ho‘ohokukalani, daughter of land
and sky, sister and mother of Haloanaka
the still-born, of Haloa the first to live.
E Ho‘ohokukalani, buryer of the baby,
curled in the corm-shaped body, mother
and sister of the kalo, which sprung forth.
E Ho‘ohokukalani, mother of kanaka,
crafter of stars in the heavens,
ku‘u kamali‘i, I sing this song for you. (54)

In this poem, the still-born, named Haloanaka, refers to kalo (taro). “Haloa the first to live” is the first kanaka (man). The mo‘olelo referenced here is again *Kumulipo*, and it brings forth one of the most significant and honored relationships in Kanaka Maoli worldview. The mo‘olelo goes:

[The] sexual union between the god beings Wākea (male) and Papa (female) first formed the islands. Their union produced a child named Hāloanaka, who did not survive and was buried. From the child’s body grew the first kalo plant. The next child, named Hāloa, became the first human to live in the islands, and from him the Hawaiian people descended. Thus, some believe that the kalo plant, arising from the prior-born child, is superior to and more sacred than man. (Cho, et al. 2)

With the knowledge of this mo‘olelo, we understand why Ho‘ohokukalani is referred to as “mother of Haloanaka,” the “mother/ and sister of the kalo” and the “mother of kanaka.” In

Kanaka Maoli worldview, kalo is the older sibling and ancestor of Native Hawaiians. This older sibling, kalo, continues to sustain the people. In return, Kānaka Maoli mālama ‘āina and cultivate kalo. This intimate familial relationship informs Kanaka Maoli environmental consciousness and offers a perspective that brings Deep Ecology even deeper. I will elaborate on this in the next session.

This reciprocal relationship between Kānaka Maoli and kalo is also depicted in the poem titled, “Haloanaka.” The speaker addresses Haloanaka, kalo, saying “There is no need to sweeten/ your body’s ripe offering/ to suit my open mouth” (71). The body here is the kalo, and this line discloses how kalo feeds Native Hawaiians. The speaker goes on to acknowledge and appreciate kalo’s nourishing of the people:

Still, you give yourself over
and over again, e hiapo,

your sacrifice made ripe
in the soil’s short incubation—

so that we may live knowing love
and ‘ohana, our bright belonging. (71)

These lines reveal how kalo sacrifices itself for Kānaka ‘Ōiwi, giving its body to nourish the people. McDougall writes that kalo gives itself “over/ and over again” to illustrate the process of kalo planting. When the kalo is ready to be harvested, the farmer will cut it from the part called huli. The top portion, from which new kalo will grow, is then replanted. This cycle portrayed in the poem demonstrates how Kānaka Maoli care for kalo. In addition, the speaker addresses kalo affectionately as hiapo (the firstborn) and ‘ohana (family). Through the mo‘olelo of Haloanaka, as the speaker shows, Native Hawaiian learn to love and respect the kalo as their ‘ohana. This, I would like to emphasize, forms the foundation of aloha ‘āina and mālama ‘āina. As Fujikane proposes, ““In this genealogy, Kānaka Maoli are directly descended from land and are taught to mālama ‘āina (care for) their kūpuna and elder and younger siblings” (“To Breathe the Akua” 76-77). In this poem, McDougall reveals a distinctive aspect that separates Native Hawaiian

environmental consciousness from Western environmental discourse: a genealogical link and familial relationship. By referencing *Kumulipo* to disclose the genealogical link, McDougall challenges us to go deep to rethink our relationship with the environment. The poet also demonstrates that with this connection comes a sense of belonging. This can be seen in the simple phrase “no Hawai‘i mai au,” which translates to “I am from Hawai‘i” in English. However, a closer and more literal translation would be “I am of Hawai‘i” or “I belong to Hawai‘i”. This language usage underscores how Kānaka Maoli perceive their identity as intricately connected to a specific place and the ‘āina.

The last poem I want to read is “Papatuanuku,” another name for Papa, who speaks directly to Kānaka ‘Ōiwi in the poem. It begins with “E ho‘olohe ‘oukou e na mamō o Haloa—” which translates to “Listen, you descendants of Haloa.” With the knowledge of the mo‘oleo of Haloa recounted above, we understand that the descendants of Haloa (the kalo) are Native Hawaiians. The speaker goes on to urge Kānaka Maoli to “Remember who you came from.” Earth Mother, in other words, is calling Native Hawaiians to reconnect with their root and genealogical ties with the ‘āina. Papa appeals to Kānaka ‘Ōiwi to remember:

the first ha [breath] I gave you, binding you
to me. It is my blood coursing
through you, the lush fruit of my body
feeding you, my ‘ili stretched beneath
you, its redness from which you
were formed... (62).

