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**POETRY ANALYSIS WITHIN THE SCOPE OF ECOPOETRY:  
THE VOICE OF NATURE IN ECOPOETRY**

**YÜKSEK LİSANS TEZİ**

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**EKOPOETRİ KAPSAMINDA ŞİİR ANALİZİ: EKOŞİİRDE DOĞANIN SESİ**

**ÖZET**

İnsanođlu varlığının başlangıcından beri doğa ile ilişki içindedir. Bu ilişkinin ilk dönemlerinde doğaya karşı savunmasız olan insan, onun kurallarına göre, onunla uyum içinde yaşamıştır. Çevresinde meydana gelen doğal olaylarla ilgili sınırlı bilgisi bulunan insan bu olaylara anlamlar yüklemiştir. İnsan için doğa; onu koruyan, sığınak ve yiyecek veren yüce bir güç anlamına gelmekteydi. Ancak her geçen gün doğa ile ilgili bilgisi artan insan kendisini doğadan üstün olarak görmeye ve doğayı istediği şekilde sömürüye başlamıştır. Bu düşünce çevreyle ilgili sorunların temelini oluşturmuş, özellikle, insanı merkeze alan, aydınlanma çağı ve sonrasında gelen sanayi devrimi ile birlikte insanın doğayı kendi çıkarları için tahrip etmesinin geri döndürülemez sonuçlarının başlangıcı olmuştur. Bu sonuçların kendisine zarar verdiğini fark eden insan, doğaya verdiği zararı telafi etmek için çeşitli yollar aramaya başlamıştır. Edebiyat, insanın çevre ile olan ilişkini yazılı olarak ortaya koymuş, birçok yazar insana çevre bilinci kazandırmak için sayısız eserler yazmışlardır. Bunu sonucunda da çevreci eleştiri kuramı ve onun alt dalarından biri olan ekoşiiir akımı başlamıştır. Bu çalışmanın amacı eko-eleştirin alt dallarından olan eko-şiiirin ortaya çıkışı, kökeni, gelişimi ve çevreyle ilgili şiiirin günümüzdeki durumunu incelemektir. Bunun yanında ekoeleştiri ile ilgili de kapsamlı bir inceleme yapılacaktır. Sonraki bölümde Türkiye ve Dünyadan farklı şairlere ait şiiirlerin ekoşiiir açısından incelemeleri yapılacak. Ekoeleştiri, birçok ülke edebiyatında olduğu gibi, ülkemizin edebiyatında da yerini almaya başlamış olmasına rağmen, çevreyle ilgili şiiirin arka planda kalması ve edebiyat dünyasında yeterince ilgi görmemesi beni ekoşiiir ile ilgili bu tezi yazmaya iten en büyük sebeptir.

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**POETRY ANALYSIS WITHIN THE SCOPE OF ECOPOETRY:  
THE VOICE OF NATURE IN ECOPOETRY**

**ABSTRACT**

Humankind has been in contact with nature since the beginning of his existence. Being vulnerable in the early stages of this relationship, humankind lived according to the rules of nature and in harmony with it. He attributed meanings to the natural phenomenon occurred around him for he had limited knowledge of what was happening. Nature was symbolizing an incredible power that was providing and giving him not only shelter but food as well. However, man increased his knowledge about nature each passing day, which led him to see himself as superior to nature and began exploiting nature as he wished. This increase led him to see himself as superior to nature and he began exploiting nature as he wished. The thought that man considered himself superior to nature formed the basis of ecological problems and it was the beginning of irreversible consequences of human destruction of nature for his own benefit, especially with the age of enlightenment's human-centered ideas and the subsequent industrial revolution. When humankind has realized that the exploitation of nature ultimately harms him, he has started to look for ways to compensate for the harm that he has done to nature. Literature has put forward the relation of humans with the environment in written works, and many writers have written numerous works in order to raise the environmental awareness of humans. As a result of this conscious raising, ecocritical theory and one of its sub-disciplines ecopoetry began to flourish all over the world. The purpose of this study is to study the emergence, origin, development, and status of ecopoetry a subset of ecocriticism. Furthermore, the aim of this study is to reveal a comprehensive review of ecocriticism. In the final chapter, I will try to analyze poems of various ecopoets through an ecopoetic perspective. Although ecocriticism has started to ensure its place in the literature of our country, as in the literature of many other countries, the

fact that ecopoetry remains in the background and does not receive enough attention in the literary world is the main reason that led me to write this thesis about ecopoetry.

**Keywords** : Ecocriticism, Eco-poetry, Nature, Human, Space, Place

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## **INTRODUCTION**

Let us imagine that a species, which is more powerful, more intelligent, and more overpowering leaked into our world, destroyed our cities, towns, habitats and dispersed us into different inhabitable areas of the world. When we try to enter their new habitations, where we used to call home, attempting to find food, and housing from the elements, they murdered us, considering us as uninvited guests or intruders on which used to be our home. Our existence is counted to be an annoyance and distress and we are regularly hunted, killed and extinguished. They misuse our facilities until there is almost enough for our survival and since they are wiser, more powerful and greater than we are, we are weak to get rid of their spreading. How many of your mates and family members do you suppose would keep alive? How many of the seven billion humans that nowadays dwell on the Earth do you believe would survive to report the story of the conquerors of man? This is the danger confronting unlimited wildlife species approximately every day. Contrary to us, however, they are impotent to stand out against or even shout out against their oppressors. They are at the grace of our desires, and, to our regret, our covetousness.

Based on the fact that the nature that constitutes the source for human's most basic vital needs is destroyed, we all have responsibilities to protect all living communities on earth and to take measures to ensure the continuity of these living communities against the increasing environmental problems. The awareness created by the use of natural resources is the first and most important step of the change. Literature, while creating this awareness, takes big steps in raising a more conscious and careful generation. It draws attention to the precautions needed to be taken to prevent environmental damage as a result of the increasing human dominance over nature.

First, it is necessary to mention non-fictional nature writings in which the relationship between human nature and observations are transferred. The first observations of nature, which we date as back as the eighteenth century, prefer a language that is far from fiction in conveying the awareness that today's theory of eco-criticism tries to create. The tradition of nature writing, which began with Charles Darwin and continued under the leadership of writers such as Ralph Waldo Emerson, John Muir, Aldo Leopold, and Henry David Thoreau, was instrumental in

the emergence of eco-criticism. Then, with the development of industry and technology, the emergence of a completely human-centered understanding of the earth has led to the emergence of ecocriticism and the taking of environmental awareness to literature and taking new steps towards creating an ecological science field. The ecocriticism movement that began to emerge after the second half of the twentieth century moved into the literary universe thanks to writers such as Greg Garrard, Cheryll Glotfelty, Harold Fromm, John Tallmadge, Henry Harrington, and Scott Slovic, and enabled the environmental consciousness to increase in people. As a result of the increasing sanctions of people on nature after the industrialization, people started to shape nature according to their interests. Together with scientific and technological advances, this situation has increased the extent of destruction to a serious level. Especially in recent years, with the increase in urbanization rate and the fact that reinforced concrete structures becoming the indispensable architecture of cities, the natural degradation of natural habitats, the increase in new generation, technology addicted individuals, the transition from a production society to a consumption-based society have brought negative living conditions with numerous examples. As a result, this ultimately turned the whole ecological balance upside down. Ecocriticism tackles the increasing environmental problems of the twenty-first century in cultural and social integrity, and the emergence of a purely human-centered understanding of the world with the advent of other environmental initiatives, and the emergence of a completely human-centered understanding of the earth have led to the emergence of ecocriticism that rejects the human-centered perspective.

The fact that the theory, which entered the literature as eco-criticism, covers a field of study examining the relationship between literature and physical environment shows that literature and nature are interrelated. Ecocriticism is essentially an attitude rather than a theoretical term used in literature. In this context, it associates the cause of human damage to the environment with human thought structures and attitudes and aims to change this human-centered attitude. Ecocriticism, which undertakes the task of raising awareness of the conservation of natural resources through literature, creates an interdisciplinary field of work now and then by applying media for this purpose. For example, the media is

problematizing environmental problems, popular culture tools and numerous examples such as *Ice Age*, *Dance with Wolves*, *Green Flame*, *The Day After Tomorrow*, and *Water World* want to draw attention to changing environmental conditions. They emphasize that not only human beings but also all living beings in the universe are important through media as well as literature and that indifference should not be made against human and non-human beings. Thanks to the environmental awareness that has been established since the 1960s, when environmental movements accelerated, the literary works carried out for the unconscious destruction of the resources in nature and the reduction of the destruction of nature create an important application area in other disciplines, especially in the education sciences. The ecocritical approach to discourse on the relationship between literature and nature, which is in the field of research of many disciplines, has undertaken the task of raising awareness while examining the relationship between nature and human beings.

