



GEOCRITICISM AND SPATIAL LITERARY STUDIES

# Geo-Spatiality in Asian and Oceanic Literature and Culture

Worlding Asia in the Anthropocene

Edited by  
Shiuhhuah Serena Chou  
Soyoung Kim  
Rob Sean Wilson

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# Geocriticism and Spatial Literary Studies

Series Editor

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Geocriticism and Spatial Literary Studies is a new book series focusing on the dynamic relations among space, place, and literature. The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship in recent years, and geocriticism, broadly conceived, has been among the more promising developments in spatially oriented literary studies. Whether focused on literary geography, cartography, geopoetics, or the spatial humanities more generally, geocritical approaches enable readers to reflect upon the representation of space and place, both in imaginary universes and in those zones where fiction meets reality. Titles in the series include both monographs and collections of essays devoted to literary criticism, theory, and history, often in association with other arts and sciences. Drawing on diverse critical and theoretical traditions, books in the Geocriticism and Spatial Literary Studies series disclose, analyze, and explore the significance of space, place, and mapping in literature and in the world.

Shiuhhuah Serena Chou  
Soyoung Kim • Rob Sean Wilson  
Editors

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## SERIES EDITOR'S PREFACE

The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship. Spatially oriented literary studies, whether operating under the banner of literary geography, literary cartography, geophilosophy, geopoetics, geocriticism, or the spatial humanities more generally, have helped to reframe or to transform contemporary criticism by focusing attention, in various ways, on the dynamic relations among space, place, and literature. Reflecting upon the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality, scholars and critics working in spatial literary studies are helping to reorient literary criticism, history, and theory. *Geocriticism and Spatial Literary Studies* is a book series presenting new research in this burgeoning field of inquiry.

In exploring such matters as the representation of place in literary works, the relations between literature and geography, the historical transformation of literary and cartographic practices, and the role of space in critical theory, among many others, geocriticism and spatial literary studies have also developed interdisciplinary or transdisciplinary methods and practices, frequently making productive connections to architecture, art history, geography, history, philosophy, politics, social theory, and urban studies, to name but a few. Spatial criticism is not limited to the spaces of the so-called real world, and it sometimes calls into question any too facile distinction between real and imaginary places, as it frequently investigates what Edward Soja has referred to as the “real-and-imagined” places we experience in literature as in life. Indeed, although a great deal of important research has been devoted to the literary representation of certain

identifiable and well-known places (e.g., Dickens's London, Baudelaire's Paris, or Joyce's Dublin), spatial critics have also explored the otherworldly spaces of literature, such as those to be found in myth, fantasy, science fiction, video games, and cyberspace. Similarly, such criticism is interested in the relationship between spatiality and such different media or genres as film or television, music, comics, computer programs, and other forms that may supplement, compete with, and potentially problematize literary representation. Titles in the *Geocriticism and Spatial Literary Studies* series include both monographs and collections of essays devoted to literary criticism, theory, and history, often in association with other arts and sciences. Drawing on diverse critical and theoretical traditions, books in the series reveal, analyze, and explore the significance of space, place, and mapping in literature and in the world.

The concepts, practices, and theories implied by the title of this series are to be understood expansively. Although geocriticism and spatial literary studies represent a relatively new area of critical and scholarly investigation, the historical roots of spatial criticism extend well beyond the recent past, informing present and future work. Thanks to a growing critical awareness of spatiality, innovative research into the literary geography of real and imaginary places has helped to shape historical and cultural studies in ancient, medieval, early modern, and modernist literature, while a discourse of spatiality undergirds much of what is still understood as the postmodern condition. The suppression of distance by modern technology, transportation, and telecommunications has only enhanced the sense of place, and of displacement, in the age of globalization. Spatial criticism examines literary representations not only of places themselves but also of the experience of place and of displacement, while exploring the interrelations between lived experience and a more abstract or unrepresentable spatial network that subtly or directly shapes it. In sum, the work being done in geocriticism and spatial literary studies, broadly conceived, is diverse and far reaching. Each volume in this series takes seriously the mutually impressive effects of space or place and artistic representation, particularly as these effects manifest themselves in works of literature. By bringing the spatial and geographical concerns to bear on their scholarship, volumes in the *Geocriticism and Spatial Literary Studies* series seek to make possible different ways of seeing literary and cultural texts, to pose novel questions for criticism and theory, and to offer alternative approaches to literary and cultural studies. In short, the series aims to open up new spaces for critical inquiry.





