Grieving the Nonhuman: On Mourning In and Beyond the Anthropocene

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Summary

In the current era of unprecedented human-induced climate change, environmental losses –experienced and anticipated – are increasingly articulated through the concept of eco-grief. This article explores this concept through the lens of modern, transcultural philosophical thought and bereavement studies, focusing on its current inefficacies, to highlight pathways for further development. To address the growing call for the expansion of mourning practices beyond human loss and contribute to this conceptual shift, this article seeks to incorporate philosophical perspectives into existing frameworks. The discussion of these frameworks serves as a foundation for engaging with a contemporary artwork that expresses environmental mourning, aiming to contribute to the normalization of affect towards nonhumans while challenging the perceived hierarchical divide between humanity and the natural world.

Introduction [1]

The Anthropocene, the proposed geological epoch marked by profound human impact on Earth's climate and ecosystems, has ushered in unprecedented environmental upheaval. The looming threat of a sixth mass extinction event signals a dire crisis for planet Earth and its inhabitants. [2] Amidst these developments, expressions of ecological grief and place-bound disorientation are increasingly receiving attention. Eco-grief refers to the loss or anticipated loss of valued species, ecosystems, and familiar landscapes due to environmental degradation. [3] The emerging field of eco-grief studies highlights that the emotional weight of ecological collapse cannot be adequately addressed by traditional grief frameworks, contending that reconceptualizing eco-grief is essential for understanding the toll of environmental destruction in order to subsequently human relationality with the natural world.

This paper draws on transcultural philosophical thought to answer the call made by scholars in this field to further develop existing frameworks that address the embodied, ethical, and interconnected dimensions of mourning nonhuman losses. Additionally, a central focus of this article is to critically examine the current research field and the traditional grief models that predominantly inform it to highlight observed gaps and underrepresented perspectives in addressing ecological loss. In doing so, this paper aims to explore how philosophical concepts aimed at fostering a more holistic understanding of ecological relationality can help illuminate eco-grief debates. [4]

The article consists of four parts. First, I present a conceptual foundation, paying particular attention to identified knowledge gaps and underrepresented perspectives that can enrich eco-grief studies. This is followed by a discussion of Western grief frameworks to observe their inefficacy when applied to expressions of eco-grief. Next, I examine the work of Val Plumwood and Hélène Cixous to provide a novel perspective that can aid in arriving at a more nuanced, sensitive understanding of eco-grief. Finally, I turn to contemporary art, focusing on Jessica Marion Barr's *Augury: Elegy*. By analyzing Barr's work, this paper shows how contemporary art and philosophy can offer new insights into how mourning rituals can extend beyond human boundaries, thereby contributing to a more inclusive understanding of eco-grief.

Uncharted Territories

In 2018, Ashlee Cunsolo and Neville Ellis provided the first academic definition of eco-grief, drawing on existing frameworks and qualitative research among Indigenous Inuit and Australian communities. [5] In their article *Ecological Grief as a Mental Health Response to Climate Change*, they describe eco-grief as "the grief felt in relation to experienced or anticipated ecological losses, including the loss of species, ecosystems and meaningful landscapes due to acute or chronic environmental change.” [6] Cunsulo and Ellis’s conception encompasses various forms of loss, [7] denoting three main types of ecological grief: grief related to physical losses in the environment, grief associated with the disruption of cultural connections to nature, and grief stemming from anticipated future losses. [8]

Glenn Albrecht, a leading academic in the psychoterratic research domain, describes the dissolution tied to these developments as ‘solastalgia’: the “distress caused by the ongoing loss of solace and a sense of desolation connected to the present state of one’s home.” [9] This conceptualization reveals the multifaceted nature of eco-grief, which involves both tangible losses (e.g. the gradual disappearance of a species) and intangible losses arising from feelings of eeriness, dissolution, and anxiety about continued degradation.

