17

"WILL PLASTIC MAKE LIFE IMPOSSIBLE?"

Transpacific Poets Confront Ocean Plastic

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After a last drag, a cigarette is flicked to the curb. During the next rain, the discarded filter washes down the drain, into a river, and into the ocean. This used filter will release over 4,000 chemicals, including hydrogen cyanide and ammonia, both of which are particularly toxic for smaller sea creatures like water fleas and bacteria.¹ Eventually, the paper surrounding the filter will rot, releasing 12,000 plastic microfibers called cellulose acetate that will circulate for hundreds to thousands of years. These undigestible microfibers will be ingested and reingested by marine creatures like corals and plankton, while also absorbing pollutants from the environment that will have been deposited in these creatures' bodies.² This cigarette filter, with its long-lasting effects, will join the 4.5 trillion cigarette butts littered each year, estimated at 845,000 tons.³ Together, cigarette filters form the most numerous piece of ocean litter, much of which is found below the ocean's surface, with depths between 200 and 600 meters containing four times as much plastic detritus as the surface.⁴ On its own, this single filter will have significant life-disrupting effects, but with its material longevity shared with trillions of other filters, each eroding into thousands of microfibers, these effects will be massively compounded. Of course, cigarette filters are just one of many different plastics that end up in the ocean. In the face of such large-scale and long-lasting effects how can literature, and our discussions of literature, come to terms with ocean plastic?

As I show, one way that ecopoets have responded to ocean plastic is through mimetic fragmentation, modeling in language how plastic recirculates through diverse assemblages, at one point a half-gallon bottle, and later found within plankton. By fragmenting and circulating language drawn from plasticrelated texts such as factory accident reports and news articles, ecopoets are challenging how plastic is altering our world, both materially and in how plastic gets discussed. In this chapter, I consider three examples from the online folio The Margins, which between Oct. 25, 2018, and Dec. 7, 2018, released 13 pieces on the theme of plastic. A product of the Transpacific Literary Project, *The Margins* is an online initiative of the Asian American Writers' Workshop that seeks to "foster literary connections between East and Southeast Asia, the Pacific Islands, the Asian diaspora, and a broader American reading public [...] with an emphasis on works in translation, curated around broad themes." The folio on plastic includes work by authors from locations across the Pacific, including Singapore, South Korea, California, and Vietnam, among others. In this chapter, I consider the work of three authors: Reading across the folio, I consider "Work Accident Joint Investigative Report" by Chinese poet Xie Xiangnan, on the human costs of plastic's production; "Pearl & Peril" by Tamil American poet Divya Victor, who uses the inedibility of plastic to call attention to global differences in consumption; and "The Age of Plastic" by native Chamorro poet Craig Santos Perez, on plastic's ubiquity during the early stages of

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human life. These texts recirculate language from different sources as a means of rethinking plastic's creation, usage, and effects, as well as how plastic, and the ways that we discuss plastic, contains its own demands, even to the point of injuring plastic's producers and users.

Plastic is a fairly recent, though increasingly popular, topic for literary analysis. In Mythologies, Roland Barthes notes that "more than a substance, plastic is the very idea of its infinite transformation," and that "life itself" can be plasticized, since "they are beginning to make plastic aortas." Barthes' circulatory metaphor is perhaps more fitting than he realizes since microplastics are able to enter the bloodstream. As plastic has become more ubiquitous, authors and literary critics have sought to better express plastic's deleterious effects.⁷ In the editor's introduction to the 2010 PMLA special issue on "Oceanic Studies," Patricia Yaeger describes ocean plastic as "a quasi-object once filled with human agency that exceeds this agency in its afterlife."8 Ocean plastic has also been used as a means of addressing cultural issues. For instance, in "Ecologies of Entanglement in the Great Pacific Garbage Patch," Michelle Huang considers cultural representations of Asian Americans through the lens of the Pacific Garbage Patch, claiming that "Plastic is a conceptual problem, and its paradoxical qualities are particularly useful for thinking about Asian American racial form." Huang's article is referenced heavily in the introduction to *The Margins* folio, which interweaves "unattributed introductory quotes" with quotes from the pieces in the folio, revealing how influential Huang's article was for *The Margins*'s editors. ¹⁰ I find particularly compelling Huang's insight that, "Following plastic's immortal life cycle requires traversing the transpacific, from those who produce and labor with plastic, to those who consume and play among it, to its undead suspension in the Pacific Ocean, and to its myriad recirculations thereafter."11 Here, Huang highlights the movement of plastic through different assemblages, from producers to consumers to plastic's long afterlife, and while the focus of this chapter differs from Huang's, I purposefully adopt this approach of considering the producers, users, and afterlives of plastic as a means of constructing a robust understanding of plastic's own embedded logic and how poets today are challenging this logic through language.