Today, instead of genetically modified vegetables and fruits, organic foods and the use of natural yeast instead of milk and dairy products with extended shelf life with additives indicate that food terrorism has reached uncomfortable dimensions. In addition, the fact that village products are preferred over meat and chicken products made by non-natural methods in a very short time arises from the human's longing for nature and the natural. Today, while environmentally-oriented texts are quite many, we can talk about the existence of very few writers who wanted to raise awareness in this field in the nineteenth century. The German philosopher Friedrich Engels, one of the first to announce the footsteps of eco-criticism, wants to draw attention to the coming danger with these words:

Millions of years may elapse, hundreds of thousands of generations be born and die, but inexorably the time will come when the declining warmth of the sun will no longer suffice to melt the ice thrusting itself forward from the poles; when the human race, crowding more and more about the equator, will finally no longer find even there enough heat for life; when gradually even the last trace of organic life will vanish; and the earth, an extinct frozen globe like the moon, will circle in deepest darkness and in an ever narrower orbit about the equally extinct sun, and at last fall into it. (Engels, 2012: 15)

It is a fact that the world is now confronted with the environmental problems that Friedrich Engels has said in the nineteenth century.

In the 1990s problems such as overpopulation, species extinction, pollution, global warming, and ozone depletion started to appear almost daily in televisions and newspapers. People who would consider themselves as “nature poets” were not many and they were not composing much traditional romantic lyrics. More and more poets were composing poetry on environmental and ecological issues. However, ecocritical studies had already started long ago.

While accepting that ecocriticism allows literature to be seen in a new and greener perspective, Bryson puts forth the subject that environmentally conscious poets do not get much attention yet. Bryson addresses this subject in his book, *the West Side of Any Mountain* (2005). He reviews the fact that since ecocriticism’s start in the 1990s, ecocritical scholars have nearly solely focus on prose and non-fiction nature writers such as Thoreau, Leopold, Dillard, and Abbey, although contemporary ecopoetry is until recently highly neglected. Bryson stresses that these mode of poetry, which he identifies as “ecopoetry” are both a continuation of nature poetry that took its source from the Romantic movement and besides that is different from its equivalent in several ways; mainly: (1) “having an ecological and biocentric perspective recognizing the interdependent nature of the world (2) possessing a deep humility with regard of our relationships with human and non-human nature” (Bryson, 2005: 82). What Bryson means by those quotes is contemporary ecopoets write their poems from a biocentric perspective, rather than from an anthropocentric one. Nature is the principal interest of their poetry; moreover, they make an effort to reinterpret the relationship between nonhuman, which is mostly called as “the Other”, and human.

The poets began to promote environmental issues in their poetry compositions, particularly, the environmental matters raised in poetry brought about to opinions concerning ecopoetic. Ecopoetic came into view as a result of Eco-criticism that was seen as failing in comprehending natural poetry. Ecopoetic itself is a convenient instrument for understanding natural poetry. Ecopoetry is an awareness of the intercourse between humans and nature. I want to mention some critical works that gave rise to ecopoetry and helped this subgenre of ecocriticism to take its place

in the world of literature. First is John Elder's *Imagining the Earth: Poetry and the Vision of Nature* (1985) and Terry Gifford's *Green Voices: Understanding Contemporary Nature Poetry* (1995). In 1997, Gyorgyi Voros published *Notations of the Wild: Ecology in the Poetry of Wallace Stevens*. Then in 1999 appeared Leonard Scigaj's *Sustainable Poetry: Four Ecopoets*, which came to be the first book to take ecopoetry as its primary subject. Next year, two studies were published; Jonathan Bate's *The Song of Earth* (2000). In his book, Bate examines a wealth of world literature in light of what he presents as an "ecopoetics." Bernard W. Quetchenbach's *Back from the Far Field: American Nature Poets in the Late Twentieth Century*. In the study, Quetchenbach examines contemporary nature poetry in general and focuses on three contemporary poets U.S poets; Robert Bly, Gary Snyder, and Wendell Berry. When young scholars who were studying to educate themselves in the field of the critical environment they became aware of the fact that the academic community was largely paying no attention to one of the most lively and dynamic terms of contemporary literature. More and more voices came out to engage in an exchange of ideas concerning ecopoetry.

One of the first questions to confront is, exactly "what is ecopoetry?" This question is also, what I am going to attempt to answer in my study. Being a new and continually developing field of study ecopoetry has many definitions. However, in order to have a better insight of ecopoetry, I will talk about ecocriticism first which led to the existence of ecopoetry. This study consists of three parts.

The first chapter of this study will center on the growth of ecocritical theory, tracing for its connections beginning from the ancient times until today. The chapter will start with developments paving the way to ecocriticism and second part of the first chapter will be studying an etymological examination of the word "ecocriticism," starting from the generation of the word "ecology" and then addressing the meaning of ecology as a scientific field. Meanings of ecocriticism will be given utilizing the different definitions of distinguished ecocritical theorists. The third part of the chapter will be an analysis of the relationship between humans, nature, and literature. Another part of the first chapter will be about the use of language in ecocriticism and the three development periods of ecocriticism. The first

chapter will finally finish after I give a brief account of the studies carried out within the field of ecocriticism in Turkey.

The second chapter aims to show, in the first part, ecopoetry's rise and various definitions put forward by many poets. In the second part of the chapter, I will try to address the differences between nature poetry, environmental poetry, and ecopoetry. In the third part, I want to clarify three primary characteristics by which ecopoetry are marked. In the fourth part, I intend to explain the importance of "space and place" for the term ecopoetry.

Analysis of poems by various poets from different parts of the world will be the central intention of the first part of the third chapter. The second chapter will be an analysis of the entanglement of ecocriticism and ecopoetry. In this part, I will try to emphasize the differences and common points of ecopoetry and ecocriticism.

The exact purpose of this study is to make ecopoetry gain more importance in Turkish literature. I want to share a funny anecdote that I have experienced on the first day when I have learned that I was going to study ecopoetry for my master thesis. I immediately took out my phone from my pocket and asked Google to find millions of resources waiting for me. I did a research in my language by the way and typed "ekoşir." However, what I found was only a poem written by a person whose name was Ekrem, using "Eko" as his pen name, which is a very common thing in Turkey. I will conclude my study trying to explain the importance of ecocriticism, particularly ecopoetry, in order to raise consciousness for nature, nonhuman. In a universe where everything is interconnected, there must be a harmony of all those who, which or what share that universe.

## CHAPTER I: ECOCRITICISM

### 1.1. Definitions of Ecocriticism

Ecocriticism appeared as the study of the relationship between the natural environment and literature in the mid-1990s. Ecocriticism as a term derived from Greek *Oikos* and *Kritis*. "*Oikos*" means "household," a nexus of humans, nature, and the spirit. "*Kritis*" means judge, "the arbiter of taste who wants the house kept in good order" (Coupe, 2010: 163).

Ecocriticism is a recent discipline. Therefore, many critics have used it diversely and they defined ecocriticism in different ways. The main interest of ecocritics has been on the relationship between man and the earth. It is the study of literature and the environment from an interdisciplinary point of view. In this respect, all sciences work together to study the environment. They aim to get solutions to contemporary environmental conditions.

There are many various definitions of "ecocriticism." Richard Kerridge describes it as "the new environmental cultural criticism, environmentalism's overdue move beyond science, geography, and social science into the humanities" (Kerridge, 1998: 5). He thinks an ecocritic is "the person who tries to track environmental ideas and representations wherever they appear and try to evaluate texts and ideas in terms of the coherence and usefulness as responses to the environmental crisis" (Kerridge, 1998:5). A detailed definition of an ecocritic can be as this: "a person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action" (Coupe, 2010:163).

Cheryll Glotfelty states that ecocriticism is "the study of the relationship between literature and the physical environment which takes an earth-centered approach to literary studies" (Glotfelty, 1996: xviii) and according to Lawrence Buell, it is "conducted in a spirit of commitment to environmental praxis" (Coupe, 2010:5).

One of the leading figures of ecocriticism, Scott Slovic, making the broadest definitions as, "the study of the explicit environmental texts by way of any scholarly approach, or, conversely, the scrutiny of ecological implications and human-nature



relationships in any literary text, even texts that seem, at first glance, oblivious of the nonhuman world” (Slovic, 2000:160). He also stresses a very significant sense of ecocritical theory by remarking “there is no certain or dominant view guiding the ecocritical practice” and states that it is such a receptive field that “there is not a single literary work anywhere that utterly defies ecocritical interpretation that is off limits to green reading” (Slovic, 2000:160).

