The Death of Clark Glacier: Practices of Mourning and the Possibility of Post-Anthropogenic Memory

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Introduction

When standing near a glacier, a living one, that is, it seems to be breathing, moving ever slowly across the valley like an old, waking body. This was the first thought that struck me, standing just slightly above Grey Glacier in Torres Del Paine national park. It was alive, it seemed, just differently. Later, when faced with its decline on informational posters, I was struck by a sudden grief; a sensation to which I held no proper discourse to describe nor understand. Unlike Grey Glacier, Clark Glacier in Oregon was declared dead by the newly formed Oregon Glaciers Institute (OGI) in 2020, its death marked with a funeral. The purpose of the funeral and the OGI was twofold: Firstly, to document the health of Oregon's glaciers, whilst determining their future viability (OGI n.d.), and secondly, to mourn the unnoticed loss of yet another Oregonian Glacier, essential to its surrounding environment (Carlson). Such funerals signify how other-than-human deaths are excluded from anthropogenic cultural memory, emphasizing how corporeal vulnerability (Butler) is not equally recognized, as they are dependent on existing, reductionist narratives and frameworks. As such, the Anthropocene has not only come to signify the geological epoch following the Holocene, but also the human exceptionalism situated within modernity's ongoing, progressive adherence to future development. It is an eternal movement, conceptualized, visualized, and historicized on a linear time scale best summarized through the mantra, as proposed by Head, "forward through time, upwards out of nature" (43). This article seeks to oppose this sentiment, arguing against the master narrative of "progress," in that "no meaningfully shared world can emerge inside this conceptual space" (Van Doreen, 141). Rather, this article will argue in favor of a restructuring of the anthropogenic conception of the spatio-temporal, specifically through extending the sphere of mourning to other-than-human entities. The central argument is that rituals of mourning directed towards other-than-human entities resituate the nonhuman into human cultural and ethical domains. This paves way for a reconceptualization of the anthropogenic

framework surrounding our milieu de mémoire, whilst simultaneously creating the possibility of reimagining the future as one of both hope and loss.

Firstly, this central argument will be examined from the perspective of the specific case of Clark Glacier, emphasizing the ritual of mourning performed to mark Clark Glacier's death as an act of remembrance which is highly framed by, and thus contradicts, the Anthropocene cultural memory. Secondly, mourning will be specified as situated within anthropogenic cultural memory, highly contingent on hyper-separationism. Thirdly, the mourning ritual will be argued as situated within global society, constituting the dominant frameworks around our milieu de mémoire, as well as our conception of time, which is perceived as linear and predictable. Lastly, we will return to the funeral site, arguing that mourning and loss is transformative (Derrida et al., 1996; Butler), and that performative mourning practices, brought into the political, are dependent on the process of hoping-mourning to avoid climate apathy or techno-optimism.

Climate change and memory studies

The article seeks to contribute to the field of memory studies, departing from the notion, in line with Plate, that the climate crisis confronts memory studies with the need to "scale up remembrance" (493). Several scholars across fields have highlighted the complex spatiotemporality of the climate crisis (Rigney 2018; Gutman; Head), consisting of several wicked problems (Holm et al.; Van Poeck et al.) that must be faced multi-dimensionally and, as argued in this article, across time. The field of memory study has increasingly preoccupied itself with memory and remembrance not only as something solely of the past, as first noted by Huyssen (2000), but also as something informed by the present and the future. The assumption, most notably shared by Halbwachs (2010) and Gutman (2010), that temporality is not unidirectional, meaning that "we do not carry the past with us into the present unchanged, but rather it is recreated in and by the present" (Gutman, 2), acts as foundation of the theoretical workings of this article. As such, a generative approach to cultural memory underlies this article, as it perceives cultural memory as not only preservative, but dynamic and transformative. Therefore, the literature has been chosen systematically, with the aim, as proposed by Plumwood, to resituate nonhumans within the cultural and ethical domains (2009) - more specifically in our cultural memory. In doing so, the analysis departs from the specific case, but the project is highly theoretical, drawing on literature from several fields to discuss the combined impact of climate change and mourning on memory.

The need to reevaluate dominant conceptions of nature in the light of the climate crisis has up until now been noted by several scholars (Heise; Buell; Hartman) and has become a prevalent area of interest within the humanities (Bird), more specifically the environmental humanities, and

climate change has been perceived as a collective (Beck), or even cultural memory (Plate). The need of "necessitating new ways of thinking that are vastly more global and historical in scope than the narrow spatio-temporal confines of our ordinary daily lives tend to allow" (Craps et al.) has thus been broadly acknowledged within the field of memory studies. Yet, though the broader field of memory studies has in recent years undergone a turn towards the non-human (Hartman), there is still, as argued in this article, a noticeable lack of consideration towards other-than-human entities in memory studies. Therefore, this article places itself in the far corners of the field of memory studies in the hope of pushing the boundaries of what is conceived as memorable and thus mournable, whilst simultaneously aligning itself with the overall theoretical agreement that climate change will bring unprecedented changes to all anthropogenic conceptions.

