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**ECOLOGICAL NOSTALGIA IN THE COLLECTION OF POEMS OF
INDIAN AMERICAN POET JOY HARJO**

M.A. THESIS





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Amerikan Yerli Şair Joy Harjo'nun Şiirlerinde Ecolojik Nostalji

ÖZET

Naturalizmin geçmişe dönük bir özlemi simgeleyen muhteviyatını araştırmak suretiyle, bizler yazarın karakterleri ile nasıl içli dışlı hale geldiğini ve onların zihinleri ile nasıl da alakadar olduğuna ilişkin içsel benliğini nasıl yansıttığını değerlendirmeye çalıştık. Natüralizmin nostaljik içeriği üzerinde çalışma, şair tarafından kullanılan dil ve edebiyatla birlikte psikolojinin daha kapsamlı bir incelemesini gerektirir. Harjo'nun iç dünyası ve bilinçaltı zihin durumu; mutlak etkilerin kapsamını ve sıklığını yansıtmaktadır. Harjo genellikle yansıtmak istediklerini şiirlerinde bir sembol aracılığı ile yansıtır. Roy Harjo'nun şiirlerindeki metaforlar çok şey ima etmektedir. Okuyucular şiirin temasını ve anlamını çoğunlukla bu metaforların yorumlanması ile anlamaktadırlar. Genellikle, Harjo bu sembolleri kullanarak ulusal-vatansever davranışları, canlıların organik kökenlerini ve doğanın en belirgin tipik unsurlarını destekler. Sadece tanımlamakla kalmaz, doğanın tanımını insan devletleri ve düşünceleriyle harmanlar ve kendini sembolik göstergelerle ortaya koyar. Harjo, tanımlayıcı ve yorumlayıcı yaklaşım benimseyerek şüpheli gözlemleri ile bağlantılı deneyimler yapar. Çevresindeki çevrenin bileşenlerini açıklamamanın yanı sıra, varlıklar arasındaki tanımlanmış eşitliği de açıklamaya çalışır. Harjo'nun kişiselleştirilmiş şiirleri ile bilgilendirici bir şekilde kendisini bir parçası olarak görmesi doğaya yöneliktir. Ele alınan bütün hususları açıklamak için, bu çalışma onun şiirlerinin üç tanesini incelemektedir: *She Had Some Horses*, *Conflict Resolution for Holy Beings*, and *A Map to the Next World*.

Anahtar Sözcükler: Psikoloji, sembolist, metafor, doğa, Harjo, betimleyici.

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Ecological Nostalgia in the Poems of Indian American Poet Joy Harjo

ABSTRACT

In this study, the nostalgic content of naturalism makes it clear to become more familiar with the characters and the inner state of the sympathetic mind. It requires a more precise examination of the language used by the poet and the psychology in conjunction with literature. The internal and unconscious mind of Harjo examines the extent and frequency of inevitable effects usually used in the form of a symbol in her poems. The metaphor in her poems serves the word, theme, meaning, and community. Her symbols support national-patriotic, organic origins, and the most outstanding of typical elements. She does not merely describe but blends the description of nature with human states and thoughts, and then reveals itself in symbolic indications. Harjo, with descriptive and interpretive nature, experiences the shade reporting of her observation. In addition to describing the components of the environment around her, she explains the identified equality between the creatures. It is nature-oriented that Harjo considers herself to be part of it, in an informative way with her personified verses. Therefore, this study criticizes three collections of her poems: *She Had Some Horses*, *Conflict Resolution for Holy Beings*, and *A Map to the Next World*.

Keywords: Psychology, symbolist, metaphor, nature, Harjo, descriptive.
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INTRODUCTION

Above all, natural elements have always been one of the main origins of art. In contemporary poetry, literary attention to nature is remarkable until now. The description of the environment has been one of the most prominent themes used by many contemporary poets. Even, other verse writers who did not deal with nature directly in their poems, various images have been used to express ideas; the way that applies to them, like so many other themes, is similar and even repetitive at times, assuming the particular color and smell of each poet. Since everyone has his experiences in his life, of course, his imagination also has characteristics and a certain way.

Various categories can recognize about this subject and the forms of the imagination, and it can divide the poets into different groups. The approach of Harjo to nature has made her a unique poet in this regard. What we find in her poem is a lively, tangible subject that naturally exists outside, including objects such as earth, air, wind, bears, day and night, plants and flowers, and finally non-human and human beings. In other words, there is a mental image in her poems of natural elements, and the poet has used it, either to depict those things, or through similes, metaphors, permutations, and metaphors to describe.

Indeed, the evolution of the relationship between man and nature in the second half of the eighteenth century and the beginning of the nineteenth century, the romantic period, has the bond of solidarity with philosophical schools, political theories, social developments, modern human tendencies, and consequently, the aesthetics progress of that age; such an insight into the natural world, either with the same approach or with new ones derived from the romantic attitude, has persisted for our time and it has become prevalent in contemporary literature.

In the context of the changing of the philosophical thought of nature, contemporary poets describe the universe as a vibrant and dynamic organism, whose components are inextricably linked. In this view, it represents a tree that is still evolving. In that change and defect are evaluated as desirable elements, and they are found to be of existential value. It describes the negative and incomplete aspects of human existence and the environment as evolving; it explains that the environment, through the use of the

mortal soul, recognizes itself and achieves perfection, and reflects human thoughts. The factors that influence the perception of nature in individuals obtain race, class, climate, social status, and the social status of each, as well as the social one in which he lives. Some critics believe that contemporary poetry should represent natural world poetry within three centuries.

Harjo is to be called the poet of natural forces. Her collections of poems are evidence of this claim. She spent her childhood in Oklahoma with an environment surrounding it and influenced her love in nature. Nature retains several aspects of her poems. Her poems are objective and symbolic, and they produce space and sense. As a musician, she has tried seeing a situation between art and philosophy through the alteration enables the existential component. Therefore, it challenges the accepted views to refresh the preconditions for looking around and the natural world. She is obsessed with natural destruction against the onslaught of industry and modernism. She wants to reconcile the alien and elusive man. In her poems, elements of nature are like the sky, night, the sun, star, wind, horse, tree, and bear.

Whenever we associate human traits with an immortal body, we have used an array of recognition or survival. In this context, the poet's vision carries out a significant role. It provides the organization with its imagination. Therefore, when we look at the nature of the verse, writer's eye and objects, everything is intact, many poets describe nature, but fewer of them can bring this description with life and movement.

It seems that there are three types of naturalism among poets. The first is the imitation naturalism, which in this type of poem, the poet imitates from other naturalists. For example, those are not consistent with the environment and the way they live, or the poet of those landscapes. Likewise, in the poems of some poets, without being familiar with nature and its various effects, they mimic the nature-oriented them from the countryside and the phenomena of nature.

The second is the descriptive naturalism, which in this type of poem, the poet, whether classical or contemporary, stands in front of the typical phenomenon and describes what s/he realizes. These exceptional descriptions indicate the accuracy of the poet's opinion, but it is, in any case, descriptive and not excessive.

The third is the interpretation naturalism that accompanies nature in this type of poem, either in a conspiracy, identity, friendship, and love or expositions. Therefore, it cannot declare that the poet can separate himself from himself, and s/he, besides, requires the essential phenomena to express her/his message more clearly. Periodically it expands an incident and generates a general type that involves a society or societies, and it takes the form of a parable.

In fact, in classical poems, there is often a discrepancy between man and environment that forces the poet and artist to view objective nature. Nature defines not the essence of her/his thoughts, but the subject of her/his thinking. Consequently, from the viewpoint of critics in these periods, the relationship between man and nature is a side-to-face association. Differently, in the concepts of classical poets, creative images, and poetic imagination fascinate the reader, not the enigmatic and mysterious aspects of creation.

Additionally, humans are social beings, and this innate quality has many needs, one of which is to communicate and express thoughts, and messages to those around them; from the outset, human beings had to use different ways of conveying their message to respond to this need, and they came up with creativity to come up with appropriate methods, thereby producing many signs and symptoms. These signs, as a symbol, provided personal and environmental experiences. Many of the paintings left on the walls of caves and earthenware by early humans are similar. Humans invented a code to express each concept and desire and to convey it to the audience. Many of the geometric forms, animal shapes, and colors used for their paintings remain based on a similar method of transmitting messages to others. Their understanding remains based on their familiarity with different geographical, political, social, cultural, religious, and other factors. It opened up the mystery and confusion of the passwords. In this way, passwords have provided altogether walks of life, and they have been used in literary language to represent all personal feelings, cultural, and social issues. Symbols, in addition to assisting in the creative way of expressing and reflecting the artist's unique perception of the surroundings, also help to summarize and permeate, as they are characteristic of prominent poems and stories, meaning little in meaning. In keeping

with her/his writing, s/he uses utmost precision. That is, the process of poetry remains based on events that have an impact on conveying the message to the reader.

However, the signs widely appear in short words, but they are windows to thoughts, which are the only defective means of expressing these concepts. Symbols are like a line that connects today with the interminable years and even ancient times. Symbols destroy the simple, trivial notion of events, phenomena, and objects, and everyone has a different meaning in their mental contexts. There are many concepts and motifs that they cannot explain and represent, in a sense, transcendent or intangible and do not fit into human understanding, so the symbolism is the best and most appropriate way to convey these experiences, themes, and images. Harjo, as a symbolist poet, notes that life is full of meaningful and new things happening at the moment, and it can present with a distinct look. She treats the various aspects of nature with respect and enjoys a deep connection with them.

In the face of nature, poets have two major approaches: to describe the beautiful, colorful, and deceptive role in their poems or to use elements of the universe in the simile and analogy to express their purpose. The first approach is very obscene and inappropriate for Harjo, but she uses the second method like other poets. In this way, she has often created images that no poet had ever used before. In the vision of nature, her angle of view is often exquisite and innovative. In the contemporary period, all poets are repetitive images of others, but she tries to look at many elements of nature from a new perspective.

More importantly, the themes of poems of Harjo are powerful music, the truth-telling, believability, the influence, vitality, sadness, and the symbolic, mystical, political language, and pure mysticism. In her lines, the fluid blood of nature boils over. She bases her poems on the breeze, the storm, the land, the mountains, the trees, the birds, and the boundless sea and enriches her speech through them. The senses found in each inspired poem, explore a genuine connection to their form, and a proper place within the poem, and are abundantly able to capture the other assets of the verse. The various possessions of every poem, whether imagination, music, thought, or concept, knot to its

emotion and blend into its fabric. Poetry does not have the same form and nature for emotions and how they arise.

It can discover various emotional traits in human beings who contain varied origins and manifest themselves in many ways. Human emotions take shape under circumstances and necessities. There is a direct relationship between the poetic emotion and the emotional characteristics of the poet. Different poets, each a product of a world, thought, culture, and education, have evolved relevant feelings to their lives, morals, and experiences in different ways, and to factors that affect human life. It changes and influences, acquiring nature that provides its context. Contemporary literature has never been devoid of the truth of love, but it has embraced various effects, has accepted certain features. This research also evaluates the concept of love in Harjo's poetry and analyzes the relation between nature and love in her poems based on the poet's view and theory. Accuracy in the natural world and horizons of our vision is one of the best ways of theology; Harjo, to follow this path does not require introductions and sophisticated technical arguments and philosophical arguments, and she discovers in the natural world the existence of God and his oneness and his other attributes.

Also, color as the most prominent and graphical element in the senses has long been the focus of human attention and has always fascinated the spirit with its penetrating power. Today, color is the element in the emergence of artistic creativity and productivity, as many literary and creative leaders in the world owe it to the creative use of color-way and careful attention. Color is at the core of the world, and poets, as aestheticians of the world, create colorful words to visualize symbolic images and discover the relationships between the components of poetic imagery and sometimes to explain and express the concepts of the symbolic space of their poems. They have enslaved, and the history of human symbolism has shown it has made everything symbolic. Color has also gone far beyond this rule and has sometimes enhanced one of the most critical elements in symbolism. Therefore, this research looks to analyze the symbolic backgrounds of color in contemporary poetry by focusing on the works of the prominent native poet Harjo.

CHAPTER I

1. VARIOUS INTERPRETATIONS OF POETRY

1.1. Poetry

Poetry is the immortality of the inference of human feeling from a moment in time, in the form of words. It is the birth of a state of mind for humans in an environment of nature. It is the most intensive verbal construction. It is a sudden event, coming out of quiet and returning to silence. Poetry bases on clear foundations. These foundations have consolidated poetry, and getting out of it may damage the building. Poetry is not only transfer; influence and pleasure are also part of the purpose. In poetry, the poet has to mix his words with the image; for this reason, imagination remains a fundamental element in poetry. Poetry cannot use every kind of expression. Not every word can convey the poet's message. Many words are not compatible with the language of the poem. Many words cannot carry all the meaning that the poet intended. Therefore, they select words that can support a conceptual burden. Poetry does not talk about its period. It does not speak of a particular category and does not circulate at a specific period, but expresses of all scientific, historical, social and political classes and travels in the least times. A poem cannot define history and define a specific dimension. Poetry remains a language that has become an independent speech beyond the prose. Put differently, poetry represents a profound construct, and the poet tries to guide the poems from the surface to the depth by breaking the foundation of the grammar and mixing form and content.

1.1.1. Language of Poetry

The poetry represents a language mentioned of, but through something else is asked. The essential difference between the dialect of science and poetry is the same. In poems, the words expose a creative soul; they gain double strength and express themselves in various functions. The same extension of meaning causes a slight puzzle called art ambiguity. The discovery meanings and the opening of uncertainty nodes, by the reader, unite him in the pleasure of discovering moments; why artistic ambiguities

are in adorable poetry, not indignation. Expressions with various implications of the meaning, the metaphor, the symbol possess the potential that the poet's minds can use to make them work and to pollute them for their benefit. The words in their hidden curtains have shrunk tremendous energies. The mighty poet is the one who can, with the best trick, be able to free these energies and rescue his word. Thoughtful verse, which emphasizes the content and meaning of poetry, identifies the language as a means of transmitting the message. Joy Harjo directs her listener and reader in a sense and inquires to comprehend her purpose; like her poem, *The End*, from the collection of poems, *A Map to the Next World*:

*I was a stranger there. It was a room
Of ten thousand strangers, in a city of millions more;
The park across; the street was heavy with new leaves
With an unbearable sensual drift;
I had been sleeping for a few hours, and the room was
Thick with cedar
And root medicine.* (Harjo, 2001: 17)

Harjo explains the situation using the poem to guide the reader for more understanding; she clears the environment surrounding her to make an image in the reader's mind. Language as one of the most fundamental means of expression was the focus of the attention of some of the contemporary American poets, and they considered linguistics as the purpose of verses; this part of the poetry today, focusing on techniques, avoiding metaphor and decoration and the distance from literary criticism attempts to make a completely different poem and a new way. The persistent of lovers of linguistic poetry on successive sequences has provided a source of misunderstandings for today's novels, and it is a misunderstanding that instead of thinking that poetry is an artistic creation with a low technical phenomenon. The general orientation of classical poems is towards formal language. For this reason, it has distanced from the ordinary logic of the word. The weight and rhyme bottlenecks equally contribute to this gap. We refer to the mass of the poets who did not have a decent understanding of their time or what they considered the day is not compatible with today's society and contemporary aesthetics.

It is comprehensible that contemporary poetry conditional on the understanding of the time-span of space is about the phenomena and elements associated with this time

and place. As follows, metaphor, allegory, affection, imagination passes through this perception; however, the contemporaneity of an effect is not merely due to the induction of the concept or the image of a political-social theme, which causes a beneficial conclusion. In addition to this, a new presence in the language field produces a contemporary sense of an effect somewhat clear.

Harjo takes up the path of poets like Tracy K. Smith, Louise Gluck, Billy Collins, and Rita to adapt to their talents, abilities, and skills by passing through the ways of contemporary worlds and moving on modernity. They employed some of their experiences and expanded the atmosphere of poetry. Those who magnify Harjo and adore her behavioral values in poetry, but limit the necessity and range of developments to her proposals, are not unfamiliar from traditionalists. The social conditions of each period require their arts and literature, and today need contemporary artwork and creative writing. Her follow-up efforts are always at the point where she can amend the reader as she has changed her track. Harjo consciously distanced herself from the past mental world and drowned herself in the objectivity of the populace. Through this very contemporary look, she has been able to acquire fresh insights through the artistic intuition and sincere soliloquy in the phenomena and bring them to justice. She also invites others to such an inner pace and poetic desolation to experience the pleasures of artistic revelation. The powerful and dynamic writers are always looking for a fresh and beautiful creation, though new thoughts may be in the vocabulary, it's hard to think of new ideas short of language in any way. As Susmita Paul describes that;

Harjo's poetry must approach with the awareness that multi-vocal narratives will arise in her poetry owing to her mixed lineage and the textured myths, stories, and histories of her ancestors. Her poetry is the voice of the indigenous way of life that follows tenets that are very different from the rational post-Enlightenment idiom of life. (Paul, 2011: 331)

Whenever we speak of an official language and the first language without speaking in hardship and without exceeding norms, we can talk the word. In such a way, we have deprived ourselves of hidden features and artistic functions of language. Many poets and lecturers have thought that only in the fields of thinking and imagery can be

innovated, and some, in their opinion, are foolishly believers in thinking that poetry comes only with linguistic and verbal games.

Naturally, each of the various social groups has a superficial style of language and its so-called significant speech; the poet does not show the breaking of the norms of vocabulary since this kind of poetry concern with the comprehension of the readers. The poems of thought do not show that they play speech games that are afraid that this kind of language will produce social activities out of the scene and that poetry will not fulfill its commitment. That is why this type of poem threatens expression and more or less familiar structures at the boundaries of language, the creation of suspension in sentences, and a half-length suspended sentence. In this poem, vocabulary or semantic games are the successors to rhetorical powers of language, and linguistic also finds a new definition. This poem is not metaphorical.