Slovic attempt to underline that ecocriticism, as a new branch of literary criticism, is an extensive field, associable to any kind of literary text. He states, “Ecocriticism has no central, dominant, doctrine or theoretical apparatus- rather, Ecocritical theory, such as it is, is being re-defined by the actual practice of thousands of literary scholars around the world” (Slovic, 2000: 160). He also notes another prominent point regarding ecocriticism and states, “ecocriticism does not merely mean studying a narrow body of the nineteenth and twentieth-century literature” (Slovic, 2000: 161). Thus, turning back with the aim of being too fussy in the earlier literary studies is also a basis of ecocriticism that is critical to the growth and empowerment of this newly emerging theory.

Scott Slovic asks an open-ended question “what does ecocriticism does?”. Characteristics of new theories, the ecocritical theory is still being redescribed and its principles are being improved with each and every new application. In contrary to what Slovic asserts, Don Scheese, in “*Some Principles of Ecocriticism*” states that “ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character when a significant interaction occurs between the author or characters and the place”. Landscape, he adds “includes the non-human elements of the place- the rocks, soil, trees, plants, rivers, animals, air” (Scheese, 1994).

Lawrence Coupe response to the question of what ecocriticism does with the following sentences and states that ecocriticism utilizes nature as an important notion in two ways:

First, in invoking nature, it challenges the logic of industrialism, which assumes that nothing matters beyond technological progress. [...] Second, in insisting that the non-human world matters, it challenges the complacent culturalism, which renders other species, as well as flora and fauna, subordinate to the human capacity for signification. Denying assumptions,

industrialism, and culturalism, it sees planetary life as being in the central condition. (Coupe, 2010: 4)

He also figures out an ethical sense in ecocriticism and states that beyond all details, there is the actual objective of ecocriticism, the aim of “highlighting the larger question of justice, of the rights of our fellow-creatures, of forests and rivers, and ultimately of the biosphere itself”(Coupe, 2010: 4).

Another critic who underlines to the moral courses of ecocriticism, Camilio Gomidez states that “the field analyses and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations”(Volkman, 2010: 41). Cheryl Glotfelty is a primary name in the progress of ecocritical theory and she brings forward some more particular questions regarding what ecocriticism does through the following sentences:

Ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this work? Are the values expressed in this play consistent with ecological wisdom? How can we characterize nature writing as a genre? In addition to race, class, gender, should a place become a new critical category? In what ways and to what effect is the environmental crisis seeping into literature or culture? (Glothfelty, 1996: xviii)

After reading all these definitions and statements related to ecocriticism, we can conclude that the ecocritical theory is in the process of being defined. It takes a new form with each new practice and that the major objective of the approach is to examine the non-human and human relationship in literary works with the intention to feature the significance of nature.

In order to have better insight into how and why the man started to change his attitude towards nature, we should have a look at ethics. The notion of ethics is a very important one for people while considering ecological issues. For that issue, Cheryll Glotfelty states, “We are facing a global crisis today, not because of how ecosystems function, but rather because of how our ethical systems function” (Glothfelty, 1996: xxi). We need to admit that ethics is an issue highly religion-related. As a result, we can conclude that there is a strong relationship between

people's perception of nature and their religious beliefs. When we think about the history of religions, it would not be difficult to realize that nearly every religion and each sacred book gave prominence to human, rather than environment, especially Christianity. In her "*The Historical Roots of Our Ecological Crisis*," Lynn White handles this issue and states:

Stage by stage, an all-powerful, loving God had created the heavenly bodies, the darkness and light, the earth and all its plants, animals, birds, and fishes. Finally, God had created Adam and, as an afterthought, Even to keep man from being alone. A man named all the animals thus had a chance to dominate them. God planned all these for man's benefit and rule: no item in the physical creation had any purpose save to serve man's purposes; and, although man's body is made of clay, he is not simply part of nature: he is made in God's image. (White, 1996: 9)

In Christianity, human, as an owner and a ruler, has the right to name all animals, therefore, he was considered to be at the center of the universe. In order to raise consciousness to this aspect, Lynn White argues, "Christianity is the most anthropocentric religion the world has seen" (White, 1996: 14). She claims that the Christian religion is the creating point of the anthropocentric worldview of humankind. She pulls our attention to antiquity to show that in the early ages people's sense of nature and their reverence to nature much different than it was after the birth of Christianity and they had a more ecocentric world view. About that, she states:

In Antiquity, every hill, every stream, every tree, every spring and the like had its guardian spirit that was called 'genius loci' and although they were accessible to men, they were not in the shape of human beings. It was of crucial importance to soothe the spirit in charge of that particular situation and to keep it 'placated' before cutting a tree, mining a mountain, or damming a brook. (White, 1996: 10)

In antiquity, people were highly respectful to each member of nature along with plants and they thought that those plants had spirits as well. However, with the rise of Christianity, the human had thought that he had the right to dominance over all other non-humans. This was "a plan done by a loving God for the benefit of

humankind” (White, 1996: 10). “Every single item in the physical universe was created to serve man’s purposes”(White, 1996: 10). The man was made in God’s image therefore “it is God’s will that man exploits nature for his proper ends” (White, 1996: 10).

I want to get back to definitions of ecocriticism that I was trying to outline after I briefly touched on one of the important reasons why the man started to see himself as the center of the universe. Its interdisciplinary character lets ecocriticism create a link between humans and science. *The Ecocriticism Reader* (1996) by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination* (1995) by Lawrence Buell were the first two publications that brought ecocriticism to the literary space. Cheryll Glotfelty is the man who founded Ecocriticism in the USA. As a leading ecocritic, she states:

Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies. (Glothfelty 1996: xviii)

Ecocriticism, compared to Feminism and Marxism, is seemingly a more political style of analysis. Ecocritics' main objective is to connect their cultural analyses to a green ethic political program. As a result of this, ecocriticism relies on environmentally-based in philosophical developments and political approach.

Cheryll Burgess Glotfelty received the title for the first American Professor of Literature and Environment at the University of Nevada, Reno. She published many works on the environment and those works made a strong influence on quite a number of people. Glotfelty indicates that the English Literature profession of our day must reestablish the boundaries of the rapidly altering forms of literary studies. Scholars seemingly disregard the worldwide ecological crisis. Until recently, literary studies have seemed not to have the conscious of the ecological crisis. For example, the number of meeting sessions, journals, and professional communities related to the relationship between the literature and the environment were not more than only

a few. Glotfelty intends to draw attention to this situation with the following statements:

The English profession has failed to respond in any significant way to the issue of the environment, the acknowledgment of our place within the natural world and our need to live heedfully within it, at the peril of our very survival. (Glotfelty, 1996: 226)

In a prominent and comprehensive inquiry of pastoralism in American literature and criticism, Laurence Buell studies American pastoral in a number of different frames and relations – environmental, political, social, gender-based, aesthetic, and pragmatic. He pays near consideration to the showing up the threat of natural catastrophe, and figures out biological trouble as expanding the esteem of pastoralism as a social and scholarly dynamism within the future. In *The Environmental Imagination* (1995), Buell claims that this work should be "conducted in a spirit of commitment to environmentalist praxis" (Buell, 1995: 12). Therefore, this work is important for ecocriticism. His ecocritical outlook can be seen through his dissertation on Henry David Thoreau. In his book, he evaluates what Thoreau has written on nature and the beginning of the American moral structure.

Timothy Morton's *Ecology without Nature: Rethinking Environmental Aesthetics* (2009), supports Buell's work as a complementary, by maintaining nature through ecocriticism. Timothy Morton underlines the modifying meaning of the word 'nature' and he suggests that nature can be anything. Richard Kerridge's description in *Writing the Environment* (1998) proposes that:

The ecocritics want to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to the environmental crisis. (Kerridge, 1998: 5)

The space of ecocriticism is very wide because it is not restricted to any literary mode. Other than Lawrence Buell, Cheryl Glotfelty and William Howarth, Simon C. Estok, William Rueckert, Suellen Campbell, Michael P. Branch, and Glen A. Love, are identically dedicated to the ecocritical profession.