Throughout its long existence, plastic enters diverse assemblages. The degradation of plastic into a chemically inert substance remains understudied but estimates of the time required range between hundreds to thousands of years, a timespan that significantly increases in the ocean depths where the sunlight and oxygen that function as catalysts for plastic's degradation are low. 12 Sunlight and oxygen initiate the photo-oxidative process of degradation through which plastic's carbon is converted into carbon dioxide, freeing it to enter the carbon cycle.¹³ Rates of such carbon conversion are low in the ocean, and one study that immersed plastic in the Bay of Bengal for six months found conversation rates of around 0.5%. 14 Similarly, due to varying densities, plastics float at different depths, and as noted earlier, depths between 200 and 600 meters contain four times as much plastic as the surface. Bottle caps float, making them likely to be eaten by albatrosses, while denser cigarette filters are more likely to be eaten by fish. Consumption of plastic, which is indigestible, has been found to cause the mucosa epithelial lining of fish intestines to detach and to affect the functioning of lipids and cholesterol. 15 Plastic's deleterious effects occur at diverse scales, from microscopic plastic that enters sea bacteria to the death of a whale from ingesting 88 pounds of plastic. ¹⁶ And yet, demand for plastic is increasing, with more plastic having been produced between 2004 and 2017 than in all of the twentieth century.¹⁷ Plastic production is also expected to continue to grow. Currently, about 6% of oil is used to make plastic, a percentage that is expected to rise to 20% by 2050. One effect of this is that by 2050 plastic is expected to outweigh fish in the ocean.¹⁸

As a means of tackling plastic's long-lasting effects, I turn briefly to Jane Bennett's notion of material agency, as well as Gilles Deleuze and Félix Guattari's concept of assemblages. Bennett begins *Vibrant Matter* with a description of a plastic glove, oak pollen, a dead rat, a bottle cap, and a stick of wood gathered in a storm drain to the Chesapeake Bay.¹⁹ Bennett doesn't note, however, how the plastic glove and bottle cap will likely outlast the other biodegradable objects, destined to circulate in

Aaron Pinnix

various eroded forms for millennia in the Chesapeake Bay and Atlantic Ocean. These pieces of plastic will have wide-ranging effects during their oceanic afterlives. As Bennett notes, we must not think of agency as "a capacity localized in a human body or in a collective produced (only) by human efforts," but rather as "distributed across an ontologically heterogeneous field."²⁰ To this concept of distributed agency, Bennett adds Gilles Deleuze and Félix Guattari's concept of assemblages, noting that,

Each member and proto-member of the assemblage has a certain vital force, but there is also an effectivity proper to the grouping as such: an agency of the assemblage. And precisely because each member-actant maintains an energetic pulse slightly "off" from that of the assemblage, an assemblage is never a stolid block but an open-ended collective. A "non-totalizable sum." An assemblage thus not only has a distinctive history of formation but a finite life span.²¹

It is in assemblages that individual actants express their agency, and we might consider milk and the plastic bottle that holds it as one assemblage of actants, and later an indigestible piece of that same bottle in an albatross's stomach as another assemblage of actants. Plastic's life-disrupting effects come from its material durability, but these effects are compounded by oceanic circulation, since plastic's *longue durée* means plastic enters into numerous assemblages before becoming physically inert.

How then might ecopoetry, including the works discussed in this chapter, circulate language through different assemblages as a means of responding to plastic? The poets I discuss utilize language from sources like factory reports and news reports, subverting the original meanings embedded within these source texts. Even though these source texts may initially seem tangentially related to plastic, in truth they reveal how plastic's own logic has inundated our world and language. Here I consider the work of Herbert Marcuse, whose concept of technological rationality helps us to understand how an innovation like plastic can in turn direct society, even to the point of dictating what is deemed rational. Marcuse defines technological rationality in *One Dimensional Man* as being the ways that "The productive apparatus and the goods and services which it produces 'sell' or impose the social system as a whole."²² As a produced good, plastic is able to take on a life of its own, functioning as an actant in various assemblages, but also imposing its own logic, even to the detriment of, as we will see, the producers and consumers of plastic. Through the lens of technological rationality, we can better understand how plastic imposes itself upon the world, both materially and in our discourse. As Marcuse points out in his related piece, "Some Social Implications of Modern Technology,"