What seems more natural is that poetry is a linguistic art, whose substance elements are made up of words, and in this sense, sometimes the poet is just a word scribe; the word of the designation and its resonance and its sound, as far as its meaning, plays in poetry; even the role of the body and the voice of the word are sometimes more effective. The material influence of the word is more than its perceptual power. Classical poets built their poems on the beauty of the text; like these lines of William Wordsworth:

*I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze. (htt8)*

This abstract beauty sometimes spreads through poetry, but it stays in the word and composition and does not illuminate the language device as an independent person. Some people think that figurative language should be a beautiful, enchanting speech, and when it comes to contemporary poetry, they consider the lack of this beauty to be a standard. Extremist languages of poetry in many of today's poems have departed from them out of every other poetic element.

The poet is capable of presenting meanings in the form of valuable images. It is impossible to regard every image as a perfect one, but the poem must have certain conditions and characteristics to value. The perception presented by the poet should not be so general without personal in. The poetic vision must accompany the sensitive charge and not merely an absurd, for example, the image of suffering presents its emotional burden. The images of a poem should not be disjunctive and separated; they must be coherent. As poetry seeks to express emotions, the more objective images represent more successful concepts.

In some poems, the images are meaningless. The concepts and messages are so interconnected that it is impossible to separate them as if meaning can only be expressive in these images. The predicate meaning is in the poet's mind; it does not result from the emotional of the poet. Explaining combines it with the image. The other is emotional of the poet. Though the meaning has already been in his mind, he does not only intend conveying it but also wants to arouse a feeling in the reader to evoke the image. Emotional can be simple and not accompanied by imagery, but it loses its effect. In the third kind, meaning and vision, intrinsically, link. The image retains a semantic implicit rather than embellish or influence.

Therefore, the image becomes an integral part of the poem, and if the reader wishes to measure the poem with such a view, the elements must retain quality. A poem, with all simplicity, its parts is in absolute harmony, that if there is a defect in each of the components, it will carry out the robust set from perfection. It maintains, and as a result, imaginations, influence, which are the primary purpose, fail to achieve.

1.1.2. Symbols

Nature always exists at all times, and the poets, with their beautiful thought-out looks, make it so remarkable in their poems. American contemporary literature is the cultural context like sanctity and symbolism is the highest level of literary creativity; a symbol represents something obscure, unknown or hidden from us, the symbols reveal the secrets of the unconscious, act toward the most hidden origin, and open the door to

the highest, unknown and infinite; they are always the embodiment and crystallization of the mysteries of the individual and collective subconscious of every nation and civilization. Thus, a word or a form, when a symbolic signifies that extends to something more than its direct meaning. Symbols are multi-semantic expressions that guide us to complex meanings and hermeneutic realms. Symbolic speech is ambiguous, and there is a kind of rebellion of openness; from the very beginning, nature has challenged the mind of humankind and its thinking about how. Some contemporary poets such as Joy Harjo, using the environment, create beautiful poems in a symbolic and figurative form, and through this, they hear their words and their purpose. For example, she employs horses to deliver her message about racism; she illustrates it through the following lines:

*She had horses who were bodies of sand
She had horses who were maps drawn of blood
She had horses who were skins of ocean water
She had horses who were the blue air of the sky
She had horses who were fur and teeth
She had horses who were clay and would break
She had horses who splintered red cliffs. (Harjo, 2006: 63)*

To prove the delivering of her message, El-Sayed Hassan explains: “Harjo also keeps this familial connection with horses, regarding them as a species that has all aspects of humans; (...) Indians and horses as they share physical and mental characteristics to survive the ruthless attacks of the European colonizers” (Hassan, 2015: 72). The horse symbolizes human beings with all their various shapes, color, and attitude.

1.1.2.1. Definition of Symbols

A symbol is a code; the word symbol is synonyms such as a sign, signal, and symptom. When a thinker cannot handle something, or a person only predicts or feels it, the noble symbol becomes apparent. As Jung noted that “What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning” (Jung, 1964: 20). The symbol is a term, an expression whose semantic load exceeds its contractual and everyday meaning. The facts and numerous events have made human, to express ideas and concepts whose verbal expression and understanding are difficult to create

systems of different symbols, to make it easier to understand the indeterminate ones. American Contemporary symbolism has a strong tendency towards social events and adheres to social and political commitment, as reflected in contemporary poetic poems, the popularity of people. Most of the symbols of contemporary poems are personal and invented by the poets themselves when Jung expresses:

In this respect, dream symbols are the essential message carriers from the instinctive to the rational parts of the human mind, and their interpretation enriches the poverty of consciousness so that it learns to understand the forgotten language of the instincts. (Jung, 1964: 52)

Nature has a mysterious language, in which it can use all its unspoken messages to convey its compatriots, and in the era of its fence, and its repressive time, it gives power to all-natural phenomena around it. It is exaggerated from the natural state, with a new attitude, making them a means of expressing their unsaid.

1.1.2.2. The origin of the Symbols

Man has seen the trace of the sign from the earliest works created by humans on the cave walls to the most modern artwork caused during this period. The human being, as inherently symbolic, always expresses his ideas in the form of symbols. Using words to replace what is nearby, and in some cases, to communicate with others. Therefore, the reader can point out that human psychic nature symbolically expresses as a language, encoded, and no one will comprehend it unless s/he is familiar with its secrets and references. Symbolizing and symbolic use is a way for expressing human intuition and has various origins like nature, national and mythological rituals, and religion.

1.1.2.2.1. Nature

The poet employs natural phenomena such as stone, flower, moon, sea, tree, and star; to visualize the intangible concept in mind; the use of this type of symbol in the poem such as Joy Harjo's *Last Summer Leaving*:

*There are geese in the north
Cleaning their wings in preparation for flight south and I can hear you;
Another voice in your dreaming like birds talking about some return home;
You turn your head one more time before I go;
Your body shifts itself like a boat on a strange tropical sea. (Harjo, 2006: 67)*

1.1.2.2.2. National and Mythological Rituals

Each ethnicity has its symbolic expressions for expressing mythological attitudes that emanates from the historical and traditional experiences of the people, and has a meaning for its entire people, such as roses in America, the meaning of love; As Harjo employs traditional symbols like *powwow dance* in the following verses:

*Nobody knows, nobody sees;
Unless the indigenous are dancing powwow all decked out in flash and beauty.*
(Harjo, 2015: 129)

1.1.2.2.3. Religion

Religious people have accepted symbols of their religions, such as the words of Kaaba, and Zamzam water; these words have meanings among the followers of Islam. Harjo also indicates these theological words in the following lines:

*Over six hundred were killed, to establish a home for God's people;
Crowded the Puritan leaders in their Sunday sermons;
And then history was gone in a betrayal smoke.* (Harjo, 2015: 64)

The most prominent features in religion are symbolism, ambiguity, and indirectness. Meaning and purpose is not the appearance and form of the word, but an explanation and consideration. Harjo equally employs contemporary symbols in her poems, which adds to the mystery and complexity of them. She also seeks to describe a kind of journey or quest as metaphors for the inner discoveries of the unique world. Besides, spirituality and urban life are important issues for this symbolic poet; as Milne describes: "Symbolist writers tended to express various aspects of the inner life by focusing on individual and subjective perceptions, emotional and spiritual states" (Milne, 2009: 87). Symbolic verses are composed in the form of contemporary poetry without rhyme and are free poems. They are also inherently ambiguous, so that peculiar meaning can be comprehended and made increasingly attractive.

1.2. Hermeneutics

Hermeneutics, or the science of interpretation, represent a field that deals with the process of an effect and examines how to get meaning from various phenomena,

including speech, behavior, writing texts and artwork. As Green expresses that “put most simply, hermeneutics is the “theory of interpretation” (Green, 2000: 4). Hermeneutic knowledge tries to critique style to provide a way to discover. Hermeneutics uses in the meanings of pronunciation, interpretation, and explanation; these three significances are directly related to each other rather than translation, as a kind of statement in the mind of the speaker in a more coherent way to interpret the answer to this; to gain an explicit and determined meaning of that work or text. That understanding and perception of each audience is specific to him and differs from one another.

1.2.1. Morphophonemic

Hermeneutics derives from the Greek hermeneutic act of interpretation and retains the roots with the term Hermes, the goddess of the Greek messenger. This mythological character was the mediator that, an interpreter and illustrator, contained within the message of the gods whose nature exceeded the understanding of mortal beings. It was for them to understand in a way that Hermes and the school that he considered the Hermetic academy in his name represent a universal phenomenon, and in the history of superior communities like Iran, Greece, and even Egypt, and later in the Islamic civilization, one can trace him and his school sight. Hermeneutics has historically three periods:

1.2.2. Classical Hermeneutics

At the same time as passing through the median ages; Catholics prevent the readers from interpreting and delivering them, a distinct idea of the meaning of the texts of the solution. Frederick Schleiermacher was the founder of hermeneutical knowledge, which founded the foundational principles of interpretive understanding in the nineteenth century. They believed there were meaning and an understanding of the work. The interpreter achieves recognizing the effect of examining, the semantic signs, and correcting the method of interpretation.

1.2.3. Philosophical Hermeneutics

In the twentieth century, a fundamental transformation took place in hermeneutics, and this knowledge led to a modern era in which the primary elements of this evolution would come. The prominent scholars and philosophers like Friedrich Nietzsche, Martin Heidegger, and Knew in that period instead of trying to influence the way of understanding the discussion of nature came to pass. The philosophers of this age sought to prove there were no such thing as the final understanding and the component as the author's intention. Comprehending what plays the role of the interpreter gains the perception of every interpreter in the age, his culture, and education community, and these factors take into account the limits of the mind's function of the interpreter unaware of the fence. He cannot think and understand beyond in that circle. Therefore, the knowledge of something coincided with the performer's history, which forms in the faint an event within its mind and cannot be controlled and defined in the form of a method and solution. The perception of each reader is unique to him. Every understanding and inference from the work is justified, and this is considered reasonable and inevitable. In this method, it opens the way for various readings of one effect.

1.2.4. New Hermeneutics

In recent times, much effort has unmasked the philosophical hermeneutics of a unique way to achieve an understanding; from the principal representatives of this period, one can mention Eric Hermes who in the critique of Heidegger and Gadamer's views, looks to revive classical interpretive doctrines; Eric Helmich believes there are two independent interpretations of the text in the contents; First of all, the explanation obtained from the test vectors and the other is evidence of those meanings in the term when the effect interprets; for example, in a period a pen may refer to as pen and in another period to a pencil. In all these three periods, the meaning of a pen gets not one more thing a means of writing. He believes that it is not the meaning of the author's intention, by using and dressing the method, while negating the mistakes and sliders, a degree of understanding can gain that is more correct than the rest and closer to the work

of the creator of the work, because various interpretations cannot be all right. Undoubtedly, the content, the interpreter, the audience, and the author are involved. It creates an interfaith that is influential in understanding and interpretation, and we call it hermeneutics. Hermeneutics considers two expressions:

1. General: In this term, it includes research on textual; hermeneutics embraces all aspects of the subject, and even the discussion of the terms of the science of principles is also considered hermeneutical.

2.Unique: In this phrase, it applies only to a particular point in this regard and refers to topics considering the meaning of the text to be related to the cultural environment of the audience.

1.3. American Contemporary Poetry

Naturalism and life in the objects of contemporary poetry have always had a special place. Hence, the imagination and the capture of the poet's mind in the inert elements give way to aspects of nature and the objective world. Nature has long inspired poets and has been able to have a special place in poetry. Poets do not look the same in presenting images and drawing imagery. Therefore, everyone's poem, especially his image, represents his soul and psychological character, and it is not in vain if we see some of the old critics, even the coarseness and softness of the language of the poetry and the words of the speakers, as a result of their nature and their psychological characteristics.

In contemporary poetry, there is a more mature mind and language, a language that is too sophisticated and in which philosophical ideas with deep and external music are quite evident. In the literature of the past, the human being that is more general, contemporary poetry is a definite of the modern human being. By placing things at the center of his poems, the conceptual poet expands on the classical poet's theology and is a kind of inventor of artistic and literary realism, and he uses nature to convey his social and humanistic perspective.

The three categories of ethnicity, attention to nature in the imagination, and individuality are strongly intertwined. Harjo's visions are ethnic plus nature, and these

two characteristics make her poetic images personal. Instead of the illustrations of her poems, she shows that it is not the contemporary constant, but it has a specific color and smell. Occasionally the characteristics of classic poets are undoubtedly diverse from the contemporary ones. Different geographic make various characteristics and attitudes. Such a nature for native eco-poets is very varied from what their eyes have seen over a thousand years. Bloom mentions this point in his book, *Native American Writers*:

Work, as well as other Native American writings, is grounded in Native American philosophies. Such philosophies characterized by worldviews that are nonhierarchical and nonlinear and that reveal the interconnectedness of all living things (humans, plants, animals, the earth, land, air, oceans, planets, and rocks.) To understand Native American writings, readers must comprehend them within the context of these philosophies. (Bloom, 2010: 173)

They have acquainted with landscapes that are not considerably different for more than a thousand years. Contemporary eco-poetry presents nature and ethnicity different from its former habits and a particular field.

The universe of Harjo's poem is elegantly simple, and she merely expresses a basic description of such nature. She remains not a poet of craftsmanship to make something effortless because she considers technique in trickery and glamor. The elements like the forest, the river, the cloud, are most prominent in her poems; the poet is much involved with them and has lived with them, as if she recognizes natural forces more than anyone, and is aware of such a nature in every state, whether resident or wild. The tendency of native-American poets and their view of the natural world are different from their ancestors. The description of nature for the classic poets was for the fairness of the environment. They aim to delight the listener or the reader in the emotional miracles that accompany them, the nature of which they see is utter beauty, they do not perceive the ugliness, and they all describe the perfection of these beauties to attract attention. Harjo does not look at the natural world with such a narrow point of view; as she represents it in, *In Mystic* from her collection of poem, *Conflict Resolution for Holy Beings*:

*My path is a cross of burning trees, lit by crows carrying fire in their beaks;
I ask the guardians of these lands for permission to enter;
I am a visitor to this history;*

...

What I expect in this New England seaport town, near the birthplace of democracy;

...

*Even a casino can't make an Indian real;
Or should I say native, or savage, or demon?*

...

There are monsters beyond imagination that troll the waters;

...

*I am happy to smell the sea,
Walk the narrow winding streets of shops and restaurants,
And delight in the company of friends, trees, and small winds;
I would rather not speak with history, but history came to me. (Harjo, 2015: 63)*

Harjo equally recognizes the evil of nature with the good of it. For her, it is not always a gracious nature. Sometimes it can be the natural world's devastating. It may declare that with such a view, she recognizes nature as human and vice-versa; very recently as man is not pleasant, the environment is not merely aesthetic and attractive, it is destructive. She reveals inner and in a cryptic expression by the natural elements of social pain that compress within the poet. At any rate, she searches for nature at the service of expressing human and inner suffering and not merely expressing the pleasures of imagery and description.

The mentioned features give rise to a kind of prominence in Native American eco-poetry. In classical poetry, the reader confronts with more general notions; for such a reader, for example, the night as one of the elements of nature has long been for lovers of divination. They have overestimated the darkness, but contemporary poets progress the other way; they see and express the night with a diverse perspective; they describe the natural elements as different from previous posts. Therefore, Harjo, as a Native-American eco-poet, instead of repeating a poetic prototype, represents the field of isolated life and its experiences employ her imagination; and insights and use her figurative convictions.

1.3.1. Native American Contemporary Eco-poetry

The contemporary eco-poetry is expressing the romantic, epic and mystical expressions, and choosing, paying and recognizing the relatively private tone and language in the way of proclaiming all the angles of life; the discovery of the great concepts implicit in the systems of thought and politics and surrender to the chains of seeing the world and the multifaceted nature of all the facts; as Harjo appreciates her father because of his fighting for identity, when she illustrates:

Our fathers and many of the men of our indigenous nations destroyed themselves with whirling bright power that was meant to bring a new vision. It is still here among us, made strong with every kind act, with the very act of our beautiful survival; perhaps even the spirits of our fathers have fed this power because their sacrifice showed us the way. (Harjo, 2001: 52)

Her father sacrificed himself to survive the Indian generation and show the way to preserve to achieve their rights; and Mendoza asserts it in her thesis:

due to the violence of the conquest of the Americas, generations of Native peoples have potentially inherited traumatic psychological scars, and without strategies of resistance, there is the possibility that grief, and even shame, will overwhelm the individual. While Harjo's father enveloped shame, her art demonstrates her refusal to embrace his fate. (Valenzuela-Mendoza, 2014: 21)

Additionally, multiplicity and pluralism in poetry in such a way that the audience is not condemned to accept the command; the destruction of the most primitive forms of imagination such as similarity, metaphor, permissible; in other words, in many of the poems of this period, we face with a diminution of the elements of expression; the clever one will escape from the language of romance and the constant curiosity of finding language capacities that are dramatically in proximity; poetry and its implementation with all the possibilities of the artists of the new story, theater, modern cinema; the need for semantic and peculiar decorations in poetry; the boldness of accuracy at the missing angles; the Simple appearance of the poet; the presentation of new construction , versatile and flexible, and the use of a kind of bitter and nervous satire.

Contemporary eco-poetry, in the first instance, considers the device of the poetry of the previous periods to be inadequate, and in general, tries to remove them from the poem so that everything in its poem, not representing anything else. This type of poem

believes that it is necessary to remove the literature from poetry that is related to the literary treasure in the reader's mind, deal with the world and the present conditions, poetry, and its solutions. The literary language lay aside, and the colloquial language, with all its diversity, is centered on these poems, and on the other hand, it overshadows the different sounds of the knowledgeable of the poet in the poem and called a polyphonic poem.

The new features of modern eco-poetry are as follows:

- The controversial tone and the need for addressing have replaced their place in a conversational tone.
- A diverse and elusive sense of a particular orientation has diminished semantic domination.
- Conceptual expressions have replaced them with the embodiment of objections.
- The individuality has removed the implications of concepts.

There is speech vulgarity instead of rhetorical writing, illumination instead of a warning, contradictory coherence instead of organic unity, questioning rather than resolute responses, contrasts, and multiplicities to flat and homogeneous locals, and love rather than formal accountability in it.