A pioneer in the growth of ecocriticism, Glen A. Love, has been writing and teaching for long years with the aim of introducing the relationship between the humanities and natural sciences closer. What human nature has to do with ecocriticism constitutes the main question of Glen Love's book *Practical Ecocriticism* (2003). At the beginning of the book, he states:

At the beginning of the third millennium and of a new century often heralded as —the century of the environment, a coherent and broadly based movement embracing literary environmental interconnections, commonly termed —ecocriticism is emerging (...) Ecocriticism, unlike all other forms of literary inquiry, encompasses non-human as well as human contexts and considerations. On this claim, ecocriticism bases its challenge to much postmodern critical discourse as well as to the critical systems of the past. (Love, 2003: 3)

He starts with the antecedent that “human behavior is not an empty vessel whose only input will be that provided by culture, but is strongly influenced by genetic orientations that underlie and modify, or are modified by cultural influences”(Love, 2003: 3). In his *Practical Ecocriticism: Literature, Biology, and the Environment* (2003), Glen Love plainly draws out the issues the “two cultures” come up against. He draws attention to the fact that a considerable amount of world literature pays attention to the pastoral and to the interconnectedness between human and other than human. Love thinks that ecocritics are attempting to interpret literature with green and new susceptibility to the emerging call of nature. As expected this “call” can only be stated, in literature at least, when human represents other than human creatures and landscapes. He focuses on ecocriticism as a dissimilar treatment by stating:

What is emerging is a multiplicity of approaches and subjects, including under the big tent of environmental literature – nature writing, deep ecology, the ecology of cities, ecofeminism, the literature of toxicity, environmental justice, bioregionalism, the lives of animals, the revaluation of place, interdisciplinarity, eco-theory, the expansion of the canon to include previously unheard voices, and the reinterpretation of canonical works from the past. (Love, 2003: 5)

Ecocriticism is interested in nature writing and environmental themes in literary work. For those works, protecting nature has always been a great concern. Ecocriticism dates as far back as the meetings of the Western Literature Association, which was a literary institution. The main interest of the institution was on the literary works or the American West. The association gave rise to ecocriticism as a term and what it points out. Before the outbreak of ecological literary work as an academic field in the late 1980s, ecocriticism did not have a sole discourse. It came along as a common address of ecological writing. Environmentalism was the only source that directed early ecocritical works work or literature. Ecocriticism, as an official field of literature, showed up in the 1990s.

As being a new study area, scholars are already busy determining the extent and purpose of the matter. Being a newly developing field, ecocriticism does not have a well-known range of basis or techniques. It is not solely the job of examining ecology in literary works but a movement to a rather biocentric philosophy, an expanding of man's notion of universal community to enclose physical environment and nonhuman life forms. Gary Snyder takes the term "*Gift Economy*" to add an undiscovered aspect to the sense of ecology. He describes the gift economy as a world-saver term instead of consuming and swallowing it. In this sense, the writer and the scholar have a remarkable significance for ecocriticism: "Art takes nothing from the world: it is a gift and an exchange. It leaves the world nourished" (Snyder, 2004: 39).

Greg Gerrard thinks that ecocritics may not be sufficient to take part in the arguments regarding "problems in ecology" yet "they must nevertheless transgress disciplinary boundaries and develop their own 'ecological literacy' as far as possible" (Gerrard, 2004: 5). In his book, Gerrard debates extensively the rate to which one ignores uses or protects the environment. For Gerrard, this capability to "define, explore and even resolve ecological problems in this wider sense," (Gerrard, 2004: 6) promotes the inimitableness of ecocriticism within recent cultural and literary matters.

David Mazel, in *The Ecocriticism Reader*, identifies ecocriticism as the study of literature as though nature is important.

Our reading of environmental literature should help us realize that the concerns are not exclusively of the order of “Shall these trees be cut? Or shall this river be dammed?” -Important as such questions are-but also of the order of “What has counted as the environment, and what may count? Who marks off the conceptual boundaries, under what authority, and for what reasons? Have those boundaries and that authority been contested, and if so, by whom? With what success and by virtue of what strategies of resistance?” These are the levels, on which I would like to see ecocriticism theorize the environment. (Mazel, 1996: 143)

Peter Barry added a section titled “Ecocriticism” in the second edition of his book *Beginning Theory: An Introduction to Literary and cultural theory* (2002), he alleges that ecocriticism has not any worldwide pattern. He offers a list of what ecocritics do and this list contains reading of literature from an ecocritical perspective, referring to ecological problems of the natural world and stressing the importance of nonhuman nature. The analysis of the link between the human and the other than human is one of the most common interests of ecocriticism during human history. The study requires analyzing the term “human”, for this reason, its focal point shifts from human-centered to world-centered and from the internal to the external. As teachers of literature, “how can we help to environmental renovation?” The answer includes realizing that current environmental issues are largely a culture’s by-products. Historian Donald Worster clarifies this as:

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (Worster, 1996: xxi)

Accordingly, in philosophy, many subsets such as social ecology, deep ecology environmental ethics, and ecofeminism have shown up in order to comprehend the true relation of the world.



Ecocriticism comes up with many different questions in mind. Loretta Johnson, enframes questions in *The Fundamentals and Future of Ecocriticism* as “Would a shift toward an ecological perception of nature change the ways humans inhabit the earth? Do authors impute certain values and make assumptions when they present the environment and nonhuman life in their works?” (Johnson, 2009: 32). Apparently, these questions are very important. New critics engage in addressing such questions in their works.

The coiner of ecocriticism William Rueckert first mentioned about the term in 1978 in his essay "*Literature and Ecology: An Experiment in Ecocriticism*," stated that ecocriticism requires “application of ecology and ecological concepts to the study of literature, because ecology has the greatest relevance to the present and future of the world we all live” (Rueckert, 1996: 107). His definition comprises of all likely links between the physical world and literature. Many different subfields like ecofeminism, environmental morality, social ecology, and deep ecology have aroused as a consequence of scholars’ efforts to comprehend and analyze the main reasons of environmental corruption, and after that to make up a different outlook of being that will assure a moral and notional base for true relationship with the environment.

A German biologist and philosopher of evolution, Ernst Heinrich Haeckel (1834-1919), used the term ecology in 1876. This was the first time that term was used. “Ecology is a term based on the German word “Oecologie,” which means, “the branch of biology that deals with the relationships between living organisms and their environment” (Johnston, 2000: 193). The etymology of the word “Ecology” (*oikos + logos*) defines ecology as knowing household science. For Selvamony “the *oikos* integrates the natural, the cultural, and the sacred” (Selvamony, 2003: 314). In an interview with Harding, Gary Snyder (2008) defines this bond, “the workings of energy exchange between living and non-living systems” (web May 30<sup>th</sup>, 2019). Consequently, ecology is nota dual relation between the environment and a living structure; it is involved in the interrelatedness between the environment, society and the individual. Hence, the analysis of a text with respect to these three constituents is referred to as “Oikiocriticism” or “Oikopoetics.”

Everything is connected to everything else constitutes the first law of ecology. Barry Commoner states, "Any living thing that hopes to live on earth must fit into the ecosphere or perish" (Commoner, 1972: 8). Ecocriticism is the critique of the "house," the environment, as it is represented in literature. The word "environment" expresses the totality of the physical environment, conditions, and circumstances on the earth or on a part of the world, especially on the parts affected as a result of human activity. An ecosystem is a biological group of interacting organisms and their material environment. According to *Collins Dictionary of Environmental Science*, "physical environment" is the compound of external situations that affect the lives of an individual organism. The primary notion of ecology is that everything is connected to each other and nothing is discreet. Ecological worries have been the issue of literature for a long time even though the writers have not been focusing on them, and the readers realizing those issues. However, the ecological studies in the last decades have gained substantial momentum and have aroused the interest of the intellectuals, scientists, writers, and academics to lean over the subject of man-nature intercourse.

Ecocriticism can be thought of as a wider term of critical concerns that establishes a large spectrum of outlooks diverting from the political to the blessed. Interdisciplinarity is a necessary sense of its nature; "although ecocriticism can touch virtually any discipline, when it translates into action, it generally comes back to its home ground—the human relationship with the earth" (Dean, 1988: 4).

Seeing nature and human culture as interwoven instead of separate parts of a binary construction is one of the important aspects of ecocriticism. Prevailing ecocriticism must go on to protect binary through discovering the role of nature in texts about human cultures, through viewing the role of culture in nature.

## **1.2. Ecological Awareness in Literary Works Prior to the Romantic Period**

Modern ecocritical theory objects the reason that harming and misusing nature for the sake of technological progress and which pull humans to a more equipped with machinery and estranged life, as we can figure out from the statements of the prominent ecocritical theorists. If we admit that the beginning point of the development of modern technology was the Industrial Revolution, it would be good

to have a close look at the period when people moved to cities in great numbers and leaving the village life, they became alienated from nature each day. But bearing in mind the fact that modernity and technological development is an ongoing process, it would be significant to see the initial technological developments before the Industrial Revolution, up to the late eighteenth and early nineteenth centuries; and at the same time to have a common comprehension about people's sense of ecology prior this period via looking at the literary works made before the Romantic period.

In her essay, "The Historical Roots of Our Ecological Crisis" Lyn White submits comprehensive information about the western customs of technology and science and she states, "Even as early as A.D 1000, The Europeans had applied water power to industrial processes" (White, 1967:8). Until the latter part of the seventh century after Christ, actually, villagers started using "a new kind of plow equipped with a vertical knife to cut the line of the furrow, a horizontal share to slice under the soil and a moldboard to turn over it" (White, 1967: 8). In the same article, White after analyzing many different technological improvements in farming states: "Thus, (with these developments) distribution of land was based no longer on the needs of a family, but, rather, on the capacity of a power machine to till the earth. Man's relation to the soil was profoundly changed. Formerly man had been part of nature; now he was the exploiter of it" (White, 1967: 8). From White's statements, we can deduce that people's dominance of the land had already begun even before the invention of a new kind of plow.