The first line of the quote above exemplifies how kaona is also hidden in the multiple meanings of Hawaiian words. According to *wehewehe.org*, hā can mean “To breathe, exhale; to breathe upon...breath, life.” Readers and addressees are thus reminded that the breath and life are given by Papa. Another meaning of hā is “stalk that supports the leaf and enfolds the stem of certain plants, as taro.” Hā is also in the name Hāloanakalaukapalili, the name of the stillborn child who became the first kalo. Reading this layer of meaning, we see Mother Earth reminding her children—Native Hawaiians in particular—that it is she who feeds them. This reinforces the idea that, in Hawaiian worldview, ‘āina is that which feeds. In the poem, McDougall also depicts how

the blood of Mother Earth and Kānaka Maoli are interconnected. By considering the ‘āina as having “blood coursing/through [Kānaka],” Native Hawaiians are prompted to acknowledge the mana of the ‘āina. Here, McDougall foregrounds the foundation of aloha ‘āina. Furthermore, she strengthens Native Hawaiians’ kaona connectivity not only to other Kānaka Maoli but to their kupuna (grandparent, ancestor) which includes the ‘āina.

In the next stanza, however, Mother Earth speaks against the division of lands by nation-states, and how “developments” have devastated the environment:

Flags hoisted, may be lowered,
 spears thrown, cannons, guns,
 and nuclear bombs fired, treaties
 and constitutions, palapala bound
 and broken. Nations rise and fall
 with the tides, and your boundaries
 of pepa [paper] might as well be written
 in dust, for empires burn to ashes
 in a fire of their own making
 and will only be forgotten in the end,
 when only I will remain. And through me,
 so will you. He ‘ola mau no kakou. (62)

Mother Earth witnesses the violence carried out through spears, cannons, guns, and even nuclear bombs. The lines “Nation rise and fall/ with the tides/ and your boundaries/ of pepa [paper] might as well be written/ in dust,...” testifies to how the borders of nation-states are unstable and easily penetrable. “[B]oundaries/ of pepa,” refers to the (national) borders of the on map of the colonizers, which serve primarily to exploit both natural resources and peoples.⁵⁶ Most importantly, Papa proclaims her resilience by stating that when nation-states bring destruction onto themselves, “only I [Mother Earth] will remain.” She further declares that those who are genealogically connected to her will also survive and thrive. McDougall is foregrounding the

⁵⁶ For more on Kanaka Maoli and Western cartography and mapping, refer to Candace Fujikane’s *Mapping Abundance for a Planetary Future: Kanaka Maoli and Critical Settler Cartographies in Hawai‘i*. This topic, however, is beyond the scope of this research.

resilience of Kānaka Maoli through this poem, but at the same time she discloses how the survival of the ‘āina is directly linked to that of Kānaka Maoli. As discussed earlier, the well-being of Native Hawaiian depends on the well-being of the ‘āina. I argue that McDougall’s poems propel us to rethink about land ethic and Deep Ecology from this perspective.

RETHINKING DEEP ECOLOGY THROUGH NATIVE HAWAIIAN WORLDVIEW

After discussing some aspects of Kanaka Maoli worldview expressed through kaona in McDougall’s poems, this section endeavors to reconsider Deep Ecology from a Kanaka Maoli’s perspective. I will first explore how Native Hawaiian’s kinship and genealogical connection with the ‘āina can deepen the philosophy of Deep Ecology. Specifically, I will investigate how Native Hawaiian worldview can inspire us to establish an even deeper relationship with the environment. Then, by revisiting McDougall’s poem, I will examine how she encourages us to critically assess the ideologies and attitudes underlying environmental destruction and exploitation. Following that, I will discuss the ongoing oppression and marginalization of Kānaka Maoli within the discourse of Deep Ecology. Through Native Hawaiian worldview, as explored through reading kanoa in McDougall’s poems, this section aims to rethink, expand, and decolonize Deep Ecology.

Deep Ecology, as mentioned earlier, evokes ecocentric attitudes toward nature and emphasizes the intrinsic values of all beings. It is also characterized as “the ethical and religious attitude of valuing nature for its own sake and seeing it as divine or spiritually vital” (Barnhill and Gottlieb 1). At first glance, it may seem the same as Kanaka Maoli worldview, which also recognizes the value and mana of other-than-human beings. Nevertheless, as Grim suggests, “Traditional indigenous environmental knowledge and deep ecology share a respect for animal and plant life though the conceptual basis for that respect is quite different” (51). I argue that Native Hawaiians’ genealogical connection distinguishes Kanaka Maoli environmental consciousness from Deep Ecology. It is true that Kānaka Maoli hold respect for animals and plants, yet this respect is rooted in a deep genealogical connection with all other-than-human beings, as explored in the previous section. Aloha ‘āina and mālama ‘āina, for example, are based on the familial relationship between Kānaka Maoli and the ‘āina. In addition, since Hawaiian Islands and Kānaka Maoli are born of the same deities, the islands are seen as having a

piko and mana. Through Native Hawaiian worldview, we see a profound love and respect for other-than-human beings that stem from a deep genealogical relationship.

