

Transcorporeal Narratives and the Pedagogy of Survival

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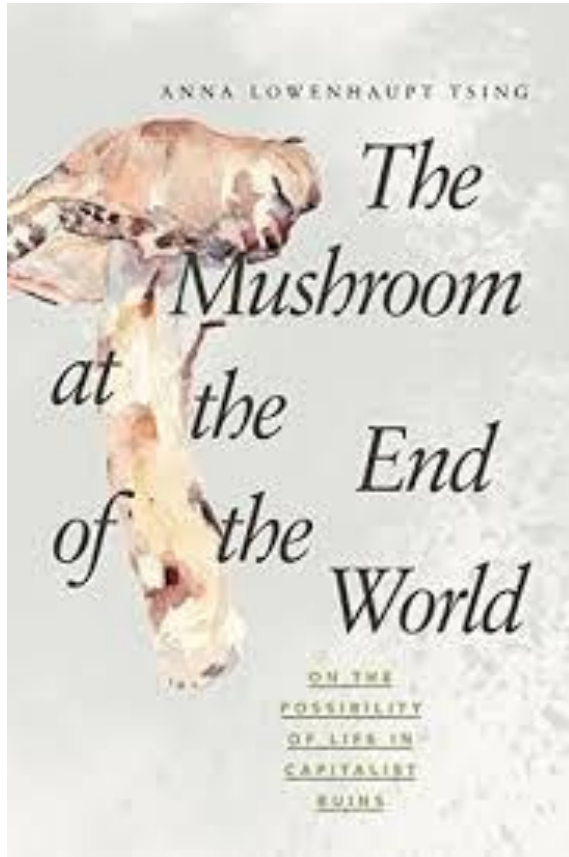
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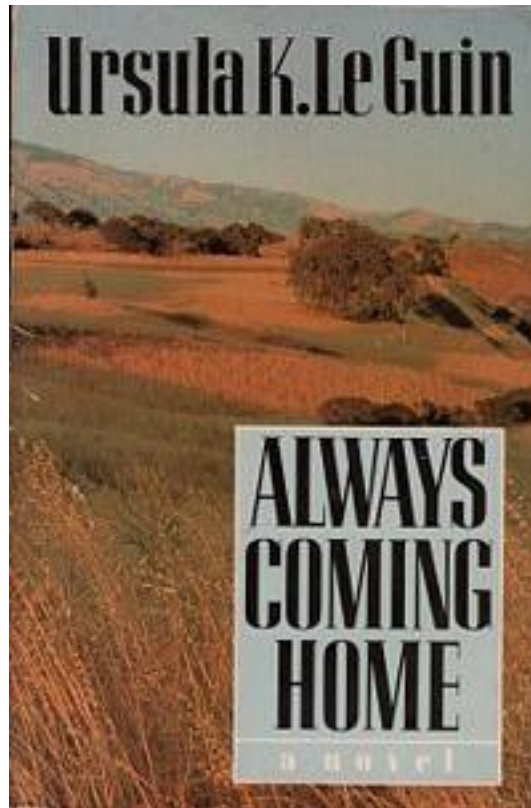
УНИВЕРЗИТЕТ
ГОЦЕ ДЕЛЧЕВ
Избери мудро, делувај храбро

Tsing, A. L. (2015).
*The Mushroom at the
End of the World: On
the Possibility of Life
in Capitalist Ruins.*

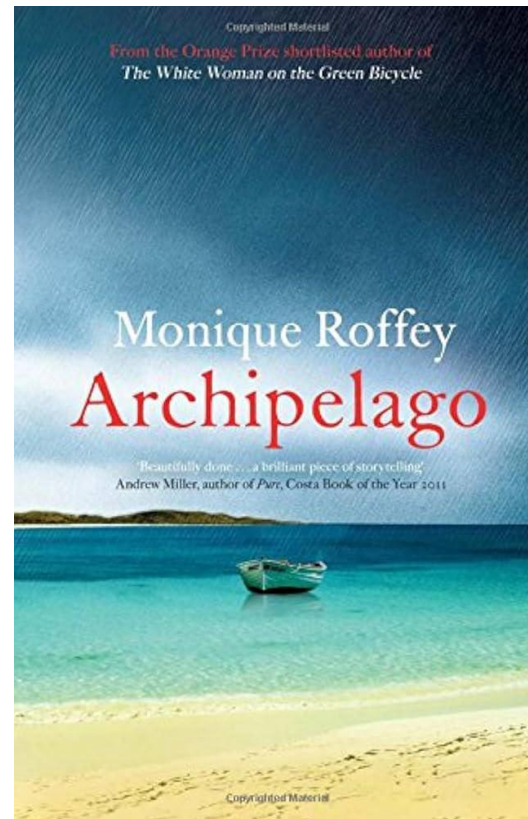


Anna Tsing: “*precarity is the condition of our time*” (2015, 20), and survival depends not on control or mastery but on “*the arts of noticing*” (2015, 22): forms of attention, improvisation, and collaborative endurance in damaged landscapes.

