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研究課題名(和文) Beyond Cli-Fi: Expanding the Boundaries of American Climate Literature

研究課題名(英文) Beyond Cli-Fi: Expanding the Boundaries of American Climate Literature

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研究成果の概要(和文)：本研究は、学術分野、芸術ジャンル、人間中心主義的思想の制約を超えることで環境人文学の学際的特徴を反映しつつ、気候危機とその文化表象の理解の拡大を目指した。新型コロナウイルス拡大の影響を受けつつも、ロブ・ニクソンやスタン・テンブルなど環境研究の第一人者による講演に参加し、ニューヨークの BioBAT Art Space で開催された“Common Frequencies/Frecuencias Communes”の展示会や先住民条約権利と気候問題の関係性を調査したり、化石燃料のインフラストラクチャー拡大に抵抗する草の根組織主催の活動やイベントに参加したりしながら、気候芸術の知識を深めた。

研究成果の学術的意義や社会的意義

This project clarifies the enormity of the climate crisis, the benefit of interdisciplinary approaches to studying the climate emergency, the ways art bridges climate science and human experience, and the critical link between scholarship in the environmental humanities and climate activism.

研究成果の概要(英文)：As the title of this grant suggests, this research project was designed to expand understanding of the climate crisis and cultural representations of this unprecedented environmental threat. This study went beyond constraints of academic discipline, artistic genre, and anthropocentric thought to reflect the magnitude of the climate emergency as well as the interdisciplinary character of the environmental humanities. Despite unexpected challenges posed by the COVID-19 pandemic, I augmented my knowledge of the environmental humanities by attending lectures given by key figures in environmental studies such as Rob Nixon and Stan Temple, deepened my knowledge of climate art by attending exhibits such as “Common Frequencies/Frecuencias Communes” at BioBAT Art Space in New York, learned first-hand about the connection between indigenous treaty rights and climate concerns, and attended actions/events hosted by grassroots organizations resisting the expansion of fossil fuel infrastructure.

研究分野：American Studies, Environmental Humanities

キーワード：Climate crisis Climate fiction (Cli-Fi) Disposable people Environmental activism Environmental justice Petrocolonialism Slow violence Water protectors

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1 . 研究開始当初の背景

Much of my scholarship falls within the Environmental Humanities, an interdisciplinary field dedicated to understanding the intersection of environment and culture. At the time I began this project, academic interest in climate fiction (cli-fi), sustainability, and environmental justice was strong (and has only gotten stronger). Scholarly organizations such as the Association for the Study of Literature and Environment (ASLE, started in the United States in 1992) and the Society for Ecocriticism Studies in Japan (SES-J, started in 1994) have promoted ecocritical studies of literature, culture, and history. They hold regular conferences and both organizations publish journals. Interdisciplinary programs in environmental humanities have been added to the curricula at major universities around the world. The last decade has also witnessed the establishment of world-class institutions devoted to studying and promoting environmental humanities including the Rachel Carson Center for Environment and Society in Munich, Germany, and the Center for Culture, History, and the Environment at the University of Wisconsin in Madison.

After working in the Environmental Humanities for over twenty years, I became interested in representations of the climate crisis in 2012 after being asked to comment on a talk given by Paolo Bacigalupi, an award-winning writer of science fiction from the United States. Bacigalupi had received accolades for his 2009 novel, *The Windup Girl*, but I was riveted by *Ship Breaker* (2010) and *The Drowned Cities* (2012), two of his young adult novels set in a time when superstorms and rising sea levels have destroyed infrastructures and governments along the eastern seaboard of the United States.

The main characters in these novels resemble populations Kevin Bales has referred to as “disposable people.” Characters in *Ship Breaker* survive by working in “grey economies,” salvaging copper wiring or retrieving small pockets of oil from derelict ships. Their hardscrabble lives reflect the economic conditions facing people in other parts of the world, such as the inhabitants of the slums of Nairobi, Kenya, and Payatas in the Philippines. The world of *The Drowned Cities* is even more brutal. Echoing 21st-century incidents in Sierra Leone, the Sudan, and the diamond fields of Zimbabwe, children in the novel are conscripted into militias where they are forced to kill and enslave others.