Some contemporary eco-poems of this period have consumed the issue of the suspension of meaning. Indeed, any innovation cannot be considered art or a new poem, but also its artistic forms. In these complex writings, the complex mind of the poet is not the basis of the complexity of the work of art, but it is the result of a deliberate and artificial search that targets the reader with the socio-artistic backgrounds of the community.

Native contemporary eco poets, like Harjo, also use contemporary poetry, because of their intellectual orientations, their personal beliefs, and their psychological characteristics. Hence, the language of revolutionary, social, and epic poets varies with romantic and emotional ones. As Hume expresses that:

The under soul at work here may be more plant than a beast. That, said the work of historicizing and detailing the role of plant allies in the emergence of Eco-poetics, integral to a post-humanist history of visceral poetics, lies beyond the scope of this essay. (Hume & Osborne, 2018: 73)

A part of it follows the social-political poetry of the past decades and focuses on the meaning, content, and message of poem; also, Flavin indicates: “Indians—and the value judgments associated with them—have been cast and recast throughout the centuries based on contemporaneous social, cultural, and political forces” (Flavin, 2004:10). This kind of poetry is inevitably in the field of conservative language stereotypes, and because of its constant concern for the understanding of its broad audience, it tries to avoid their habits. Another part of their poems, condemning social commitment in poetry as illiterate and oppressive, the liberated age, and considers the art even unrelated to the struggle for freedom of thought. Another part, followed by romantic and emotional poetry of the past, is pleasing to the popular audience, especially the young people who love the sentimental craft, and with a sigh of romantic motives, strives to spread themselves in the heart of this particular audience. The last part of contemporary poetry has expended all its power to be able to have a poem similar to the ancients; perhaps it would satisfy some of the old fashioned habits.

When poets try their best to make poetry and play with words and therefore their writings are very similar, and make the poem following a set instruction, they do not differ from traditionalists seeking rhythms and poetry. The only difference with them is in the new build that can achieve by learning the technique. While poetry is an inner illumination, the predefined theories have made many contemporary poems come up with very similar tactics and appear in very homogeneous structures.

In terms of content and structure, Native American literature has followed three distinct stages:

1.3.1.1. Utopians

These poets are those who have spent most of their lives in the homeland and have enjoyed their pleasures. That is, their poems are more regrets about separation from habitation. They possess nostalgic feelings for the home country, and all hope is that one day, those good days will come back. All the symbols of the homeland are unique to them. The plains and the gardens to the historical heroes and women and men who are defending their native land today; they are pure worshipers. They never investigate how the homeland is challenged or criticized.

1.3.1.2. Realists

There are principally poets who have spent their youth and adolescence. Their literary work on immigration has evolved. For this reason, they resemble trees with roots in their soil and branches in the neighboring garden. True, they possess memories of home and attachments, but one should not forget their home is the residence and the consequences of war; as Mendoza expresses it about Harjo, as one of the Native American poets: “Joy Harjo’s cultural memory – which is specific to her Muskogee spirituality and background – is a political act in defiance of conventionally established systems of remembrance” (Valenzuela-Mendoza, 2014: 53). That is, the spiritual pressure of this community is not merely nostalgia for the abstract and mental separation of the homeless; that is, the problems and sufferings of leaving home. That is the pain and suffering of a flesh-and-blood migrant in another environment. The burden of these calamities persists such that it no longer leaves room for the abstract homeland. The tragic reality of emigration has forced itself upon these poets. The first group lives in the past and accepts the memories. The second group lives and deals with the suffering of the homeless. If they were idealistic, these would be realistic. In their perspective, there were backgrounds of their homeland and the tragedy of humanity today, and in the landscape of these people are persons who anonymously die in the native land or hear the sarcasm in foreign countries.

1.3.1.3. Identity seekers

Identity is everything, but in the case of humanity, it is a set of enduring traits that distinguish one human being from another. Human beings acquire a new existence in their name when placed in a field of ethnic-group interaction. Collective identity is shaped by the dialectic between the individual and the community, giving a sense of security to the humane person. Individual and social personalities in a globalized society are not very efficient; therefore, in today's world, one needs an identity beyond individual and tribal-linguistic identities to achieve it to feel secure in a world-wide society. We lack these vast individualities more than in the past.

Psychologists and personality theorists believe it is concerned with one's personality and emotional characteristics. However, there are three distinct layers and

types of identity: personal, social, and national. The socio-collective dimension encompasses a broader area like language, race, ethnicity, religion, and culture. Relationships and factors such as economic, political, governmental, cultural, intellectual, ritual, and group associations play a role in social identity-making, as we speak of individual attributes we can attribute to one's ethnicity, race, and nationality. Every society has constructed its history, such as life, the enduring characteristics of a particular journal.

They are a diverse generation with contemporary beliefs and ideals, a generation born in immigration. They maintain no memory of their home country, nor have they experienced any danger directly. They have not experienced nostalgic feelings from residence, nor have suffered the pain of being reunited. Their home is, in a sense, the same immigration environment. From their property country, there is only one name left for them, even though their second home is not happy; As Elder declares:

To have Children with such a capacity for finding their pauses in the world assumes that they have themselves been grounded in a family with its footing in a place; to marry is to choose a place; belong to that place is to have it remembered and reenacted by your children. (Elder, 1996: 68)

The border, and indeed, post-colonialism, has taken from the children of colonialism their identity. Therefore, these concerns are some moderately missing, or what sociologists call the identity crisis. They neither belong to the past nor hope for the future. Preferably, they suspended between the earth and the sky. The most representative of this group is Joy Harjo. In her poems, the reader encounters a forgotten one with various names and signs, sometimes like a lover, occasionally in the moderately a friend, sometimes in the form of a homeland. After all, the poet is in search of someone, and what she is missing; and her regret and loss; as Schwartz illustrates this priority: “Much of Harjo’s poetry acknowledges that humans (and particularly Native Americans who have had their languages destroyed in large part) have forgotten how to imagine and sing in communion with the world” (Schwartz, 2017: 116).

The third characteristic that can confirm our speech is somewhat in the language that appears in the words of perhaps high-frequency words in many of her poems. These expressions indicate the narrator's uncertainty in the subject she is talking about, and this

may also be a symbol of the loss that we have mentioned. It may declare that it reflects its form in this generation. Displacement in the poems of the first and second generations represents a boundary. It flows at a specific time and place. It is cross-sectional and temporary. In the third-generation, displacement remains a philosophical concept, boundless, and extends to all aspects of the poet's life.

Harjo demonstrates that eco poet art is about pretending to be good, revealing what people have noticed, to overlook things that persons have not perceived, or are oblivious to. That is, the poet was accomplished to show correctly, and to describe well, she would have seen that others had not seen, and this view of the poet has performed people something creative. Harjo's imagination as a Native-American eco-poet is brilliantly accessible. The image does not present in a halo of sophisticated metaphors or mental similes, but simple language to better understanding. Harjo's description of the details is so precise; the poet portrays all the scenes; she seems to deal with the viewer rather than the reader; Like her poem *Whirlwind*:

*I am brighter than you in my green clouds of power;
I am a breakneck and dancer;
I am faster and faster;
the smoke from the cigarette laced with curses and envy makes a thousand holes
in the dark, to the heart of the disaster, the smug thief of my dreams;*

...

*Through the age of monsters, through childhood terror;
through forced migrations and starvation of relatives,
then the drum of the heart beating faster and faster;*

...

To a moth diving, its wings on fire back, to the heart of compassion.

(Harjo, 2001: 66-68)

She tries delivering the reader all the content of the text in the most detailed features. Her poem is, in a glance, a reflection of the emotions of displaced and oppressed people whose human rights have trampled upon, and now she speaks of this pain in front of general opinion and conscience. She suffers from the sighs of the oppressed and displaced, and has added to her persistence and struggle. Her poem echoes the pains and aspirations of the people of her time and the beating pulse of American resistance literature.

Other features of nature imagery in Native-American Eco-poetry achieve attention to place and regulate. Time and position carry out a critical role in inducing the meanings and themes of their poems. Harjo puts extraordinary time and places precision, and she believes the particular substance of the author depends on period and place. As Cowherd explains:

Harjo affirms her (re)connection to the land in the opening “She Had Some Horses” with non-human nature, and transforms American Indian literary themes of placeless in her poetry. Instead of focusing on placeless, she writes within it and actively writes “her way out,” her “going back” in constructing place/space. (Cowherd, 2014: 13)

The poets need to find the material evidence of their thoughts in their time and position and to give them color, clarity, and effect, and not to make the propositions by pointing out and associating them with the meanings of their readers. If the descriptions of night, morning, day, in classical poetry were more for the art of expression and ornamentation of the word and did not interfere with meaning; in contemporary eco-poetry, more time is used to induce explanation, and the rather similes and the descriptions that follow are also meaningful. The night is one of these times that Harjo uses. In her poem, *In the Beautiful Perfume and Stink of the World*, (2001), describing despair, and social concerns, she tries to make the best with various descriptions of the night. The possible form and shape of these concepts may instill in the following lines:

*Now we think we depart from to our own devices, no one to slay the monsters
devouring us, no one to translate the din of the spin, in the dark;*

...

*The thread to the answer is within over here somewhere, a zigzag in a pattern of
war and hunger, the ordinary world;*

*We convened here, beneath the night sky of the end of the world, to reimagine the
weave of the ladder, a thunderstorm carried on the back of a mountain, and we
have been walking through fire forever to get here;*

...

*The sky bright with a traveler, the message, and the messenger, but we could not
agree among ourselves. We fought and then destroyed each other. (Harjo, 2001:
143-144)*

The Native eco-poet tries to express the feelings of the people through nature, like sadness, unrest, anxiety, and to reflect these states in the images. It indeed reveals

the inner conversation of the individuals or the speech of their souls, which somehow expresses these states. Harjo conveys concern about the situation and the neglect of the sleeping. Instead of this poem, it expresses worry and anxiety. The intermittent interiors evoked in three areas: the home of her ancestors, the social relationships are moving, and with a certain intensity of the unusual chirp within her. The poet has tried to portray all of this and convey it to the readers to affect them. In another line, she explores the fear of fighting for their rights by using the horse:

She had horses who whispered in the dark,

Who were afraid of speak;

She had some horses who screamed out of fear of the silence,

Who carried knives to protect themselves from ghosts;

She had horses who waited for destruction;

She had horses who waited for resurrection. (Harjo, 2006: 60)

CHAPTER II

2. NATURE

2.1. Philosophy of Nature

Naturalism in various fields, from literature and ethics to metaphysics and epistemology, is mentioned. For example, in ethics, there is a claim that the meaning of sentences, including value terms, such as good and evil, can be expressed in expressions of the meaning of sentences containing actual or natural vocabularies. All things issue of ordinary identity based on the metaphysic. The indigenous identity is meant to assume natural sciences, like chemistry and physics, like electrons, genes, energy, and other things. The result of such a claim is that humans, like trees and rocks, are natural creatures. As El-Sayed Hassan illustrates this philosophy:

In “Anniversary,” a poem from *A Map to the Next World*, Harjo (2000) rejoices in the wholeness of all creatures. The title of this poem is suggestive of its celebratory claim, for anniversaries refer to joyful occasions. The poem attempts to relate how the world started and when humankind emerged. It depicts the natural world developing from stars and galaxies to birds and fish to, finally, the human race. All creatures, as the poem suggests, experience transformation. (...) “The shy fish” suddenly becomes a creature of the land. He walks “out of the ocean onto dry land, / just like that, to another life” (Harjo, 2001: 106). The first sea creatures became earth-dwelling. Fogs and insects begin to inhabit the world together with humans. (Hassan, 2015: 75)

According to the methodological component, the world can only explore through naturalistic explanations that are when we ask why this phenomenon occurred. Unique scientific causes represent in the answer and the reasons for the natural disposition and scientific relations between them.

Naturalism is a philosophical approach that has received serious attention, especially in recent decades, and the acceptance of some philosophers. The fundamental claim of naturalism is that all branches of philosophy, including ontology, epistemology, methodology, philosophy of mind, philosophy of ethics, must be based on the findings of the sciences. In this sense, naturalism can be called moderately scientism. In the contemporary logic of naturalism, the three fields of ontology, epistemology, and

methodology have gained more attention and popularity. Ontological naturalism considers reality limited to the realm of nature and physical beings. Epistemological naturalism also emphasizes that knowledge is unique to empirical knowledge and is the result of research in the natural sciences, and methodological naturalism is the only reliable of attempting in the method used in the natural sciences.

Naturalism includes of three factors. Firstly, philosophy should be closer to science, secondly that there is nothing beyond nature like jinn, angels, legendary dwarfs, gods, Satan, and ultimately that science must be used to understand what is real.

2.1.1. Ontological naturalism

As its name implies, ontological naturalism focuses on what exists. They often tend to think that nothing is capable of affecting the world but not the physical itself. The principal motivation for this kind of naturalism is to explain how specific creatures, or physics effects. Not surprisingly, most contemporary contemporaries take a disposition view of the mental and mental realm. Therefore, naturalism includes no problem with those lacking such properties; for example, categories involving the realization of mathematical or logical facts. The ontological naturalism in the justification of existence rejects any appeal to supernaturalism to explain reality. Although supernatural has no place in this thought, one can imagine an indirect way to reach supernaturalism in naturalism, one can show the effects of supernatural elements on the world; for example, in a way that no natural explanation can, It should note that although naturalists are atheists, atheists cannot be naturalists. In philosophical studies, they attempt to move forward following scientific findings and methods. Even though philosophers possess various views on science, it must declare that whatever it is, despite, those who are skeptical of the branch of knowledge must admit that scientific findings periodically consider philosophical implications.

Naturalism is more than just a distrust of the gods, the devil, and other supernatural elements. Naturalism also plays a significant role in written literature in fields like epistemology, language philosophy, social sciences, and evolutionary psychology. One of the essential virtues of authenticity represents its simplicity in

explaining the information obtainable. Naturalism can understand the phenomena of existence by making fewer assumptions and then fewer errors. This virtue is, in essence, the fair inference best explained. Some of the explanatory factors include simplicity, consistency with previous information, predictability, and range of facts covered in the explanation.

2.1.2. Methodological naturalism

These naturalists focus on the relationship between science and philosophy. These naturalists pursue ends in philosophy and science and therefore apply similar methods. Even though philosophers possess various views on science, despite those who are skeptical of the branch of knowledge must admit that scientific findings periodically consider philosophical implications. Philosophers who find themselves in this category, while acknowledging there are differences between philosophy and science, will say these are obvious. In particular, these differences do not occur in goals or methods, but merely because they focus on the different issues of philosophy and science. It has gained enough and discovered a suitable way to study. Experimental science often does not talk about the existence or absence of supernatural, but merely states that since the empirical sciences are not capable of testing and measuring supernaturally, the empirical sciences are not allowed to use them at least as long as they can be assured. It has gained enough and discovered a suitable way to study. The empirical sciences, therefore, do not assume supernatural exists, but only until the answer to the question of supernaturalism and its validity appears, from the incorporation of supernatural elements into their scientific theories and explanations. At this point, science goes against the realities of the physical and causal worlds that can be tested and predicted. In the view of some supernaturalists, methodological naturalism can be combined with theism or some moderate transcendentalism because methodological naturalism is in itself contrasted, not with supernaturalism.

Although Aristotle and Spinoza are claimed to be naturalist philosophers, it is only during the last two centuries that it requires to the progress of ordinary sciences that naturalism has become consistent with philosophical doctrines. American philosophers

like Sellers and Cohen were defending it, and today most logicians of the mind follow it. The idea that humankind is supernatural is unbelievable when it became acknowledged in the mid-nineteenth century that many fundamental interactions in the mortal body take place in physical-chemical interactions. On the other hand, Darwin's theory provided a naturalistic explanation for the formation and survival of the varieties, and the ground for the adoption of naturalism was increasingly available.

Naturalists resort to a few reasons to justify their position. If something has a physical effect, it's in the scientific chain. As a result, it limits the range of organisms to those that are physically or natural. Natural sciences are on the rise. For example, Aristotelian physics was unable to explain the motion of things that were not the cause of the movement along with those objects. With the emergence of the concept of power, this became possible. Therefore, it can argue that an unclear phenomenon for today is likely to be further elucidated in the future by the discovery of identities. As a result, the domain of ontology of naturalism, like materialism, is unlimited and can increase. Naturalism also rests with the belief in most of the religions that inspire the world under the control of a supernatural creature, but a particular attitude can apply to authenticity. For example, Spinoza's Pantheism, based on which God is the same nature and power in it or the belief of the Buddhists about the world, can be naturalism in religion.

Harjo's naturalism seems to be philosophical realism, meaning that all elements of the environment retain a significant meaning for her. Although she considers man to be a part of nature, it is equally, in her poems, the most important and most painful element. She never uses natural phenomena to put them only in the hands of poems, but she has a higher purpose in mind, which is the expression of her sense of self and the creation of a kind of dialogue. For this reason, she employs the same elements of the world as the ocean, the night, the rain, the wind, is that the poet's purpose was not merely an objective description but to create a stable and symbolic space. The natural components that have a homogeneous relationship with each other have benefited in the way of their emotions.

Philosophically, Harjo expresses the secrets of existence. They are necessary and can continue unknown and can live and die in these mysteries. There are her new-look

philosophy and instant grasp of the concepts of life at the very foundations of her mind. When she subscribes to an objective view of the world, she passes the unfinished images in an abstract way to the reader.

2.1.3. The Sounds of Nature

Close your eyes; drop yourself off the wind blowing and drown in a good sense of humor. In this place, alongside a winding lake, it's blowing, and you can see the leaves of the trees that are flying through the fall season. You will have peace of mind, and you will end up with beautiful beauty. In the voice of the natural world today, we will take you from the carnival to the lake where the birds around the village fill and sing in the autumn. The wind blows on the lake, and the collision of these waves with the lake shores creates a different landscape. Leave the minutes of your listening to the carnival nature of nature and let us inspire a world of beauty and wonder for you. It is a beautiful world; let's enjoy all these things together.