To advance this view, it is important to consider Indigenous practices that emphasize the interconnectedness of all life through a communal approach to mourning. Unlike Western models, which often view grief as a solitary experience, many Indigenous cultures approach grief as a communal, [10] cyclical process reflecting an ongoing relationship with the natural world. This holistic view could inform existing thought, showing that grief does not have to be approached as an endpoint, but rather an expression of a continuous relation with nature, a process where mourning is a reciprocal act in connection with the natural world. [11] Within this context, it is also important to note how eco-grief echoes issues of intersectionality. Marginalized communities – particularly Indigenous peoples, people of color, and low-income groups – often experience the most severe consequences of ecological destruction, thereby confronting eco-grief existentially *and* politically. Crucially, the current corpus of eco-grief-related research lacks conceptual clarity, is predominantly informed by Western evidence and frameworks, and fails to incorporate the lived experiences of Indigenous people and younger generations. [12] While there is consensus regarding the effects and unequal distribution of climate change-related distress, the people who are most acutely vulnerable to eco-grief are currently underrepresented in conceptual and sample-based research. [13]

Studied expressions of eco-grief roughly seem to fall into two categories. On the one hand, there are ritual expressions by Indigenous peoples who have felt profound ecological grief for centuries due to the colonial extraction of their ecosystems and the disruption of their relationship to their homelands; on the other, scholars note more Western-based expressions that predominantly came to emerge towards the end of the 20th century, as environmental degradation became more visible in the Global North. [14] While all these expressions have their own place- and culture-based characteristics, Lisa Sideris argues that many responses to environmental degradation employ a “defensive humanist posture that privileges human civilization and seeks to insulate it.” [15] At the same time, Maria Ojala notes that “there is not much literature examining and summarizing the ways in which these emotions are expressed, to what processes they are related.” [16] While public manifestations of eco-grief have remained largely unexplored, people are gathering for collective rituals to mourn ecological loss, signalling a growing recognition of the need to address these feelings in a public context. [17] Alongside academia and mental health, art and activism have emerged as central domains where ecological grief is not only acknowledged but actively nurtured. [18]

Looking at our current understanding of eco-grief, it becomes evident that the existing gap in its conceptualization risks reinforcing dominant narratives that marginalize the experiences and expressions of those most affected by environmental collapse. As this inquiry progresses, it is crucial to critically examine the limitations of these frameworks and explore how alternative, more holistic approaches can better capture the complexities of eco-grief and its expressions.

Grief Unresolved

By examining foundational concepts in grief studies, we can better understand why conventional models – rooted in human-centric, individuated loss – fail to address the complexities of mourning environmental destruction. To illustrate this claim, this exploration turns to Sigmund Freud’s seminal work Mourning and Melancholia. Freud proposed two responses to loss: mourning and melancholia, each reflecting distinct psychological dynamics. Mourning is characterized as a finite, transformative process in which individuals gradually come to terms with their grief, allowing them to integrate their loss and restore a sense of normalcy: “although mourning involves grave departures from the normal attitude to life, […] we rely on its being overcome after a certain lapse of time.” [19] In contrast, Freud viewed melancholia as irresolvable mourning that “behaves like an open wound” and refuses to sever ties with the lost object. [20] Freud prioritized the resolvable “work of mourning” over melancholia, describing mourning as the process of withdrawing emotional investment from the lost object, eventually allowing the ego to become “free and uninhibited again.” [21] This aligns with the idea of ‘getting over’ a loss, such as the death of a loved one, by breaking the attachment between the mourner and the deceased. Miklós Ábrahám and Mária Török expanded Freud’s psychoanalytic framework by introducing the concept of ‘introjection,’ i.e. moving from literal to figurative loss. Unlike Freud’s model, which suggests complete detachment from the lost object, Ábrahám and Török advocate for a more complex form of emotional engagement that provides a place for the “image of the deceased.” They emphasize that mourners can endure a painful separation by "preserving an idealized image of the deceased *within* themselves while recognizing a world *without*," thus internalizing and maintaining a romanticized version of their loved ones while simultaneously acknowledging the altered reality of their existence. This dynamic enables individuals to incorporate their grief into their sense of self, fostering a continued connection with the deceased that acknowledges both the sorrow of loss and the need to move forward. [22]