2 . 研究の目的

While there has been a flowering of creative texts dealing with the climate crisis since 2005, there are surprisingly few monographs devoted to exploring literary/artistic representations of this subject. Those titles that do exist, like Mehnert’s *Climate Change Fictions* (2016), tend to explore a single artistic form. Fixating on climate fiction like Mehnert is inadequate. Research on the representations of the climate emergency should strive to reflect the extensiveness of the climate crisis and the interdisciplinarity of environmental humanities, as this project does. In addition to highlighting the magnitude of the climate crisis and its human costs, this project elucidates how art bridges the gap between climate science and human experience to represent the silence, invisibility, and uncertainty of the climate crisis in ways that complement climate research and the record of actual climatic events.

3 . 研究の方法

The project's originality is reflected in its eclectic approach. It is informed and inspired by the written work of academics, climate activists, and journalists, but the project also makes use of library/archival research, fieldwork, informal interviews, textual analysis, as well as attending climate actions, cultural events, and museum exhibits.

This research project defines climate texts broadly rather than focusing exclusively on fiction. Recognizing that literature is in dialogue with other forms of cultural expression, this project acknowledges the confluence of climate literature and other creative explorations of the climate crisis such as Radiohead's song "Idioteque" (2000) and *Not a Drop to Drink* (2017), an apocalyptic landscape painting by Elena Soterakis.

Another measure of this project's originality is its expanded definition of climate literature to include classic texts, such as Willa Cather's *My Ántonia* (1918) that had not yet been read from the perspective of the climate crisis. The rhetoric and realities of climate change that inform our lives in the 21st Century lend a different color to Cather's celebrated novel.

One further aspect of this study's originality is its diversity and its intersectionality—the recognition that concern for the climate crisis intersects with several other contemporary issues including the movements to protect sources of fresh water (e.g., #NoDAPL and #Stoptline5), to expose sexual assault (e.g., #MeToo), and to curtail the violence against people of color (e.g., Black Lives Matter).

4 . 研究成果

This research project began by assembling materials relating to the representation of the climate crisis (or the lack thereof). After familiarizing myself with early calls for climate representation by Bill McKibben and Robert MacFarlane, I moved on to studying complications relating to the climate crisis written about by people including Kevin Bales, Rob Nixon, Naomi Klein, Michael Gerrard, Alleen Brown, and Winona LaDuke.

An integral part of the research each year was to be performed overseas. However, in the first year of the kaken, the COVID-19 pandemic prevented traveling overseas to carry out research. It also led to the cancellation of two international conferences at which I intended to present.

I adapted to the challenges of the global pandemic by attending online seminars including Rob Nixon's talk, "Slow Violence and Our Political Moment," (Whitman College, 12/13 October 2020), Stan Temple's lecture, "Aldo Leopold, Phenology, and Climate Change" (Aldo Leopold Foundation, 8/9 March 2021), and the Superior Waters Story Corps event, "Stories of the Land to which the People Belong" (Wisconsin Water Week, 11/12 March 2021).

Another way I adjusted to the obstacles caused by the pandemic was by collecting research materials relating to my grant and establishing relationships with other scholars and institutions in preparation for a 2021-22 research sabbatical in the United States. These efforts paid off. After securing a sabbatical to conduct research overseas, I have formally applied for and was given visiting scholar privileges at the University of Wisconsin and Northland College, and have connected with Elena Soterakis of the BioBAT Art Space in Brooklyn, New York, and visited BioBAT in June 2021.

I used the second year of the kaken project to broaden my critical understanding of the environmental crisis by considering climate fiction (Cli-Fi) alongside other forms of creative expression, expanding the timeline of US climate literature to incorporate classic texts, focusing attention on marginalized groups who suffer disproportionately from environmental catastrophe, highlighting the link between environmental violence and human rights abuses, underscoring the intersection of climate/environmental activism and social movements such as Black Lives Matter and Water Protectors resisting the construction/expansion of fossil fuel infrastructure, exploring the impact of the environmental crisis on rural populations along Lake Superior and the resistance to this threat.

Accomplishments include 1) conducting sabbatical research as a visiting scholar at Northland College and the University of Wisconsin, Superior; 2) attending the “Common Frequencies / Frecuencias Communes” exhibit at BioBAT Art Space in Brooklyn, New York; 3) learning about the culture and history of the Anishinaabe people in the Lake Superior region; 4) attending talks/symposia about Indigenous treaty rights, organized resistance to mining in the Boundary Waters Canoe Area, and water use in the Great Lakes; 5) attending Water Protector actions/events organized by Lake Superior Not For Sale, Stop Line 3, Water Is Life, and meeting writer/environmental activists; 6) witnessing important cultural events held along or on Lake Superior.