Such overall agreements, and thusly this project, find itself within the confines of Ulrich Beck's concept *metamorphosis,* which acts as a foundational metatheory encapsulating the conceptual and ontological challenges and possibilities the climate crisis poses for contemporary society on both macro- and micro levels. To Beck, climate change, and the cosmopolitanization it entails (2006), is an agent of possibility in that "metamorphosis in the terms of risk society, means the end of the distinction between nature and society" (2016, 41). It differentiates itself from other large-scale change agents such as a revolution, in that metamorphosis is not something that is driven by anthropogenic forces but is rather in itself a force facilitating unprecedented change by destabilizing "the certainties of modern society" (3). In that way, this article holds that the climate crisis entails a metamorphosis of memory, too, as the conception of past and future is challenged by the brutal acknowledgement of the climate crisis being the result of our way of industrialized life. In that sense, this project adds to existing cultural work on the Anthropocene outside memory studies, too, which finds the concept of the Anthropocene too limiting, or even just plain wrong, in its subscribing of the climate crisis to human nature (Malm and Hornberg; Agarwal and Narain). It is also with this point in mind that memory study might add important insight, as the Anthropocene becomes defined as a cultural memory shaping our conception of anthropogenic time and place. More literature within the field of memory study speaks into this argument of climate change and its complex spatiotemporality, as scholars like Head and Pahl et al., argue for a deeper sense of time and place, whilst others argue for a broadening of the structural confines in which memory exists to include the other-than-human (Plate). Along the same lines, scholars such as Rigney and Willox have both acted as mediators for the future-oriented turn with memory studies; a turn that was forefronted by, amongst others, Gutman in the work *Memory and the Future.* Rigney's work, as with Plate, challenges Stef Craps notion of "the art of anticipatory memory" (Craps 2017) by noting how "the traumatic paradigm of memory remains intact" in his analysis of future memory (Rigney

2018, 369). Instead, as Rigney, in line with this article, argues, we must move away from the conception of the future of something inevitably bad, but instead view it as something of possibility through hope. In doing so, she exemplifies the positive turn within memory studies, which has otherwise been "dominated by a traumatic paradigm that both responds to, and feeds into, the predominance of mourning and memorialization in contemporary cultures of memory" (369). Comparable to this, Willox highlights anticipatory mourning as hope, noting how mourning and grief have the potential to expand and transform the discursive spaces around climate change, thus emphasizing the intrinsic connection between the act of mourning and the future. As such, recent literature has touched upon the works of mourning on memory and anticipatory memory, yet no attempt has been made to directly link the two phenomena to argue for the transformative possibilities of mourning on the milieu de mémoire around other-than-human entities. Additionally, the large-scale changes emphasized in the theoretical works above have not yet been linked to mourning, which, as said author believe, might entail the possibility for positive change rather than the climate responses of scarcity that emphasize either nihilistic conceptions of future catastrophe or techno-optimism. As such, the broadening of the cultural milieu de mémoire is perceived as a possible way to mitigate the climate crisis. This article thus adds to existing work on anticipatory memory and anticipatory mourning, linking several culture analyses which emphasize the need of lived-futures - that is, more realistic, "down to earth" perceptions of the future and our place in it (Verlie; Haraway 2016; Willox).

Methodological and theoretical foundation

The empirical foundation of the project is the funeral ceremony for Clark Glacier, performed October 2020 in front of the Oregon Capitol Building (Bauhassira; Kahn; Milman). This was the third in a row of glacier commemorations performed for both Iceland's Okjokull Glacier (Johnson) and Switzerland's Pizol Glacier (Pizol). The data informing the case primarily consist of online media articles surrounding the funeral itself. Importantly, the articles used to highlight the case are international, but limited to anglophone media. The articles being international are important nonetheless, since it emphasizes the case as both specific to Oregon, whilst simultaneously being situated within the global context of climate change - a point that will also be important in the analysis. As such, it was necessary to neglect other aspects of the climate crisis, such as the consequences of said media globalization and standardization, often found outside mainstream Western media, in that mourning rituals of other-than-human entities have little to do with important concepts such as climate justice (Agarwal and Narain). To gain further personal insight into the case, it was decided to conduct an in-depth interview with Anders Carlson, director of the