While Freud and Ábrahám and Török may seemingly present varying strategies in the face of loss, their frameworks share important characteristics – with each other, and with the body of Western grief and bereavement theory as a whole. In order to clarify this, we will look at Christoph Jedan's Five-Axis Model of Consolation. [23] This model, based on a corpus consisting of more than 200 diverse sources from the Western tradition, covers different types of loss to illustrate the foremost goals of the analyzed sources. Jedan concluded that these mourning practices were primarily concerned with individuated losses, focusing on attempts to attenuate or alleviate suffering and increase resilience, thereby centering the idea of resolution or a return to a state of normalcy, much like Freud's model. [24] However, as current sources overwhelmingly contend that eco-grief is not bound to a foreseeable endpoint, a point of consolation or acceptance concerning our loss is likely to remain elusive. Additionally, as the ongoing environmental crisis demands not just restoration, but a profound transformation of Western humanity's relationship with the natural world, a complex tension arises. Mourning rituals – human-centric in nature and designed to offer comfort – are now being applied to address the climate emergency, even as anthropocentric perspectives are being criticized for contributing to this problem. What does it mean to seek solace in rituals that are rooted in a worldview that is contributing to environmental degradation? Can we, or should we, find comfort in the face of ecological mourning? These questions pose a serious problem when using Western sources as a foundation to express eco-grief.

As we shift from Western explorations of mourning to the phenomenon of ecological grief, the most obvious yet critical aspect is the human-centric nature of these traditional practices. As Cunsolo and Landman argue, it is crucial to disrupt the dominant narrative that considers human bodies the only mournable subjects. [25] Additionally, emotional responses to environmental loss are not confined to individual relationships; due to their transgressive nature, they extend into the broader realm of our shared environment. Another key distinction lies in temporality: ecological grief encompasses ongoing, anticipatory losses, rooted in dynamics that can originate in the distant past and extend into an uncertain future, rendering ecological mourning fundamentally *pre*-traumatic. Furthermore, eco-grief can be described as *per*-traumatic, as it is experienced *during* an ongoing period of loss. [26] While traditional elegy laments what has already passed, ecological grief mourns what *is* passing and *will continue* to pass. [27] As Nancy Menning argues, eco-grief also involves complex emotions such as complicity, shame, and guilt – feelings often overlooked in traditional accounts. In grieving ecological losses, we mourn not only what is lost, but also what we will continue to lose in the future. [28]

Above, I have tried to explore the shortcomings of the current foundations used to express eco-grief. The collective nature of ecological mourning reflects a shared sense of loss that encompasses entire ecosystems and species, highlighting the need to acknowledge nonhuman losses on a scale similar to that reserved for fellow humans, and to include currently marginalized nonhuman and human beings.

Bridging Worlds

Michel Henry's assertion that "(i)nasmuch as the essence of community is affectivity, […] we can suffer with everything that suffers" [29] invites us to reconsider grief not as a solitary experience, but rather as a collective phenomenon that extends beyond the human realm. Eco-grief calls for a radical rethinking of both grief and community, urging us to expand our moral and emotional sensibilities regarding trauma to encompass all beings with which we share this planet. [30] As Susanna Lindberg notes, contemporary philosophers have made significant contributions to discussions on what constitutes a *grievable* life and the relationality between humans and nonhumans. [31] However, these insights are underexplored in the context of ecological grief. Considering the above observations on the need to introduce frameworks that are more sensitive to the marginalization of nonhuman entities and disproportionately affected humans, the examples below are reflective of this call, as they critique and challenge the existing paradigm. Having worked closely with the Aboriginal community while being sensitive to her own position, Val Plumwood offers an interesting perspective in the given context. Hélène Cixous's perspective is also ideally suited to the present inquiry, given her Algerian background and expertise on marginalized groups in relation to Western dichotomic thinking and culture. [32]