As Deep Ecology arose in response to constantly aggravating environmental crises, similarly Kanaka Maoli worldview can teach us to build a sustainable future. As Kekuhi Kealiikanakaoleohaililani and Christian P. Giardina put forth, “Hawaiians view themselves as younger siblings to the surrounding environment, and so are compelled to demonstrate filial piety via ritual and reciprocal exchanges. As with any familial relationship, the rules of aloha and malama apply: to love and care for all relations with the goal of creating abundance for current and future generations” (64). In a sense, the familial relationship between Kānaka Maoli and other-than-human beings can further inspire Deep Ecology. This perspective can help us move towards a sustainable future by transforming the ways in which we relate to the environment and our attitudes towards it, thereby addressing environmental crises at their sources. In this regard, I argue that McDougall’s poems challenge us to rethink the ideologies that underlie environmental exploitation and destruction.

To illustrate this point, I would like to return to a poem discussed in the previous section—“Pō.” In the poem, McDougall writes that “land was tamed by industry,/ the oceanside resorts and pineapple plantations” (3). In these lines, the poet points out how colonial settlers consider the land as something that can be tamed. Also, the tourist and sugar industries mentioned here reflect a capitalistic ideology that is the source of environmental degradation and destruction. That is, colonial settlers deem the land as purchasable capital so they can build resorts and plantations for profit. This perspective stands in stark contrast to Kanaka Maoli worldview which recognizes the ‘āina as having a familial relationship to human beings and possessing mana. I suggest that, aligned with the tenets of Deep Ecology, McDougall’s poem propels us to delve deeper into the sources of environmental crises. Specifically, her work prompts us to critically examine the anthropocentric and capitalistic ways of perceiving the land and other-than-human beings.

After exploring the similarities between Deep Ecology and Kanaka Maoli worldview, and how Native Hawaiians offer a perspective that expands the scope of Deep Ecology, I want to examine the ways in which Deep Ecology needs to be decolonized. To be more exact, I argue that equating the two without acknowledging the nuances between them would further oppress and marginalize Native Hawaiians in environmental discourse. As Grim points out in

“Indigenous Traditions and Deep Ecology,” “In many instances, the insights of indigenous peoples have been taken for granted as environmentally sensitive, but those appreciative often show little understanding of the thought and practices of indigenous communities. Recently, indigenous scholars have objected to an overly facile identification of environmentalism and traditional native life” (36). Instead of essentializing Native Hawaiians as environmentalists, we must understand the mo‘olelo and the genealogical connection between Kānaka Maoli and other-than-human beings as the foundation of aloha ‘āina and mālama ‘āina. In fact, the mo‘olelo that connects Kānaka ‘Ōiwi to the ‘āina are so important that McDougall writes, “We [Native Hawaiians] must therefore be sure that the mo‘olelo that circulate within our communities, the mo‘olelo that live are not other people’s mo‘olelo of who we are, but mo‘olelo that are connected to our kūpuna and our ‘āina—ones that empower and give us life (*Finding Meaning* 3). In this sense, McDougall references *Kumulipo* to ensure that the mo‘olelo that gain mana are the ones that reconnect Kānaka Maoli to the ‘āina.

In addition to being essentialized as environmentalists, Indigenous people, particularly Native Hawaiian for the purpose of this study, are also often perceived as backward. In Grim’s words, “Indigenous peoples are seen as caught in a less evolved cultural morass from which they need to be liberated through awareness and acceptance of modernity” (37). Traditional knowledge and the stories of Indigenous peoples continue to be regarded as inferior or as merely superstitions. In “We live in the Future. Come Join Us,” Kuwada also points out that “in an article on an earlier blockade to stop the Thirty Meter Telescope this past October, a science writer for the *New York Times* connected the action on the mauna with the repatriation of Native American burials from museums, and lumped them all together as an anti-science ‘turn back toward the dark ages.’”(n.p).⁵⁷ To refute this degrading view, he brings forth the genealogical link to the kūpuna and the ‘āina that has been discussed throughout this chapter, arguing that “Our genealogies are a backbone stretching to the very inception of these islands, and when we understand our genealogy, we know our origins, where we have been. We always have our ancestors at our back” (n.p). With this genealogical connection and the well-being of future generations in mind, Kuwada argues that Kānaka Maoli fight for and live in the future. He even extends his invitation for us to join them. He suggests that Kānaka Maoli learn from their

⁵⁷ “The action on the mauna” refers to Native Hawaiians and their allies’ protest against the building of the Thirty Meter Telescope (TMT) on Mauna Kea, the sacred mountain in Native Hawaiian culture.

mo‘olelo and their relationships the sustainable practices crucial to ensuring that “the land is productive into the future, that the sea will still be abundant into the future, and that our people will still thrive into the future” (n.p.). Deep Ecologies, I argue, should accept the invitation and join Native Hawaiians in building a sustainable future by honoring this genealogy and relationship.