In our modern world, we commonly think that today's science began in 1543 with the publication of works of Vesalius and Copernicus. However, White thinks that the "massive movement of translation of Greek and Arabic scientific works into Latin in the eleventh century was the beginning of it" (White 10). That is why it appears that it is "not possible to understand the nature of and the present effect of the technological and scientific movements upon ecology without examining fundamental medieval assumptions and developments such as their world dominance during the Middle Ages" (White, 1967: 10).

In the late twelfth century, people started using wind power. Afterward, Europeans advanced their "power machinery," "labor-saving devices," and "automation" (White, 1967: 10). After the recognition of the new species with the

discovery of the New World and, people learned that, there was abundant less and an undiscovered non-human nature and that they were only a small part of it. However, as usual, instead of accepting this truth and respecting nature, they would rather exploit the newly explored areas for their own benefit.

In the seventeenth century when man started to question his dominion over nature and other creatures, we come to realize “the century poets preferred to go beyond traditional pastoral and georgic genres to make a reconsideration of the natural world in an ethical way” (White, 1967: 10). Those poets began to question the dominance of man over the non-human and other creatures at a time when imperialist manners against nature had just begun. Through the end of the seventeenth century, philosophers and theologians had been questioning if the natural world was for temporary use or would belong to them for eternity.

The eighteenth century was when the subjects of natural divinity and history of nature became popular. The most significant of the attitudes against nature in this century was the “natural sublime,” for Christopher Hitt and he described this as “an aesthetic of wildness which originated and developed alongside industrialization and agricultural capitalism” (Hitt, 1959:127). In order to exemplify this recent aesthetic manner against “rugged, wild nature” (Hitt, 1959: 127), in her study *Mountain Gloom and Mountain Glory* (1959) Marjorie Hope Nicolson takes John Dennis’s description of his tour of the Alps in 1688 and reports:

The impending Rock that hung over us, the dreadful Depth of the Precipice, and the Torrent that roar’d at the bottom, gave us such a view as was altogether new and amazing. On the other side of the torrent, was a Mountain that equall’d ours, about the distance of third Yards from us. Its craggy Clifts, which we half discern’d thro’ the misty gloom of the Clouds that surrounded them, sometimes gave us a horrid prospect. And sometimes its face appear’d Smooth and Beautiful as the most even and fruitful Vallies (...) The sense of all this produc’d different emotions in me, a delightful Horrour a terrible Joy, and at the same time, I was infinitely pleas’d, I trembled. (Nicolson, 1959: 277)

We can clearly understand that the impending rock, the torrent, the mountain, and the cliffs aroused different feelings, for John Dennis, keeping both an admiration and fear in it.

The term sublime can be accepted to be compatible with the ecocritical theory for it requires esteem and adoration of nature in it. According to the period's writers, to be able to experience the sublime it was a requirement "to feel both anxiety and euphoria simultaneously to be at once humbled before nature and exalted over it" (Hitt, 1959: 129). "Sublime", as Edmund Burke defines is a "delightful horror" and he states that "we are humbled by the power of nature or nature's God and so shrink into the minuteness of our own nature, and are, in a manner annihilated, although rejoiced and delighted" (Hitt, 1959: 129). Therefore, were the eighteenth century people not only delighted but afraid of nature as well?

"Picturesque" was another aesthetic inclination of the eighteenth century about nature. J.R. Watson in *Picturesque Landscape and English Romantic Poetry* offers in-depth knowledge about the eighteenth century picturesque and states that "the created sensitivities against the exploitation of nature yielded a new consciousness towards the end of the eighteenth century" (Byerly, 1996: 51). In "*The Uses of the Landscape*" Alison Byerly stresses that particularly with the Romantic era "drastic changes" are observed about the term of nature and states:

The word "picturesque" which had once referred to things that were graphic, visually particular, capable of being represented in a picture came to designate a specific mode of pictorialism. The British cult of the picturesque originated with Salvator Rosa and Claude Lorrain, whose landscape paintings were seen and occasionally brought back to England by the travelers who flooded Italy after the Treaty of Utrecht in 1713. English travelers who had seen Italy and the Alps while on the Grand Tour wanted to recapture their experience in Britain, and suddenly the lake District, the Wye Valley, the West Country, and parts of Scotland became fashionable destinations. Such tourists were aided in finding picturesque views by guidebooks and landscape poems; they sometimes carried "Claude glasses," tinted convex mirrors, usually oval or circular, which the viewer could use to create a 'picture' by standing with his or her back to the landscape and looking at the scene framed in the mirror. Thus, these early tourists' enjoyment of landscape was based less on an appreciation of nature itself than on the secondary image of nature that they themselves constructed [...]. The picturesque sensibility had

an immediate effect on English landscape gardening. Formally arranged flowerbeds gave way to irregularly designed spaces characterized by the judicious placing of artificial ruins [...]. (Byerly, 1996: 55-56)

William C. Horne stresses that when considering about the eighteenth century, as well as “empirical curiosity” about the natural world, we must underline that this century was “the age of travel writing” (Horne, 1986: 76). Thomas Mc Curley offers elaborate information about these travel writings. He adds that 8 encyclopedic collections and 45 smaller collections were released between the years 1660 and 1800, and besides those major works, there were “thousands of individual writings and miscellanies of local tours, distant expeditions and continent travels” (Horne, 1986: 76). The fame of travel writing was also in a tight relationship with the natural interest of the eighteenth-century people.

In the eighteenth century, not just literature and arts but science were in close relationship with nature as well. They helped one another in their representations and study of nature. In “Some Principles of Ecocriticism”, William Howarth presents the knowledge that “the biological names of species were quite haphazard until Carolus Linnaeus compiled his “*System Nature in 1734*” and that “he used Latin inflections to classify organisms into a categorical taxonomy, or naming system” (Howarth, 1996: 72). He also underlines that starting with the 1750s “global exploration and colonization by Western powers promoted dynamic new ideas in the natural sciences in parallel with the major discoveries which enlarged known space and time. Scientists charted ocean currents and traced the ice ages” [...] (Howarth, 1996:72). In Howarth’s lines, “these events prompted new ways to read the earth” (Howarth, 1996: 72). With all these improvements and new discoveries, Western countries started a rapid industrial increase and strong social changes. They thought urbanization and the development of technology as a prerequisite for welfare and would rather not to care about what the reverse outcomes would be. However, in a very short time, though not many, only some of the people came to realize the devastating side of industrialization and this was the alienation of people from nature, and they started to convey the idea in their works that the exact home of the humankind was nature instead of urban cities.

Poet George Crabb’s poem “*The Village*” (1783) is a great example for those

aforementioned people who created works in an ecological concern. In his poem, Crabbe complains about the damage that wrong farming techniques created on nature. He shows significant details about farming in his poem “The Village.” He attacks nature’s exploitation that started as a result of farming, as a consequence, it is probable to think that, even though he doesn’t convey an open message about nature, as a scholar of his time he is well conscious of the adverse effects of technological advancement on nature.

### **1.3. The Difference Between Other Approaches and Ecocriticism**

The widespread literary–critical studies offer the characters and objects as the parts of the subconscious. However, the eco-centered reading centers on the outside, the house, and its environments, instead of the inside, which means the author and his psychology. It uses the opinions of energy, the entropy that is a type of negative energy inside of systems, which means breakdown, and disorganization, and symbiosis means co-existing, mutually sustaining and together living systems. That is to say, literary theory studies the relationship between the world, writers, and texts. Synonymous with the word society is “the world”--the social globe. Ecocriticism broadens the concept of “the world” to imply the whole ecosphere. An ecocritical reading of a literary text combines the type of issues that have been disputed above. For this reason, a work that, by stages, shifts from “Inside” to “Outside” is called Ecocriticism.

### **1.4. Nature Writing, Green Studies, and Ecocriticism**

#### **1.4.1. Ecocriticism**

Ecocriticism started in the United States in the late 1980s, and Green Studies began in the United Kingdom in the early 1990s states Peter Barry. Ecocriticism has come into being in America for a fairly long time and takes its literary roots from the nineteenth-century American writers whose works greet the wilderness, nature and the life forces manifested in America, Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau. These three writers are members of the group known as Transcendentalists (New England writers). Emerson’s first short book *Nature* (1836) is a good essay about the effect of the natural world on him. In his book,

Emerson mentions the mystic alliance of nature and forces his readers to enjoy a relationship with the environment. *Summer on the Lake* (1843) was Fuller's first book, a powerfully indited journal of her meeting with the American landscape. Thoreau's *Walden* (1854) is an account of his two years residing (1845-47) in a hut that he had built on the shore of Walden Pond himself. The book is mainly about escaping modern society and searching to rebuild the self via a "return to nature." These three books can be named as the root works of American "eco-centered" writing.