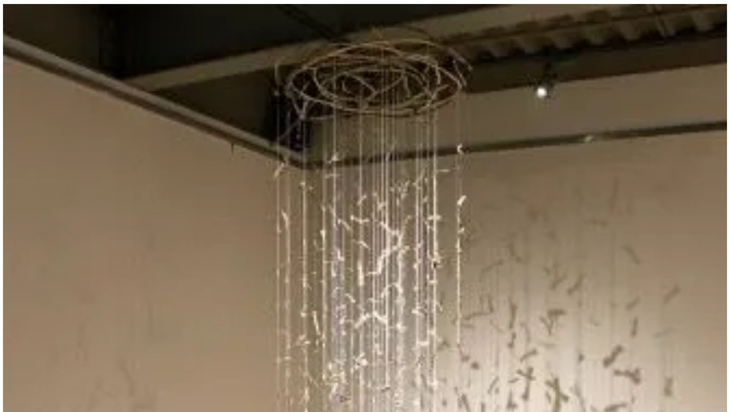
The work of Val Plumwood offers a critical contribution to the discussion of ecological grief, particularly through her critique of dualism and her development of an ecological feminism. In her writings, Plumwood critiques the anthropocentric and androcentric foundations of Western philosophy, contending that the history of Western thought is defined by exclusionary thinking that divides the world into opposites: man/woman, human/nature, reason/emotion. This dualism has justified not only the oppression of women but also the exploitation of nature, framing the natural world as something to be conquered and controlled. [33] Plumwood's insights are particularly valuable in the context of eco-grief, as she argues that ecological crises are not merely *environmental* issues, but *ethical* ones as well, rooted in the way we relate to the world [34] To foster a new perspective, Plumwood advocates for an "ecological identity," a way of being that recognizes the mutual dependency of all life forms. [35] This ethical stance frames eco-grief as being more than an emotional response to environmental loss; it also serves as a moral reckoning with the consequences of our actions, acknowledging that we are part of a larger, living community that includes both humans and the nonhuman world.

The writings of Hélène Cixous provide another crucial perspective on expressions of eco-grief. In her work on the *écriture féminine*, Cixous emphasizes the importance of bodily experience and emotion in constructing knowledge and subjectivity. [36] For Cixous, writing and language are not abstract or intellectual acts; they are deeply tied to the body, to feeling, and to the Earth itself. [37] This understanding of writing as a corporeal and sensory act aligns with eco-grief, which is not just an intellectual acknowledgment of environmental loss, but a deep, embodied mourning for the planet. Additionally, Cixous suggests a 'double listening,' tuning in to the specific and the shared, the individual and the collective. [38] Applied to eco-grief, this duality is essential: grief is not only personal, tied to individual losses or local ecological crises, but also collective through its acknowledgement of a broader, interspecies suffering that transcends the human. 'Being human' in Cixous's framework is not just a species-based identity, but a transformative practice that recognizes our affective connections to both human and nonhuman others. This 'further-than-myself' quality of grief is not just an emotional reaction, but a form of writing the world through the body, translating the universal suffering of the Earth into a deeply personal, corporeal experience. [39] In Cixous's framework, eco-grief becomes a form of writing the body of the Earth, articulating the pain and suffering of the planet through our own bodies, transforming grief into a shared, collective act. [40]

Symbiotic Sorrow

As mentioned earlier, art serves as a vital space for bringing ecological grief into the public sphere. Alongside academic and activist efforts, it offers a platform where eco-grief can be named, recognized, and processed, raising public awareness and underscoring its legitimacy. [41] Artistic expression and activism can be viewed as ritual practices that express loss while simultaneously constituting the meaning of its experience, binding people together in entanglement with other species. [42]

In recent years, collective rituals that address shared experiences of loss have increasingly received attention. The 2019 funeral for Iceland's Okjökull glacier is a poignant example, featuring poetry and speeches that encouraged collective mourning and reflection on our bond with nature. [43] The Okjökull funeral holds significance not only as a memorial for a tangible and irreversible loss – the disappearance of a glacier – but also as a symbol of the broader, global crisis of climate change, serving as a powerful example of how communities are engaging with eco-grief through collective ritual. Another example comes from the Red Rebel Brigade. Through their striking red costumes – symbolizing the lifeblood shared by all inhabitants of Earth – and silent, yet deeply emotive, presence at climate demonstrations, they mourn the ecosystems and species that are being destroyed, while also transforming mourning into activism by embodying an urgent call to action. [44] Jessica Marion Barr's *Augury: Elegy* similarly engages with ecological loss, offering an artistic exploration of remediation and grief stemming from the degradation of the natural world. This elegy – a bone mobile of sorts, featuring chicken remains suspended from a spiral of branches – creates a dual narrative of warning and grief. *Augury* refers to practices of divination through omens, while *Elegy* denotes a mourning or lament for the birdlife lost to human activity. [45] Barr's work also resonates with the goals laid out earlier in this article, as her art is the result of a scholarly investment into issues of Indigenous history, sovereignty, and decolonization, while being sensitive to the risks of speaking on behalf of Indigenous peoples. [46]