Abandon yourself a little and expand your mind. Do you hear the sound of the violin and birds? Listen, you slowly feel like you're flying. Listen more accurately; you will feel a distant voice, the sounds of the singing, and happy birds. Now close your eyes and receive your head to the heavens, do not have a gloomy sky, and you have to imagine it in your mind. Your power of sight filled with a good feeling, slowly open your eyes, and observe the nature around you? Slightly on the other side of the river, you will see a river like a road over; In this place, except you, the world of these beautiful birds is nothing else; as Harjo declares it in her verses: “*And the sound is light, is movement. The sun revolves and sings*” (Harjo, 2006: 24). She clearly expresses the movement of the sound in the natural world as a sign of existence. She explores the sound of bareness and the sound of purity in the environment and illustrates her aliveness through the following lines:

*Deep-throated music
of the south, horse songs, of the bare feet sound;
of my son walking in his sleep.*

...

Sometimes I am afraid of the soundlessness. (Harjo, 2006: 51)

Her life relates to the sound, in the universe and because of that she frightens from the silence; also, she explores the relation between the standing of the cities and the sound of the natural world; when she expresses: “*It hasn’t always been this way, because glaciers that are ice ghosts create oceans, carve earth and shape this city here by the sound*” (Harjo, 2006: 5).

Nature is one of the most extraordinary gifts of God that is free to mortal beings. Those who are more natural know this blessing, in addition to all the benefits, is full of pure spiritual energy; as Kulvicki expresses this energy in accruing the events: “Things are similar with sounds, or so the current view would suggest; we hear events by hearing the sounds of things” (Kulvicki, 2008: 23). Moments of silence and delight in nature's waves make us rich in breathtaking and rarely available energy in the cities. The presence of literature with what we have known extremely is a bit various and in some cases similar; Observing silence as much as possible, speaking slowly and listening to sounds in nature, such as the sound of winding through the leaves and singing birds, helps to absorb energy; it is also incredibly significant to pay attention to the places we walk in so that we do not overburden plants and living creatures as much as possible.

2.1.4. Color of Nature

Color, as the most prominent and most diagrammatic element in the realm of senses, has long been the focus of human attention and has always enchanted the spirit of man with its penetrating power. Today, color is the most significant element in the emergence of creativity and productivity. Color is the key to the peace and beauty of the world. As poets of the world of creation, poets and artists have used colorful words to make poetic images more realistic and to discover and describe the relationships between the components of lyrical imagery and sometimes to explain and express the inexplicable notions of the symbolic space of their poems ‘that he has given everything symbolically. Color has also gone far beyond this rule and has sometimes become one of the elements in poetic symbolism. Color stimulates emotions. Shape, cultures, and forms the backdrop of our world. Speaking of color, we take on the characteristics of

music and nature and personality traits, and unlike other decoration demands, there is a human dimension that no one can ignore. Color can improve moods, creating spaces. Early humane life affected by two factors beyond his control. These two factors, endure day and night, darkness and light. Black and white, represent the first colors to become symbols since the primitive man had the most influence from them on a dark day. Since there was no common language between man and his surroundings to heighten the perception of the parties, he realizes that in the colors of nature, each had a secret, so he sought to discover it. The night created an environment that stopped the human activity, and so the human being took refuge in their caves, wrapped themselves in animal skins, fell asleep or climbed trees, and waited for the day to come. The day was an environment in which work was possible, and so the early human was re-employed to fill his food luggage or hunt. Night, along with it, brings immobility, relaxation, and a general reduction in physical activity metabolism. But gradually, it increased the possibility of work and action and gave man strength and purpose. The colors associated with these two environments are dark blue in the night sky and light yellow in the sun. As Harjo explore it in these lines: *“I will see you again, is one of the names for blue- a color beyond the human sky of mind- one third up the ladder of blue is where we sit for grief”* (Harjo, 2015: 57).

Therefore, the blue is a darker color of calm and inactivity, while the brilliant yellow is the color of hope and activity. Because these colors represent night and day environments, and they remain the factors that control humans, and are not under human control; that's why they introduce as non-independent colors, that is, colors independently regulated in nature. The dark, blue water of the night forced the man to give up work while the day, light yellow, was activating the field without expecting activity. For primitive humans, ritual activity appeared in two ways: either hunting and attacking or pursuing and defending itself from invasion. Put differently, human activities were either, for the sake of winning or for self-defense. Operations related to attack or victory is typically indicated in red, while green represents self-defense. So these acts, as they were at his disposal, have equally described these colors

independently, as Harjo expresses the process of life in the following lines with employing colors:

The panther hears everything in the dark: the unspoken tears of a few hundred human years, storms that will break what has broken his world, a bluebird swaying on a branch a few miles away.

He hears the death song of his approaching prey:

I will always love you, sunrise.

I belong to the black cat with fiery green eyes.

There, in the cypress tree near the morning star. (Harjo, 2015: 87)

Undoubtedly, how vivid the imagination of the colorless world is. Therefore, Harjo considers the color in the aesthetics of objects and the presentation of various meanings and concepts. The color reflects the poet's inner structure and her thought. Colors periodically remain as symbols, and they classify as natural symbols, for example, black can convey as a desperate message, and the concept of the color symbol can also impersonate as conventional symbols. Harjo illustrates it in these lines:

Yes, I did see the terrible black clouds as I cooked dinner.

And the messages of the dying spelled there in the ashy sunset.

Everyone addressed: mother. (Harjo, 2015: 12)

The colors of symbolism are reforming, the widespread use of color in the supernatural, forcing them to change concepts. The factors, such as climate, customs, and ancient beliefs, influence the acceptance of color as a symbol of separate ethnicities. For example, blue has accumulated in nature like space, a water vacuum, a diamond vacuum. Blue is the coldest color. When the poet uses blue for an object, it lightens its shape, uncovers it, and unzips it. The faction of the blue movement operates Harjo to its center, in which she generates the desire for purity and thirst for the supernatural. As she expresses:

Blue wad of gum- one day, I will sleep;

Ferns are drinking rain- I am thirsty for the sun;

Winds from up north- lounge here in this mist;

Black squirrel on a slag of stone- carry me home. (Harjo, 2015: 41)

The most extensive role of color in Harjo's poem is related to emotion, and this emotion possesses a dual consequence on the beauty of verses, as it exerts a direct effect on the audience's mind and emotions. She can achieve an ideal image by combining

color. Because of that, in Harjo's poems, black is used more than other colors. As she prompts us through these lines:

*It is a dark fall day;
The earth is slightly damp with rain;
I hear jay;
The cry is blue;*

...

*Slightly overcast
Yellow leaves.* (Harjo, 2015: 138)

Childhood and instincts, the remote past and think of it, make the poet hesitant about everything, feeling deeply captive in dark moments and a silent enclosure. The shelter that is now in ruin, the predominant atmosphere is darkness, and the poet is in a desperate need of liberation because of hesitation and distrust. Periodically it is concealed in images that show the poet's anger and nervousness. This anger evokes by indicating darkness. Besides, despair extends to all aspects of the poet's social spheres and inner beliefs and blacks her out. It has the remembrances of the past, as she expresses in these lines:

*I wonder what you thought as you paused there in your spirit house
Before you entered into the breathing world to be with us?
Were you longing for us, too?
Our relatives in that beloved place dressed you in black hair, brown eyes; skin
the color of earth and turn you in this direction.* (Harjo, 2015: 132)

Harjo's time and political and social experiences can release as one of the most poetic attributes of color. She devotes herself to a social mission and disturbs the silence against any oppression of justice, disorder, dishonor, and the protesting call in a symbolic language. She reveals it when she expresses it with this line: "I can hear it again; the blue moon caving into tears of muscle and blood" (Harjo, 2015: 23). Heading towards light and sunlight and representing the suffocating spirit of the environment. She believes in the victory against cruelty and injustice with this line: "Because together we make a lucky brown bird, a rocking chair, or an arrow to the sun" (Harjo, 2015: 67).

The subject of human equality and the condemnation of all racial, familial and class discrimination and that humans are equal in rights, and that no one is superior to another by the skin color, or by language, or race, is one of the social issues of the

Quran; “Indeed we have created you from the male and female and made you peoples and tribes that you may know one another. Indeed, the noblest of you in the sight of Allah is the most honest of you. Indeed, Allah knows and acquainted” (Al-Hujurat, 49/13). In this way, all sorts of egalitarianism, racism, pride in language, and skin color have been nullified and ended up being one of the most complex social issues today, even in the most mysteriously industrialized centers of the world, like America. The Quran regularly expresses this, and it condemns the imaginative superiority of race and color by presenting how human beings emerged.

Inequality in human beings has appeared in every form of history, occasionally in the form of inhuman slavery, sometimes in the form of feudalism, and in recent centuries as nationalism. One of the most noticeable differences initially seen between humans represents the color of the skin. Throughout history, color has been one of the criteria for superiority over other people who have different skin colors. One of the victims of this supremacy is Native Americans. For this reason, Native American poet, Joy Harjo equally employs color in poetry, to criticize this issue.

In her poem, Remember

Remember whose skin you are:

Red earth, black earth, yellow earth, white earth, brown earth, we are earth.

(Harjo, 2006: 36)

She states that exploitation and discrimination have made history black and hateful. She has criticized the wrong standards by comparing human standards and God’s superior qualities to deal with them correctly, wisely, and not subject to emotion, and she can combat racist thinking with good judgment and insight.

2.1.5. Magic in Nature

The importance of nature is the only way to get rid of unnecessary constraints. The secret is that Harjo is a naturalist and goes so far as to do so. She is the instigator of modern female poetry. The natural world has a long story in art. In the Quran: “when Cain does not know what to do with the brother killed, the crow instructs him to bury the dead body in the ground” (Al-Ma’idah, 5/31). Reflection of this behavior with art appears in part of Islamic culture; sculpture is flawed as if it were a claim to equality

with God. However, these two tendencies have existed simultaneously and have never been able to convince one another. In great poetry, music and paintings with words and imagination are, of course, the critical foundations.

Why does one feel abandoned by approaching nature and imitating it? Like wild tribes, the poet paints his body and face and draws feathers and flowers on his head. Why is this resemblance to nature so fascinating? Its simple answer is its poet represents a character of humanity that can be called liberation. We are not all capable of deliverance. We listen to the poet because we find him a mystery of nature. From his words, we hear rain and sky music. His rich sense enriches us. We travel with him to the corner of the world he has made for us with his words. They narrated brilliant and remarkable stories. We are stunned. They let go of our fabrication and return to our natural self. We feel slight. Harjo's poems are about blending in with nature. She even imitates the sounds of nature and recreates them in her works. The poet plays the role that Da Vinci played in the Renaissance; he cleverly realized that to survive from the bondage of the imposed rules of the church, he must return to nature. He restated the imitation of the universe and made it a standard.

As such, it can summarize culture and art in the cycles of turning away from the natural world and returning to it. Harjo, at the height of this shift from abnormal to normal and the condition of the outcast, she frees herself, the woman, and then the men attached to her work and give a transcendent pattern of natural living. The matter makes this return to the environment extremely critical, and urgent in our time is no reason intimacy and untruth. This generation is plagued every day by a culture of lies and duplicity and disillusioned with colonial rule and imposing abnormal rules on human beings, society, politics, and economics. Not only she goes through different realms of life, but she also experiences differences in art. Harjo brings us from dualism to personality unity. It makes us humble. It releases us from following the rules we have wrapped around our hands and feet in vain. Because being natural in man and society is the most honest form of fighting injustice and oppression. Presenting with Harjo, the whole beings are in one unit, and all come from one source. She explains this point of view in *All Your Enemies Will Be Vanquished*:

We are all heavenly bodies in a dynamic interchange with the earth, sun, other planets, and virtually all life; planets do and speak to each other and interact with humans, (...) a conversation if you will an exchange of consciousness. We are a community together, breath together. (Harjo, 2001: 69)

She expresses the unity of physical and spiritual dimensions and unique thoughts for all the creatures; as Mancelos explains:

Harjo's poetry is the home and her writing is made of the earth and of all the magic places where energies unite, time melts, and mankind reconciles with nature; this personal appropriation makes the space as magical as it is unique, as spiritual as it is real. (Mancelos J. d., 2017: 10)

2.1.6. Black Nature

One of the characteristics of naturalism in contemporary poetry obtains attention to aspects of nature and worldview, that due to the use of semi-clear or dark, vague, mysterious, and scary spaces, the reader associates with boredom, disgust, ruin, decay, and non-existence. The advent of black nature is due to the philosophical, political, and social developments and the emergence of contemporary ideas in the anthropological and aesthetics discussions of the last two centuries.

Black nature in this study is the perspectives of the objective world and environment because of the lack of light, the rule of darkness and blackness, and the vague and mysterious aspects of boredom, disgust, and more severe induction ruin and deterioration. This fear may sometimes be the result of attention to the magnificent, exquisite, and terrifying phenomena like turbulent oceans, cold and quiet mountains, the abundance and desert. Sometimes it may be due to a landscape of nature that is now empty of human presence, and the illustration is desolation and nothingness. It can come from unknown and invisible aspects of the being that man tries to penetrate it in the unconscious or, with the help of the dream and vision, to cast light on this dark realm.

The dynamic organism and the link between psyche and vision in contemporary works lead to a sense so that poets use symbols that are derived from the natural world to describe their intuitive mind. The emergence of black nature is not far-reaching when this connection blends with the humanist insight of the new age, an understanding that

emphasizes the sinister of man's mental and unpleasant aspects. Black nature is a visible feature and the spirit of the negative side of human existence.

Another contributing factor to the creation of black nature in contemporary American poetry represents the apparent change that occurs in the definition of man and his qualities. In contrast to the emphasis of intellectuals on features like wisdom that is the general ground of all mortal beings, Harjo insists on individuality that enjoys a person with a distinct identity. Some critics consider individual dimensions to be more effective than those who emphasize social aspects in the impact of black nature. Furst evaluates the conversion of supernatural and frightening realms and evil phenomena to emotionalism in the following lines:

He states that in the second half of the eighteenth century, when the sensor senses of self-knowledge turned into the inner world, they became the world's instability and discredit, and in that result, they grew into aware of their increasing grief and depression, and they did not produce any way to accept this fact. This attitude was reinforced with some of the religious movements of that time and became apparent in the poem. The poem of that period refers to as titles of the cemetery poems. These sentimental verses include images of cemeteries, ruins, ancient fortunes, and manifestations of human destiny, the decline, and instability of his life. (Furst, 1976: 48-49)

Among the issues discussed in literary theory, the most significant factor that underlies the emergence of dark effects in contemporary poetry remains the philosophy of upgrading the aesthetic of excellent analysis to the level of graceful interpretation. Characteristics like discipline, fitness, harmony, and form cannot justify the aesthetic value of all-natural phenomena. When fears are considered to be a source of beauty, the more frightening natural and abnormal incidents are more beautiful. That's why darkness is considered to be the higher of brightness due to the tremendous excitement and power of provoking imagination and horror, and the uncertain and complex death represents the most ambiguous and highlighted phenomenon.

In this perspective, it eliminates the rupture of the inner world; the mind, body, soul, and nature pulsate in one another; human presence in the experience of the beautiful. The dark aspects that have neglected so far are becoming one of the most appreciable mental and psychological dimensions of contemporary humans. Harjo

transforms this existential dimension into a literary school of symbolism and naturalism into one of the features of the thought of modernism. She exploits the black nature to describe the social conditions of her time.

Harjo's poems, *The Ceremony*, and *When I die* are the mirrors, which reflex a world that has lost human identity. The mysterious nature of her poems turns into a space in which she enters the autumn and folk ceremony, while the autumn conveys its loneliness and smells of coffee and pancakes that do not exist; when she expresses: "*All of my life I entered into the ceremony from this door, toward the east into red and yellow leaves, (...) or the smell of pancakes when there were no pancakes, coffee when there was no coffee*" (Harjo, 2001: 103). After a long and hard love, she is bored to fight with her beloved and shelters to the poetry. With these pictures, she expresses the aging process in the same verses: "*You were showering to get ready for war; I was sticky from late storms of grief and went to look for poetry*" (Harjo, 2001: 103).

Harjo thinks of the total end of the beauties, after all the worldly endeavors to survive. The day comes to all living beings that no longer need to endeavor; the day that the death occurs. Despite signs of disappointment, she finds a new hope behind this death and sees the beauty of the immortality of the soul saved from destruction; as she explains: "*Everyone is dying; I am, I am, deliberately and slowly of this failure to correctly observe the ceremony of letting go ghosts of destruction*" (Harjo, 2001: 103). It also reminds of this immortality in the poem *When I Die*;

I imagine when I die; I will perform the same ceremony. My spirit, though anxious to leave the body of slow earth movement and pain, will turn briefly to acknowledge the husk it is leaving behind, and then it will go. (Harjo, 2001: 104)

She expresses the distraction of the soul from pain and trouble and depicts the beauty of emancipation and death by being a symbol of black nature. The enormity and magnitude of nature and organic phenomena enrich by the spirit and soul of fear. It is equally possible to find beauty in this horror and frightful things. Such images of the environment and humane society become one of the aspects of the typical life and humanity of the contemporary period.

Another element in Harjo's poems obtains her attention to social issues in contemporary history in which she lives. The darkness of nature in her poems evokes a

belief in the poetic genius and passionate emotions that illustrate the world. She feels committed to being a sensitive poet to her community and its fate and believes that a well-known and sensitive person cannot afford to ignore it.

Another critical point in Harjo's poems is that, despite her belief in the contradictory and dual aspects of human existence, she never pulsates with its negative and evil. Basically, in her poem, ghost, rather than referring to the rebellious mythical figure, it depicts the forces of human society, freedom, and truth, and are thus hated and rejected; as she asserts in these lines: "*She had horses who screamed out of fear of the silence, who carried knives to protect themselves from ghosts*" (Harjo, 2006: 60).

Harjo compares the heartbeat of an expectant mother to a ghostly track; when she expresses: "*The pervasive rhythm of her mother's heartbeat is a ghostly track that follows her, goes with her to her apartment, to her son's room, to the bars, everywhere; there is no escape*" (Harjo, 2006: 32). It knows well there is no escape; it must come into this community against its inner desire and experience whatever is unpleasant.