Shun-Fa Yang (1964–) was raised in a farming family in Tainan, Taiwan, where he learned about the harsh conditions of the land and what it takes to strive in such an environment. After military service, he worked at China Steel Corporation (CSC), where he still works. It was in CSC's photo club where he learned photography and immersed himself in the world of image making. For over 30 years, he has produced dozens of projects, many of which have been exhibited at major institutions and festivals worldwide, including Kaohsiung Museum of Fine Arts, Grand Palais, Paris, Kosovo Biennale, the Maison Européenne de la Photographie, Taipei Fine Arts Museum, Lishui Photography Festival, and CO4 Taiwan Avant-Garde Documenta.

Yang's artistic approach evolved from the early pictorial style to a more subjective expression, then to staged photography and digital image manipulations. In recent years, he has been committed to documenting and representing his beloved island of Taiwan. The Island Project was conceived in 2014 and has been Yang Shun-Fa's ongoing endeavor to this day. The Island Project includes five parts: *Homage to Chen Ting-Shih* (2014–2015), *The Submerged Beauty of Formosa* (2014–2021), *The Submerged Beauty of Formosa: Defending the Nation, the Land* (2017), *Taiwan To-Go* (2018), and *Ocean Theater* (2019–).

## TAIWAN SHIU-MO

YANG Shun-Fa's "The Submerged Beauty of Formosa" features a series of over sixty landscape photographs of Taiwan's *shiu-mo* taken since 2016. As the blue-collar photographer from Kaohsiung notes, "*shiu-mo* first suggests a 'sinking and flooded' (水沒) Taiwan, but it also refers to a unique Taiwanese intervention into the Chinese 'ink painting' tradition, *shiu-mo hua* (水墨畫)." In the tradition of an aesthetic genre that celebrates the inner harmony of the human and nonhuman, Yang insists on capturing the serenity of Taiwan, an island so luscious and pristine that it was named by the Portuguese in the fifteenth century "[Ilha Formosa](#)." This sense of beauty, however, is given a twist when he redefines nature from a landscape of unspoiled wildness bereft of humans to a wasteland abandoned by humans because of overdevelopment. Highlighting the beauty of Taiwan's flooded coastlines, he asks not only what catastrophes cause the disappearance of humans but, more importantly, whether nature, as Laozi says in *Tao Te Ching*, is indifferent because even environmental disasters can also be astonishingly beautiful. Posing the question of whether Taiwan is "beautiful or not" (*sui-bó*, 「嬌」沒, Taiwanese dialect), Yang challenges our incentives for environmental protection.

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## CHAPTER 1

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# Introduction: Worlding Asia Pacific into Oceania—Worlding Concepts, Tactics, and Transfigurations against the Anthropocene

*Rob Sean Wilson*

*You don't have units plus relations. You just have relations. You have worlding. The whole story is about gerunds—worlding, bodying, everything-ing. The layers are inherited from other layers, temporalities, scales of time and space, which don't nest neatly but have oddly configured geometries. Nothing starts from scratch. But the play—I think the concept of play is incredibly important in all of this—proposes something new, whether it's the play of a couple of dogs or the play of scientists in the field. This is not about the opposition between objectivity and relativism. It's about the thickness of worlding.*

—Donna Haraway, *Logic*, Dec. 7, 2019.

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*“Like Aimé Césaire, Glissant insists on poetics as a means of building new imaginaries, because of a disillusionment with political processes as a means of change. Poetics, he argues, may be, on the one hand, totally ineffective against oppression, but that also makes them powerful—they are at once outside of the system and within reach of those outside it. As part of his poetic intervention, Glissant has developed a rich repertoire of neologisms, partly influenced by Deleuze and Guattari, but also chaos theory... ‘Glissant’s name for the relations between all things is the world, which appears threefold: as tout-monde (the world in its entirety), écho-monde (the world of things resonating with one another) and chaos-monde (a world that cannot be systematized).’ Together, they represent a different kind of totality—a totality as openness and a temporary product of process: ‘what is totality, once again, and through return, if not the relation of each matter to all others?’”*

—Glissant, 2009: 16. (Entry on Edouard Glissant. *Global Social Theory*, online site. <https://globalsocialtheory.org/thinkers/edouard-glissant-2/>. See further Glissant references below)