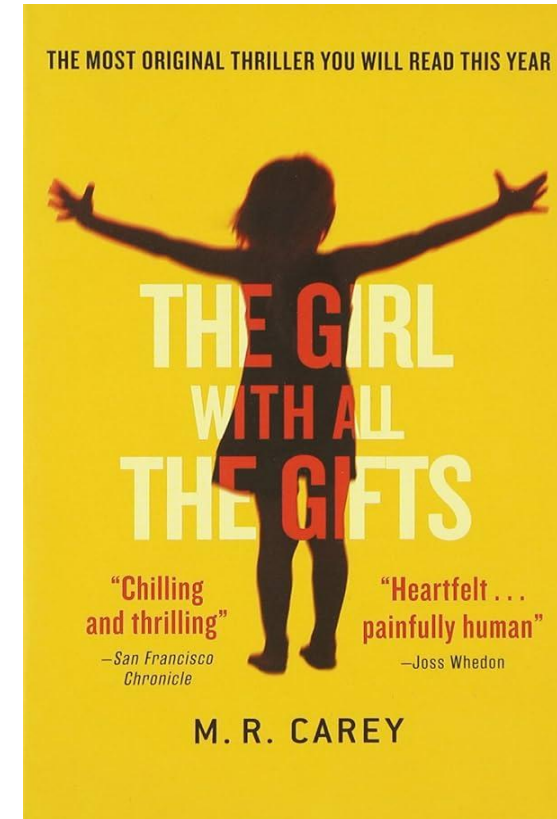
Narratives that stage survival through transcorporeal entanglement and formal innovation



a speculative ethnography
built as a collage



a Caribbean sea voyage recorded
as a daily log



a fungal post-apocalypse
as a road thriller

Always Coming Home (1986) by Ursula Le Guin

Carrier-bag form as anti-heroic storytelling: Embraces gathering, holding, carrying → survival as collection of practices

- Teaches survival through memory and form that holds community together.
- Survival is ecological entanglement.

“What one made, or gained, or owned, in the Valley, belonged to one; but one belonged to one's House, and house, and town, and people. Wealth consisted not in things but in an act: the act of giving.” (1986, p. 112)

- Haraway: **“So, make kin, not babies! It matters how kin generate kin.”** (2016, p. 103)

Collage, communal memory, and ecological living

Form as survival infrastructure

- Collage preserves recipes, songs, rituals, rules
- Cultural memory can be carried across time
- Structure teaches what to keep and how to pass it on

Communal and ecological survival

- No lone hero—survival is shared, everyday
- Seasonal rhythms, land-based knowledge
- Deep ecological ethics embedded in form

“So I went on. Everything that came to me I spoke to by name or by saying heya, the trees, fir and digger piné and buckeye and redwood and manzanita and madrone and oak, the birds, blue jay and bushtit and woodpecker and phoebe and hawk, the leaves of chamise and scrub oak and poison oak and flowering thorn, the grasses, a deer's skull, a rabbit's droppings, the wind blowing from the sea.” (1986, p. 20)

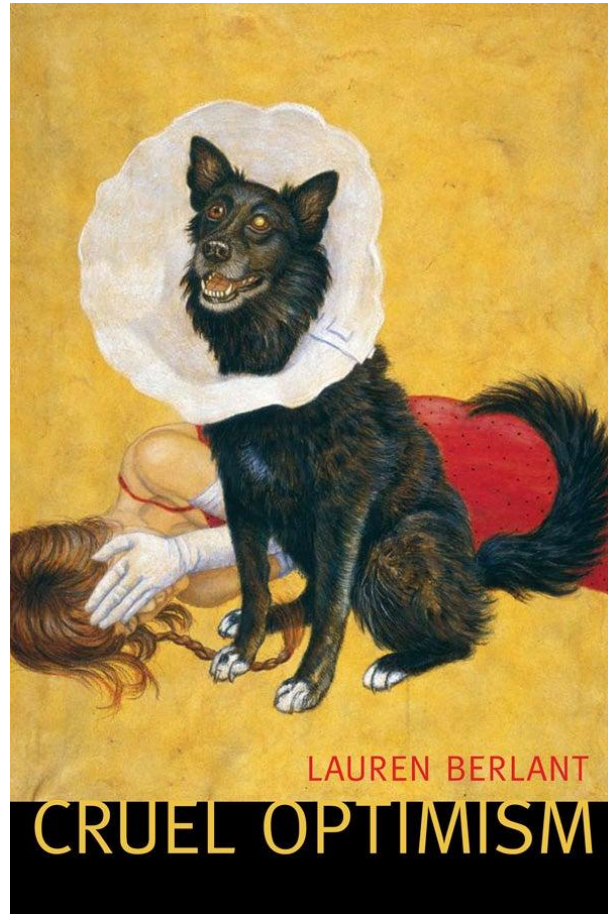
“Even if the bowl is broken (and the bowl is broken), from the clay and the making and the firing and the pattern, even if the pattern is incomplete (and the pattern is incomplete), let the mind draw its energy.” (p. 53)