Colonialism, New Colonialism, Capitalism are one of the most significant political factors that have created the dark space in contemporary poetry. Several social factors like industrial growth, urbanization, the expansion of large cities, the emergence of capitalism, and the spread of poverty among the disadvantaged classes have also had a significant impact. Black nature, therefore, often identifies the inhumane conditions that govern people's social life. Feelings of loneliness, helplessness, isolation, despair, and ultimately suicide, known as Century Disease, represent the appropriate background for the black nature of Harjo's poems. Where the poet speaks of a woman who has borne all the burdens and bends over the excessive of parents, children, husbands, and society, she decides to commit suicide. A woman is hanging from the thirteenth-floor window and has frustrated between death and life; as Harjo explains in the following lines:

She thinks she will be free.

...

She is a woman of children.

...

She is several pieces between the two husbands she has had.

...

The woman hangs from the 13th-floor window crying for the lost beauty of her own life. (Harjo, 2006: 14-16)

Harjo struggles to survive, but for a life that has taken away her beauty, pride, and authenticity; she does not know whether to throw herself or go back up and try once more to prove her identity.

Harjo's poems, rather than serve as an illustration of the objective world, represent contemporary human suffering, helplessness, and bewilderment. In her naturalistic verses, she describes the ugliness, ruin, and violence that dominate social life, especially the subjugation of society. With such poems, she illustrates the conscious or semi-conscious attention to the unknown aspects of the personality and its influence on the dark dimensions.

2.2. The Dualism of Human Nature

The ethical nature of human beings is contradictory from one to another assigned to the source of their thoughts, ideas, attitudes, and principles. Based on naturalism, there isn't the most leading ethical end. There are two points of view of human nature, one as a pain preventing and pleasure the snooping animal; another one, far from his pleasure or aversion from pain, receiving a novel stimulus; human beings by his better adopting in the surrounding environment attempt to survive; it transcends the view of man's naturalistic. Nature intends the organ of humanity and morality; as Sorley expresses:

Ethics have not only to determine the end, but to apply it to practice, and so to decide as to what is right or wrong in particular actions, and virtuous or vicious in character/ He is supposed to be built up of sense-presentations associated with feelings of pleasure and pain. (Sorley, 1884: 10-15)

It is critical to consider assigning to Sorley attitude, that rationality takes not a mathematical equation when ethics and human nature are different from generation to generation; each person performs various functions in the community assigning to the period in which he or she lives; it is possible an individual who correctly behaved according to the conditions at that time, was right and now that moral behavior is not

correct; people, despite represent unity maintain, no moral and ethical integrity, and this is a result of the dualism of human nature.

Harjo not only uses the natural world in the service of her poems, but also, with various manners, an aligned universe with humanity, through the symbolism and mythology of human personality, and from nature and its phenomena to converse with the audience. The symbol and myth have made it possible for the poet to present the historical, cultural, and social context of human life in the form of poetry, which is unprecedented in traditional naturalist poems.

For example, Harjo consumes animals like a horse, as an element for expressing and justifying hope, future, and freedom; like: *“She had some horses who danced in their mothers’ arms. /she had some horses who thought they were the sun and their bodies shone and burned like stars”* (Harjo, 2006: 60). So, she equates the horse with them to address the issue of human freedom and the future. Elsewhere, she discovers the white bear in the darkness, like the city lights that shine in the dark on the night and visible from the sky; when she explains: *“The white bear moon, cupped like an ivory rocking cradle/ tipping back it could go either way all darkness is open to the light”* (Harjo, 2006: 19). It represents the white bear is like a light of hope that splits the darkness of the night. On the other side, she mixes with modernity. She expresses the beauty of city lights seen from the sky as if she is on the plane. Here we can discover the dualism of human nature, naked and manufactured.

Life has always been a change, and humans must be able to fit into the modern globe and have the sense and ability to survive in today's world. With her poem, Harjo nudges us evidence of our mother's life and all the mothers before her. She searches for previous value. She instructs and prompts us that life has been before us. As she asserts: *“Remember the sky that you were born under/ knows each of the star’s stories”* (Harjo, 2006: 35). Every skin color and every gender we have to remember to gain a piece of this earth. She explains: *“Remember the plants, trees, animal life whom all have their tribes, their families, their histories, too”* (Harjo, 2006: 35). Plants and animals, like us, experience their stories. Each creature has a family and a history. Clouds, winds, the moon, and the sun each one receives a story. She exerts dawn a sign of birth, which

represents a symbol of the awakening in reflected light, the triumph of the world of shadows, the cordial in the universe, and promises another life after death.

Also, Harjo expresses rain as the symbol of heavenly effects on the earth and the fertilizing agent, and the ground is fertile with it. It causes creation. It is a sign of mercy and wisdom. She illustrates: “*Praise the rain; the seagull dive; the curl of the plant, the raven talk. Praise the hurt: the housing slack, the stand of trees, and the dignity. Praise the dark; praise the rain*” (Harjo, 2015: 98). In her poems, it is a symbol of freshness and purity and is periodically a sign of cruelty and insolence, and sometimes life-threatening. Over here is the message of vitality and happiness and fertility. She causes rain to her soul in the gloomy of darkness: “*Something has been let loose in the rain; it is teaching us to love*” (Harjo, 2006: 7). Virtuous love is one of the features of rain. The human being learns from it. Indeed, a man like rain flows in various currents of the earth.

Harjo with using the word tree and especially cedar tree tries to compare her life with this resistant evergreen; as she explains:

The children who are bone-deep echoes of a similar life

...

The sun gallops;

...

on the eastern horizon; The moon floats familiar but changing;

some strange god who could be a cedar tree outside the window. (Harjo, 2006: 16)

The tree represents the symbol of life, because of its ascension to heaven; it represents the epitome of the deity; it burns every year from the leaf and re-leafing. It is a sign of dying and regeneration, a symbol of fertility, the source of life, the dynamics of it, and the passing away of death and returns to life. The cedar tree based on magic is firm and rooted. It is, further, a symbol of the fighter in the Harjo’s poem. A human being on the earth like a tree has roots in the ground and head to the sky. The other thing is that when we fall, our eyes are endless towards the sky to provide our souls. Tremendous and evolved people, like trees, have fruit and shadows. A disgraced human being in the land of despair, when he identifies a conifer away, feels the hope of life and prosperity, because he and the tree need to be similar. Both are looking for rain. If there

is no rainfall, no evergreen will come, if you do not approach a tree, the earth becomes dill. Consequently, Harjo looks for hope through the rain and expresses the simile between her resistance and cedar tree standing. Therefore, natural world in her poems does not derive from the mere poetic fantasies, but is rooted in reality; her poems justify the materialist view of Harjo in nature, which reflects the knowledge of the poet about the universe, and its relationship with man has time and place with identity.



CHAPTER III

3. POETICS

3.1. Eco-poetics

In some cases, humans appear as part of nature. In the new veil, nature and man are not separate. She sees nature from within man and sees the man, part of it. In this type, elements of nature become a symbol of life and humanity, and these two concepts are related to the natural world. The poems inspired by nature and the verses that connect with the natural world construct Echo- poetry; as Peters and Irwin definite it:

In Bate's terms, eco-poetics is experiential rather than descriptive, based as it is on the poet's articulation of the relations between the environment and humankind. A green poem is a revelation of dwelling rather than a narrative of it; it is \phenomenological before it is political. Eco-poetics is pre-political in the sense that it is a Rousseauesque story about imagining a state of nature before the fall into the property, into inequality, and into the city. (Peters & Irwin, 2002: 4)

Harjo represents a nature painter, but she did not consider painting and copying just about nature, but in these portrays of influence, all of which has been carried out boldly and consciously and to achieve the principal purpose of the poet. The harmony between man and nature is one of the dominant features of poetry. Her approach is abstract and symbolic. All elements of the environment are in the service of the social and political relationships of her time. From her prior years, she expresses a significant interest in the natural world. The local and rural vocabulary and terms are evident in her poems, which suggest the poet has grasped and experienced the conscious experience of the environment and the community.

The symbolic use of the environment obtains her exceptional skill. The symbols employed are organic, meaning elements that are in the natural world, as well as the nature of Georgia; as Schelling expresses: "The universal vehicle of all life-giving forces, an inexhaustible source, from which both animate and inanimate nature draw everything necessary to their welfare" (Schelling, 1988: 87). Harjo employs the element of nature to gain the unpleasant and sweet truth of life. As it noticed, she exploits organic phenomena symbolically and mysteriously, creating new and fresh effects.

There are three types of naturalism among poets: Descriptive Naturalism, Implicit Naturalism, and Written and Naturalistic Nature; in the first type, the poet deals with the apparent characterization of the universe without any manipulation. In the second kind, the poet deals with imitation of the themes of the past in his poem. In the third group, the poet lives in nature and has a strong relationship with the environment. Harjo comes in this one and narrates the natural world. Her new approach to the universe expresses to be friends and beings or to be interpreted and written. Therefore, it can explore that the poet is so mixed in the natural world that she does not separate herself and the nature of the phenomenon, calls for more expressive purposes.

In this sense, the way of thinking and feeling of thought is independent, not imitation, and follow others. In this respect, she is opposed to other poets, because she used to recognize it. In the works of some poets, if a description of the environment obtains, it's only just, because they have been doing the traditional without living in nature and honey. Harjo has the ability, as in the practical life, to be attached to the village, mountains, and sea also reflects this attachment state, and in this respect, her poem differs from other poems.

Harjo's naturalism can receive in two fundamental ways: first, her extraordinary love for her birthplace, and secondary factor, her passion, and poetic feeling, which acquire the instruments of the analogy of poetry from a substantial and vibrant nature. Periodically they represent cryptic or natural and poetic symbols. The exploitation of natural world in the verses of traditional poets, compared to Harjo's, is that its exploitation of indications of universe obtain not an absolute possession of nature, but they represent the creation of self-consciousness; contrary to the old poets, inspired by the manifestations of goodness and beauty, and with the help of poetic imagery, they have drawn a beautiful image and this creation thanks entirely to nature.

The collections of poems, *A Map to the Next World*, *She Had Some Horses*, and *Conflict Resolution for Holy Beings*, have been regarded as prominent examples of Harjo's naturalism. These three collections of poems represent the combination of her nature and personality in the social context and reflect emotions and perceptions. It is sincere to her, and her kind of look at objects obtain the rather discovery of objects with

her distinct and precise vision, not the look from the glasses of others and the familiar traditions.

In addition to the fact that Harjo knows each object, the poet employs the words he has taken from her environment to describe them from the words she links. Her worldview is a fantastic visual worldview. It seems that among the four responsibilities of historical and temporal, geographic, the social thought and literary mission of a poet who intends to abandon the tradition, and another tradition maintains a geographic and spatial mission in shaping the nature of her naturalist poems. It means that the poet recognizes her environment representations.

A genuine poet is one who does not express the superficiality of the natural world, and through this analysis in the environment to discover contemporary phenomena that disappeared from the others' eyes. Therefore, the name of trees, plants, animals, and other existence phenomena, each of which is pleasing to the poet to assist them to know moreover about nature, society, and, ultimately, the man himself.

Harjo's flute is neither superficially nor intermittently, but encompassing, in which the poet holds in the spirit of time, place and society, animals and plants, and objects and their related phenomena, and from their boundary, analogies, images, and mythologies in poetry she looks at the universe and nature from the ground, and in this way she focuses on the objectivity and fossilization of the natural world. This way of looking helps the poet to immerse herself in nature, in addition to helping her mentality with objectivity. In this way of thinking and attitude, the universe is the beloved of the poet, and everything that is in place must be the definitive form of this loved. Harjo, to be in love with the natural world, looks at the environment as a childhood, maternal birth. She, by addressing nature and humor has come to a degree of freedom and disregard for the things that matter, such as weight, and rhymes that limit poetry. This liberty in her thought and way of life is due to her connection to the natural world. Her childhood and youth in nature are a contribution to literary works as well as to her innovations.

As perceived above, Harjo believes in the primary relationship between man and the natural world; and since she does not see this relationship, she is in pain in her

attitude, with the irritation of the universe appearing in all parts of nature. This pain is not necessarily a birthplace of the natural world; it is a product of barriers, difficulties, and distances. For this reason, the poet, as a part of the environment, represents all human beings, experiences this pain deep in her mind. The natural world of Harjo is humanistic in, and never means the return to the plain, the demons and the charming appearance of the village. On the other hand, it does not maintain modest, traditional, and nostalgic approaches. She believes that if social barriers overcome, humans and nature will be united. That is why many of the natural phenomena are a symbol of themselves, man, or community. The most attractive part of her poems is the poems created with the help of typical symbols.

In Harjo's verse collections, various mentioned trees and flowers, each symbolizing an idea or concept in her mind. Employing these organic elements, the poet not only worshiped nature and in her mystical view, it is a manifestation of, but also portrayed her conception of the environment in various ways. She has become so united with nature that describes everything by the rhetoric of it, and measures and evaluates everything far or near to the natural world. The cedar tree symbolically used in the *She Had Some Horses* collection is the code of immortality; in this sense, the poet worships God with all present in nature, praising the endurance and durability of the tree, with these lines: "*The cedar tree outside the window is one of many. What prayers are said to it? What voices raised to the blue sky within its branches?*" (Harjo, 2006: 17)

In the literature of the world, represent the eternal hope as well as the manifestation of manhood and love. The flower in her poems symbolizes the essence of truth, perfection, and the height of beauty. The metaphor of the lover is also superior to the lover; as Sharon Tan explains: "From the house of there is rain. From rain flood and flowers emerge through the ruins of those who left behind stores of corn and dishes, turquoise and bruises from the passion of fierce love" (Tan, 2008: 84); in continue Harjo proves the role of the flowers to express the feelings through these lines:

And we want to be a flower; one night we stared at the glittering dark for clues (...) the pay off easy money, an itch for power. The moon said nothing to them; neither did or the flowers that have a heart they share among themselves. (Harjo, 2001: 48)

In these poems, the flower is the mystery of existence, truth, and the live speech of fate or death. It is a spiritual embodiment of spirituality, growth, and awakening, like in these lines: “*The flower might appear vulnerable as it bends with the trade winds drinks in the sun the rain, but its roots extend to hell. It keeps thinking: beautiful*” (Harjo, 2001: 109).

Also, the light is another element in the poem that gets a better view of some of the ideas and thoughts needed; consequently, it can be declared to symbolize alternative perspectives that make life better. It is vital to Harjo in the sense of freshness and refreshment. With light, she finds a way through the inner darkness of man and the outside and makes the horrible night; as Harjo expresses in the following lines:

A spark of kindness made a light. The light made an opening in the darkness;

...

A Wind Clan person climbed out first into the next world, and then the other clans, the children of those clans, their children, and their children, all the way through time to now, into this morning light to you. (Harjo, 2015: 15)

In another part where the town appears in the geometrical growth of cement, iron, and stone, the poet introduces the objective in the modern world, like the city in its most soulless and material way. The general meaning of the verses is the reality is so pale that it has become just one name in the modern world. Harjo asserts it in these lines: “*I was attracted by a city, by a park heavy with new leaves, by a particular flower burning in the dark*” (Harjo, 2001: 19); also, continues it in various lines:

I tell you this from the dusk of a small city in the north, not far from the birthplace of cars and industry. (...) Yes, I will answer in the clatter of the new world; I have broken my addiction to war and desire. I have buried the dead and made songs of the blood, the marrow. (Harjo, 2015: 40)

Harjo speaks of a change in the world that is gradually and unpleasantly going on in her poem, *Equinox*:

When the world created, wasn't it like this?

...

Then a bird or two were added, the crow, of course, to joke about humanity, and then another kind so beautiful we had to hear them first before our eyes could imagine;

...

The cries of a planet formed our becoming;

...

In that manner, we became elegance of fire, the waving grass; and it's been years. (Harjo, 2015: 40)

She describes a world that goes from superior to inferior. The poet is trying presenting herself spiritually as a traveler, who has experienced and evaluated various concepts throughout her life journey; the experience of this journey extends her gaze and her release from the concentrates a particular place, without time.

Harjo tries sharing her strange perceptions with readers. She proposes a contemporary look and that everything is viewed positively and according to their philosophy. Besides, by using natural symbols, she attempts to define a positive life. The poet believes that the poison of past prejudices and dust and the mental and weighty habits of inherited knowledge should not diminish the novelty of life. She encourages people to experience mystically and spiritually; enjoy the delicate concepts of life.

The rainwater, the sea, and the ocean also recognize the truth of being. Manipulating the symbol of rain, which is reminiscent of water imagery and flowing in some of Harjo's poems, she admonishes the reader to wash eyes from the dust of habits and to refine the concepts around as a symbol of purity and freshness; as she asserts: "*Praise the rain, begins more rain*" (Harjo, 2015: 14). In the other lines, she expresses: "*A little rain began to fall from sparse, lucky clouds*" (Harjo, 2015: 23). Also, she illustrates the role of rain through the following lines: "*Maybe lizards are coming out of rivers of lava from the core of this planet, / coming to bring rain to dance for the corn, to set fields of tongues slapping at the dark earth, / a kind of a dance*" (Harjo, 2006: 65). She declares the water as a priority for creatures: "*If it's water from a hose, they will drink it with gratitude. (...) They will eventually sing to bring the rain if they suffer from drought; / it's not just humans sing for rain, make poetry as on the meaning of life*" (Harjo, 2001: 129). Her hearings, experiences, reservations, desires, ideals, and ideas, is expressed through the foundations of the universe and nature, and she uses natural elements to express her views and opinions.

Although it refers to the temporality of the world for humans, like home and does not consider him to be a prisoner of the world, from another point of view, Harjo sees a

man sitting on mercy as a guest. The prisoner is fleeing, escaping the prison wall, but the guest enjoys the blessings, even though he knows it is not persistent. Now this man has to decide to like flowers or a thorn in the soul of others; as she expresses: “*We are horses knocked out with tranquilizers sucked into a deep sleeping for the comfort and anesthesia death; / we caught between clouds and wet earth, and there is no life, no speak of*” (Harjo, 2006: 46).