OGI and one of the organizers of the funeral. The interview was conducted on an informational basis via Zoom and the conversation departed from seven questions, posed in the hopes of gaining an understanding of the driving factors and thoughts behind the performance of the mourning ritual. The questions were constructed in stages, meaning that the first couple of questions were very case-specific, factual questions, whilst the following questions became increasingly intentional to link Carlson's thoughts and inspirations of the case to the theoretical context of the project, so that his insights could be used throughout the analysis. The questions themselves can be found in the appendix (Appendix A). As the interview was only semi-structured, leaning towards unstructured, it took the form of a conversation more than an official, in-depth interview, meaning that notes on Carlson's answers were only written down by hand. As such, one should note that the following analysis does not always use direct quotes, but rather paraphrases some answers - with the full consent of Carlson. As with all qualitative interviews, this poses several ethical considerations, yet due to the subject of the interview falling very much in line with Carlson's official position as director of the OGI and a climate activist, the conversational basis of the interview was deemed suitable. Furthermore, the questions and the interview were structured to inspire conversation and discussion rather than direct answers, to better compliment the highly theoretical aim of the project. Therefore, the affirming dynamic between the sociopolitical position of the interviewee and the interviewer's own academic, as well as personal, position on climate change, as illustrated through both the questions and the overall aim of the project to mitigate climate change, should be noted.

Different theoretical literature has been chosen for each level of analysis, so to, as Lund notes, create a movement between the concrete and the abstract to keep the abstract theoretical components linked to the case. As such, the primary data is further combined with secondary, textual data, to which the overall approach is constructivist, in that it is highly interpretive of how humans construct, in this case cultural, meaning. In that the analysis is interdisciplinary, its first leg departs from Judith Butler's notion of differential allocation of grievability (2020) and Plumwood's hyper-separation (2009), as these concepts emphasize practices of loss and mourning as culturally dependent. This section also finds its theoretical footing in the work on cultural memory by Aleida and Jan Assman, as well as Ann Rigney, who all contribute to the definition of Anthropocene cultural memory and the space of mourning within it. This literature, from the field of memory study, was chosen to situate the Anthropocene within the context of cultural memory and remembrance. Additionally, Rigney's work will also prove relevant in relation to mourning as possibility, in that "mediated acts of remembrance help to create new narratives" (De Cesari and Rigney 8). To further situate the case, Meyer's notion of "world society" is used to contextualize the argument of a dominant framework limiting the *milieu de mémoire* (Nora) around cultural

memory, whilst simultaneously situating practices of mourning within a global context. Nora's concept of the milieu de mémoire will be central throughout the article, as it establishes and defines the anthropogenic space in which memory and mourning exists. The physical dimensions of world society are then coupled with Head's work on climate change to better specify how the argued framework and our cultural memory create a specific, simplified conception of spatiotemporality. As such, the literature chosen for the first leg of my analysis situates the specific case within a cultural context, whilst the several theories and concepts concurrently establish the limits of our contemporary milieu de mémoire. Following the establishing of contemporary context, the second leg investigates the ways in which mourning and anticipatory mourning influence the cultural space around memory. Above all, literature is chosen to connect rituals of mourning with climate change mitigation. Central to this section is Derrida's notion of mourning as transformative, in that this understanding of mourning emphasizes the possible impact of mourning on future action. Just as the future is argued to be informed by present and thus past normative standards (Levy), Verlie's concept of hoping-mourning also becomes central, as it suggests an alternative to modernity's adherence to process and exemplifies mourning as transformation by enabling us to be-with other-than-human entities.

The other-than-human in cultural memory

Mourning is essentially backwards oriented; defining itself in the empty space where the other once resided, but cultural frames create limits for human (and non-human) loss, constituting what is mournable and what is not. "Each of us," Butler emphasizes, "is constituted politically in part by virtue of the social vulnerability of our bodies" (5). Thus, a lack of bodily autonomy follows when excluded from the sphere of mourning; a fact that has led some contemporary scholars and activists to challenge current excluding regulation by demanding legal rights for other-than-human entities (Traer; Park and Valentino). Arguably, Clark Glacier is as vulnerable a body as any, socially constituted by its vulnerability to cultural norms and lifestyles, whilst simultaneously sustaining the social life and identity of Oregonian society. Yet, it is excluded from the cultural domain, partly by being perceived as unmournable. Asking Anders Carlson why he thought it important to commemorate Clark Glacier, he noted the importance of Oregonian glaciers to local societies. As a consequence of Clark Glacier's death, he emphasized both loss of familiar environment and loss of an important water source, supporting, amongst other things, local agriculture. When asked why he performed a funeral to mark the death of Clark Glacier, his first response was "because you got to do it," adding that the main issue had been that the locals simply did not notice the decline of Oregonian glaciers and that there had been a general lack of awareness as to how global warming

