The new way to exist on the Earth may well be the ancient way of the steadfast lovers of this particular land. No one has better appreciated Earth than the Native American. Whereas to the Wasichus only the white male attains full human status, everything to he Indian was a relative. Everything was a human being. [17]

"Everything to the Indian was a relative": so might read a primal theory of relativity. Walker asks her readers to realize that "even tiny insects in the South American jungle know how to make plastic, for instance; they have simply chosen not to cover the Earth with it." [18] Perhaps too, it is because these beings choose more beautiful and efficient means to accomplish their tasks. Roberta Hill Whiteman (Oneida) reminds us that "spiders near your door / joined all the reddening blades of grass / without oil, hasp or uranium." [29]

This principle governing the equal sacredness of all life continues to inform contemporary Native nuclear writings, including the poems of Diane Glancy (Cherokee), Ralph Salisbury (Cherokee), Awiakta (Cherokee), and Terri Meyette (Yaqui). [20] Meyette's "Celebration 1982" scorns Western valuations, as she surveys the wreckage from a "harmless" underground nuclear weapons test:

They say no one died.

Tiny desert flower

micro beetle bug

are they not life

. . . .

They say no one died

Nevada desert

1000 miles into her bowels

earth melted.

radiation, radiation, radiation,

radiation.

oozed into blood

of Shoshone and Paiute.

The bomb lasted minutes

the intent lasts generations

in the womb of Creation, herself.

They say no one died.

Closing their eye,

they dismissed death

dismissed life

became blinded

by white flash

their God.

What distinguishes Native American theorists-artists, specifically in the field of nuclear theory, is a movement beyond the critique of nukespeak to become active poets of the atom. All of the authors discussed here are concerned with language and story as ceremonial forms of power. They invent images, metaphors, poems, and stories that articulate and foment rage and resistance, upend standard modes of perception, explain, convey, and practice reverence, and ritually act to shift the spiritual/psychic, and hence the material, (im)balance of power in the nuclear age.