Additionally, she expresses the border between death and life: “*Up here, the edge between life and death is thinner than dried animal bladder*” (Harjo, 2015: 7). Additionally, she expresses the beauty of death, however it is the end of the living on the earth, through these lines: “*Death laughed; / for her, death was a fine-looking native man; / he wore old-style buckskin; / she took his arm; / he was a good dancer; / they two-stepped all the way; to the end of the circle of this earth fire*” (Harjo, 2015: 15).

Birds and animals maintain a particular place in the allegorical literature, especially those whose presence has long been in the works of poets and writers, mostly for expressing mystical and philosophical meanings and purposes. Among them remains the Harjo’s collection of poems, *She Had Some Horses*. The horse is a symbol of fortune, honor, and excellence; like the following site that mentions to the symbol of the horse:

Perhaps the image Harjo is best known for is the horse, which she used for her most work, “*She Had Some Horses*.” Harjo uses the horse in many poems, working with all the qualities associated with the animal: strength, freedom, grace, fury, stubbornness. Horses represent these different aspects of life and also of individual people. The symbol is as ancient as the Native American culture, harking back to humanity’s prehistoric beginnings. (htt4)

Horses, with their characteristics, represent symbols of human beings, and with all their attributes, they attempt real-life and indeed freedom; as Harjo refers to it through the various metaphors in the following lines:

Shine on, and horses in their galloping flight strike the curve of ribs. (Harjo, 2006: 4) Or, *I would still be another mirror, another running horse; / her escape is my own; / I tell her, yes. Yes; / we ride out for breath over the distance; / night air approaches, the galloping other-life. No sound.* (Harjo, 2006: 63) And, *They are the ice horses; horses who entered through your head, and then your heart,*

you beat heart; / these are the ones who loved you; / they are the horses who have held you so close that you have become a part of them, an ice horse galloping into the fire. (Harjo, 2006: 64)

The description of the wind and its types, like tornadoes, hurricanes, mild winds, and breeze, are parts of Harjo's poems. In literature, the wind has various indications and functions, such as the embodiment of the life-giving spirit of the universe, a symbol of political and social strife, the link between lovers, and a sign of instability and destruction. Although the winds have different meanings in contemporary poetry, violent winds are not general and receive a negative message due to their destructive and wilting nature. Wind, by its immaterial and immobile nature, has led Harjo to attribute unique rather than space and soul; as she expresses: "*Nothing I can sing will bring you back; / not the songs of a hundred horses running until they become the wind, not the personal song of the rain which makes love to the earth*" (Harjo, 2001: 31-32). Although the winds have different messages in contemporary poetry, violent winds retain a negative meaning due to their destructive and wilting nature. It is the soul that blows into the air. This inhumane nature prompts the poet every wind that blows and rises from also blows in the spiritual world. It follows superiority on one side and inferiority on the other side.

Harjo's presence is noteworthy in terms of the variety of organic elements. This variety of the poet's attention to the natural world demonstrates her awareness of the verbal and affective possibilities of the indications of it. The expulsion of her family and her descendants from their land is another reason for the diversity of nature. The landscapes and natural elements are bound up in her inquisitive mind. All of these organic elements that she has examined have affected her valuable works.

3.1.1. Descriptive Naturalism

In classical poetry, the poet speaks in detail of nature and its elements, the form of its expression is general, and it does not produce anything special except for the description of the objective and the detailed description of nature using impressions, artistic and literary. Describing the cloud, it presents images of the sky, the earth, and the

meadow, and speaks with the softness of the language of the sonnet, but no discussion of the poet's human, social commitment, the political, social conditions of the day, and the environment appear in his poetry. Nature transmits to the audience, but the function of his poems remains to such an extent that they convey beautiful and intangible images from the perspective of the effects of nature and nothing more. The poet seems to act as a cameraman and merely transmit subjects in aesthetic language, but what has happened in his surroundings, or how are the prevailing intellectual, political, community, human, and economic environment of society, has no place in his poetry at all.

In descriptive naturalism, it confines the poem to the narrow circle of the poet's theologians. He cannot extricate himself from the limited human cocoon, so lyricist and nature are two separate beings. Poems are devoid of political, social, and humane orientation. That is, dealing with the magical states of affairs, in which the outward appearance is an example of the interplay that takes place within the speaker's interior and does not want to be extremely aware of what is out there. Harjo's poems can indicate some types of descriptions of nature. These types are constituted depending on the relationship between the natural world and her world of thought.

3.1.1.1. Realistic description

In realistic descriptions, nature or organic phenomena are as they are, without the involvement of sense, within the viewer and the descriptor, or in fact, painted; as Armstrong defines it; "I define naturalism as the doctrine that reality consists of nothing but a single universal space-time system" (Armstrong, 1981: 149). It stems more from the poet's direct experience and is rarely dependent on her imagination, so it is not vivid. The description, which typically speaks of the surface of natural phenomena, is recognized in poetry; it is only a part of the poem, and the poet then returns to his mind. In real novels and stories, this description is more than poetry. An example of this description conveys in Harjo's *Everybody Has Heartache*:

*In the United terminal in Chicago at five on a Friday afternoon
The sky is breaking with rain and wind.*

...

The sun and the moon have disappeared to an island far from anywhere. (Harjo, 2015: 126)

3.1.1.2. Description with poetic imagination and association

The poet expresses the exaggerations, through the similes and metaphors he creates; association, and emotion; while describing colors and shapes, his mind may relate to various phenomena. Like what we perceive in the descriptions of Harjo's lines:

The rainbow touched down

Somewhere in the Rio Grande, we said.

...

How it curved down between earth and the sky to give us horses of color

Horses that were within us all of this time

...

In Isleta, the rainbow was a crack in the universe.

Bright horses rolled over and over the dusky sky.

...

All the colors of horses formed the rainbow and us watching them. (Harjo, 2006: 37)

In this type of description, the poem is idiosyncratic and extroverted, and Harjo's vision flows openly on the surface of things and does not look beyond the veil of the natural world and material elements to the emotional side. Moving on the surface of nature and connecting elements with her imagination. The poet of these poems, rather than being the poet of her poems, remains a self-described or descriptive poet. She travels through times, places, and outer space and describes them.

3.1.1.3. Describe the poet's inner feeling

In this kind of descriptive naturalism, the poet goes with a particular feeling to see a scene or phenomenon in nature and interferes with that explanation. The poet unleashes the color of her emotion and sees everything she penetrates it. In this type of descriptive naturalism, the selection and representation of the phenomena are in a way that expresses the poet's sense and mood. A typical example of this type of description is when Harjo describes her feelings with these lines in her poem *What I Should Have Said*:

I feel bloated with what I should say

...
I love you. The words confuse me.

...
*We are horses knocked out with tranquilizers
Suck to a deep sleeping for the comfort and the anesthesia death. We caught
between clouds
And wet earth, and there is no motion
Either way, no life no speaks. (Harjo, 2006: 46)*

Unlike the previous descriptive naturalism that every organic phenomenon conveys a sense in the poet and we have a variety of emotions and associations throughout the poem, in this type of description, there is a sense of the text, and it relates the explanation of all phenomena somehow that feeling.

3.1.1.4. Describing nature as non-nature

This description may be thickened and intensified by the former, in the sense that the poet's subjectivity and sense overwhelm the outer space, and the poet intends to express himself more than she wishes to describe it; in this type of descriptive naturalism, the poet sees in the mirror of the universe something else, that casts a shadow over her mind. Although, the poet and her mentality are at the heart of the poem, and the phenomena before her are each a reflection of her thinking and feeling; as Harjo expresses in the following lines:

*She watches the yellow lights
Of towns below the airplane flicker,
Fade and fall backward. Somewhere,
She dreamed, there is the white bear
Moving down from the north, motioning her paws
Like a long arctic night. (Harjo, 2006: 20)*

In these forms, human presence and individuality and subjectivity increase in the poem, and the poem space moves the poet from the mere property of appearance to the natural world, moving towards the one that predicts the environment the mirror of the poet's emotion; it replaces man with the position of the natural world. What happened in man's attitude to nature and the world, and man and his mentality became the center of the universe. It is as if the external sphere within him summarizes in other words, in that type of description, a natural phenomenon, and to a higher degree, this world that

disappears in the poet's personality and the poet perceives nothing but herself and her thoughts and feelings in the world. Harjo, in the book of nature, refers to what she requires and in her language; she listens to what she admires. Depending on what the poet sees in creation, we divide these poems into several types.

3.1.1.4.1. *Describing Nature as a Poet's Concerns*

The nature of poetry is just an excuse for the poet to say what he has in mind. The poet's society, home, religion, and beliefs reflect in his observations of nature, and the poet without giving up his imagination to scattered metaphors combines all the imagery with a strong thread to frame the role played on this mirror. Harjo, in the elements of nature symbolically, represents the relations of society, and the components of the natural world are the embodiment of his mental conflicts and inner tensions. He sees humans and nature so closely intertwined that it is possible to integrate one within another and language. Everyone thinks of each other as a different language.

3.1.1.4.2. *Describe Nature as a Symbol or a Sign*

Symbols in the poet's poetry can be conventional symbols paid for by the poet himself. It is also proportional to the complexity of thoughts and feelings in the poet, sometimes when an external element represents a meaning, and a substitute for a sign, and sometimes every natural phenomenon represents a spectrum of meaning and manifests itself in the poet's various poems.

3.1.1.4.3. *The Description of the Environment as the Description of the Poet*

In this kind of descriptive naturalism, nature or natural elements become the mirror of the poet's world. Such a descriptive one reflects the fact that all-natural phenomena in the poet disappear and are summarized, and the other poet does not see as it is but seeks to describe it himself. The poet or writer sometimes quotes consciously and sometimes non-consciously in his or her tradition. In cases where this happens unconsciously, the charm and beauty of the description doubles.

3.1.1.4.4. *Describing the Environment as Describing God*

In mystical poetry, there is another look at the natural world. Therein sense, nature is seen as the embodiment of the glory of God and the mirror of His attributes. In this mystical view, there is no other than God, and all that is His manifestation. In this description, the poet has the narrator's mandate, and he has no role other than intuition

and understanding of this gem. The natural phenomena are either embodied in the glamor itself or somehow faded and fascinated, and all descriptions are intended to illustrate its beauty, and the goal is not to describe nature.

3.1.1.4.5. Description of the Natural World from the Language of the Environment

A particular explanation, unlike the preceding one, not only does not see the poet in the mirror of nature, but he completely forgets and disappears in it.

3.1.1.5. Describing nature as ecological in the natural world

It is impossible to separate man from himself and his desires, knowledge, thoughts, and values, and to associate the environment with a humanistic attitude or view that he serves everything on earth and in heaven. This era depends upon another connection between man and the natural world that is both more general and beneficial to the environment. The environment alongside humans can discover, an independent identity, a specification that must be recognized; this moderate description arises from today's new look at the universe. A man regards to nature, not since he considers it as his service, but because he respects the rights of animals and plants to live in harmony with his life. Harjo repeatedly, reveals the relationship between man and nature in her poems like the following lines:

*Rabbits get torn under cars that travel at night
But come out the other side, not bruised breathing softly like no fear.
And the sound is light, is movement. The sun revolves and sings.
There are still ancient symbols alive
I did dance with the prehistoric horse
Years and births later near a cave wall late winter.* (Harjo, 2006: 24)

3.1.2. Interpretative Naturalism

Increasing the semantic burden of nature and creating cohesion with it is evident in contemporary poetry. The poet uses natural elements as a symbol or allegory. Especially Harjo's poems are inextricably linked to man and sometimes become a part of the environment and barely speak to it. It should indeed mention that the general color of poems about the natural world is almost the same. There has been an entangled link between man and nature for a long time; we can see the more concrete examples of

human influence on the environment, but with the development of civic institutions and technological tools. Technically, the natural world has affected human beings and has caused extensive changes to it. Periodically the extent of these changes in the elements and effects of nature has led to environmental and ecological threats. In general, seeing the natural landscapes and sounds and hearing some of the sounds, the human went toward music and began to write poems from the heart. Native poets have attempted to express some of the social and human concerns of their age using natural symbols, like animals; Buell answers to this concern through the following lines:

Animals confront us in the contradictory shapes of the barely known and sometimes dangerous wild animal, and of the domesticated animal that seems a product of culture as much as of nature; furthermore, the relationship between people and animals is sometimes juxtaposed with or metaphorically superimposed on social relations between unequal social groups, at the service of both progressive and reactionary political, and advocacy of animal rights is sometimes at odds with environmental thought in spite of considerable overlap. (Buell, Heise, & Thornber, 2011: 430-431)

The concept of love links to justice and humanity. The growth and remarkable speed of development have devoted a limited time for contemporary humans to pursue. Poets have instead used poems to express their thoughts and language. It is as if the natural world speaks to the reader without the presence of the poet. To interpretive naturalist poet, man represents not the opposite of nature, and there is no organic relation between both of them. In his view, man and nature are inseparable. Man is meaningful in the natural world, and the elements of nature are part of his life, and man develops and transcends individualism. In Harjo's poems as an interpretive naturalist poet, the environment is extensive of attraction and mystery, reflecting the poet's inner states of sadness and despair. Her language and expression are indirect because the poet must search individual and social human states among symbols, similes, and poems based on the manifestations of nature.

3.1.3. Pragmatic Naturalism

Theory of Pragmatism holds: A belief is a real case where comes to through empirical observation satisfying and results that is the truth must understand as a relation

of satisfying and consequences to actions arising from particular beliefs, to be considered. The imagination is true to the extent that it helps us to create satisfying relationships with other parts of our experience. Any idea that succeeds in transferring us from one part of our experience to another, making things interconnected, is guaranteed to simplify things and save the workforce as much as possible. As Morris expresses:

Knowledge in all fields of studies is more important than ever for practical purposes; these practical purposes now take on an ultimate sense, for we face the alternatives of the continued existence or of becoming extinct. Our understanding of values, of what is ultimately important, is more vital than ever. (...) If human beings are to live and to live well, they must understand the kind of world in which they exist and the kinds of values appropriate to that existence. (S. Morris, 1977: 8)

According to the principle of pragmatic naturalism, any supernatural affairs or the interference of it or natural forces exist, and it denies equal nature; because nature is the realm of experience, naturalism needs empiricism. Thus, rendering to the pragmatic philosophers' experience, the principle becomes true. In this way, nature represents the realm of man, and because of the supernatural world, a man offers the source of affairs. Scientific equally extend the aspects of the universe within experience in this respect due to humanism and the empirical method. The worldviews and perspectives of the new American humanists, popularized as scientific humanism or humanistic naturalism, are expressly pragmatically supported. For pragmatics:

- Truth or reality, practitioners are not ready in the material world, but in the way, we operate in the world.
- People's knowledge of the world bases on its usefulness, which, once ineffective, changes.
- Individuals also define their social and physical cognition based on its benefits.
- Understanding actors depends on their practical work in the world.

The originality of the natural world is a philosophical worldview in which human and statuses are not separate; as Mancelos with dealing with the Harjo's collection of poems, *A Map to the Next World*, explains: "According to Harjo, by following this advice it is possible for everyone to find his own map to a wiser world in which man and

nature can coexist in harmony, in this blue home we call Earth” (Mancelos J. , 2007: 5). Reality means the universe, not something abnormal or supernatural. The authenticity of the natural world emphasizes the growing knowledge gained from scientific observation. Accordingly, the authenticity of nature refers to the unity of experience, reason, and science. Philosophy is opposed to the principle of the universe as a whole, but pragmatism defends it. For example, Dewey is among the most pragmatic advocates of the natural world. Accordingly, he does not perceive any deity in nature; this requires the naturalistic spirit and the Darwinian spirit of his thought. As follows, Dewey's philosophy is a kind of originality of naturalistic experience; even in the title of one of his books, *Experience, and Nature*, he releases this intellectual and philosophical tendency:

In short, it is the contrast of method with other methods employed in philosophizing, together with the striking dissimilarity of results yielded by an empirical, and professed non-empirical that makes the discussion of the methodological import of experience for philosophy pertinent and indeed indispensable. (Dewey, 1925: 6)

Assigning to the divine universe of reason, it is in nature. Of course, many commentators believe that reason in the natural world goes back to Spinoza. In any case, Dewey did not accept the innate aspect of cause as Descartes and Kant. For this purpose, he considered himself a naturalist, not a metaphysical one, but a defender of the scientific method. His naturalism is, therefore, understandable in this format. Dewey did not confine the scientific method to the domain of science; he extended it to the field of thought as well. For this reason, he was a staunch critic of rationalist and idealistic metaphysics and ontology of the Kantian, Descartes, and Hegelian type.

It explores that Harjo also supports some moderately pragmatic naturalism because she does not separate the individual and society and assumes that society forms characters, at the same time, the creative human makes personal and social action, therefore, makes it there. When there is unity between society and individuals, their societal responses moderate, and the question is how each person has left an impact on the community and what impact it has had. In such an understanding, individuals are not

actors, but rather social, without insisting on the supremacy of individual desires, motivations, and values.

By rejecting idealistic views, the idea of pragmatism does not assert a character independent of human experience and considers its validity to be dependent on its functioning in society. Accordingly, the truth remains not a stable and indivisible thing and instead changes over time. Thus, for the sake of a better life, the solution is not to discover the phenomena and orderly social relations in the world, but to look for useful and practical ways to real human desires; as Mancelos explains the solutions in the following lines:

Firstly, we should look to the wisdom of ancestors and spirits, essential guides in a world of rapid transformation. (...) Secondly, we must show respect for the tradition and transmit it. (...) Finally, we need to recognize with humility our limitations and weaknesses. According to Harjo, by following this advice, everyone can find his map to a wise world in which man and nature can coexist in harmony; in this blue home we call Earth. (Mancelos J. d., 2017: 5)

In short, pragmatic insight argues for the role of a decisive force in the development of instrumental techniques for dealing with general problems in philosophy and rejects the ideas that have a definite and recognizable organic universe and components. Harjo sees social phenomena as irregular and facts multiplied and conditioned at certain times. Therefore, this line of thought, by rejecting the existence of a law-abiding material world, naturally leaves a variety of conceptions of itself, including some test the validity of any idea, regardless of human values, its practicality. Beliefs, by believing in instrumental methods, only highlight individual benefits. However, from justice and libertarian point of view, the practicality of any social movement does not necessarily carry on its right. From a dialectical and progressive perspective, social phenomena are evolving; their static and traditional properties must replace by positive, progressive, and revolutionary. Here the pragmatic element has a radical and critical character, and from this angle, objective social realities do not form outside of the intellectual and practical activities of humans. Indeed, humans construct society, and evolving dialectical laws resulting from social and class antagonisms are ultimately drawn based on effective human intervention. Human beings are entirely

produced in their lives, using their reasoning and wisdom, usually in the light of realities.