was, and is, changing the local ecosystem. As to the lack of awareness, he specifically highlighted artists as doing a disservice to the people by only taking pictures during peak winter where the soggy, thin layers of snow and frost cover the remains of the glacier and create the illusion of ecological stability. As such, Carlson's comments emphasize how this exclusion from cultural memory constitutes the other-than-human as an unmournable other, in that artists' refusal of admitting environmental loss and the death of an other-than-human entity into their cultural work signifies a broader pattern of exclusion from cultural memory. Yet, to resituate the other-than-human as part of the "we," as something mournable, the fight must be fought on all fronts; both social, political, and especially, as this article argues, cultural domains. To do so, it is first necessary to analyze and define the culturally framed space, the milieu de mémoire, and the cultural landscape in which this atypical ritual of mourning finds itself, before one can hope to define its possibilities.

Cultural memory is, as proposed by Aleida Assman, one of two formats of collective memory, the other being political memory, and she differs between two subcategories within cultural memory. Namely, that of "active memory" and that of "archival memory" (Assman 2006). According to Assman, "the active memory refers to what a society consciously selects and maintains as salient and vital items for common orientation and remembering," while archival memory finds itself in a status of latency - as "forgotten, unused, and irrelevant information" (2006, 220-221). Thereby, active memories are memories that have successfully passed from transient into permanent. Though Assman differs between archival and active memory, Rigney argues that the latter, being "the result of all those selective acts of recollection that are actually performed in a society, and that together provide a common frame of reference for its members" (2005, 17), corresponds to *de facto* cultural memory. As such, "the cultural recall of the past is governed by a system of relevance that gives priorities to certain aspects of the past and sidelines … others" (18), meaning that other-than-human entities have been sidelined and stored away in our archival memory as pre-rational and devoid of progress, but this point will be returned to in the coming sections. For now, this means that what constitutes the site of active memory is informed by the predominant cultural framework. Additionally, Rigney highlights how "certain narratives can provide a cultural framework for other stories" (19), creating a spiral-like effect that, as a result, frames our conceptual space - our milieu de mémoire. Arguably, the framework through which we shape our perception of the past is that of hyper-separation.

Plumwood encapsulates the argument made above in her analogy of a northern tribe of Easter Islanders who are in dire need of wood. Reacting to this lack, their leaders look for new sources of trees, their scientists experiment with tree-substitutes, "but the need to consume the trees … is never questioned" (Plumwood 1). The analogy perfectly illustrates the need of changing our

most basic cultural narratives and becomes especially interesting when related to Nora's milieu de mémoire, in that the space in which we remember is limited by the framework of hyper-separation (Plumwood). This article defines the concept of milieu de mémoire, the environment of memory, as a conceptual space which stands opposite to the lieu de mémoire, a specific site of memory. A site of memory might be a ritual of mourning or the remnants of a once great glacier, whose image comes to signify the much greater, global challenge of climate change. Predominantly, Nora has been occupied with the site of memory, in that he finds environments of memory, as a consequence of globalization and the loss of vernacular memory, to no longer exist. Instead, they are replaced by sites of memory where collective memory comes to crystallize itself around specific moments and narratives of the past. History comes to signify how "our hopelessly forgetful modern societies, propelled by change, organize the past" (8). This point was also mentioned by Carlson, who noted how the local public was not generally aware of Oregon's glaciers and how a major water source was disappearing right in front of their eyes. They were busy, as he remarked, talking about the Amazon (2022). As such, history is turned into memory, states Assman, when it is transformed into forms of shared knowledge and collective identification (2006), which is now occurring, as pointed out by several scholars (Beck; Nora), on a global scale. This cosmopolitanization of memory is especially true regarding climate change, which has become, due to increasing public attention since Stockholm in 1972, a global concern existing within a cosmopolitan mode of memory. As such, this mode of memory is situated within the global framework of hyper-separation - and this leaves room for a lot of exclusion.