#### **1.4.2. Nature Writing**

The word *nature* comes from the Latin "natura" which means circumstances of birth, quality, character, natural order, and world. In the creative writings of the eighteenth century, nature meant the construction and the presentation of the real personality of people suitable with reality. Nature has always been matched with the status of the Great Mother since pre-Christian or the Vedic times. In Christianity, there is the mention that nature is created for man because man is "her" children. A concern in the study of nature writing and in reading works with a focus on "green" matters started through the 1980s and by the early 1990's ecocriticism has emerged as a distinguished discipline in the literature departments of the American Universities.

In *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism* (2001), Kathleen R. Wallace stresses that beyond nature writing the contributors hold the faith that ecocriticism proposes a critical aspect that can spirit up any literary and theoretical area. The environment demands not only to refer to "natural" or "wilderness" areas; the environment also includes cultivated and built landscapes, and cultural interactions with those natural elements (Wallace, 2001:18).

William Wordsworth, arousing the romantic sensitivity in poetry, chose wild nature as the ground of his poems. We can say that Wordsworth pioneered "nature" writing. The self starts a relationship with nature in his poetry. Studies of Wordsworth and Shelley were two of the major works of ecocriticism in the 1990s were. The concerns of "nature writing" are eighteenth-century topographical writing



such as waterfalls, lakes, cliffs, mountains, and the countryside; woods, hills, and fields.

After the influence of natural science, in the Victorian period, nature was described as an enemy, sinister, and indifferent to human beings, Thomas Hardy, though, described nature as a likable ground for human sorrow, and centered on those characters that were in tight relation with nature. Nature served as a powerful element in his novels. For example, the altering of seasons in *Tess of the D'Urbervilles* (1891) mirrored in the character of Tess herself, and there was a straight similarity between character reactions to nature and the mood of nature. Hardy has applied nature to transfer feelings and meaning to the reader. Seasons, nature and climate, in general, became a supplementary part of his character portrayal. Evidently, Hardy in the Victorian period approached nature with doubt or with objectivity. In the twentieth century, nature-ecology is indicated extensively by writers.

### **1.4.3. Green Studies**

The American concept of the picturesque is ingrained in the British aesthetic theory, therefore we require to study about its advance in Europe before we can discuss its effect on the new world. Ecocriticism or Green Studies in the United Kingdom takes its roots from the British Romanticism of the 1790s instead of from the American Transcendentalism of the 1840s. Jonathan Bate's *Romantic Ecology: Wordsworth and the Environmental tradition* (1991) is the prominent figure of this field in Britain. The study on ecocriticism in the United Kingdom is less widespread than in the United States, even though the study is introduced in higher education schools. Therefore, most of the active British advocates of ecocriticism are restricted to a few institutions that suggest the study. *The Green Studies Reader: From Romanticism to Ecocriticism* (2000), which is a collection of essays by Laurence Coupe, shows the development of ecocriticism from Romanticism in the United Kingdom. Romantic ecocritics analyze the ways romantic thinkers and writers took part in and answered to the history of environmental ethics and ecological science. These studies were called as "Green Studies." The term "Green Studies" is hence

applied by the British writers whereas the American writers, use the term “ecocriticism.”

### 1.5. Connection Between Culture and Nature

Ecocritics deny the idea that everything is linguistically or socially set. According to ecocritics, nature indeed exists, and it is out there beyond us. There have been established ideas on this issue and some of the most heated discuss have happened between the American Wordsworth critic Alan Liu and many different ecocritics, among Jonathan Bate and Terry Gifford. The issue of the linguistic construct of reality and the social has been inclined to create confusion. It is true that demeanors to nature changes and some of the changes are culturally set. Glotfelty stresses the connection between culture and nature. She views ecocriticism as:

Despite the broad scope of inquiry and disparate levels of sophistication, ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnections between nature and culture. Understanding how nature and culture constantly influence and construct each other is essential to informed ecocriticism. As a critical stance, it has one foot in literature and the other on land. As a theoretical discourse, it negotiates between the human and the nonhuman. (Glotfelty, 1996: xix)

Ecocriticism that views humans essentially as parts of nature will join to representations of human cultures in all their various interactions with nature instead of valuing only on texts that show humans watching or experiencing nature in a rural setting or in the wild. In his essay on “*Ecocriticism*” in *Beginning Theory* (2002), Peter Barry describes the “outdoor environment” as a set of attaching and overlapping areas that go from nature to culture:

- “the wilderness”(e.g. desert, oceans, uninhabited continents)
- “the scenic sublime”(e.g. forests, lakes, mountains, cliffs, waterfalls)
- “the countryside”(e.g. hills, fields, woods)
- “the domestic picturesque”(e.g. parks, gardens,lanes).(Berry, 2002: 97)

While moving in these areas, we feel like we move from the thing that may be named “pure” nature in the first to what is called “culture” in the last area. The

two middle areas include large factors of both nature and culture. "Nature writing" centers on the two medium areas. American transcendentalist works of the nineteenth century were generally concerned with the first area, the domestic lyric poetry and fiction centers on the relationship between human with a setting of the last two areas. The initial two areas are favored settings for heroic and saga, which centers on the connection between cosmic forces and human beings.

There has been a private revival in the area of "environmental/ecological literature," a name that has taken the place of "nature writing." Much prominent in America, nearly since Europeans arrived on the new continent in the early seventeenth century, and quite specialized after the 1950s, this approach centers on the relationship between the world of nature--the eco world and human culture.

### **1.6. The Rise of Ecocriticism**

Literature's relationship to the physical world as a field of study has been with us, in the field of the pastoral custom for a long time. However, it wasn't until the end of the 1960s that the word "ecology" has emerged from a subfield of biology to include the same base conflict history and cultural implications of which Marx had so efficiently interpreted within the progress of American Literature from its roots to Fitzgerald's *The Great Gatsby* (1925). Since its beginning, ecocriticism has increased from the study of American nature writers into an extremely various and interdisciplinary field covering a broad range of literary styles, and cultural and literary theories, and benefiting from the social and natural sciences. Today ecocritics study on many projects with a considerable focus on the prosperity of the ecosystem, using ecophilosophy, evolutionary biology, environmental ethics, eco-psychology, ecology, and other interrelated fields.

In *A Century of Early Criticism* (2003), David Mazel indicates that studies of nature in literature have developed under American studies and pastoral criticism. However, after the 1960s and 1970s, ecocriticism seems obviously a sprout of ecological awareness. The word century in the title of the book address to 1864-1964, a period he exemplifies by the work of "more than thirty proto-ecocritics."

The relationship between environment and literature appeared as a theme of critical in the 1970s and it gained widespread interest among writers and scholars.

The works of Joseph Meeker, William Rueckert, and Neil Evernden are the seminal studies under the title of ecocriticism. In his work, *The Comedy of Survival: Studies in Literary Ecology* (1974), Joseph Meeker approves that the world's sole literary entities, human beings have the obligation to find out the role of literature in the prosperity and mankind's survival and the natural environment and also to analyze the "insight it offers into human relationships with other species and with the world around us" (Meeker, 1974: 3-4).

The texts and ideas that emerged in this period, later on, were unified into the field known as ecocriticism today. Throughout this period, individual literary and cultural scholars were creating ecologically aware criticism and theory, but they did not arrange themselves into an identifiable group. In a way, every critic was coming up with an ecological approach to literature in isolation. Each of those approaches was the sole voice shouting in the crowd.

Ecocriticism, as a discipline, had its formal beginnings in the 1990s. The works of Thoreau and Emerson were accepted in the ecocritical form. Thoreau's *Journal* marks the clear beginning point of this psychological custom in American nature writing because it achieves the writer's permanent empirical scrutiny of his own internal reactions to the world. Scott Slovic states:

With the 1990 Earth Day celebration now more than five years behind us, it is clear that the Thoreauvian process of awakening is not merely a timeless private quest, but a timely--even urgent--requirement if we are to prevent or at least retard the further destruction of our planet. But how can nature writers lead the way in this awakening, this "conversion process"? (Slovic, 2000:15)

For this reason, for American contemporary nature authors, the prototypical literary examination of the relationship between nature and the consciousness is *Journal by Thoreau*. The *Journal* is indeed a model of nature writing at its purest. It gives the significant points of Thoreau's actual presence in the natural world in depth.

Today, an increasing number of nature writers suggest essays, poems, and books that deal with the issue of the human relationship with the natural world in senses that are mostly contradictory to our civilization's general emphasis.