3.2. Ethno-poetics

In the case of a person, an identity represents sustainability features by the validity of a human being. Human beings are in a group, ethnic interaction field they get a new individuality called us. Collective identity with dialectics between the individual and the community shapes so that it conveys the person a sense of security. Specification and social in the globalized society are ineffective; therefore, human beings in the globe today, it requires an identity beyond the individual and tribal, ethnic, linguistic identity to its pretext is to feel safe in a worldwide community. In the world today, these broad personalities, which can be called manlike identity, is more than the world we need the past. One way to approach it is to take it; one can expect global security mysticism and its universal teachings. If the field of emotion defines human feelings and desires in a mystical attitude, let's get to the vulnerable community more desirable. Society looks to eliminate differences and emphasize brotherhood beyond ethnicity and nationality with such teachings as lack of excitement, unity, tolerance, and peace thinking.

Harjo remains a poet, whose social ideas and themes include freedom, libertarianism, and authoritarianism, containing a considerable number of her poems, her personal experience, and the significant socio-political crisis of her land, as well as the myths left behind by her culture and civilization; as Hanna explains that:

Harjo delineates with vivid colors images of starvation, loss, suffering, and grieving as constant realities of the life of the American Indian. She invokes the powers invested in nature and in ancestry to find a voice charting a way out of the ashes of destruction. (Hanna, 2014: 14)

Deep and delicate, it blends into poems that both tell the story of her homeland and transform the contemporary history of her country into a poem, with a sharp look at its symbolic and seminal form. The language used in her verses blends in with surroundings to inform her race in the way of preserving their immortal legacy.

Harjo tries to preserving her marginal tribal tradition. This purpose is reasonably explicit in the context of memorizing some of her poems. In others, the poet is in

trouble, between returning to the tribe and standing in that situation. The uncertainty that her readers suffer presents the various tensions they have exposed to in cultural moments. She provides insights into the history, culture, beliefs, and suffering of the natives, and her poems afford unusual perceptions into these issues. Harjo addresses native struggles from the past to the future, while also supporting a tribal worldview that attaches the least importance to the western system of ratings and binary thinking.

Studying the political thoughts of thinkers and poets and their role in the political, social, and cultural developments of society is one of the most critical and necessary issues in political studies. In the meantime, poets whose lives were typically concerned with political activities or whose works and writings were principally related to political subjects have received more attention. On the other hand, scholars who have come up with a unique and sometimes unparalleled comprehensiveness in a variety of fields and combined only one area of their productive life. The legislative theory of his individuals, while maintaining cohesion and integrity, wants flexibility and comprehensiveness, manifested in a realistic approach, on the one hand, in his writings, and analysis, and on the other in his positions and behaviors. His poem can represent an idealistic poem in which the poet expresses his ideals of philosophy and political society. However, as a political activist, he is confronted with the realities of politics and political action and follows a realistic approach to influencing and playing a role in the political and social processes of his day. Harjo illustrates her ultimate ideals and ideal society in her poems and comes up with sensible and constructive solutions in her writings as well as in her governmental choices in dealing with the conditions and priorities of her community's political and historical stages; through the following lines:

I release you, my beautiful and terrible fear.

...

You were my beloved and hated twin, but now, I don't know you as myself.

I release you with all the pain I would know at the death of my children.

You are not my blood anymore.

I give you back to the white soldiers, who burned down my home, beheaded my children, raped, and sodomized my brothers and sisters.

I give you back to those who stole the food from our plates when we were starving.

*I release you, fear because you hold these scenes in front of me and I was born
with eyes that can never close;*

I release you.

...

I am not afraid to be angry.

I am not afraid to rejoice.

I am not afraid to be black.

I am not afraid to be white.

I am not afraid to be hungry.

I am not afraid to be full.

I am not afraid to be hated.

I am not afraid to be loved.

To be loved, to be loved, fear.

Oh, you have choked me, but I gave you the leash.

You have gutted me, but I gave you the knife.

You have devoured me, but I laid myself across the fire.

I take myself back, fear.

You are not my shadow any longer.

I won't hold you in my hands.

You can't live in my eyes, my ears, my voice my belly, or in my heart

...

But come here, fear.

I am alive, and you are so afraid of dying. (Harjo, 2006: 68-69)

Harjo incorporates her experience into poetry and expands it. She is worried about her clan; as Wiget expresses: "At her best the energy generated by this journeying; creates a powerful sense of identity that incorporates everything into the poetic self so that finally she can speak for all the earth" (Wiget, 1996: 417). She indicates a combination of several cultures for the sake of post-colonialism, while also trying to preserve her tribal tradition. In some of her poems, there is also a returning to the tribe and remaining in the existent situation. She offers imaginative into the culture, history, and the suffering from the past to the present. At the same moment, she is against the western system of ratings and beliefs and racial discrimination.

3.2.1. Colonialism

In the present age, globalization, political and economic pressures, regional wars, droughts, and the desire to find current prospects in remote lands have forced many to abandon their soils; the volume of improving urban spaces in some countries has also changed the notions of the extent. As borders lose their historic meaning due to migration, identities equally take on a contemporary form. Studying these originalities, especially the art of asking for these wandering experiences, is today the cornerstone of transcultural studies. Many are trying pushing boundaries to their importance today because consumer goods, capital popular propaganda cultures easily cross these borders, but people whose lives or security are at stake are behind the barbed wire. Many displaced people who depart from their tyrannical or war-torn countries to live in fear and more optimistic than they expected, but at least first-generation immigrants are always mentally ill. They encounter some. The identity crisis is more catastrophic, especially in those who have abandoned their country not because of poverty, or better prospects but for political reasons and often cannot return. There is no doubt that there is a difference between a person who migrates to get better job opportunities at any given moment; and someone who is driven out of their land, for any reason and therefore cannot compare their positions. As Carroll mentions: “Culture; they argue, is based on the adapted mind, a biologically constrained set of cognitive and motivational characteristics” (Carroll, 2004: 70). All we can declare with certainty is that the cultural and particular identity of an expelled settler is different from that of an immigrant or displaced person. Refugees from the homeland often create climates at the border of two cultures and stay on that point forever, as if they have a suspended or dynastic identity.

Harjo is one of the most social poets of modern poetry. She is a poet who devotes much of her poetry to the community. She introduces her nation in her book, *Crazy Brave*, through the following lines:

Tulsa was a Creek Indian town established on the Arkansas River after my father’s people forcibly removed from their homes in the south in the mid-1800s. When they arrived in these new lands, they inflamed sacred fire. They brought what they could carry. Some African people came with them as family members,

others as slaves. Other African people arrived independently, established their town. European and American settlers soon took over the lands. (...) The Christian god gave them authority. Everyone wanted the same thing: land, peace, a place to make a home, cook, and fall in love, and make children and music. (Harjo, 2013: 5)

Harjo's worldview transforms the text into a political battleground against colonialism. She expresses the cry of the oppressed nation through the sound of animals, especially horses, and communicates with human beings and animal species through her traditional worldview. By employing the birds, horses, and bears, criticize existing policy and illustrates the dire effects of colonization that forced the Native Americans to leave their land. Accordingly, Baniewicz explains these harsh situations:

The effectiveness of such poems, I posit, relies upon the poet's ability to do the following three things: make clear the distinction between her psychological suffering and the suffering of those affected by violence abroad, even as she explores similarities and parallels; portray foreign subjects with dignity, respect and particularity by avoiding tropes; and wherever possible confront, interrogate and/or recast the feelings of helplessness and self-pity that work to obscure her grief and less-than-altruistic motivations for engaging with the foreign conflict in the first place. (Baniewicz, 2016: 3)

Harjo recollected archived memories of violence against the natives and resumed them. She shows the past with pictures of its brutal history that have not yet set into consideration. She speaks of the violent colonization inherited by Native Americans. As Mendoza explains Harjo's perspective on post-colonialism in her article:

When Harjo performs, singing, playing saxophone, or the ukulele as well as through more traditional poetry readings, she presents a powerful act of rebellion against mainstream myths of the complete elimination of Native American peoples. (...) In this instance, Harjo's performance unsettled any assumed stability to the narratives embedded within public memory and the very premise of an archive. (...) The problematic images of the Indians that often circulate within the popular culture contested through the counter-memory that comprises the prose poetry of *She Had Some Horses*. (...) Harjo crafts a window into the personal, inner-lives of Native Americans who have inherited legacies of violent colonization. She testifies to the ongoing impact of a past – unseen, nonetheless present – within the current moment. In the face of a brutal history that has yet reckoned with, Harjo creates a literary rebellion that demands accountability. (Valenzuela-Mendoza, 2014: 52-55)

3.2.2. Capitalism

Opposition to the values of the prevailing capitalist systems among the dynamic forces and intellectuals of society, including contemporary poets, generates contradictory behaviors that turn to nature and natural phenomena one of its essential aspects. For poets like Joy Harjo, naturalism, and attention to it, are to the lost freedom that she has been unable to achieve in the political arena. The pleasant and cheerful nature obtains the light that shines on the void of life in the social realm. As Burbick reveals:

In her poem, *She Had Some Horses*, in the collection by that name, Harjo dissolved binaries in a litany of sentences that repeatedly indicate possession until possession loses its viability. It is not only the borders around the self that are fluid or porous or queer, hence, resistant to normative identifications or self-definitions, but also an attempt to create stable categories always involves violence. (Burbick, 2008: 4)

Harjo explains the inhumane conditions of her social environment and sometimes stronger than it is. As she expresses in these lines:

*She had horses who liked Creek Stomp Dance songs.
She had horses who cried in their beer.
She had horses who spit at male queens who made
them afraid of themselves.* (Harjo, 2006: 63)

Understanding the darkness of her social life, which sometimes extends beyond all doubt, she is a contemporary poet-conscious illustrator who seems to have no clear path. That is why her political and social poems often despair, discouragement, and sometimes hesitation, and if it is a little optimistic, it soon becomes hopeless. Harjo struggles with the leading power by combining poetry and prose in her collection of poems *A Map to the Next World* and using tribal and historical in addition to Western elements. She explores the issue of oppression against slaves. In the language of poetry and song, she expresses this rejection, breaking, and regaining; As Burbick expresses that:

This colonial and national history challenges any understanding of what it means to be sexual in the Western Hemisphere for native peoples and places theories of gender and sexuality within the complex historical facts of indignity. (...) Harjo

has also confronted in her writings and music-specific national policies of forced migrations, starvation, and social stigma, because of assigned sexual identities; but she has carefully avoided any sexual self-identification in her writings and interviews, preferring to treat the body as almost an energy field of transformative power. (Burbick, 2008: 2-3)

Harjo tries balancing this political combination in her poems. She adopts the language of poetry to express the oppression against Native Americans and to appreciate their resistance. Huggan and Tiffin explain this injustice:

And I'm complicit because people like me—Indians of my class, that is—have chosen to hide these costs, basically to curry favor with their Western patrons. Alert to the dilemmas involved in conserving endangered ecosystems and animals when the livelihoods of local, subaltern peoples are simultaneously at risk. (Huggan & Tiffin, 2015: 185)

3.3. Erotic-poetics

The poem collection, *A Map to the Next World* is, in fact, a mystical poetic biography of Harjo, in which she introduces herself and expresses her worldview, and symbolizes her journey into life. From this perspective, it can declare that the poem is an extract of her thoughts, emotions, desires, and beliefs, which remains a tool for perceiving her mental world. That is native mysticism. In the realm of poetry, she tries making her poem imaginative and romantic by using deconstruction in meaning and imagery.

The erotic poem has its characteristics and special topics. First, this type of poetry emphasizes the importance of one's experience in the world and one's interpretation of that knowledge as a response to the classical style. As a result, one of its areas of interest; is mining him, feeling overcomes logic. In this sense, the poet praises nature and the divine blessings romantically and tends to strengthen the environment as a sense of feeling, alive, and growing and uses his imagination to revitalize reality through living natural symbols.

The man was subject to the phenomena of nature, and his ignorance of how natural events made him godly and slavishly submit to heaven, the moon, star, river, and animals, lest the earthquake, the flood, and the fate befall him. At this stage of life, man

could not enjoy an erotic relationship with nature. Gradually, some of its elements became entrenched. Along with the plants earlier and easier than the animals, he felt safe and comfortable, and then made a friendly relationship with the cute and lovely pets and birds, and in his songs, stories, and lyrics, describing their beauty; these elements went into the world of idleness. But for centuries still, the sea, the sky, the determined stars, and storms had a place in his epics, appearing as gods dominating his life and property or an invincible. The descriptions of the man revealed a mysterious look that did not allow him to approach these elements. The coming of the night, which brought with it darkness and impossible to cope with it, was a time of devastating events, of the demons, and as follows, no human could provide a lazy description; Gradually, the dominant spirit of man came to the idea that this time, he would take over nature and, in the past, employ the environment. The poets are bound to the environment because of their gentleness, soul, and what makes them happy is that their relationship is love and friendship, not that of the owner. The poets tried maintaining their physical connection with the natural world, and if urban life did not allow them to, they would go through nature in their minds or memories, or benefit from the experiences of poets before them.

The feelings and emotions of artists and poets can be assumed to be of various kinds, each of which is created by the influence of particular circumstances, and, by its emerging factors, adopts a stable and unstable form. The age conditions, as well as the historical features and characteristics of each period, have provided the basis for the formation of passions and made it possible to express a particular species. The expression of emotion in art, especially in poetry, is not limited to one form. Different forms of poems involve different types of affections. The numerous and varied poetic structures each have the potential to represent a form of emotion that the other structures lack. The only way to express the poet's emotional indications is rich lyrics and poems that have a love theme, which is not a logical conception. Such poems illustrate only a specific type of artist's feeling, and other forms of poetry represent an emotion.

What, is seen in poetic works, represents, besides, the emotional capital of the audience. Every poem is a mediator between the poet's inner world and the audience's hidden worlds. Readers of poetry are the receivers and influencers of current sentiment

and emotion in poetry. They search for their aspirations in poems in some way, and if they find an emotional communion between themselves and the work of poetry, they discover it exhilarating and enjoy an artistic delight. Poetry follows stages before being created, and after a confrontation with the reader, it proceeds.

Creative moods of human emotions can follow in the works of today's poets that do not appear in classical poetry. The conditions of the present age and the complex relationships that govern it have contributed to the emergence of different mental states in human beings, giving rise to yet another expression of human emotions and feelings in the field of poetry. Contemporary poetry, with another reflection on humanity and the discovery of new angles of spirit, personality, and existence, has been able to gain a natural perspective and identify unknown of the world. The human dimension of contemporary poetry, through the lives of its poets, has taken in every way different from the past, the state and other characteristics that classical American poetry lacked. Today's poetry has received a new intellectual, imaginative, and emotional field. The various soul and human personalities of this time have featured in the poems of these contemporary poets; this is a historical necessity as well as the result of the novelty and movement of contemporary Native American poets in their new ways. The depth and capacity of Harjo's innovation and her creativity have not been unaffected by this leap and the development of poetry. With a rational understanding of her time, she was experienced to provide the opportunity to express human differences in poetry.

Harjo chooses another content that has gone beyond her poetic evaluation of her poems, which represents love. Not only her poems be influenced by the socialist and humanistic analyzes of her work, but the concept of love will obtain an image of her individual, social, and human personality. She talks about the feeling that no one can tolerate discovering from a woman's language. Her behavior is not unreasonable but psychologically justified. She has been trying to introduce women and feminine desires in various ways. The indications of this kind in her poems can release as an objection to masculine standards in her society; she is a woman who maintains a deep awareness of her feminine status, and if not, she is, at least, the first woman to have had such a

rebellious audacity; when she expresses her feelings in her verses like the following lines:

We get frantic in our loving;

...

It is moments; it is years;

I am next to you, in skin and blood and then I am not;

I tremble and grasp at the edges of myself; I let go into you;

...

And I write it to you at this moment

Never being able to get the essence the breath in words,

Because we exist not in words,

...

By the simple flight of crow and by us in our loving; (Harjo, 2006: 50)

The question is in the mind of the reader about how the love found in Eco-poetry. Love for Harjo obtains the truth that has shaped her life and poems. She is in search of poetic passion. She reaches out with love, thinks about society, and becomes conventional. She associates with her in vast realms because her love represents a passion for the evolution of human beings due to her presence in various stages of life. It is a force that directs the will of the kind heart. She believes that time may destroy everything in itself, but it can never wreck the effect it has on the hearts of lovers.

Harjo reflects on her hatred in a feminine emotional, sincere, and linguistic tone. However, she cannot deny her rebellious anger at the injustice and cruelty of women in her community, and she also uses an offensive and violent expression that is rooted in her female spirit, at all times; she obeys her feminine temper and emotion; as she expresses in her verses like the following lines:

Wind blowing my hair catches in my face;

I was fearful of traffic, trying to keep my steps and the moon was east,

Ballooning out of the mountain ridge, out of smoky clouds

Out of any skin that was covering her.

Naked, Such beauty!

Look.