## LATE-CAPITALIST “DEWORLDING”: GLOBALIZING IS NOT WORLDING

The place-shattering practices, resource extractions, slow violence, and migratory displacements taking place under the reign of global capitalism go on distending the spatial and temporal sites, scales, and material resources of what we would recognize as dwelling-in-the-world. This telos of globalizing marketized values ends up deforming the moral cultural ethos it takes for such diverse practices to emerge and survive on what Waichee Dimock has described as a “weak planet” of declining democracies, runaway pandemics, unsustainable ecological systems, unstable weather, extreme events, and species extinctions.<sup>1</sup> And yet, as this collection, *Geospatiality in Asian and Oceanic Literature and Culture*, aims to elaborate and exemplify diversely chapter by chapter, we would activate tactics of resilient “worlding” and “reworlding” from coastal California across the transpacific of Oceania to affiliated sites of survivance in Seoul, Taipei, Manila, Kyoto, Honolulu, Sao Paulo, Kolkata, Malaysia, Hong Kong, Santa Cruz, and elsewhere. This push towards “worlding Asia and Oceania” needs to imply not so much another Euro-derived theory universally applied as a *worlding of Asia and Oceania* as it means to activate

and elaborate the diverse and situated practices of *worlding in Asia and Oceania*.<sup>2</sup> This collection assumes, argues for, and will attempt to diversely substantiate the difference between *the worlding of Asia* (*of* here meaning *tactics done to*) versus *a worlding in Asia* (*in* here meaning *tactics diversely enacted* by peoples and values in place, situated, and acting on the world). This, broadly phrased, is what Kim Soyoung in South Korea, Rob Sean Wilson in Northern California, and Serena Chou in Taiwan and Los Angeles will elaborate on and have collated diversely in our coedited multited collection of cultural, literary, and environmental works appearing with Palgrave Macmillan Press in its timely and far-ranging *Geocriticism and Spatial Literary Studies Series* edited by Robert T. Tally Jr. from Texas State University in San Marcos.

In shifting discursive contexts, Pacific Ocean cultural formations have long designated, at least since the 1980s if not decades earlier, distinctive regions variously called “Asia Pacific” or “Asia/Pacific,” as well as the more emergent framework of “inter-Asia,” or by the enduring environmental framework tied to tectonic plates and climate currents termed the “Pacific Rim.” Such reformations of this vast oceanic region, geography, nation, people, and place are not all that disconnected from earlier Atlantic, Indian, Mediterranean, or Arctic oceanic frameworks and currents of transformation situated within the Anthropocene as our shared planetary epoch.<sup>3</sup> As will be touched upon in this introduction and as theorized in a larger forthcoming study by Rob Sean Wilson with the University of Minneapolis Press called “*Pacific Beneath the Pavement*,” *worlding* should not be taken as just another gesture, theme, or tactic reflecting world processes of late capitalism as the normative telos within the modernity and extreme weathers of the Anthropocene. Even a recent essay entitled “Border Reading: Epistemic Reading and the Worlding of Postcolonialism” assumes that the very meaning of *worlding* is all but synonymous with the global-capitalist dynamic of world literature as a hegemonic system centered in the metropolitan marketing and absorbing of the peripheries, even though, as the author rightly argues that we should attend to the “border gnosis” of *postcolonial* sites like those in Qatar, the United Arab Emirates, China, and Singapore, his own studies of the literary humanities would remain affiliated to.<sup>4</sup> If the global is not the world as such, as scholars from Eric Hayot (2012), Pheng Cheah (2016), and Bruce Robbins in *Feeling Global: Internationalism in Distress* (1999) and *The Beneficiary* (2017), among others, have delineated these “cosmopolitics” while advocating postmodern and postcolonial terms of difference, *worlding* should



not be equated with these dynamics of neoliberal globalization, which is too commonly assumed as some kind of inevitability.

Still, how can creative and research workers in literature, urban, ethnographic, oceanic, or cultural studies actualize these alter-temporalities or posit modes of emergent or altered spatiality “in the era of globalization,” to invoke *The Worlding Project* (2007) collection’s subtitle that had substantiated these emergent differences between *globalization* and *worlding* as a horizon of historical possibility, world-making, life world, values, and world becoming? This large-scale unmaking of the lifeworld (what will here be called *deworlding*) under the often unjust, naturalized, rapacious, and disruptive spread of globalization is what creative philosopher Jean-Luc Nancy is getting at when he contends, in *The Creation of the World or Globalization*, that “the world has lost its capacity to ‘form a world’ [*faire monde*]: it seems only to have gained the capacity of proliferating...the ‘unworld’ [*immonde*].”<sup>5</sup> And yet *worlding* means, as Donna Haraway urges to the trans-species contrary, activating practices and tactics of *thickening* differences reflecting resilient and interconnected life-survival.<sup>6</sup> Still, the very “world” we face nowadays is a strange one imbricated in the dangerous creation and defamiliarizing presence of what Timothy Morton notably calls oblivious “hyperobjects” that decenter and, to an unnerving extent, demean everyday being into uncanny affects of decentering and nonbelonging on a scale that can make the natural sublime of mountain and waterfall seem bypassed as so much romantic sublimation of nature into human-serving landscape.