Similar to Native Hawaiians, many Indigenous Pacific Islanders are also genealogically connected to their land. This explains why, as Epeli Hau‘ofa writes, “in several Austronesian languages the word for ‘placenta’ and ‘womb’ is also the word for ‘land.’” (73). Also, in many Pacific Indigenous cultures, the placenta of a newborn is buried in the land to ensure his/her lifelong connection to it (Jolly 515). Such practices demonstrate the intimate connection between Pacific Islanders and the land. In this regard, Grim writes, “*whenua* first and foremost evokes the Earth-mother herself, *Papa-tuanuku*, and, then, refers to the placenta. Land is the connection both to larger mythologized cosmic forces as well as to the source of personal life” (41; italics original). From this perspective, we learn that the health of the environment is directly linked to the well-being of Indigenous peoples (and it should be similarly relevant to non-Indigenous people). Hence, when addressing environmental issues, Deep Ecology should probe deeper into the ways in which environmental degradation also devastates the lives of Native Hawaiians. How might people’s attitudes toward and understanding of environmental crises change if they perceived any harm to the Earth as harm to their ancestors and other human beings?

A lack of understanding of the genealogical link between Kānaka ‘Ōiwi and the ‘āina can lead to problematic scholarship that overlooks Native Hawaiian perspectives. For example, Grim criticizes the oppressive and Eurocentric tendencies in scholarship by non-Indigenous scholars “who admire native thought without realizing that these communities struggle for a just and moral survival” (48). I argue that reading the genealogical connection between Kānaka Maoli and the ‘āina expressed through kaona can contribute to decolonizing the discourse of Deep Ecology. This is why this chapter endeavors to center this connection by reading the kaona in McDougall’s poems. By deciphering the layers of meaning and exploring the intertextualities in McDougall’s work, we can see how Kānaka Maoli continue to remember and honor their relationship with the ‘āina. The celebration of the perpetuation of kaona connectivity also shows the resilience of Kānaka Maoli.

The poem, “Memory,” further encourages us to rethink Deep Ecology by reminding us that the ideologies that degrade the environment also erase the agency and sovereignty of Native Hawaiians. (Neo)colonization and environmental crises go hand in hand and must be addressed together. Because Kānaka Maoli are disconnected from the ‘āina, and because the land and waters have been dramatically altered by colonial settlers, it is extremely challenging for Native Hawaiians to fulfill their kuleana to the ‘āina. Despite this colonial history, McDougall writes in the poem, “The kūpuna are all around us now, caressing the grasses, the leaves/ on each branch—they won’t let go,/ just yet” (7). The kūpuna here can refer to either human or non-human ancestors; all present to constantly remind Kanaka Maoli of their genealogical connection to the ‘āina. This is why the speaker says, “...and I am reminded/ of how often they would say/ the rain belonged to Wākea/ as he reached for Papa through/ the waves of air and miles of night” (7). This alludes to the genealogy tracing back to Papa and Wākea. Kānaka Maoli lived in a manner that honors this genealogical relationship to the cosmos, “But that was in the time before words—” (7), referring to the period before missionaries arrived and introduced written language to Hawai‘i. After the arrival of Christianity and the colonial settlers, the relationship between Kanaka ‘Ōiwi and the ‘āina was threatened. As the poem concludes, the land became “only a recent memory to the sky” (7). Fortunately, as the speaker asserts in the beginning of this poem, the kūpuna of Native Hawaiians are all around to remind them of their genealogy. Through this poem, I propose, McDougall offers a decolonial perspective of Deep Ecology that highlights the entanglement of colonization and environmental degradation.

CONCLUSION

This chapter rethinks Deep Ecology through Native Hawaiian worldview. Deep Ecology emerged in response to global environmental crises and advocates for respect for the intrinsic value of all beings, as well as a deep questioning of the ideologies underlying environmental destruction and exploitation. While there may seem to be no distinction between the Deep Ecology and Native Hawaiians’ concern for the environment at first glance, this chapter argues that we must explore the nuance between the two. Like Deep Ecology, Native Hawaiian worldview sees humans as an integral part of the environment. However, whereas Deep Ecologists uphold the intrinsic value of beings, Native Hawaiians’ love and respect for all beings is rooted in a familial relationship. Furthermore, Native Hawaiians’ connection to the ‘āina is

intertwined with Hawai‘i’s colonial history. Upon closer examination, we can see not only how Native Hawaiian worldview can expand Deep Ecology, but also how the environmental consciousness of Kānaka Maoli is often dismissed and ignored. As Perez suggests, “The interconnection between Hawaiians and the ‘āina is bodily, familial, genealogical, spiritual, intellectual, cultural, social, political, historical and environmental. From this interconnection, Hawaiians have cultivated an ecological consciousness and an ethics of sustainability, humility, respect, reverence and mutual care” (“Kāne” 225). I argue that centering Native Hawaiian worldview and engaging it in conversation with Deep Ecology can further decolonize the environmental discourse.

In this chapter, I endeavor to read kaona in McDougall’s poems to discuss how mo‘olelo inform the genealogical connection between Kānaka ‘Ōiwi to the ‘āina which serves as the foundation of aloha ‘āina and mālama ‘āina. This why great value and significance are attributed to, to borrow ho‘omanawanui’s words, “mo‘olelo (stories and history) of our ‘āina, lovingly told, stories of our kūpuna, stories that were told so that we would remember them so they would continue to live within us, stories that wove the genealogy, experiences, and history of our ‘ohana with that of the ‘āina, our culture, and our traditions” (*Voices of Fire* xiii). Through her poetry, McDougall strengthens the “kaona connectivity” between herself, the kūpuna, and the ‘āina, inspiring Kānaka Maoli to cultivate that same connection. As a non-Native Hawaiian scholar, I endeavor to reflect on how the genealogical link between Kānaka Maoli and the ‘āina can inspire a deeper understanding of Deep Ecology, thus helping us move toward a more sustainable future.