The facts directing man's thought and action are not those of nature which must be accepted in order to be mastered, or those of society which must be changed because they no longer correspond to human needs and potentialities. Rather are they those of the machine process, which itself appears as the embodiment of rationality and expediency.²³

The machine process that plastic represents becomes normalized as rational (as well as expedient, which is an essential part of plastic's draw). Thus, despite its negative effects, plastic becomes normalized, and perhaps even naturalized, within our world and within our discourse. It is this embedded logic within plastic and how we discuss plastic, that these poets are challenging via the fragmentation and recirculation of language. By constructing new linguistic assemblages from source texts about the creation and use of plastic, these poets are subverting the technological rationality present within these source texts to reveal the dangerous logic of plastic. This approach aligns with Marcella Durand's description of experimental ecological poets, namely that,

Experimental ecological poets are concerned with the links between words and sentences, stanzas, paragraphs, and how these systems link with energy and matter—that is, the exterior world

[...]. The poet can legitimately juxtapose kelp beds with junkyards. Or to get really technical, reflect the water reservoir system for a large city in the linguistic structure of repetitive water-associated words in a poem [...]. Through this multi-dimensional aspect of poetry, poets are an essential catalyst for increased perception, and increased change.²⁴

Durand's description of poetic language functioning as a catalyst for "increased perception, and increased change" offers a challenge to the ubiquity of technological rationality. Through poetic rearrangement, poets are able to use language as a means of challenging or complicating the normative assumptions buried *within* language. In the works discussed in this chapter, this action is helped by a mimetic fragmentation that fractures and circulates language into new assemblages like plastic does. Thus, these poets are looking to the materiality of plastic as a means of challenging the logic embedded within how we discuss and think about plastic.

This type of poetic challenge to how plastic is understood and discussed can be found in the poem "Work Accident Joint Investigative Report," in which Chinese poet Xie Xiangnan repurposes the flat, mechanized language of a factory accident report to call attention to the human costs of plastic's production. Is strongly invite readers to check out the collection Iron Moon: an Anthology of Chinese Migrant Worker Poetry, thich presents the poetry of migrant workers within China and is the source for this translated poem. Of course, the recirculation of this poem, from its original creation to its translation and inclusion in Iron Moon, and then its later inclusion in The Margins folio on plastic, itself exemplifies how language can move through various assemblages since the poem takes on different meanings in different contexts. In Iron Moon this poem is contextualized alongside poems by migrant laborers, while its inclusion in The Margins emphasizes the poem's focus on plastic.

"Work Accident Joint Investigative Report" describes the experience of Gong Zhonghui, a 20-year-old female worker. The poem begins with information one might expect in a report produced in a factory. After identifying the laborer's name, hometown, "Work Number," and type of work (cutting plastics on a die-cutting machine) in the first stanza, the poem describes an accident in which Zhonghui's "middle and ring fingers" are cut off "at the second joint of the middle finger and first joint of the ring finger."²⁷ While the subject of this report is the violent dismemberment of Zhonghui's fingers, the poem delivers this information in a flat, detail-focused style one might expect of a factory accident report. This includes declaring that the movements Zhonghui had performed in an attempt to dislodge a stuck piece of plastic were "a 'transgression of factory safety operating procedures," thus seemingly placing the blame on Zhonghui, rather than the machine in which the plastic had become stuck.²⁸ The poem's third stanza goes on to describe how she had been working for 12 hours, how her fingers were often burnt by the machine, and how after the incident Zhonghui "didn't cry and didn't / scream." Instead, "she just held onto her fingers/ and left."29 That Zhonghui does not cry or scream when her fingers are cut off, and instead simply leaves, indicates Zhonghui's presumed habituation to such traumas.³⁰ There is here a critique of plastic as a produced good that subsumes the welfare of the individual to the workings of the plastic-producing machine. As Marcuse points out, under the rubric of technological rationality "the individual's performance is motivated, guided and measured by standards external to him, standards pertaining to predetermined tasks and functions"31 as the functioning of machinery comes to guide, measure, and direct the laboring individual.³² In this poem, the intense labor demands placed on Chinese factory workers are shown as underlining plastic's large-scale production, even to the point of subsuming the welfare of the worker to the operations of the machine. In the poem's last two stanzas we also find a breakdown in the operations of language in the increasing number of ruptures within lines, such as in "she / didn't cry and didn't/ scream," which present the linguistic impossibility of articulating such violence.³³ These gaps within the poem reveal how Zhonghui's trauma escapes what can be represented in the language of this factory-produced report. Indeed, the last two lines of the poem note that "When it happened no one/ was there to see