Augury - Elegy (2011). Wall Space Gallery, Ottawa ON. Photo credit- Karen Abel.

In *Augury: Elegy,* Barr presents a proleptic elegy that mourns species and ecosystems on the verge of irrevocable destruction. The narrative of the *Augury: Elegy* installation revolves around mass bird deaths, symbolic and literal harbingers of the environmental destruction humans have wrought. [47] The deaths of these birds are not just a direct consequence of human actions threatening the ecological fabric of the planet, but also a metaphor for environmental collapse beyond species loss. For Barr, these ‘slow-motion’ deaths serve as both a mourning of losses that have already occurred and a warning of what is to come if humanity continues on its current trajectory. In this sense, the visually disturbing flock of lifeless carcasses serves as both an example of our guilt and sorrow, as well as an illustration that moves beyond these deaths: the loss of the place we, human and nonhuman beings, share and call our home. By focusing on the death of nonhuman species, *Augury: Elegy* underscores the ethical imperative of recognizing our shared vulnerability with the natural world and the inevitable consequences of ecological collapse. In doing so, Barr’s work embodies Plumwood’s shift to an ecological identity, inviting viewers to experience ecological grief not as an isolated response, but as an opening towards the ecological other – recognizing our mutual interdependence. The loss of our co-inhabitants evokes simultaneous emotional responses: the empty nest invites mourning for disappearing nonhuman others, while the silhouettes of absent beings prompt a collective reckoning with our complicity, urging a shift from dominion to interdependence with the Earth. Barr’s work invites mourning but also demands action: a call to rethink our responsibilities, reshape ecological practices, and reawaken our recognition of life’s fragility and interconnectedness. The reflective silhouette of absence becomes a call to grieve and act, confronting the erasure of the nonhuman as an ethical and existential challenge demanding collective response.

Augury - Elegy (detail) with Colony Collapse. Photo credit- Karen Abel.

As Barr notes, contemporary elegiac works like *Augury: Elegy* borrow from modernist elegies by attempting to “stir viewers to feel their […] relationship to the earth and to other species […] and to potentially (re)consider their capacity to feel a responsibility to remediate and prevent ecological losses.” [48] In a similar vein, Cixous’s concept of *écriture féminime* provides a valuable framework for understanding the embodied nature of grief in *Augury: Elegy*. For Cixous, writing is not an abstract intellectual exercise but a deeply corporeal act that originates in the body and is tied to emotion, experience, and the natural world. This view of writing as an embodied act resonates with the ecological mourning Barr seeks to evoke. *Augury: Elegy* invites viewers to experience the grief for ecological loss not just through cognitive recognition, but through emotional and embodied responses, urging them to confront their own vulnerability as part of a broader ecological community. Cixous's concept of 'double listening' is pertinent here: in the case of *Augury: Elegy*, viewers may connect with the specific, immediate loss of a species, but are also called to recognize the collective grief that transcends species boundaries. Grief, from this perspective, is a shared, transformative experience that connects humans to the suffering of the planet and its inhabitants. Barr's installation becomes a 'writing of the body of the earth,' a deeply embodied form of ecological mourning entailing the recognition that the suffering of the Earth itself is worthy of grief.