Upon close inspection, it becomes evident that Kanaka Maoli environmental consciousness is still marginalized within environmental discourse. For example, they are still being considered as “backward,” and Kanaka Maoli traditional environmental knowledge is viewed as unscientific and superstitious. As a result, this chapter aims to rethink Deep Ecology through the lens of Native Hawaiian worldview, thereby further decolonizing the discourse. I argue that true decolonization of the environmental discourse, as well as the pursuit of a sustainable future, can only be achieved by centering the perspectives of Kanaka Maoli (and other Indigenous peoples). As Fujikane suggests, “The struggle for planetary future calls for a profound epistemological shift” (*Mapping Abundance* 3). We must strive for this epistemological shift and work to

decolonize our minds by learning the mo‘olelo of Kānaka Maoli, which is the goal of this chapter.

Conclusion

In the previous chapter, I revisited different environmental discourses from the viewpoint of a specific Pacific Islander. This is to demonstrate and honor the wide variety of Pacific Island cultures and worldviews, as well as the different (neo)colonial conditions and environmental challenges each Pacific Island is under. As Rob Wilson cautions, “Pacific region-making frameworks can remain innocent neither of uneven power dynamics, historical elisions, bordered exclusions, racial and ethnic antagonisms, nor of internal discrepancies, capitalist complicities, or aporias of identity- and place-making” (67). Therefore I consider it necessary to dedicate a chapter to the discussion of each of the Pacific Islander’s worldview and situation. Having read individual authors/works in the previous chapters, in this concluding chapter I endeavor to bring the Pacific Islanders together in order to form a Trans-Pacific solidarity. This chapter will first briefly summarize each chapter. Then in the second part, I will connect all the chapters together, and to put them into conversations. I will read the theme of “wind” across each of the literary works discussed in the previous chapters. This chapter aims to explore how the wind blows across the Pacific, and in doing so, bring forth a Trans-Pacific solidarity and resilience in the face of global environmental crisis and injustices.

First chapter is titled “Heterotopia and Tao Worldview in Syaman Rapongan’s *I Wish to Be a Fish Scale of the Ocean*.” In this chapter, I discuss the ways in which Syaman Rapongan Indigenizes the idea of heterotopia and ecotopia. With his unconventional Chinese grammar and phrasing, Syaman Rapongan writes against and resists colonial oppression. The heterotopic world he creates counteracts the continuous abuse of their ocean and island environment by the Han people as well as the institutionalization, exploitation, and oppression of Tao environmental knowledge. Syaman Rapongan not only reveals the fact that his home (is)land is considered “other place” by Han Chinese settlers, but also Indigenizes the concept of heterotopia, which he rephrases as “we live on different planets” (5). I argue that Syaman Rapongan is reclaiming the voice of Tao people from an othered and marginalized place. Since the idea of “different planets” is inspired by Bruno Latour’s work, I also read *I Wish to Be a Fish Scale of the Ocean* alongside Latour’s *Down to Earth: Politics in the New Climatic Regime*. I did so in order to highlight Syaman Rapongan’s planetary consciousness. This planetary consciousness rooted in Tao worldview helps us to see human beings in their connections with all other-than-human beings,

and the earth as shared equally by all beings. In the last part of this chapter I borrowed Marius de Geus's idea to argue that the ectopic world created by Syaman Rapongan through a Tao environmental consciousness can also serve as a "navigational compass" directing us to a more sustainable just future. However, heterotopia and ecotopia are still insufficient in framing the reading of Syaman Rapongan's work for at least two reasons. First, heterotopia draws on a binary opposition—normal/abnormal, center/margins—and overlooks the possibility of intersubject conversation and coexistence without othering. Also, heterotopia is still an anthropocentric idea which ignores a multispecies resistance and resilience in Tao worldview. Therefore, in the last section of this chapter I read Syaman Rapongan's multispecies worlding in *I Wish to Be a Fish Scale of the Ocean*.