The concept that literature is an aggregation of human and nonhuman contexts, nature, and culture came across some crucial advocates during the 1970s and 1980s. The late nineteenth century and early twentieth century hosted the transfer of the former machine garden disagreements into the near present. The studies of writers like Terry Tempest Williams, Gary Snyder, Mary Austin, Barry Lopez, held issues of wilderness, rising urban disaster and pollution at the forefront of the works published during these years.

In the middle of the 1980s and in the early 90s there has been an important increase in Environmental literary studies. Frederick O. Waage edited *Teaching Environmental Literature: Materials, Methods, and Resources* in 1985 and Alicia Nitecki established *The American Nature Writing Newsletter* in 1989. Its objective was to publish short essays and book reviews about the environment and nature. Some Universities in America started to give literature courses in environmental studies curricula of the university. Throughout the 1990s, the study of the environment in literature increased fast under careful leadership.

The University of Nevada, Reno, created the first academic position in literature and the environment in 1990. Harold Fromm organized MLA (Modern Language Association) special edition in 1991. The title of the edition was "Ecocriticism: The Greening of Literary Studies." In 1992, Glen Love chaired American Literature Association Symposium. She directed a session with the title "American Nature Writing: New contexts, New approaches." In 1992 at the annual meeting of the Western Literature Association, a new Association for the Study of Literature and Environment (ASLE) was founded and Scott Slovic was elected as the initial president. ASLE had more than 300 members within just one year. In 1995, the number of members increased to over 750 and ASLE held its first conference in the same year.

The duty of ASLE is "to encourage the exchange of information and ideas related to literature which pays attention to the relationship between human beings and the natural world." Another aim is to strengthen "new nature writing, conventional and original scholarly approaches to environmental literature, and interdisciplinary ecological study." In the beginning, ecocriticism was a gathering place for American critics who covered solely American Literature. Since they were

grave advocates of this theory and struggling to show and make the confirmation of their results possible, ecocritics have established their union ASLE (Association for the study of Literature and Environment) and the journal ISLE (Interdisciplinary Studies in Literature and Environment). ASLE is a priceless stage for ecocriticism. Today, it has raised an association with 1004 members from many different parts of the world. The members are concerned with the natural world and they support its study. ASLE, established in 1992, aims to enable interdisciplinary and new innovative approaches to the analysis of nature and culture owing to forms like creative writing, nature writing, art, ecocritical scholarship, creative writing, and poetry. Interdisciplinary Studies in Literature and Environment (ISLE) in search of exploring the relationship between the natural world and human beings. Michael Branch states,

Many scholars ask questions from countries such as Brazil, Sweden, China, Turkey, Finland, India, Poland, Germany, Estonia and Taiwan on —What exactly is an ecocritical approach? Which texts should I read to support my own green reading? How does ecocriticism interact with other disciplines and with other modes of literary criticism? What are some of the new directions in ecocriticism? (The ISLE Reader, 2004: xiii)

The Association for the Study of Literature and Environment was founded at a session of the Western Literature Association. Then literary scholars attempted to define the term ecocriticism.

Scholars defined ecocriticism as a vague term and they found the term misleading. “I admit to using the term to identify a range of approaches to the study of literature that share a common concern with the relationship between humans and the non-human world. This concern, however, is better labeled an environmental approach to literature than ecocriticism” (web 10<sup>th</sup> May 2019) states Stephanie Sarver in an effort to shape the boundaries of ecocriticism. There are many types of ecocriticism and some are explicitly controversial, others are unrelated to cultural criticism. According to David Taylor, “Ecocriticism is an inherently polemic form of scholarship because in examining cultural constructions of environment, ecocriticism suggests a reevaluation of the readers own cultural constructions of the environment” (web 13<sup>th</sup> May 2019).

In order to demonstrate, the reflection of ecocriticism on literature Harry Crockett defines the term as “Ecocriticism elucidates the relationship between human and non-human nature, privileging literary inscriptions of those relationships for all the usual reasons why we in this profession privilege literature” (web 15th Aug 2010). Ecocriticism is a study of the connection between the natural world and humans. It is an answer to the requirement of understanding of our intercourse with the natural world in the era of environmental devastation. “Although ecocriticism can touch virtually any discipline, when it translates into action, it generally comes back to its home ground—the human relationship with the earth. Ecocriticism advocates for an understanding of the world that works to heal the environmental wounds humans have inflicted upon it” (web 18<sup>th</sup> May 2019) states Thomas K. Dean stresses the main concern of ecocriticism.

Many scholars emphasized the need to analyze literary works on ecocritical perspectives. Kent Ryden claims, “The ecocritical stance reconnects literary study to both the processes and the problems inherent in living on this heavily burdened planet, focusing our attention anew on the ground beneath our feet, on our complex relationship to that ground, and on the implications of our behavior toward that ground” (web 18<sup>th</sup> May 2019). Kent Ryden puts emphasis on the human relationship with the ground. Don Scheese has views similar to those of Ryden and he comments “Ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character when a significant interaction occurs between author and place, character(s) and place. Landscape by definition includes the non-human elements of the place—the rocks, soil, trees, plants, rivers, animals, air as well as human perceptions and modifications” (web 19<sup>th</sup> May 2019). For Allison B. Wallace ecocriticism is the same as other studies that concentrate on the place. He states that “Writing that examines and invites the intimate human experience of place’s myriad ingredients: weather, climate, flora, fauna, soil, air, water, rocks, fire, minerals, ice as well as all the marks there of human history” (web 21<sup>st</sup> May 20109).

We can infer that the definitions of ecocriticism rely on Western Literature and the ecocritical concern can be described in two ways:

A. The human can not exist outside the natural environment. His source of existence depends on his place within the natural environment. For this reason, he is a

life-long traveler, from one point of view, and he is described with the known physical and cultural environment, from the other. Human is roaming in nature in order to find his identity and to comprehend his origins and roots. At end of the twentieth century, there was quite clear for all humans and this message was that each of us has responsibilities against nature and we must do our best to help the earth continue its existence.

B. The twentieth century, nearing its end had already had such a great problem to deal with in the twenty-first century. This problem was the survival of nature and the role of the human in this process.

This eccentric composition of the material and the spiritual can be observed within some of the terms, that are used in ecology and ecocriticism both of which have a similar aim. As an educational application, ecocriticism discovers language as a co-evolutionary course of the earth. It speaks out the symbiotic bond landscape and text and acknowledges that language is not indifferent to nature.

The environmental task of art is to engage with nature. For thousands of years, man existed entwined with nature. Many former works of literature didn't miss the significance of this mutual relationship and they did not make discrimination between human and nonhuman.

Campbell thinks that, in most aboriginal societies, there is no difference between culture and nature is either non-existent or the two cover each other. Preservation is ensured via cultural orations like oral tales in the mode of myths and folklore, religious ceremonies, and traditions, which enables the formation of a symbiotic relationship between nature and humans. The domestic societies have rules of their own and faiths guiding their approach and usage of the forests. Protection is ensured by attributing divinity to nature and attributing nature with horror-causing qualities. Biocentrism is a notion that tries to make people accept that "humans are neither better nor worse than other creatures (animals, plants, bacteria, rocks, rivers) but simply equal to everything else in the natural world (Campbell, 1996: 128).

Man has not just relied on nature but abused it as well ever since the dawn of civilization. Man's survival hinges on his educated capacity with which he looks for ways to rule the rest of the creation. However, I also think that has always looked for ways to reunite with nature. He longed to return to his natural and native essence of



man has always longed for reunion with nature, a return to his older, more natural self of carer instead of the possessor. Therefore, ecocriticism grants the man a better comprehension of nature. Nature was not given the significance it required and deserved for a very long time. Man's greedy drive to dominate nature is an accepted fact. Another important fact is that human thinks that he is superior to other nonhuman forms that live in the same biosphere. We have started to figure out that nature also dwells with others and is a part of others and not superior.

Every man obtains knowledge via many different experiences of nature. Even a simple inactive watching of nature grants knowledge. The temperature, climate, animals, plants, rivers, mountains, sand and sea affect the personality of a person and it influences the way that person thinks. Natural environment affects humans and suggests them to live more ecologically. The sentimental connection and allegiance to a place affects a person's life and forms his character.

### **1.7. Theories That Promote Ecocriticism**

Environmental issues are particularly the subjects of studies in the fields of ecology, literature, ecological literary criticism, or eco-criticism. Eco-criticism returns to important philosophical reference points in its practice. These points of reference reconcile with a new cultural paradigm that advances towards a non-human-centered understanding of the non-human as a moral subject. Talking about the various fields of ecology that support and promote ecology, which began to emerge in the late 1960s in literature, will help us understand the ecocritical theory better. Examining the sources used by ecocriticism and their main motivation points and evaluating the subjects, methods, and language issues discussed by ecocriticism will ensure that the subject matter understood as a whole.