it,"34 challenging our understanding of who might be authoring this report, as the poem segues from the information-laden language of a factory report to a second voice that uses ruptures and empty space to highlight what remains unspoken in such a report. As Xiangnan's poem shows, there remains a troubling connection between plastic's production and human suffering that is subsumed within the language of factory reports and the larger technological rationality that values plastic's production over the laborers who produce it.

While plastic is ideal for storing food, it remains dangerously inedible. As Bennett points out in her discussion of food in Vibrant Matter, "If the eaten is to become food, it must be digestible to the out-side it enters."35 However, Divya Victor's poem "Pearl & Peril" reveals how plastic has become dangerously interwoven with human processes of food production and consumption in ways that perhaps uniquely benefit both businesses and Americans.³⁶ The poem is composed of four stanzas, with the first three stanzas describing instances in different prefectures in Japan of customers finding inedible bits in their McDonald's food. The first stanza describes a child being injured by "a piece of hard plastic" in an ice-cream sundae, the second describes a customer finding "a piece of blue vinyl" in a chicken nugget, and the third describes a customer finding a human tooth "chattering in her French fries."37 However, the fourth stanza subverts reader expectations in that a woman eating a fried oyster "At a seafood restaurant in Tennessee" finds 50 pearls. 38 As Victor points out in her notes on "Pearl & Peril," these stanzas are based on actual news reports. In a comment on differences in global levels of consumption, Japanese McDonald's customers are met with dangerous plastic, vinyl, and a tooth, while an American consumer in Tennessee discovers the dangerous, but also rewarding, pearls. Additionally, Japanese customers are encountering these dangerously inedible pieces in McDonald's, a global symbol of American consumption, perhaps implicating uneven levels of danger for consumers across the globe.

Victor's usage of various news sources, including Megumi Fujikawa's article "Human Tooth Found in McDonald's Japan Fries: Fast Food Operator Reports Four Cases of Contaminated Food" in The Wall Street Journal, 39 reveals not only how humans are injured by plastic but also how the news discusses such issues. For instance, we only have to look to Fujikawa's news article to see how Victor is reassembling language from news sources in order to emphasize how dangerous plastic is to consumers, a danger that the article suppresses. In the article, Fujikawa includes quotes from McDonald's director and senior vice president Takehiko Aoki, who notes that "Individual cases happen in various places and various forms, but they don't cause big health problems in a continuous manner."40 Victor's poem, however, reasserts the relatively occluded experiences of consumers and the dangers they face in encountering materials like blue vinyl in their food. As one might expect in The Wall Street Journal, Fujikawa's article also emphasizes how such issues have affected McDonald's profits and share prices. The focus here is on the larger economic effects of contaminated food, rather than the dangers faced by individuals. We can see here how due to technological rationality the experiences of consumers have become subordinate to the logics of profit and the ongoing processes of mechanized production that enable inedible plastic to appear in food. Victor is rearranging the language of such news articles into a new poetic assemblage as a means of calling attention to how we discuss plastic overlooks the real dangers people face.

Much like the other poems discussed here, in "The Age of Plastic" by Chamorro poet Craig Santos Perez we encounter the hidden dangers of plastic, even as it has become ubiquitous during the early stages of human life. ⁴¹ The title points to many possible ages, including the current age of humans, with food and water delivered by plastic, and a future in which plastic may make life impossible. The poem alternates between scenes that reflect on the speaker's wife's pregnancy and their subsequent newborn child with considerations of plastic's benefits and dangers. By juxtaposing positive scenes, like the speaker providing their daughter with a plastic pacifier, with lines like "Whales, plankton, shrimp, and birds confuse/ plastic for food" (italics in original), the poem highlights how plastic can