Importantly, as the predominant consequence of globalized hyper-separation, humanity has lost its sense of dependency and limit, creating the narrative that the world can sustain eternal, constant growth. As such, when we hyper-separate ourselves from nature and reduce it conceptually, we not only lose the ability to empathize and to see the non-human sphere in ethical terms, but also create a false sense of our own character and location that includes an illusory sense of agency and autonomy. Put differently, we fail to notice the codependency between us and the other-than-human (Haraway 2016). Thereby, the Anthropocene is a specific way we recollect ourselves and our place in the world, as well as a specific narrative framework with which we limit our milieu de mémoire. In response, Van Dooren highlights the need of re-learning the world, and he emphasizes how "this possibility, this being with others" relies on "the coming together of evolutionary histories and emotional and cognitive competencies to produce embodied subjects who are unavoidably emotionally entangled with one another" (139). To provide an example, we can re-learn to view the end of the Second World War, from a Western perspective, not as an era of great victory and the onset of modern progress, but rather as an era, as the term "The Great

Acceleration" encapsulates, of the onset of massive ecological suffering (Tsing). From this perspective, the Anthropocene becomes an act of historical violence in relation to which we are forgetting other actors on global scales. Historicity becomes blatantly Anthropocene or, put differently, the Anthropocene becomes a cultural term rather than geological one. In line with this, one might call our perception of world history human-centered rather than planet-centered - that is, based on historical, linear time rather than geological time (Chakrabarty). As such, the Anthropocene moves into the cultural domain, becoming a narrative and "the stories told about certain events also provide a cultural framework of remembering them, and just as actual locations serve to attract topographically unrelated memories, so too certain narratives provide a cultural framework for other stories" (Rigney 2005, 19). It is in this regard mourning once again becomes relevant since grief displays "the thrall in which our relations with others holds us, in ways we cannot always recount or explain, in ways that often interrupt the self-conscious account of ourselves we might try to provide, in ways that challenge the very notion of ourselves as autonomous and in control." We are, as beings of the Earth, "undone by each other" (Butler 27) and the mourning of the other-than-human one experiences when faced with the decline or death of the surrounding environment thus implicates a possible restructuring of the anthropogenic environment of memory.

The Anthropocene narrative

As stated earlier, cultural memory has undergone a process of cosmopolitanization, creating master narratives that have resulted in global concerns and discourses becoming part of the local experience. Performative rituals of mourning spread, as the case of Clark Glacier, across the world through the media, thrusting the mourning of local entities into the global dimension. Carlson illustrated this process, stating that engagement of citizens happens best locally, since local changes contribute to an essential visual rather than numeral experience of the climate crisis, but solutions, he stated, happens globally (2022), hinting at the one world-ism prevalent in contemporary society. As such, the mourning ritual of Clark Glacier's death was an attempt of raising awareness of local loss of glaciers, whilst simultaneously raising global awareness of climate change. Climate action thus unfolds within global culture, a process which risks sustaining hyper-separation through the universalism and standardization entailed in globalization and its dominant narratives. Arguably, cosmopolitanized collective memory, then, becomes narrated by an Anthropocene narrative of linear progress, which essentially oversimplifies the multidimensionality of the climate crisis, situating, as encapsulated by the concept hyper-separation, the non-human as the unmournable other. To return to Plumwood's original analogy: To move backwards to a time when the trees

were not consumed and not perceived as a mere resource would be reactionary, at worst archaic. As such, cultures and ontologies in which other-than-human entities play a significant role are moved to archival memory; perceived as pre-rational. Putting it differently, one holds that if the trees cannot be consumed in the old way, one must find a *new* way. Forward. Towards the better.

The Anthropocene as a cosmopolitanized world culture is best argued through Meyer's concept "world society," in which worldwide models are constructed and propagated through global *cultural* and associational processes. These processes form patterns of influence and conformity "especially in terms of global development" (145), to meet externally defined requirements of national nationhood, which then create a rationalized world institutional and cultural order (Levy). Meyer emphasizes, just as historian Lynn White did earlier, how the dynamics of this highly expansionist culture first appeared in Western Christendom. "In this cultural complex," he notes, "a demystified, lawful, universalistic nature forms the common frame within which social life is embedded … and unitary moral laws and spiritual purposes are clearly differentiated from nature" (Meyer 168). Anything that came before this cultural complex or deviates massively from it is interpreted as "prerational culture" (170), a notion exemplified in UN's labeling of least developed countries (UN). As such, there are global culturally embedded universal norms which constitute what national and individual actors work towards, and "as legitimated actors having agency for themselves and others, individuals orient their action above all towards the pursuit of rationalized progress" (168). The functionalism of world culture thus becomes that of framing assumptions under the banner of "modernity's idea of development" (150). This means that world society is unfit to face the radical alteration that climate change implies, in that it not only necessitates a change in consumption patterns, but also implies that "a pillar of western thought and value is currently being unsettled" (Rose et al. 3) - and it is an unsettling we are not culturally equipped to face. Central to Meyer and this article is that universalism entails standardization. It disables us from thinking outside the box; to question our most dominant cultural narratives. Following Meyer, this standardization occurs locally or on a national level, but as this article argues, hyper-separation frames our memory environment not only in globalized spatial scales, but also temporal ones. In line with this, Head identifies two manifestations of grief. First, as signified in the section above, the grief of the loss of the modern self. Secondly, she emphasizes grief of the loss of a contingent, linear past, emphasizing the temporal framing entailed in our recollection of the past. Within this framework, mourning and grief is limited by our conceptualization of a human- centered, linear past structured around *baselines*. This results in most environmental debates being, in some sense, half-hearted, as they are situated in "the temporalities of modernity itself with its focus on progress and improvement through time"