The second chapter, "Bunun People's Sacred Ecology and in Neqou Soqluman's Magical Realist Novel—*Palisia Tongku Saveq*," aims to explore the overlapping between magical realism and ecological literature which has been understudied through Bunun cosmology and environmental knowledge represented in Neqou Soqluman's magical realist novel, *Palisia Tongku Saveq*. This chapter examined how Soqluman utilizes this mode of writing to further break the boundaries between human and other-than-human beings, and to Indigenize this mode of writing, by grounding it on a Bunun worldview. In this chapter, I first investigated Soqluman's portrayal of the ancient and deep relationship of Bunun people and other-than-human beings. Soqluman represents Bunun people's ceremony and oral traditions to disclose their spiritual and harmonious relationship to other-than-human beings. The respectful and harmonious relationship between humans and nature has allowed for (samu) treaties between humans and other-than-human beings to be established. However, the relationship Bunun people had with nature is severed by human's disrespectful actions and greed, and this leads to the modern environmental crises. Hence, I argue that to face the modern global environmental challenges we have much to learn from what I term in this chapter Bunun's "sacred ecology." In the second part of this chapter, I dive deeper into Bunun's sacred ecology in the face of global environmental challenges. For Bunun people, samu is a guide to inter-human and inter-species interactions, and breaking the samu will result in severe environmental crises. I argue that this Bunun worldview can provide a different way of approaching environmental challenges from Western environmental science. Moreover, Sokoluman discloses Bunun's holistic worldview that does not separate humans from other-than-human beings. Instead, humans are spiritually connected to,

and can collaborate with, other-than-human beings in the face of environmental challenges. Soqluman, I argue, challenges our binary way of thinking that separates humans from nature by utilizing the genre of magical realism. In the last part of this chapter, I discussed the effects achieved by Soqluman's utilization of the specific mode of writing—magical realism. First, Soqluman breaks our binary way of thinking. Furthermore, Soqluman brings Bunun people's worldview to the center. Soqluman utilizes his magical realist novels to counter the marginalization and degradation of Bunun worldview.

Chapter three, "Environmental Justice and Hope in Craig Santos Perez's *Habitat Threshold*," examines environmental justice and the idea of hope from a CHamoru perspective by reading Craig Santos Perez's poems in *Habitat Threshold*. I first discussed how Perez discloses environmental injustice through his poems. His poems show not only how Pacific Islanders are suffering the consequences of the so-called "development," but also that, since Pacific Islanders are so intimately connected to their land and waters, damage to the environment is also a threat to their traditions and cultural identity. Since Perez voices out for environmental justice from a CHamoru viewpoint, this chapter reads his poems as literary activism. By reading Perez's poem, I contended in this chapter that, from a CHamoru perspective, multispecies justice and solidarity is a crucial part of achieving environmental justice. Based on the concept of hope proposed in Teresa Shewry's *Hope at Sea*, the second part of this chapter examined the hope in Perez's poems. I examined the ways in which Perez's poems refute the Western colonial belittling mindset and reveal that Indigenous peoples and other-than-human beings are actively fighting for an environmentally just future. It is important to acknowledge Pacific Islanders and other-than-human beings' agency, because the hope lies in viewing Pacific Islanders as well as other-than-human beings as active agents who stand in solidarity. Hope, as Shewry proposes, requires us to imagine a tangible future that motivates us to change the way we live in the present. This chapter argues that Perez's poems provide us hope exactly by showing us a future that urges us to alter our ways of engaging with the present. I also investigated how Perez's poems portray trans-Pacific and multispecies solidarities which bring hope for the future. Perez bring forth through his show that, if we want to achieve environmental justice, human beings must stand in solidarity, and establish an ethical and healthy relationship, with other-than-human beings.

The fourth chapter is titled, “Rethinking Deep Ecology through Kaona in Brandy Nālani McDougall’s *The Salt-Wind: Ka Makani Pa ‘akai*.” Western scholars tend to essentialize and romanticize Indigenous peoples and their worldviews when discussing their relationship with the environment. Hence this chapter aims to counter the essentialization and romanticization through Hawaiian perspective. This chapter revisits Deep Ecology through Kanaka Maoli (Native Hawaiian) worldview by reading the kaona (a traditional Hawaiian literary device often understood as hidden meanings) in Brandy Nalani McDougall’s poems in *The Salt-Wind: Ka Makani Pa ‘akai*. Whereas Deep Ecologists advocate viewing ourselves as part of the Earth so that we may take actions to protect it, McDougall’s work reveals an even deeper genealogical link of Native Hawaiian to Papa (Earth Mother), Wakea (Sky father), and all other-than-human beings. These ecological insights are to be retrieved through a careful reading of kaona and intertextuality in *The Salt-Wind*. With these layered meanings of kaona, we need to go “deep” to find the ecological consciousness and genealogical connections of Native Hawaiians. In the first part of this chapter I will discuss the relationship between kaona, Kanaka Maoli environmental consciousness and land ethic. Kaona is inspired by the ‘āina, and thus “kaona connectivity,” as McDougall put forth, includes Native Hawaiian’s relationship with the land and waters. Reading the kaona in Hawaiian literature, hence, allows us to understand the tight connection between Kanaka Maoli and the ‘āina. Through Native Hawaiians’ perspective, we also see that the health of the environment is directly connected to the well-being of human beings. The second part of this chapter reads McDougall’s poems in *The Salt-Wind/ Ka Makani Pa ‘akai* to investigate how she employs kaona to convey Native Hawaiian environmental consciousness. I argue that the mo‘olelo reference in the poems tells the genealogical link between Native Hawaiian and the ‘āina, and are the sources of aloha ‘āina (love for the land) as well as mālama ‘āina (care for the land). Through reading the kaona in McDougall’s work, the last part of this chapter aims to rethink Deep Ecology by looking at a deeper genealogical connection between humans and other-than-human beings through Native Hawaiian’s worldview. In addition, I argue that Deep Ecology needs to be further decolonized from a Hawaiian perspective by looking at how (neo)colonial history, even the ongoing colonization, has threatened Native Hawaiian’s deep relationship with the ‘āina.