Concluding Remarks

This paper has explored the multifaceted nature of ecological grief, examining its roots, its divergence from existing mourning frameworks, its shortcomings, and its expression through ritual and art, revealing a complex and paradoxical response to environmental loss likely to intensify as climate change and ecological degradation accelerate. Interdisciplinary inquiry, such as that informed by thinkers like Plumwood, Cixous, and Barr, illuminates the complexity of eco-grief, while also offering pathways for transformative change. There are indications that ecological mourning can yield positive impacts on psychological well-being and emotional resilience, as well as societal cohesion and pro-environmental decision-making. [49] As Amitav Ghosh argues in *The Great Derangement*, "the climate crisis is also a crisis of culture, and thus of the imagination," [50] highlighting the need for this interdisciplinary inquiry into environmental loss and grief. However, any philosophical attempt to restructure our understanding of eco-grief must address the challenges discussed in this article and offer a new lens to meet urgent needs while recognizing the risks of its anthropocentric, exclusionary tradition.

Having said this, it is important to highlight the current limitations of the eco-grief research field, from which this article is not exempt. To arrive at a point where knowledge concerning ecological grief can be used most effectively, eco-grief research should not only progress in terms of conceptual understanding, but also with regard to representation: who is currently being heard, and who is contributing to this area of study? Despite my best intentions, this article partially serves as an example of the field's current shortcomings. I have tried to be transparent about my limitations, aiming to contribute to the growth of this research field by discussing pathways that can aid in bridging the gaps that are currently still present, while trying to be mindful not to present a perspective that claims to be definitive. Acknowledgement of these shortcomings may serve as an invitation to deepen our inquiry, especially in a field so intimately tied to lived experience, seeing as our shortcomings might echo the very precarity ecological grief seeks to express and, perhaps, transform. We live in a fleeing world, perhaps reminding us that we are all in this together.

Notes

[1] During the process of writing this article, I was deeply grateful to receive feedback from various sources, particularly from the *LOCUS* editorial board, which I am glad to acknowledge. I would like to sincerely thank Marieke Borren, Marieke Winkler, and Aldo Kempen for their invaluable comments and guidance, which greatly improved the paper. Thanks also to Jessica Marion Barr, who graciously made her art available for the purposes of this discussion and took the time to answer my questions.

[2] Cowie, R.H., Bouchet, P., and Fontaine, B. (2022), The Sixth Mass Extinction: fact, fiction or speculation?. *Biological Reviews* 97(2): 642.

[3] At first glance, a more logical reaction to anticipated losses might be episodes of 'eco-anxiety.' However, as the various expressions and symptomatic roots of eco-grief are not deemed to necessarily fluctuate in light of temporalities, there is still a general consensus in classifying instances of anticipated loss as eco-grief. Cf., Cunsolo, A., Ellis, N.R. (2018), Ecological Grief as a Mental Health Response to Climate Change-Related Loss. *Nature Climate Change* 8: 275.

[4] Cf., Varutti, M. (2023), Claiming ecological grief: Why are we not mourning (more and more publicly) for ecological destruction?. *Ambio* 7;53(4): 559.

[5] Cunsolo, A., Ellis, N.R., Ecological Grief as a Mental Health Response to Climate Change-Related Loss: 276.

[6] Ibid., 275. Cunsolo and Ellis argue that eco-grief is particularly experienced by people who retain close living, working, and cultural relationships to the natural environment, while stressing that its scope is likely to grow as the destruction of natural environments increases.

[7] Ibid., 275-6.

[8] Cf., Ramnarain et al., (2024), *Understanding Ecological Grief and the Reality of Ecocide*.

[9] Albrecht, G. (2019), *Earth Emotions*. London/Ithaca: Cornell University Press: 38. Importantly, as Henegham notes, this form of loss extends beyond immediate catastrophes, also encompassing the slow erosion of familiar surroundings. See: Henegham, L. (2013), *The Ecology of Pooh*.

[10] An interesting comparison on a worldwide scale can be made here by looking at the impacts (past and present) of the Covid-19 pandemic, as this provided an example of global communal grief. Importantly, this presents an opportunity for further research, also related to environmental issues, seeing as scientists warn of similar pandemics as a result of prolonged environmental change.

[11] Cf., Barr, J.M. (2015), *Auguries of Elegy: The Art and Ethics of Ecological Grieving*. Kingston: Queens University: 12-3. While these traditions can enrich debates concerning eco-grief, it is important to approach Indigenous practices

with cultural sensitivity, recognizing the diversity of practices across different Indigenous communities. Additionally, we must acknowledge the colonial histories that have often suppressed, distorted, and misrepresented these traditions. Grief and mourning rituals, as well as their meanings, vary significantly between Indigenous cultures, so care should be taken to avoid generalizing or homogenizing these practices.