have local positive meanings for humans while also being implicated in a larger structure of destruction and death, even to the point of prompting the question "Will plastic make life/ impossible?"42 Marcuse, elaborating on the concept of technological rationality, points out that "There is no personal escape from the apparatus which has mechanized and standardized the world,"43 and we can see such ubiquitousness in lines such as "Plastic makes / possible. At home, she labors in an inflatable/ tub."44 As Perez's poem shows, plastic is omnipresent during pregnancy, labor, and the early stages of life since plastic performs so many roles, for instance in constituting a Ziploc bag that holds a placenta, a pacifier, a breast pump, and so on. Plastic is important for supporting the early stages of human life, even as plastic leaches "toxic chemicals" and "disrupts hormonal systems."45 In these juxtapositions we can see how plastic has mechanized and standardized the world, imposing its own technological rationality onto its human users, even while causing real threats to the processes of life.

Like the other poems discussed here, "The Age of Plastic" recirculates language from elsewhere into a new poetic assemblage. For instance, the lines "In the oceans, there exists one ton of plastic/ for every three tons of fish" 46 summarizes the World Economic Forum's declaration that "In a business-as-usual scenario, the ocean is expected to contain 1 tonne of plastic for every 3 tonnes of fish by 2025, and by 2050, more plastics than fish (by weight)."⁴⁷ The poem also alters and reuses language from two of Perez's earlier works, both published in 2017, and this language in turn reappears again in a substantially altered form in Perez's 2020 collection Habitat Threshold. Among these four versions, there is no singular text, but rather a conglomeration of similar poems in which words circulate through different assemblages. Perez's poem "(First Trimester)" was published in his book from unincorporated territory [lukao] (2017a), and like other versions this poem interweaves considerations of ocean plastic with his wife's pregnancy and the early life of their child, but also has some important differences. For instance, "(First Trimester)" contains the lines "because plastic / / never dissolves, every product ever made still exists, / somewhere, today."48 This line is reworked in the version of "The Age of Plastic" published in the collection Big Energy Poets: Ecopoetry Thinks Climate Change to "every plastic ever made/ still exists, somewhere, today."49 These lines are absent from the version of "The Age of Plastic" published in The Margins' online folio, though the line "Plastic is the perfect / creation because it never dies" expresses a similar idea. 50 A later version, titled "Age of Plastic," appears in Habitat Threshold. In this version, most words are placed in grayscale, while "plastic" is printed in black. Here the line becomes "Plastic is the perfect/ creation because it never dies," with the black of "Plastic" standing out against the dimmer gray of the other words.⁵¹ Much like plastic circulating through different assemblages, words and concepts circulate throughout these four poems, taking on slightly different forms and meanings in each version. There is no one dominant or correct assemblage here, but rather an ongoing linguistic recirculation that aligns with plastic's persistent movement through diverse assemblages over time.

One final form of linguistic assemblage I would like to discuss appears in something quite unique to *The Margins*, which are countertranslations in which authors creatively respond to other works within the folio with poems that are part translation and part creative response. These countertranslations emphasize how translations are themselves assemblages of language, imperfectly drawn together in ways that show how words function (to invoke Bennett's points about assemblages) as member-actants with "an energetic pulse slightly 'off' from that of the assemblage." What I mean is that translations, and especially countertranslations, reveal how language itself is "never a stolid block but an open-ended collective," a point that is central to poetry's ability to challenge plastic's technological rationality via new linguistic assemblages. *The Margins* describes such countertranslations as "making visible the multiple languages hiding in a mouth," as well as "destabiliz[ing] notions of mastery." Divya Victor countertranslates "The Age of Plastic" into Tamil, and then from Tamil into English. In her countertranslation Victor further reveals how plastic dominates the world

Aaron Pinnix

in different languages. For instance, Perez's line "Our daughter / sucks a pacifier and sleeps in a crib" is translated into Tamil as "எங்கள் மகள்/ தொட்டிலில் தூங்குகிறாள் பிளாஸ்டிக் பூக்கள் சாப்பிடுகிறாள்," which Victor translates as "Our daughter / sleeps in a crib. She eats plastic flowers."55 Victor's recirculation of Perez's lines reaffirms her interest in plastic's inedibility, while also further developing Perez's consideration of how plastic is overtaking the natural world. Countertranslations offer a powerful tool for challenging plastic's technological rationality by further circulating words into new assemblages of meaning.