In the third year of this kaken project I investigated specific historical events, issues, legacies, and transnational movements reflected in environmental literature and other cultural texts. For instance, I explored the logging industry’s links to deforestation, erosion, chemical spraying, destruction of salmon habitat, and water contamination depicted in *Damnation Spring*, a 2021 novel by Ash Davidson. Texts including Winona LaDuke’s *To Be a Water Protector: The Rise of the Wiindigoo Slayers* and Zoltán Grossman’s *Unlikely Alliances: Native Nations and White Communities Join to Defend Rural Lands* helped me extrapolate lessons from Davidson’s novel set in northern California’s redwood country during the late 1970s and make connections to contemporary environmental justice movements and interracial rural alliances such as the Water Protector movement working to defend indigenous rights and resist the expansion of fossil fuel infrastructure in Canada and the United States.

Accomplishments include 1) conducting research overseas to learn about the Lake Superior and Mississippi River watersheds; 2) learning about the history of the Anishinaabe people in the Great Lakes region and reserved Treaty Rights by visiting the Fond du Lac Cultural Center and Museum; 3) learning about Lake Superior Anishinaabe culture by attending an exhibit of Rabbett Before Horses Strickland’s paintings at the Madeline Island Museum, a performance of “Anishinaabe Dibaajimowin: An Ojibwe Story,” a poetry reading by Denise Sweet and Frank Montano, Red Cliff Cultural Days, and Honor the Earth’s Water Is Life Festival; 4) learning about the environment and history of the Great Lakes region from exhibits at the Northern Great Lakes Visitor’s Center and the Great Lakes Aquarium.

During the 4th and final year of this kaken project, my research focused on the impact of the environmental crisis on the Lake Superior region and the cultural responses (art, environmental activism, film, literature) to this crisis. In the summer of 2023, I traveled to Lake Superior to deepen my understanding of the history, ecology, and diverse cultures of this region.

At several sites along the western shores of Lake Superior, I learned about specific environmental threats to Lake Superior such as the Enbridge Corporation's decaying fossil fuel infrastructure and toxic military waste produced by the Honeywell Corporation and dumped into the lake by the US Army Corps of Engineers. I also learned more about the Water Protector movement, Anishinaabe customs, and the ecology of the Lake Superior watershed by attending events, museum exhibits, and talks including "Wisconsin Waters," "Women and Water: A Global Exhibit," "Now that Summer Has Ended," "Paleoecology in Restoration Ecology," "Timber and Agriculture," and "Convergence: Artwork of Six Ojibwe Women" (an exhibit highlighting environmentally-oriented works by female artists). I will be making use of these experiences in projects and presentations over the next few years.

5. 主な発表論文等

〔雑誌論文〕 計1件（うち査読付論文 1件/うち国際共著 1件/うちオープンアクセス 0件）

1. 著者名 Michael Gorman	4. 巻 13
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3. 雑誌名 Cather Studies	6. 最初と最後の頁 63-84
掲載論文のDOI（デジタルオブジェクト識別子） 10.2307/j.ctv1nc6rp0.7	査読の有無 有
オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 該当する

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2. 発表標題 Naomi Hirahara's Hibakusha Novels: The 'Mas Arai Mystery Series' and Shukkeien
3. 学会等名 Hiroshima International Festival（招待講演）
4. 発表年 2023年

1. 発表者名 Michael Gorman
2. 発表標題 Transnational Hibakusha Narratives: Mas Arai, Naomi Hirahara's 'Hiroshima Boy'
3. 学会等名 Henry James Society, 9th International Conference（招待講演）（国際学会）
4. 発表年 2023年

1. 発表者名 Michael Gorman
2. 発表標題 Rural Alliances, Wiindigoo Economics, and Indigenous-led Resistance in Winona LaDuke's To Be a Water Protector and Ash Davidson's Damnation Spring
3. 学会等名 2022 Western Literature Association Conference: Palimpsests and Western Literatures（国際学会）
4. 発表年 2022年

〔図書〕 計2件

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2. 出版社 Keisuisha	5. 総ページ数 288
3. 書名 Hiroshima and Peace Studies: From the First Atomic Bombing to the Treaty on the Prohibition of Nuclear Weapons	

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〔産業財産権〕

〔その他〕

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6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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