[12] Cf., Coffey et al., (2021), Understanding Eco-Anxiety: A Systematic Scoping Review of Current Literature and Identified Knowledge Gaps. *Journal of Climate Change and Health* 3: 4-5.

[13] Having said this, I must emphasize that this article also has its limitations. Since my theoretical background and conceptual knowledge are predominantly Western, this paper could be vulnerable to criticisms similar to those it raises. Nevertheless, I have sought to provide a starting point for recognizing the gaps in the current literature, and to offer a transcultural perspective that attempts to sincerely represent a diverse interpretation of the matter at hand while being mindful of the limitations of my expertise as a relatively young and inexperienced researcher. For a more detailed discussion on the incorporation of non-Eurocentric knowledge, which informed my argument, see: Escobar, A., (2016), Thinking-feeling with the Earth: Territorial Struggles and the Ontological Dimension of the Epistemologies of the South. *Revista de Antropología Iberoamericana* 11(1): 11-32.

[14] Cf., Pikhala, P. (2024), Ecological Sorrow: Types of Grief and Loss in Ecological Grief. *Sustainability* 16(2): 849, 1-3.

[15] Sideris, L. (2020), Grave Reminders: Grief and Vulnerability in the Anthropocene. *Religions* 11(6): 293, 2.

[16] Ojala et al., (2021), Anxiety, Worry, and Grief in a Time of Environmental and Climate Crisis: A Narrative Review. *Annual Review of Environment and Resources* 46: 35.

[17] Cf., Sideris, L. (2020), Grave Reminders: Grief and Vulnerability in the Anthropocene. *Religions* 11(6): 293, 2.

[18] Craps, S., (2024), *Rouw om de planeet. Leven met verlies in het Antropoceen.* (Translation by author).

[19] Freud, A., (1957), *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIV (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*. London: Hogarth Press: 243-4.

[20] Cf., Ibid., 253.

[21]Ibid., 245.

[22] Ábrahám, M., Török, M. (1972), Mourning or Melancholia: Introjection versus Incorporation. *The Shell and the Kernel*. Chicago: Chicago University Press: 127-8 (Italics added).

[23] While this model might seemingly be biased towards consolatory texts, the study explicitly focuses on the extensive literature on grief theory and therapy in order to extend the known corpus to include contributions of this kind beyond a strictly consolatory-based data set. Cf., Jedan, C. (2020). A New Model of Consolation. *Religions* 11(12): 631, 4-5.

[24] Jedan, C. (2020). A New Model of Consolation. *Religions* 11(12): 631, 6-10.

[25] Cf., Cunsolo, A., Landman, K. (2017), Introduction: To Mourn beyond the Human. *Hope at the Heart of Ecological Loss and Grief*. Montreal/Kingston: McGill-Queen's University Press: 16.

[26] Cf., Saint-Amour, P. K. (2020), There is a Grief of a Tree. *American Imago* 77(1): 138-9.

[27] Cf., Morton, T. (2010), The Dark Ecology of Elegy. *The Oxford Handbook of Elegy*. Oxford: Oxford University Press: 254.

[28] Menning, N. (2017). Environmental Mourning and the Religious Imagination. *Mourning Nature: Hope at the Heart of Ecological Loss and Grief.* Montreal/Kingston: McGill-Queen's University Press: 39.

[29] Henry, M. (2008), *Material Phenomenology.* New York: Fordham University Press: 134.

[30] Craps, S. (2020), Climate Trauma. *The Routledge Companion to Literature and Trauma*. Abingdon: Routledge: 282.

[31] Lindberg, S. (2023). *Planetary Thinking in the Era of Global Warming*. Universiteit Leiden. Importantly, as Lindberg also posits, "After all, modern ('Western') philosophy reflects the same modern ('Western') culture that first led to global warming. Criticizing the latter therefore implies criticizing and reconfiguring the former," to which this article aims to provide a contribution by reconfiguring environmental thought into a bridge for coming to a meaningful, inclusive understanding of eco-grief.