As The Margins special folio on plastic shows, plastic entails its own technological rationality that directs how plastic is discussed and understood, despite plastic's dangers to its creators, consumers, and its long disruptive afterlife. By recirculating language from different sources into new poetic assemblages, these authors are evoking plastic's own material fragmentation and circulation as a means of highlighting how the discourses surrounding plastic fail to address plastic's troubling effects. Now, humans and the more-than-human-world must grapple with plastic's life-destroying effects for centuries to millennia, a truth that these poets evoke through language with the goal of cultivating, to return to Durand's points about ecopoets, "increased perception, and increased change."56 As plastic's presence grows, these sorts of poetic rearrangements of language into new assemblages will become increasingly important as a means of articulating the disruptive effects and demands that plastic places on the world.

Notes

- 1 Slaughter et al., "Toxicity of Cigarette Butts," i25.
- 2 Chatterjee and Sharma, "Microplastics in Our Oceans," 60.
- 3 Novotny et al., "Cigarettes Butts and ... Environmental Policy," 1693.
- 4 Choy et al., "The Vertical Distribution... of Marine Microplastics," 2.
- 5 Transpacific Literary Project, "Opening the Folio: Plastic."
- 6 Barthes, "Plastic," 97, 99.
- 7 Dickinson, The Polymers; Farrier, Anthropocene Poetics; Keller, Recomposing Ecopoetics; Liboiron, Pollution is Colonialism; Morrison, The Literature of Waste; Reilly, Styrofoam; Tierney, ocean plastic.
- 8 Yaeger, "Editor's Column: Sea Trash," 537.
- 9 Huang, "Ecologies of Entanglement," 99.
- 10 Transpacific Literary Project, "Opening the Folio: Plastic."
- 11 Huang, "Ecologies of Entanglement," 112.
- 12 Barnes et al., "Accumulation... of Plastic Debris," 1993.
- 13 Andrady, "Microplastics in the Marine Environment," 1599.
- 14 Andrady, 1600.
- 15 Chatterjee and Sharma, "Microplastics in Our Oceans," 57.
- 16 Borunda, "This Young Whale Died."
- 17 Zang, "Half of All Plastic."
- 18 World Economic Forum, New Plastics Economy, 7.
- 19 Bennett, Vibrant Matter, 4.
- 20 Bennett, 23.
- 21 Bennett, 13.
- 22 Marcuse, One Dimensional Man, 14.
- 23 Marcuse, "Social Implications of Modern Technology," 143.
- 24 Durand, "The Ecology of Poetry," 62.
- 25 Xiangnan, "Work Accident Joint Investigative Report."
- 26 Iron Moon, ed. Qin Xiaoyu and trans. Eleanor Goodman.

- 27 Xiangnan, "Work Accident Joint Investigative Report."
 28 Xiangnan, "Work Accident Joint Investigative Report."
 29 Xiangnan, "Work Accident Joint Investigative Report."
 30 Xiangnan, "Work Accident Joint Investigative Report."
- 31 Marcuse, "Social Implications of Modern Technology," 142.

- 32 See also Marcuse, One Dimensional Man, 25.
- 33 Xiangnan, "Work Accident Joint Investigative Report."34 Xiangnan, "Work Accident Joint Investigative Report."
- 35 Bennett, Vibrant Matter, 49.
- 36 Victor, "Pearl & Peril."
- 37 Victor, "Pearl & Peril."
- 38 Victor, "Pearl and Peril."
- 39 Fujikawa, "Human Tooth Found."
- 40 Fujikawa, "Human Tooth Found."
- 41 Perez, "The Age of Plastic," (2018 version).
- 42 Perez, "The Age of Plastic," (2018 version).
- 43 Marcuse, "Social Implications of Modern Technology," 143.
- 44 Perez, "The Age of Plastic," (2018 version). 45 Perez, "The Age of Plastic," (2018 version). 46 Perez, "The Age of Plastic," (2018 version).
- 47 World Economic Forum, New Plastics Economy, 7.
- 48 Perez, [lukao], 13.
- 49 Perez, "The Age of Plastic," (2017 version), 165. For more on this version of the poem, see Ronda, "Organic Form, Plastic Forms," 2021.
- 50 Perez, "The Age of Plastic" (2018 version).
- 51 Perez, "Age of Plastic," 11.
- 52 Bennett, Vibrant Materiality, 11, bold original.
- 53 Bennett, 13.
- 54 Victor, "Countertranslation."
- 55 Victor, "Countertranslation."
- 56 Durand, "The Ecology of Poetry," 22.

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Aaron Pinnix

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