We are alive. The woman of the moon looking at us, looking at her, is acknowledging each other. (Harjo, 2006: 57)

Feminine emotions have specialized in Harjo, the bed, and the field of creativity. She owes the poem privileges to represent a woman. The beauties of her poem stem from her disregard for femininity and her sincerity in revealing feminine tendencies. Femininity and its resulting emotions indicate the poetic search for and discovering new expressive imagination and beginnings; love, man, life, birth, death, existence, suffering, and every other front, mingle with femininity and its issues. Feminine emotion has been the primary gateway to the movement of her poem concepts and themes. All aspects of her poem can be viewed and interpreted from this perspective. Feminine emotion has performed a role in shaping her thinking; as Heath Justice explains: “Indigenous peoples have never forgotten that nonhumans are agential beings engaged in social relations that profoundly shape human lives” (Justice, 2006: 234). Also, Huebert explains it in his article:

The Creek and Chickasaw backgrounds of the poets discussed here grounds their discrete visions of human-nonhuman relations. Such a worldview also enacts a queer subversion of the settler-colonial machinery that has depended on the construction and enforcement of conjoined taxonomies of species and race to exception and grant power to a particular vision of the (white, straight, male) human. (Huebert, 2018: 201-202)

Harjo handles a horse in her collection of poems, *She Had Some Horses*, to express human erotic love. She naturally helps to define human, his race, and his politics. She equates colonialism with explicit love when she speaks of the erotic horse and shows its effect on human moral erosion. Her poetic images illustrate morality, morals full of love. She expresses the solidarity between man and horse to prove the connection between love and nature.

3.3.1. Panic in Erotic-poetic

Panic represents a natural reaction in which the mind tries to counteract and prevent the external threat. Anxiety or feeling overwhelmed by excessive attention to genuine or imagined issues; as Hubert expresses that “One thing that conjoins all the senses of panic I’ve discussed is its double; panic is the force that arrests you even as it sets the body into high alert, and as an emotive literary phenomenon it is characterized

by poise, tension, and frenzy” (Huebert, 2018: 45). Harjo sometimes lives in panic and fear. Dual states and contrasting emotions in her poetry draw from her fears and doubts when she expresses in the following lines:

The stars return every night to call you back.

They have followed your escape from the southern hemisphere into the north.

Their voices echo out from your blood;

...

You sweat in the winter in the north, and you are afraid.

Sweetheart. (Harjo, 2006: 7)

Occasionally Harjo is optimistic and at times, hopeless; sometimes, she feels happy, and sometimes she describes her misery. Happiness and sorrow, a sense of liberation and bondage, presence in darkness and light, faith and atheism and other dual states, reflect the division of the soul and the emotional conflicts and worlds and tell of a controversy that makes her mind and soul confused and uncertain. Her intrusive struggles, unintentionally, find its way into her poems, depicting constant doubt. These drawings reveal her tenderness. It should not overlook that fears and crises of this kind have influenced the formulation of her emotional poems and enhanced her artistic creativity and talent.

Harjo's defeat in the love and suffering that she suffered by way of being a woman and being in passion has made her poetry compassionate. For her, the dominant theme of life and poem is love, but this love delivers her nothing but frustration and failure. As she unfolds her heartbreak because of ending her relationship with her beloved in these lines:

From the house of death, there is rain;

From rain are flood and flowers;

And flowers emerge through the ruins of those who left behind;

Stores of corn and dishes, from the passion of fierce love;

I run my tongue over the skeleton;

Utting from my jaw, I taste the grit of heartbreak. (Harjo, 2001: 30)

Failure exerts an emotional effect on her and causes the ground for her artistic disbelief and anger. It conveys another way and causes her to feel special about life. She is dismayed to bring her love back and continues her hopelessness through the following lines:

*Nothing I can sing will bring you back.
Not the songs of a hundred horses running until they become the wind.
Not the personal song of the rain that makes love to the earth.
I will never forget you.*

...
*The smell of chaos lingers in the clothes you left behind.
I hold you there.* (Harjo, 2001: 31-32)

She struggles with failure, tools, and talent. The poet's emotions and aspirations find capacity and depth in the light of this failure.

3.3.2. Solidarity of Erotic and Eco-poetics in Joy Harjo's Poems

The poet in naturalistic poetry sometimes has to mix the period and sometimes narrate. In such poems, the poet does not refer to linear time, and from different points of view, or occasionally, from a single character perspective, he chooses different terms to describe. Sometimes we find the narrator is crawling from an early age, or, conversely, importantly, the consolidation of these attributes into a harmonious and inseparable whole whose energy spent on sustaining the idea against fractured forces. If we are to extend some time in which human nature is subject to internal and external emotions, this will make the narrator distance from the story, as if several characters were reconnected the logic at different times. The continued and internalized state of prose becomes the principle of limitless rupture of thought. The same is true if we look at the multi-character poetry at periods. We do not want to refer to the poem as a stage of youth, middle, and ancient age that each one inherits its legacy. Preferably, the poem is a period, time, or minute of life that stops. On this spot, the poem acts as painting and takes time.

If the time includes a proper context, we will be astonished at it. If we look at time and place together, we ignore the unity of poems and find that the poem demands

something self-sufficient; because we live in a time and die ultimately. Outside of time, it is an incredible vacuum that no language can fill. Not all periods can fit into one description because it looks like the tragedy that its creators have for the loss of their dreams. From the texts, we recognize it is as if mourning for the lost ruins. The discussion of glory or the confrontation with nature is not incompatible with the independent notions of naturalism. We come across many poems whose even internalized aspects are from the mourning color and glaze.

Naturalism represents the opposite of realism in the sense of the word. That is, although the poem never adds to it. It adds more to the capacity of each. However, indeed, considering each one defines the poet's point of view. We come across countless poems by Harjo that express this in a completely varied way from what we have said, like her poem:

*The air could choke, could kill, the way it Noni to violence, this morning;
But she needs the feel of danger, for life;
She feels the sky tethered to the changing earth;
And her skin responds, like a woman to her lover.* (Harjo, 2006: 42)

Of course, the capacity of each is different. Emotional realism drives it away from its origins, while a powerful blow to naturalism empowers the poem. Even the height of this issue depends on the valid representation of emotion. All the parties possess and have in common is the legitimate imitation of the observable body.

What Harjo is contemplating remains an unconscious aspect. It is not about changing the attitude of the poet, the sound coming from within the poem that demands something, contrary to the poet's mentality. It goes beyond the truth, an irresistible satire that rejects the elimination of any imagination or a priori thinking. Another pivotal point is the primitivism of naturalist poetry, most of all, she thinks of her influence to develop creative linguistic capacities; to put it bluntly, she considers modernization to be a necessity for the most radical of phenomena and tries to make modernity as receptive as possible to its inevitable primitiveness. We do not want to show a vision that seizes the algebra of time and inevitably moves to stone. Who considers his sterile to obtain a state in which the similar superficial elements promote an aspect?

Another aspect of the naturalistic poem represents the creation of a remote past or the foreseeable future. A fiery love forced Farhad to ascend the mountain and drove Majnun to the desert. The passion and exposure to the natural world, as well as the nature of man, are other contemplative aspects that possess a powerful influence on such poems. The cycle of life is transplantation, birth, and growth, just as the death endures separation, stagnation, and decay. The life that is influenced only by the forces of creation, love, motivation, and warm bonding can be seen and experienced in living manifestations such as the smile of a child, the flight of a bird, and the opening of a bud. The dawn of life presently whispers of a charming and refreshing prophet's coming; as Burbick expresses:

Reciprocity electrifies creation, whether it is in moments of erotic play, birthing, or a simple walk tinged with beauty and care; her poems hunt for those fleeting moments that bind humans together, through emotional and spiritual gift-giving. (Burbick, 2008: 7)

3.4. Theology through the nature in Joy Harjo's Poems

When we look at these wonders, we feel the greatness of God in our lives, and consider everything small and humble. Humans operating astronomical equipment have consequently far discovered many galaxies in the vastness of the sky, each containing millions of stars. The system is only a small part of the Milky Way Galaxy with about one hundred and fifty billion stars, one of the millions of galaxies in the sky; the heart of man drawn to the Creator of the universe, the more we realize the greatness of God. Native American poet, Harjo emphasizes on the thinking about the universe to recognize the existence of God and make it real in the world. As she expresses in the following lines:

*How do we get out of here?
Smoke hole crowded with too much thinking
Too many seers
And prophets of prosperity
We call it real.* (Harjo, 2001: 26)

In continuing with Harjo's beliefs; Bloom explains Harjo's mixture of the tribe, and Bible in his book, *Native American Writers*:

Harjo's work, on the other hand, engages the Protestant emphasis on Word and Spirit; but by relying on a tribal and oral understanding of the relationship between the two terms; she, like Erdrich, brings nature and the body into play to expose and unsettle a potential theological conflict. (Bloom, 2010: 43)

The other point of view is about human superiority in the world. Jackson is one of the writers who believe in the supremacy of human being on the other creatures when he explains that:

The moral law represents Man's practical reason with all its consequences. The divine Idea, when once apprehended, becomes the object of Man's noblest affections. (...) Hence, we view the supreme being, as a God who formed and endowed Man for Himself; thus, it was that Man's nature received its only possible explanation, the sufficient account of a capacity for happiness which this world can never give; and, along with it, the earnest of its ultimate satisfaction; but this evidence of the Divine finger also proves a Divine intention. (Jackson, 2010: 296)

Jackson believes the universe was created just for Man and on the contrary, Harjo, who in her poems, inspired by natural elements, does not believe in human superiority over other beings; For example, she does not accept that human is higher than the bear or vice versa. She believes in the equality of creatures that are all created by God. She considers adaptability and flexibility to represent the reason for keeping religion, adaptation to nature, and acceptance of the fact that every creature in this world has the right to live in its way. From the viewpoint of the Native American poet, linked to nature, the hierarchical and active non-hierarchical responsibility drives the various species on earth to achieve their goals, therefore creating sustainability. God is the Creator who sustains this endurance through the sacred role of the mother, both biological and spiritual.

Harjo hopes for connection and describes the existential nature. She prays to God through the use of trees, dances, and songs, and with music and words proves the brilliant power of unity of the universe. She expresses this unity in these lines:

*And you pray:
For the return of the sun;*

*For the spirit of the moon
For life.* (Harjo, 2006: 31)

Her word obtains not a word without meaning and message. Her theological paradox is due to the connection between music and prayer and dance with organic elements. She follows creation as a cycle. She hopes for a return to the principle. As Bloom insists on Harjo's theology: "For Harjo, then, the Bible itself offers a marginal site from which, to expose the porous borders of Christianity and prompt its transformation" (Bloom, 2010: 52). As a Protestant, she focuses and believes that the spiritual path of the native Christians has already given to them. She believes dances, songs, ceremonies, and stories are a Bible that cannot be destroyed, through the following lines:

*The Enemy made a circle of piss claims us.
He cut everything down to make his cities and factories and burned.
...
The wound so deep, it can be seen far above this blue-green planet, far above us.
You cannot destroy a soul though you may destroy a planet.
You cannot destroy a song though you can make people forgetful.* (Harjo, 2001: 83)

Harjo explores the similarity between the disappearances of folk songs with the ascension of Christ, just as she believes in the Christ appearance, she also believes in the return of music and the natives. When she explains: "A soul can appear to destroy, and a song can disappear for a few generations only to reemerge from the heart of a child who turns and becomes a woman" (Harjo, 2001: 84). She believes their music and their traditions will save them from being forgotten.

In very tangible words, she wants to inform us that not only do birds glorify God, but nature itself is rising, and Harjo worships along with the natural world and all beings. Harjo, in her poem, Morning Song, states that the beauties and delicacies used in creations are indescribable, as she explains it in the following lines:

*The red dawn now is rearranging the earth/ thought by thought/ beauty by the
beauty/ Each sunrise a link in the ladder/ the ladder the backbone/ of
shimmering deity/ Child stirring in the web of your mother/ Don't be afraid.*
(Harjo, 2001: 97)

Harjo asserts the views of nature are so spectacular no painter can paint a landscape with such beauty and elegance; the scenery of mountains, seas, rivers, and lush forests is so breathtaking and exciting that fascinates all hearts by the beauty of the flowers and the competition in the field of wonder. When a man looks at all this beauty in nature, he realizes the power and grace of God. The Great God in the Quran has sworn to the earth planet because of the importance of the phenomenon of creation, and there are very interesting and significant interpretations in the Quran; for example: God refers to the earth as a cradle; it is a place for rest and movement; is a place of comfort and creatures, and in this quiet bed, all the means of rest for the inhabitants of the earth are ready if the slightest change made in this very regular movement mountain poem. If the entire earth planet were flat, with terrible storms, everything was messed up, and the life of the creatures suffered a setback, so the existence of the mountains caused the winds to blow up. The rain, this divine blessing, not only makes nature alive but also vibrant as well. Harjo looks for the vitality of love through the relationship between the creatures in the universe. As Schneider releases Harjo's natural theology:

For example, Harjo's thinking of love as the very gravity that holds each leaf and star together is not that far from Mechthild's notion of divine Eros; in both cases, a form of natural theology is suggested – gravity as love/love as gravity, creation pulled together in desire. (Schneider, 2011: 14)

The Creation World is a fascinating book read in every word and spoken in every language; as Harjo explains: "*We should be like the antelope, who gratefully drink the rain. Love the earth for what it is their book of the law, their heart*" (Harjo, 2001: 57). All human beings can refer to this book as much as it increases their knowledge of the creation mystery, the Creator, and the tongue opens to the praise of God for his infinite forgiveness.

Conclusion

To conclude, the labor-capital of a poet is not a splendid palace, a car, and a private driver, popularity, wealth, and prosperity. It is the capital of the mind, the meditation, the study, the society, and the people who make it with their sufferings. The wealth of the poet is the nature with all its indications, forest, and river, mountains and plains, animals and grass.

Almost two-thirds of Harjo's poems have directly inspired by nature. So, the natural world must intend as the rite of passage of her spirits, minds, and thoughts. Among the three types of descriptive, imitative, and interpretive naturalism, her approach naturally is interpretive. In this naturalism, the poet associates with the environment, in the form of compilation and authoritarian. Hence, she remains a poet so intertwined with nature that she does not conceive of herself. Her poems derive from the environment. On this basis, nature has provided the source of much of its life and lived with it. It is her time-based social relationship that made her understand the natural world in a way different from that of traditions. That's why she sees herself in nature as a therapist who serves the people and healing their pain. By using nature and its elements, she tries to shed light on the pains and sufferings of isolated life and the frigid community in which she lived. She is a poet of the universe and uses it on the social side, which is why many critics find most of her poems, though derived from nature, profoundly societal and political. The indifferent relation between man and nature is one of the unique poet's theories, which, if not to say, is the basis of this theory; it is possible to say that less poetry has paid attention to the relation, connection, or harmony between man and nature. Indeed, she uses the natural world in two directions. On the other hand, with the help of it, the creation of beautiful and unparalleled descriptions and, on the other hand, is a symbolic use of the components and phenomena of it, and by doing so, its poetry serves to describe itself as representing all human beings of the time or describes socio-political issues and elaborates on the tangible and objective aspects of these issues.

In the new eclecticism, the elements of nature as independent of human presence, emotions, selection, value, and beauty are not dependent on their place and role in

human life. A poet in describing a leopard or a thorn is as skilled in describing a deer or a flower. Such a view can lessen the centrality of the human being and prompt him of the responsibility of the dominant human being to preserve the precious cycle of life and the environment. Additionally, she seems to have three general aims of symbols of natural phenomena:

- Components and natural circumstances, which, in addition to illustrating the medium and realities, symbolize other concepts; she has created such beautiful lyrics therein type of symbolism, with extrasensory imagery, transcendental aesthetics.
- The components and phenomena of nature are the symbol of society and social relations. In this moderate symbolism, she explicitly deals with theoretical and social issues. Such poems gain both sides; put differently, Harjo portrays the typical environment, in some way escapes the community and its relations, and so describes the social and political conditions will pay.
- Designing internal issues with the help of logical symbols: The lyrics that fall into this category; are in fact poems written by her, by drawing them into the problems of the human being personally and trying to solve them or suggest solutions.

The symbol is the result of the subconscious of human beings and in many schools, is a field of idealism and perfection; since the symbolic color relates to factors like the geographic and social environment, religious, cultural, spiritual contexts, and psychological traits and characteristics. Depending on the human being, Harjo, as one of the contemporary poets, has employed colorful symbols to explain and interpret her subjective meanings and goals, hanging on how they affect the context; each color accompanies by the semantic and structural layers of the poem. Also, the narrator's inner states, which represent his inner personality and superficial and biological relationships, influence how colors are present. The images in the poem are more nuances, clarity, mobility, and endurance. In the poem, there is some form of toughness and epic load in the images. They come in and maintain a significant feel, and in the second group remain the abstract. It typically does not include a specific attribute or attributes outside the domain of elements.

It must illustrate, in her poems, nature and its symbols merely represent grief, pain, and loneliness, oppression, repression, exploitation, human poverty, and helplessness, but its poet with all feelings, perceptions, beliefs, fears and hopes, passions, and personal and social aspirations of man; in this respect, beauty impregnate with human life, and pain affects beauty. Besides, Harjo puts love to her art through her transformation into human, community, and nature. She employs symbols to express her love. The poet also considers humanism to be different, and nature expresses love and affection for her.

Although the continuity of Black Nature can appear in contemporary poetry, it is considered to be one of the intellectual, mental, and artistic elements of modern man; the universe presented in Harjo's works endures not a sinking sight in the darkness. Whether it's unique or social, black nature is the soul of the sinister side of the human being. Nevertheless, the community changes in the individual and social insights of the poets rescue the poems of this era from absolute darkness; she is a poet, who, while believing in the onset of the cold season, walks over the winter and, like a tree, listens to the sound of water in the rainy night and finds it in rebirth in spring.

Therefore, since the broadest symbolic context in contemporary poetry stems from the social and political issues of society, the political and social chaos of Harjo's era, the element of color, and its illustrative implications can be considered the essential factor in poets' tendency to resist. She believes she has a home and an identity, though now occupied and denied this existence. She tries expressing that identity in a variety of ways. In some of her poems, she speaks of authentication. That is, there is no identity, they have to reconstruct it, and they have to uncover it.

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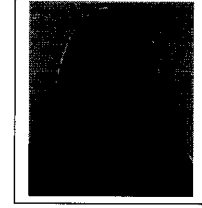
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Tez Başlığı / Konusu:

“ ECOLOGICAL NOSTALGIA IN THE COLLECTION OF POEMS OF INDIAN AMERICAN POET JOY HARJO”

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 96 sayfalık kısmına ilişkin, 16/12/2019 tarihinde şahsım/tez danışmanım tarafından **Turnitin** intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 01 (Yüzde bir) dir.

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