[32] This is not to say that a potential corpus must be limited to these thinkers alone. For instance, Vandana Shiva's work in *Earth Democracy: Justice, Sustainability and Peace* offers an excellent perspective on how principles of worldwide inclusion and reclaiming the commons might help to counter cultural and natural exploitation. In the context of eco-grief, Boafo and Yeboah's article highlighting eco-grief in relation to degradation-induced loss, *Understanding Ecological Grief as a Response to Climate Change-Induced Loss in Ghana*, provides crucial insights. Both of these works are highly informative and delve into their subject matter with a level of understanding I could not possibly match in this article.

[33] Plumwood, V. (1993), *Feminism and the Mastery of Nature*. New York/London: Routledge: 61.[34] bid., 138.

[35] Ibid., 102.

[36] Talviste, E. (2019), *Strange Intimacy: affect, embodiment, materiality, and the non-human in Virginia Woolf and Jean Rhys*. Newcastle: Northumbria University: 29.

[37] Cixous, H. (1993), *Three Steps on the Ladder of Writing*. New York: Columbia University Press: 154: "These flowers are not signs of death, they are alive. In these moments of extremity, perhaps we do admit to having a relationship with the vegetal, which is as intense, as embodied, as fleshly. […] Perhaps it is because we discover at this point that flowers lead […] by their way of getting through the earth, with their roots, to the core of the matter. They lead where we are going: we need them as guides. […] They lead us back to the origins, where we become obviously one family."

[38]Cf., Kaiser, B.M. (2012), (Un)grounding the human: Affective entanglements and subjectivity in Hélène Cixous's Algerian reveries. *International Journal of Francophone Studies* 15 (3/4): 482.

[39] Cixous, H., Calle-Gruber, M. (1994), *Hélène Cixous: Photos de Racines*. Paris: Éditions des femmes: 65: "J'écris aussi afin d'aller plus loin, plus loin que ce que je dis, et ça n'est pas impossible. Je peux aller plus loin que moi parce qu'il y a du plus loin que moi en moi – dans tout être."

[40] Cixous, H. (1993), *Three Steps on the Ladder of Writing*. New York: Columbia University Press: 150: "matter is not abstract but intelligent, alive, and powerful. One has to follow a path to arrive at matter […] we began as matter before moving away from whence we came. *The journey is spiritual* because it is not enough to put one's foot on the ground to come back to earth. It is an extremely difficult spiritual exercise, reintegrating the earthly, the earth, and the earth's composition in one's body, imagination, thought."

[41] Cf., Craps, S. (2023), Ecological Mourning: Living with Loss in the Anthropocene. *Critical Memory Studies: New Approaches*. London: Bloomsbury Academic: 69.

[42] Pike, S.M. (2017), *For the Wild: Ritual and Commitment in Radical Eco-Activism*. Oakland: University of California Press: 198.

[43] Cf., Craps, S. (2023), Ecological Mourning: Living with Loss in the Anthropocene. *Critical Memory Studies: New Approaches*. London: Bloomsbury Academic: 74.

[44] Grau, M. (2021), *Extinction Rebellion and the Ritualization of Climate Grief: Performing Species Loss and Putting Climate Justice on the Agenda*.

[45] Cf., Barr, J.M. (2015), *Auguries of Elegy: The Art and Ethics of Ecological Grieving*. Kingston: Queens University: 56-9.
[46] Ibid., 91-2.
[47] Ibid., 61: "[b]irds are a powerful symbol of degrading biodiversity. They share a curious relationship with human communities, and can be seen at the centre of rites, rituals and other meaning-making activities. Their retreat often signals a weakening of the human community itself […]."
[48] Ibid.: 16.
[49] Varutti, M. (2023), Claiming ecological grief: Why are we not mourning (more and more publicly) for ecological destruction?. *Ambio* 7;53(4): 555.
[50] Ghosh, A. (2016), *The Great Derangement: Climate Change and the Unthinkable*. Chicago/London: The University of Chicago Press: 9.

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