As Morgan Meis summarizes this *deworlding* framework of mysterious overdeterminations taking place amid the everyday Anthropocene of various “hyperobjects” from decomposing silicon chips and leaking oil spills to animal-human-fused pandemics killing millions from Wuhan and Manhattan to Bombay and South Africa, “What Morton means by ‘the end of the world’ is that a world view is passing away. The passing of this world view means that there is no ‘world’ anymore. There’s just an infinite expanse of objects, which have as much power to determine us as we have to determine them.” “Part of the work of confronting [such] strange strangeness,” as Meis contends, “is therefore grappling with fear, sadness, powerlessness, grief, despair.”<sup>7</sup> You would need to resort to a market-driven atlas of what Sianne Ngai calls the zany, gimmicky, terrifying “stuplimity” of postmodern-capitalist fecklessness to conjure the bad affects of such worlds that go on unmaking and decreasing the natural sublime and its sovereign post-Kantian subject.<sup>8</sup>

Instead of surrendering all hope of change to this *unmaking* world or base *un-world* (*immonde*), worlding as such can help to create other forms, possibilities, terms, and values of world-becoming, world-making, and cultural-political dwelling in the world: in effect aiming to *reworld the world* in some active or *gerundive* sense of remaking local-planetary being and dwelling that is not just beholden to capitalist temporality, prefabricated identity, or the regulated spatial map-grid of the Mercatorian globe as taken-for-granted horizon or urban life and oceanic belonging. As Édouard Glissant has suggested in his world-making poetics of archipelagic belonging to the island-ocean-planet world of Martiniqueas linked across the Caribbean Sea to Paris and New York and elsewhere, this world echoes shimmering feedback [*les échos-monde*] at all points of contact and verges on the fruitful chaos of too-plentiful relations [*le chaos-monde*] and a Tao-like ungraspability. It can also shift into the mobile totality of dwelling-with and relating-to [*la totalité-monde*].<sup>9</sup> To embrace this interconnected mode of archipelagic belonging and transoceanic worlding is what the ever-relational Glissant has posited (in cultural theory) and enacted (in his literature) as a means of moving these island relations “from ethnopoetics to geopoetics to cosmopoetics.”<sup>10</sup>

“Worlding Asia Pacific into Oceania,” as I would trope this world-making dynamic here, seeks to open up different ways of being with others, relating, and dwelling in and across this ocean-interconnected world across the Pacific and Asia, thus opening life-forms to what has been called by cultural critics like Pheng Cheah and Eben Kirksey et al. other “lived local temporalities” and ways of dwelling or “being with” above or below the nation-state, reified regionality, species fundamentalism, hence opposing the world-system of a carbon-fueled, resource-depleting, profit-driven capitalism running down the planet.<sup>11</sup> *Worlding*, posited in this specifically more situated, multicultural, ethnographic, and oceanic sense, will be embraced variously in the chapters in this collection. Worlding can become articulated as what neoliberal anthropologist Aihwa Ong calls an “art of being global” that takes place within globalization without losing cultural-political differences that matter; it can be embodied as a practice that can have a worldly impact, in effect activating world-making tactics within the spread of what has been called, in Ong’s coedited Asia-based collection *Worlding Cities*, “planetary capitalism.”<sup>12</sup>

More biopoetic forms of multispecies reworlding can indeed occur under the transhuman, postnuclear, microbial, and ocean-entangled sign of what innovative biologist Donna J. Haraway calls “sympoiesis,” as

explained more in what follows. Drawing upon research from literary, cultural, urban, and ecological studies, this collection will in effect conjure concepts, tactics, figurations, and warning signs of what “worlding” does, can, or should mean as we go on living inside the “humus” (multiple earth forms) of humanity and as formed by working against Anthropocene compulsions. In a compressed formulation: worlding means the process of making anew or building up the lifeworld into differences that matter—*worlding* it. This worlding takes place in and as the production of lived resilient diversity. To invoke Nancy again on world-making as a differentiated process of becoming and relating, “The unity of a world is nothing other than its diversity, and its diversity is, in turn, a diversity of worlds” (109).