(39). This was something Carlson noted, too. When inquired as to whether he found the Anthropocene to be implying human nature as the cause of the climate crisis, he gracefully disregarded the question, instead noting how humans have always had a misconception of wilderness. People, he stated, had always been living there, impacting the environment, using its resources to the limit. The issue, as touched upon earlier, is how the locality of our environment has changed; how even our local environment has become something other, something excluded from "our world," our culture (2022). This temporal conception is lacking, since, as is becoming increasingly obvious, nature is not Edenic. It is fickle, unstable, and a future impacted by climate change, which it will surely be, though felt unequally across nation-states and continents, is characterized by uncertainty and unpredictableness (IPCC). As such, the Anthropocene has become a culturally dominant narrative defined by an inherent movement forward in time driven by the universal norm of progress.

Importantly, the Anthropocene spatiotemporality constituting the environment of memory also frames the environment of anticipatory memory, creating assumptions about the future and transforming it into a "calculable object" (Pahl et al.). "This is an understanding of time constituted by the experience of modernity itself," and it is idiosyncratic to the Anthropogenic narrative in that "'the extension and broadening of human expectations of control over the future differentiates the future constructed within modernity from that of previous epochs'" (qtd. in Head 44). Within this context, anthropogenic progress becomes "a narrative (bridge) over the present," as the past becomes "a meaning-making repository which helps define aspirations for the future (Levy 16). Yet, this leaves no room for mourning, as progress is a deterministic movement forward, away from something worse towards something better. Negative emotions such as grief and mourning are perceived as impediments in the workings of a techno-optimistic approach to the future. As such, Clark Glacier finds itself situated in a space, lacking embodiment within our reductionist environment of memory, to be a mournable other. The ritual of mourning performed to commemorate the death of Clark Glacier thus signifies much more than the tragic death of one glacier. Acts of commemoration grounded in mourning hold the possibility of large-scale change due to the cosmopolitanization of memory, as they disrupt the common narrative of process and highlights the interconnectedness, as opposed to hyper-separation, between humans and other-than-human entities. As Haraway notes, "mourning is intrinsic to cultivating response-ability … Outside the dubious privileges of human exceptionalism, thinking people must learn to grieve-with" 38.

Mourning as hope

In his book *White Noise,* DeLillo writes that "out of some persistent sense of large-scale ruin we keep inventing hope" (165), but, as with anything else, hope is culturally dependent. Just as we remember, we hope within normative frames of what is realistic and what is expected - something that is calculated from the perspective of past baselines. This means, as argued in the previous section, that "climate change discourse is saturated mostly in either neoliberal progress narratives of controlling the future or sustainability narratives of saving the past" (Neimanis and Walker 558). In line with Head, Lindström situates modern society in a state of general techno-optimism, emphasizing that a transition to post-carbon society entails not only past and present environmental loss, but also a future loss of our convenient way of life. As such, she emphasizes the mourning of a modernist hope and the good life as central to contemporary experience. This means that what is already lost, based on past, unnatural baselines, and the public anticipation of what will be lost in the future, takes center stage and what is defined as "a good life" remains inside the narrow expectations constituted by the Anthropocene environment of memory. It is in this context that learning to grieve-with becomes essential to creating new narratives. More specifically, a new, broadened framework around the environment of memory, to conceptualize a *deeper,* more including past, and, as such, a different future, since "particular pasts ... and interlinked narratives shape anticipatory capacities (Lindström 7).