WIND BLOWING ACROSS THE PACIFIC

After summarizing the chapters, in this section, I would like to read the wind across the four literary works analyzed in this study. Although the writers represent, and employ the symbol of, wind in different ways, there is a common decolonial effort by pushing against (neo)colonial oppression, showing the resilience of the Pacific Islanders, and calling for solidarity. To bring forth a Trans-Pacific solidarity, in this section I will examine the ways in which the wind functions in the different literary works across the Pacific.

In *I Wish to Be a Fish Scale of the Ocean*, Syman Rapongan writes about wind as part of their Indigenous knowledge that is related to their navigational tradition. He writes about his own bodily experiences of paddling at night with the elders; “the feeling of every stroke of the paddle, to me, is a page of a living textbook, a training of my brain as well as my body. It is more so an ever-shifting ocean knowledge; *wind*, cloud, rain, wave, tide, current, and a spiritual enlightenment” (87; emphasis added).⁵⁸ To be more exact, the knowledge about wind is acquired through the physical engagement of the Tao people with the ocean, especially in fishing and sailing. In “Oceanic Knowledge of the Tao People from Orchid Island”, Syaman Rapongan spends more than eleven pages elaborating on the knowledge of wind (139-50). He articulates the relationship between the naming of winds, Tao people’s spatial cognition, and their oceanic culture. He writes,

The changing of weather and the direction of the winds, and the shifting of the tides, have become the base of Tao people’s local knowledge. It is also the common knowledge of their men. From this perspective we understand their experiential knowledge accumulated through the bodily engagement with the ocean. In a time of total dependence on the knowledge of natural science, and of constant invasion of Pongso no Tao by modernity, the original local knowledge they formed shows us the spatial understanding of Tao people in the past, which transformed into their culture and ceremonies. Through ceremonial practices, Tao people respond to the weather and ocean conditions, and to the changing of sun,

⁵⁸ Original text: “每一槳划船的感觸，對於我就是每一頁的活的教科書，訓練腦部思維，也是體能的訓練，更多地每天改變的海洋知識；風、雲、雨、波浪、潮汐、洋流，還有心靈感悟” (87).

moon and tides. Tao people established their well-regulated flying fish culture.
(150)⁵⁹

In the article, Syaman Rapongan discloses that Tao people have sixteen names for the winds, which speaks to the complicity and delicacy of their Indigenous knowledge. Syaman Rapongan in a sense, voices out against the degradation of Indigenous knowledge, which is still deemed as inferior to “scientific knowledge.” In addition, he reveals the intimate relationship between Tao people and the environment, through which they acquire their Indigenous knowledge. To elaborate, Tao people gain their Indigenous knowledge by living intimately with, and working physically on, the land and ocean for hundreds of years. Generation after generation, Tao ancestors acquired and passed down knowledge by cutting trees in the mountains, building the tatala on land, and fishing in the ocean. They learned to observe and take lessons from the environment and other-than-human beings. Their knowledge, as Syaman Rapongan strives to convey, is as valid as Western knowledge acquired through so-called scientific methods.

As briefly mentioned in the second chapter, Neqou Soqluman portrays the spirit of the wind in the image of an animal to reveal the traditional Bunun worldview that sees spirits in other-than-human beings. The spirit of the wind, Huknav, is portrayed as a “giant clouded leopard with eagle’s wings” (111). The spirit of the wind, I would like to point out, plays a critical role in the story. When the spirit of the wind first appears, it saves the protagonist, Buan, from the evil spirit called Kanasilis (109-10). Also when the expedition team finally defeated the fire demon, it was Huknav who came to sing and revived the world. “Hearing the singing of Huknav, all people, including all beings on Kainan Fada Highland and the partners on Tongku Saveq, joined the chant. All beings sing their praise to the universe, heaven and the earth according to their life vocal range....At this time all lives share the same breath, same heartbeat, and same wait. [...] Finally, something magical happened. Suddenly, the sacred mountain Tongku

⁵⁹ **Original text:** “天候風向的變化、潮汐的更迭，成為達悟人在地知識的基礎，也是他們一般男性應有的基本常識，從這兒理解他們在海上生產的經驗累積，在現今完全依賴自然科學的知識，及現代化持續性的侵襲蘭嶼的同時，如此的，他們原初建立的在地知識皆有於我們瞭解，達悟人過去統整環境空間的認知，轉換到他們歲時祭儀的儀式文化，透過儀式的展演，回應天候海象，日月潮汐的變幻更迭，建立了他們井然有序的飛魚漁撈的文化” (150).

Saveq shook once because the spirit of the land was awoken“ (298).⁶⁰ It was the harmonious chanting of all beings led by the spirit of the wind that revived the world.