To presume as normative this contemporary period we live through as everywhere tied to the telos of “late capitalism” is to assume the very worldview-effect of historical hopefulness for transformation (late, as in *waning*) as one laced with the dystopic affect of a systemic death wish (with late meaning *over*).<sup>13</sup> It is as if this system of global-capitalist temporality and spatial displacement might collapse under the far-flung risk, trauma, and *precarity* of its own contradictions and eruptive riots. This affect often gets narrated apocalyptically as a telos that aggravates the ecological crisis to some kind of total planetary *endgame*, as in Bong Joon-ho’s catastrophic Korean blockbuster of killer capitalism, *Snowpiercer* (2013). Along such lines, David Harvey calls this relentless depleting of nature’s resources and disrupting of Romantic-era cycles of ecological balance *the* “fatal contradiction” of neoliberal capitalism depleting a “nature” undergoing states of eco-planetary crisis under the rise of the Anthropocene.<sup>14</sup> The worlding eco-crisis we face is more than just “another polluted river here or a catastrophic smog there,” as Harvey satirizes (255) these carbonic-fueled damages, even as he himself (like an eternally critical UK Marxist) looks forward to the revolutionary collapse of capitalism via some “humanist revolt against the inhumanity presupposed in the reduction of nature and human nature to the pure commodity form” (263). The wholeness of the world as everyday American-modern configuration was beautifully assumed as a totality-in-itself by Connecticut-based poet Wallace Stevens: “The most beautiful thing in the world is, of course, the world itself.”<sup>15</sup> The Anthropocene bids farewell to that mode of stabilizing nostalgia and the plot of eternal planetary regeneration.

Still, any move toward universalizing the telos of late capitalism as a world-making force, what we are calling here the hegemony of its

“unworlding” effects, would absorb global Chinese or Korean inter-Asian versions of situated locality and modes of global-factory capitalism into its own melancholic temporal horizon of dismantlement, plunder, and ruination.<sup>16</sup> Notwithstanding Mainland China’s Bandung-affiliated “One Belt, One Road” infrastructural project to englobe the world into a neo-Silk Road cast across lands and deserts as across world oceans, the funeral rites of *lateness* and irreversibility shadow more idyllic claims for shared co-prosperity or hopes for some kind of a geo-engineered ecological fix. An Anthropocene-haunted film like Bong Joon-ho’s *Snowpiercer* (2013) captures this fatal impact, as suggested, with its closed system of class-warfare and techno-science catastrophe on train tracks of killer-capitalist destruction, resource depletion, psychotic madness, drug use, and planetary doom.<sup>17</sup> Anthropocene dread all the more so gives the lie to General Douglas MacArthur’s triumphalist American free-market claim that “The history of the next thousand years will be written in the Pacific.”<sup>18</sup> Even the Asia Pacific has come to be called the “Indo-Pacific” in the wake of Trumpian border-bashing and tariff-enforcing regime to disrupt Global China and “make America Great Again, that is, hegemonic and ruthlessly innocent in its will to domination and stupefying ignorance.

We thus go on living through an everyday *deworlding* across Asia and Oceania: meaning the dismantling of the ecological lifeworld as threatened by multispecies 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. We are speaking here as subjects located within and beyond the devastating impact of Trumpism (cum Putinism in the Russian sphere) in the United States as a world nation: meaning an authoritarian translegal amplification of statist capitalism that embraces America-first profiteering, anti-multiculturalism, de-democratization, financial deregulation, refugee hostility, sporadic war, counterfactual spectacle, and fake-news trolling to create social chaos, capitalist capitulation, nuclear trauma, and environmental indifference to global warming.<sup>19</sup> The impact of this upon the geomilitary instability of DMZ Koreas North and South and the peaceful coexistence of this “inter-Asian” region cannot be underestimated, even as the two post-Cold War Koreas move toward an “inter-Korea” of two (unequal) systems. McKenzie Wark phrases this Anthropocene-cum-denialist effect with postempire mockery while contending in *Molecular Red* that “the collapse of the Soviet system merely prefigures the collapse of the American one. While the ruins of the former

are real and poignant,” Wark ruefully urges, “the ruins of the latter have not quite been apprehended for what they are.”<sup>20</sup>