To Derrida, mourning is a transformative force entailing a remembrance of the future. This is a notion he terms, along Hegelian lines, *gedachtnis* (1986), which is an externalizing memory that gives us over to future-oriented writing and thinking. As such, mourning engages a future in that "an absence of a path 'gives or promises the thinking of the path' and provokes the thinking of 'what still remains unthinkable or unthought'" (Kirkby 469). Relating to how memory stretches across three temporal dimensions, Derrida, too, notes how the dimension of the same/other is constituted by absence; an absence we feel within ourselves. As such, Derrida emphasizes how the past stays with us like ghosts through "a point-of-view of death" (1996, 177). We all know death is coming because we have experienced death in the other. Mourning, in this sense, becomes "a working principle" (173); something we, in the face of the absent other, have the possibility to transform through. It is within this notion of mourning as transformation that we find relevance in rituals of mourning, in that mourning rituals, quite simply, emphasize that there is, indeed, an embodied being to mourn the loss of. When one is mourned, one is constituted as something mournable and thus worthy of bodily autonomy. As such, grief should be accompanied by individual and collective rituals of mourning, since mourning is "within and outside the self and inherently political" (Kirkby 463). Arguably, the possibility of becoming culturally mournable lies in

mourning rituals and their capability of raising awareness. Connerton emphasizes that "rites have the capacity to give value and meaning to the life of those who perform them" (45). By including other-than-human entities in rites, rituals of mourning entail the possibility of including the non-human in the otherwise anthropological cultural domain, granting them embodiment and meaning in the anthropogenic framework. Connerton further adds that "rites are repetitive, and repetition implies continuity with the past" (45), thereby emphasizing how it is also in this domain that mourning rituals of other-than-human entities come to play a disruptive force to the linear conceptual framework located in the past, whilst simultaneously opening the possibility, as Lindström puts it, of lived futures (2021). And though loss of environment have been proved to entail its own mental health risks, most noticeably effects such as solastalgia (Albrecht) and general eco-grief, several scholars have emphasized the positives of mourning, noting that it is both a healthy psychological coping mechanism and a possible motivator of environmental behavior (Comtesse et al.; Cunsolo and Ellis), whilst it is also, as argued in this article, a necessity for imagining new, lived futures; new ways of being-with. Importantly, it is within the context of "lived futures," notes Lindström, that grief becomes empowering. As such, it is only when there is no space for mourning; no proper discourse surrounding the sensation of environmental grief that one gets sick from mourning; falls into the cold grip of what Freud would define as melancholia (2005). When properly practiced; *worked* with, "negative" emotions such as grief and mourning entail a "rendering-capable" (Haraway 2016). They entail the possibility of creating shared vulnerability with other-than-human bodies, removing dichotomies, and thus broadening the milieu de mémoire to include not just humans, but all inhabitants of a shared, entangled Earth. Butler emphasizes the importance of this vulnerability, stating that "we must attend to it, even abide by it, as we begin to think about what politics might be implied by staying with the thought of corporeal vulnerability itself" (30). We are, as argued in the first section, just as dependent on other-than-human entities as we are of each other, which makes corporeal vulnerability, this embodiment constituted in the extension of our cultural domain, central to the political, cultural, and social future of climate action. As such grief and mourning can, especially when performed publicly and collectively, onset the process of re-learning the world by constituting a new cultural narrative enabling lived futures which allows us to "hope without rose-colored glasses" (Tsing et al., 186).

In that sense, mourning allows us to see the world as interconnected; entangled in multitudes of multispecies histories. As established earlier, the current cultural framework of the Anthropocene, with which we define and conceptualize the past, present, and future, is not capable of including these entanglements, resulting in the distanced, simplified conception of time and space in the Anthropocene environment of memory. In this sphere, anticipatory-memory is at risk