The chanting started by the wind, as shown in the passage quoted above, brings all beings into unity. The wind, as I will discuss later, has a similar function in McDougall’s work. Here I would like to point out that by representing the spirit of the wind in *Palisia Tongku Saveq*, Soqluman not only shows Bunun worldview, but also discloses this worldview allows Bunun people to survive in a constantly changing and threatened world. Bunun worldview, to put it differently, allows the people to adapt to climate change and survive other environmental challenges. In Soqluman’s work, I argue, the spirit of the wind demonstrates the resilience not only of the people, but also of all other-than-human beings, including the land. Being able to hear the singing of the wind, and to sing/chant along with it in harmony is the key to revitalization. In other words, Soqluman shows that, in the face of environmental crises, it is critical for the Bunun people to learn from their intimate relationship with the environment that has been cultivated by their ancestors for centuries.

The wind represented in Perez’s *Habitat Threshold* brings both disaster and opportunity. It is a storm that devastated an island, but at the same time it brought worldwide attention to the otherwise ignored and degraded island. In a poem titled “Disaster Haiku,” Perez writes, “the world/ briefly sees us/ only after/ the eye/ of a storm/ sees us” (15). In this poem, Perez ironically points out the fact that Pacific Islands are considered insignificant by the colonial powers, and how Pacific Islanders are at the front line of climate disasters. Pacific Islands are only thought about, or seen, only because a (natural?) disaster hit the Islands. However, Perez demonstrates the resilience of Pacific Islanders by turning this disaster into an opportunity to be seen and heard. In another poem, “Thirteen Ways of Looking at a Glacier,” in the sixth stanza, Perez further implies that the damage of the storm may not be counted entirely as a “natural” disaster. He writes, “I know king tides, and lurid, unprecedented storms;/ but I know, too,/ that the glacier is involved/ in what I know” (19). Perez points out the fact that the more and more severe damage (of the storm) can be the result of global warming/ climate change (which caused the glacier to melt), which is largely caused by human activities.

⁶⁰ Original text: “聽見虎剋那夫的歌唱，所以的人包括凱楠伐大高地上的眾生，還有聖山東谷沙飛的夥伴們都加入了吟誦，每個存在的個體都按著自己的生命音域唱出對宇宙天地的歌頌...此時所有的生命都是一樣的呼吸，一樣的心跳，一樣等待。[...]終於奇妙的事情發生了，突然聖山東谷沙飛晃了一下，那是因為聖山東谷沙飛的土地靈魂甦醒了” (298).

The wind (or rather the storm) in Perez's work also serves a decolonial agenda by revealing the fact that Pacific Islands are being ignored, or even considered as insignificant and sacrificable. The storm also discloses an environmental injustice, which is the theme of the third chapter. Namely, Pacific Islanders suffer the most from climate change and extreme weather while the colonial powers enjoy the benefit of so-called "development." However, as we see in the poem, Pacific Islanders demonstrate incredible resilience in the face of the storm, and by inference, environmental challenges. Even though they are at the frontline of the environmental crisis, they continue to survive and thrive.

In *The Salt-Wind: Ka Makani Pa'akai*, McDougall employs the wind not only to bring back the connection to her kūpuna, but also to show the resilience of Kānaka Maoli. In "Over and Over the Return, Mo'okū'auhau," the incessant blowing of the wind is directly connected to the undying Native Hawaiian root represented by the kūpuna. McDougall writes, "...This same wind will return/ to the same folds of mauna, offering over and over/ its gifts, and like nā kūpuna, always leaving, always returning" (86). In other words, the wind represents ancestors of the Native Hawaiians who constantly calls to their offsprings, and thus it discloses the resilience of Kānaka Maoli and their culture. The wind demonstrates the connectedness of Kānaka Maoli to their kūpuna. Wind functions the same in "Memory," in which McDougall writes, "The kūpuna are all around us now,/ caressing the grasses, the leaves/ on each branch—they won't let go,/ just yet. Their dance makes the wind brush the clouds across the sky—" (7). Here the wind also reveals the presence of nā kūpuna of Kānaka Maoli, who constantly calls on their mo'opuna (descendents). Despite the ongoing (neo?)colonization and the exploitation of the 'āina, the poet shows that Native Hawaiians still maintain the ability to hear, and respond to, the call of their kūpuna, therein lies the resilience and hope of Kānaka Maoli.

The last poem I want to read to conclude this research is McDougall's "To Takahe." Takahē is a once extinct bird from New Zealand/Aotearoa. So this poem shows how Pacific Islanders stand in solidarity with each other in the face of environmental crisis, including mass extinction of native species. In the poem, McDougall writes, "How do you answer when the wind reminds you of oneness" (10). This oneness speaks to the endangerment, the vulnerability, and resilience of Takahē. However, this question can also be directed to the readers. Having seen how the wind blows across the Pacific, and having witnessed the Pacific Islanders stand in solidarity, how do we respond when the wind reminds us that we are all connected and that we

share one Earth? How do we, Indigenous and non-Indigenous alike, are called by the wind to be united in the face of (neo)colonialism and global environmental crisis?

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Appendix

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