These *worlding* and *deworlding* practices of global capitalism in extremity are still intimately connected across spatial and temporal scales such that the “inter-Asia” or Pacific Rim region—or, as Trump’s regime had renamed it, so as to provoke Rising China as a neomaritime power, a “Free and Open Indo-Pacific” region headquartered and secured at Pearl Harbor<sup>21</sup>—is not that different from the transpacific cargo cults or the transatlantic worlds I have been constructing in quasi-*Jeremaic* lament.<sup>22</sup> “The steel mills of Sheffield and Pittsburgh close down and air quality miraculously improves in the midst of unemployment, while the steel mills of China open up and contribute massively to the air pollution which reduces life expectancy there” (258), as David Harvey puts this far-flung planetary impact, referring to it as a creative-destructive system in *Seventeen Contradictions and the End of Capitalism*, from which some of my own premonitions of “late” or “endgame” capitalism have been drawn.<sup>23</sup> Asia itself, in all its historical and cultural complexity, as postcolonial Indian novelist Amitav Ghosh has argued in *The Great Derangement* and shown in his India-based transoceanic novels such as *The Hungry Shore* and *The Glass Palace*, has played what he calls a “dual role as both victim and protagonist.”<sup>24</sup> That double agency of victim and protagonist can be said of many global players from the People’s Republic of China (PRC) to the USA and the European Union, though sites as far flung as South Africa and Brazil hardly seem immune from this ironic complicity and contradictory imbrication.

Asia itself has been linked to forces and world forms that help generate this very ecological crisis and impact, as Ghosh argues, powering up, in carbon-rife and population-dense urban sites in Burma and India to China, Singapore, Kaohsiung, Nanjing, and Hong Kong, the “unthinkable” climate we face as seeming endgame blocking the imagination with hyperobjects and postnature melancholia. We confront the breakdown of affect, frame, and form.<sup>25</sup> In a nexus connecting Hong Kong and Mainland China, as June Wang documents, *shanzhai* or “fake global cities” have sprung up (at or near Shenzhen) that specialize in commodity production (even in high-end art works) using “high-profile citational practices that borrow symbolic images from established brands and/or advanced cities.” In such sites, as Wang argues, “Worlding city practices, or the art of being global [from below], entails an assemblage of urban initiatives that harness disparate ideas, logics, and techniques from various places” both from

inside and far beyond China.<sup>26</sup> Such urban production dissolves any binary between authentic original and menacing reproduction along a transoceanic factory chain that has become as immune to climate critique as it is to aesthetic anxiety or property claim.

### DYNAMICS OF DEWORLDING, WORLDING, REWORLDING

*Worlding* means, taken at a basic pragmatic level, a mode of differentiated cultural-biological reckoning posited against the rise of the Anthropocene, as this earth-planetary period is coming to be called, now having left the climate equilibrium of the Holocene abruptly behind. Worlding, in effect, would create varied lived forms and values that serve to challenge the ongoing late-capitalist *unworlding* of the everyday world: meaning that *un-world* as Jean-Luc Nancy has called it with disgust, in *The Creation of the World, or Globalization*. As touched upon earlier, Nancy gestures toward the death-dealing *immonde* (117) or “glomus” (37) that goes on being delivered by the reign of globalization as a hegemonic world-order, the totality of the world-becoming-market as such. And yet, to presume the anthropogenic form of such “precarious capitalism” as a total telos for the planet, however late or not-yet modern, as Anna Tsing warns in her brilliant study *The Mushroom at the End of the World*, can block ongoing *transhuman* or *multispecies* forms of connecting to “patchy landscapes, multiple temporalities, and shifting assemblages of humans and nonhumans: the very stuff of collaborative survival.”<sup>27</sup> Such forms of multispecies “reworlding” and co-belonging are still taking place under the sign of what Tsing’s transdisciplinary colleague Donna J. Haraway calls in *Staying with the Trouble* a cross-cutting process of “sympoiesis.” These are tactics of “making-with” (58) and yokes “for becoming-with” (125) that can create (as a mode of biocultural *poesis* or remaking) forms and stories of multispecies “ongoingness” (49) that push toward, figure forth, and enact survival amid the late-capitalist ruins.<sup>28</sup> In effect, Tsing and Haraway are engaged in the very transdisciplinary process of doing *reworlding* battle against the *deworlding* forces of a rule-destroying and treaty-breaking regime as in the United States (as a waning hegemonic force) if not across the planetary world (from Beijing to Brussels and London) riddled as it now is with delocalized, viscous, distended, and transboundary “hyperobjects” and the huge disruptions of the global pandemic of 2020 and 2021 that goes on altering bodies and borders, distorting movements, and shaking up liberal policies like never before.<sup>29</sup>