of becoming either techno-optimism or climate apathy and denial. As political scientist Ivan Krastev recently noted, "we do not dream of the future anymore, we are scared of it" (Babayeva), and therefore, mourning and anticipatory-mourning of other-than-human entities simultaneously induce a need of practicing hope as a response. Mourning without hope, quite simply, lacks transformative force. As touched upon, hope stands opposite to optimism, which is "characterized by a blind faith, defense mechanisms and an ignorance of potentialities" (Lindström 4), as well as standing opposite to climate denial and climate apathy. Hope, in the context of climate change, is a "gritty-keeping-going kind of hope" (Head 11), which, importantly, co-exists with mourning and engenders its transformative capabilities - *gedachtnis*, as it were. Hope, in relation to the case, is present in the very fabric of the, at the time, newly established Oregon Glacier Institute who, through the ritual of mourning, mediated between grieving past losses and hoping for future local engagement and thus for future change, illustrating the intrinsic link between the two forms of emotion. Consequently, "hope and mourning are understood as to be complementary and entwined labours or responses ... that together 'enables bodies to go on'" (Verlie 757) despite the relentless amount of loss and mourning waiting, because of climate change, in the future. The anticipatory mourning of climate change thus employs the global future to enable action in the present, simultaneously enabling the collective imagination and its capacity for actual conceptual change of the environment of memory. As such, it entails a making and an acceptance of desirable worlds despite any easy solutions and despite loss, an acceptance of both interspecies and environmental codependence. In that sense, public mourning rituals of non-human entities enable a process of hoping-mourning (Verlie) which both disrupt the hyper-separational framework surrounding the environment of memory, whilst offering an alternative to the Anthropocene narrative. "Hoping-mourning," defines Verlie, "establishes novel, ethical and political relationships and subjectivities" essential to creating shared, corporeal vulnerability. She further adds that "this we-creating potential of hoping-mourning is itself political and ethical as it destabilizes the individualistic subject and enables us to act-with" (757), thus enabling the expansion of the otherwise hyper-separational cultural frames through hoping-mourning's we-creating capabilities. As such, hoping- mourning offers a different possible narrative bridge, connecting spatio-temporalities in new, unexpected ways fitting for a new global reality of climate change, which is not, contrary to current cultural frameworks, predictable, stable, and thus comfortably linear, but unpredictable, uncertain, and multidimensional. It is in this context the practice of hoping-mourning becomes essential as "none of the parties in crisis can call on Providence, History, Science, Progress, or any other god trick outside the common fray to resolve the troubles" (Haraway 2016, 40) and practicing hope, especially in relation to mourning, thus "indicates an enduring attachment to something of value in

face of its present absence and past denial" (Rigney 2018, 370). Following the impact of climate change on global society, the, one might dare to say, archaic cultural narratives quite simply become too limiting, too universalized and standardized, as specified by Meyer et al. It is in this sense, too, that mourning of other-than-human beings become an act of resistance (De Cesari and Rigney) against current hegemonic frameworks. What has become apparent is that there is a need for new narratives that change the space of memory; realign the frames of our milieu de mémoire so that our cultural memory becomes more than the Anthropocene; so that culture becomes more than merely human.

Conclusion: The future of memory

It has long been acknowledged that remembering entails forgetting, and much have been forgotten through the process of universalization and standardization, which has, maybe from as far back as to Christianity (White; Meyer et al.) situated the dominant narratives of the past inside a cultural framework of hyper-separation. As such, this article has argued that the Achilles heel of climate crisis adaptation and mitigation is the limited milieu de mémoire of the cultural memory of the Anthropocene. More specifically, this article has argued for the need of a broadening of our milieu de mémoire on the basis of hoping-mourning. To do so, the milieu de mémoire, in which we understand both our past and present, must be broadened to include more complex spatial and temporal scales. After establishing the Anthropocene narrative as a cultural memory, the hyper-separational framework it entailed was argued to be of global scale, creating a reductionist master-narrative of continuing process, in which the human-centered, historical understanding dependent on baselines, create normative, dichotomous standards between rational and pre-rational. In that rationalized progress shapes future anticipation, it is within the context of this narrative that mourning of other-than-human entities offers a disruptive force, challenging what is culturally embodied and mournable. Mourning thus becomes a way of re-centering the milieu de mémoire, breaking with assumptions of rationalized order, highlighting instead the multi-dimensional, intrinsic connections between human and non-human actors. Performing rituals of mourning are central to this process, in that "mediated acts of remembrance help to create new narratives and displace or marginalize others and, by opening up fresh perspectives on the past, continuously change the grounds on which common futures are imagined" (De Cesari and Rigney 8). In this sense, mourning other-than-human entities offers new, different ways of being-with. As such, a central challenge of this era will be to re-remember other-than-human entities, bringing such entities back into working memory on a global societal level, broadening the environment of memory to include all the Earth. A process Van Dooren termed re-learning the world.

Conclusively, mourning and mourning rituals are central to this process due to their transformative qualities, enabling a bridging of temporalities and a widening of the memory space to move beyond the Anthropocene. In that manner, grief and the connected mourning rituals of other-than-human entities reconceptualize the anthropogenic framework around the environment of memory through the process of hoping-mourning. By hoping-mourning other-than-human entities become embodied through corporeal vulnerability, earning their rightful place in cultural memory. Of course, much work, academic as well as non-academic, needs to be done to achieve a restructuring of the environment of memory, and this article is only the first step. Most importantly, mourning rituals of other-than-human entities must become implemented on much larger scales, whilst general loss of environment and biodiversity, as well as its related grief and mourning, must be actively empathized culturally, as well as socially, to successfully change our cultural narratives and frameworks. First then, one can hope of achieving political action grounded in realistic, hopeful change in the future. As such, the challenges and possibilities of hoping-mourning are more than this article, with its page limitations, can hope to solve, but the foundation for much future work has been laid, and it is still full of hope.

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