“With ceremony, with forms of politeness and reassurance, they borrowed the waters of the River and its little confluents to drink and be clean and irrigate with, using water mindfully, carefully.” (p.52)

Archipelago by Monique Roffey

“He gets out his logbook, makes columns to keep track of their journey: time, current, course, weather. He bites his pen as he makes notes, carefully recording lines of numbers. Then he goes back to watching, and then to contemplating how things were just over a year ago. Since the flood, one of his recurring fantasies is to track back to the days before it, remembering what they'd been eating, talking about, who had visited them, what were their plans for Christmas. The flood hit a week before Christmas Day. Memories haunt him, of the tree they'd put up, choked with lights, the presents under it. Claire had always loved Christmas lights; she bought more every year. He and Ocean had decorated the tree. Claire had made soupies. His favourite thing is to let himself be in that time just before his old life ended.” (p.44)

Logbook, daily repair, and slow survival



Lauren Berlant: “...the attrition of being worn out by the ordinariness of ongoing crisis” (2011, 95).

“The sea has moods. You listen or you’re dead. Some days it holds you like a lullaby; other days it wants to take you apart. So we adjust the sail, check the girl is sleeping, and keep going.”

Anna Tsing: “... precarity is the condition of our time” (2015, 20), and survival depends on “arts of noticing” (2015, 22).

Bodies shaped by water

How nice it would be to fall asleep into it, into the calm loving arms of the sea, now so hushed. Jump, she whispers; Jump you'll find yourself. and meet yourself, come lie in my bed. How he loved the sea as a younger man; the sea was his first mistress, his first woman... The sea loved him, kept him for herself. The sea offered him her adventures, and her surprises. His body is covered with small scars, wounds from his love affair with the sea: where a man o' war lashed its tentacles around his legs, where a kingfish rib bone pierced his hand, where fire coral burnt his chest, where a tarpon almost took his finger off. (p. 71)

He gets into the shower himself and when he does, it is like being hit by rain, pelting cleansing rain in his face and tears fall too. Tears for his wife and his baby son and tears for the man he has become, the man running away. He sobs in the shower and it is a relief. (p.231)

The Girl with All the Gifts

by M.R.Carey

Form: A road thriller survival as training

- Constant danger, fast pacing, decision-making.
- Teaches triage, quarantine, moral ambiguity.
- Infection blurs human/nonhuman.
- The “hungries” are humans whose bodies have been overtaken by a fungal organism; their actions are shaped by spores, hunger, and environmental forces.
- Melanie is herself a fusion: human mind + fungal infection = hybrid body
- She is living transcorporeality.

“But only if you let them grow up,” she finishes. “If you keep shooting them and cutting them into pieces and throwing them into pits, nobody will be left to make a new world. Your people and the junker people will keep killing each other, and you’ll both kill the hungries wherever you find them, and in the end the world will be empty. This way is better. Everybody turns into a hungry all at once, and that means they’ll all die, which is really sad. But then the children will grow up, and they won’t be the old kind of people but they won’t be hungries either. They’ll be different. Like me, and the rest of the kids in the class.

“They’ll be the next people. The ones who make every-thing okay again.”

p.446

Conclusion

Survival is not a single event but a changing practice shaped by form, character, and environment. In *Always Coming Home*, survival is communal and cultural: the Kesh endure by sharing labor, memory, and ecological reciprocity. In *Archipelago*, survival becomes intimate and emotional, as Gavin and Océan navigate grief and climate trauma through daily acts of repair and attention. In *The Girl with All the Gifts*, survival turns posthuman and transformative, as Melanie accepts a future beyond the human and imagines kinship with the fungal world.

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(“Make kin, not babies” p. 103.)

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