#### **1.7.1. Deep Ecology**

In response to the attitude of modern societies in the rapid industrialization and technological advancement, which almost ignores nature, the Deep Ecology movement emerges with its approach that prioritizes nature. Rejection the view that everything else is at man's disposal, Deep Ecology defends the nature-centric understanding with a more holistic perception that accepts human beings as part of nature as opposed to a human-centered approach. The Swedish scientist Arne Naess,

who first introduced the distinction between deep ecology and shallow ecology at the Third World Future Conference in Bucharest in 1972, first used the concept of Deep Ecology. This nature-centered thinking finds its way to integration with nature through Buddhism, Taoism, and especially Eastern religions. The Deep Ecology movement, which can be called mystic ecology in general, advocates a common view called biocentrism, which equates all life forms in terms of internal values. In their book *The Deep Ecological Movement: Some Philosophical Aspects, Deep Ecology for the Twenty-First Century* the basic principles of this movement formulated by Arne Naess and George Sessions are as follows:

### **1. Inherent value**

The well-being and flourishing of human and nonhuman Life on Earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes.

### **2. Diversity**

Richness and diversity of life forms contribute to the realization of these values and are also values in themselves.

### **3. Vital Needs**

Humans have no right to reduce this richness and diversity except to satisfy *vital* needs.

### **4. Population**

The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of nonhuman life requires such a decrease.

### **5. Human Interference**

The present human interference with the nonhuman world is excessive, and the situation is rapidly worsening.

### **6. Policy Change**

Policies must, therefore, be changed. These policies affect basic economic, technological, and ideological structures. The resulting state of affairs will be deeply different from the present.

## **7. Quality of life**

The ideological change is mainly that of appreciating *life quality* (dwelling in situations of inherent value) rather than adhering to an increasingly higher standard of living. There will be a profound awareness of the difference between big and great.

## **8. Obligation of Action**

Those who subscribe to the foregoing points have an obligation directly or indirectly to try to implement the necessary changes (Naess, 1995: 68).

According to Deep Ecology, every element on earth, alive and inanimate, has the same rights and opportunities in nature in terms of the value of its existence. With this feature, it is in line with the teachings of Eastern religions such as Buddhism and Taoism. The accumulation of all beings on the earth, the equality of the value given to a stone, a tree, a river, an animal and the value given to a human, adds a mystical side to the Deep Ecology movement. The concept of Deep Ecology asserts that nature has a natural value and therefore puts all kinds of industrial developments that may harm nature to the second place. According to Aldo Leopold's "Land Ethics" idea which is the same with this point of view, daily life should be regulated according to the health of biota and all kinds of behaviors that will harm environmental health should be banned. If anything is to preserve the continuity, beauty, and integrity of nature, it is true, otherwise, it is false. Accepting nature as the center everything Deep Ecology sometimes receives various criticism because of its anti-human discourses. Some of those critics are; In fact, the so-called deep view is superficial; that it is exposed to much eclecticism and therefore rises on a structure resembling a collection that has something from everything and it focuses on the population ignoring consumption inequality which is the basic problem.

Although the view of Deep Ecology does not speak of being anti-human and of thinking about and considering his interests, his implicit intention that draws people to the center is remarkable. Deep Ecology's self-realization principle is human-centered motivation. In other words, Deep Ecologists argue that the claim that all living things in nature are equal means that human socio-political categories are reflected in nature. Besides, Deep Ecology, which takes the discourse of protecting nature, ignores the fact that nature can protect itself.

Many communities around the world have been extinct and destroyed because of environmental disasters and destruction. However, nature has found a way to renew itself each time and has continued to exist. It has always been man who has ended up a loser as a result of the environmental harm he has done. The issue took place on Easter Island is a good example for self-destruction of human with his own hands. I learned the story of the island from the website of national geographic in a documentary. Because of the environmental destruction caused by the community, living on Easter Island, the island become uninhabitable and the destruction wipes out the complete human population living there. After the extinction of the human community, Easter Island regains its natural wealth and entity.

From this example, it is possible to say that there is hidden human centrism behind Deep Ecology's "everything for nature" and "nature rather than human" discourses. Because nature can continue its existence in any case and it has always been human suffers from the damage he has done to nature. For this reason, humankind needs protection. Although Deep Ecology defends that it places nature at the center; it is possible to state that it has the aim of protecting humans.

### **1.7.2. Ecofeminism**

François D'eaubonne first introduced the word eco-feminism in the 1970s. It is a discipline formed by bringing together the feminist movement and ecology. Eco-feminism studies links between suppression of women and suppression of nature and it advocates the unification of the feminist movement with the environmental movement. According to eco-feminists, there is a connection between man's dominance over women and man's dominance over nature. According to them, it is not man centrism that is responsible for the destruction of nature, it is male-centrism. Ecofeminism and Deep Ecology views point to different elements as responsible for the destruction of nature. While Deep Ecology, which develops discourse by focusing on nature, blames human beings for environmental problems regardless of gender, eco-feminism considers patriarchy as the main cause of environmental problems rather than human-centrism. That means, there is a male-dominated social structure at the basis of the adversities that occur in nature. Women play no role in

the destruction of nature. According to eco-feminists, there will be no exploitation of nature in a society where women are not seen as a means of exploitation. In other words, eco-feminists say that by ending men's exploitation of women, exploitation of nature will be ended and ecological crises will be solved in this way. The notable point in the view of eco-feminism is that the male dominant society structure is accepted as responsible for the exploitation of nature. However, other movements like Deep Ecology do not make a difference between men and women and puts the responsibility of exploiting nature on both genders.

Some critics think that the discourse produced by eco-feminism for the protection of the environment has become a means of attacking patriarchal structure rather than defending nature. While considering men responsible for all environmental problems, seeing women as passive objects like nature is not quite a directly accepted opinion. As a matter of fact, it is possible to see that with industrialization and women's entry into business life, women also undertake decisions and practices that cause many environmental problems. In eco-feminism, what escapes from the attention is the assumption that nature is exploited and destroyed only by men. Ecofeminism rejects the fact that exploitation in nature is done by people without discrimination between men and women. I believe, inflicting men as the sole responsible for the exploitation of nature does not reflect an objective point of view. Logically, ecofeminism coincides with the view of Social Ecology. Social Ecology sees the solution of environmental problems in the creation of a more participatory and egalitarian social structure by avoiding social conception and exploitation. Ecofeminism claims that exploiting nature and exploiting women are not different. It argues that men can bring about a solution to the exploitation of nature by ending the exploitation of women.

### **1.7.3. Social Ecology**

Murray Bookchin, an American philosopher, first introduced the concept of Social Ecology in his article "*Ecology and Revolutionary Thought.*" According to Bookchin, ecological ideas that emphasize only the conservation of natural resources and ignore all other social and political aspects of the issue are anti-humanist and those ideas destruct the environment. Thinking these trends will lead to social change

is a hopeless expectation. According to Bookchin, social ecology can be defined as follows:

Ecology, in my view, has always meant social ecology: the conviction that the very concept of dominating nature stems from the domination of human by human, indeed, of women by men, of the young by their elders, of one ethnic group by another, of society by the state, of the individual by bureaucracy, as well as of one economic class by another or a colonized people by a colonial power. To my thinking, social ecology has to begin its quest for freedom not only in the factory but also in the family, not only in the economy but also in the psyche, not only in the material conditions of life but also in the spiritual ones. Without changing the most molecular relationships in society -- notably, those between men and women, adults and children, whites and other ethnic groups, heterosexuals and gays (the list, in fact, is considerable) -- society will be riddled by domination even in a socialistic "classless" and "nonexploitative" form. It would be infused by hierarchy even as it celebrated the dubious virtues of "people's democracies," "socialism" and the "public ownership" of "natural resources." And as long as hierarchy persists, as long as domination organizes humanity around a system of elites, the project of dominating nature will continue to exist and inevitably lead our planet to ecological extinction. (Bookchin, 1980: 77)

Social ecology explores how nature infiltrates into society gradually, without ignoring the differences between society and nature on the one hand, and the intertwined nature of society and nature on the other. The greatest contribution of social ecology to the idea of ecology is the belief that "main problems that confront society and nature do not arise between society and nature; they come out of social development" (Bookchin, 2013: 48).

According to Bookchin, hierarchy and domination are the roots of the current ecological crises. In order to state that he writes, "The basic concept that humanity must dominate and exploit nature stems from the domination and exploitation of man by man" (Bookchin, 1980: 41). According to this thought, ecological society needs to be supported by a new eco-technology. It points to a decentralized technology that

people can be comfortable with. Bookchin describes a new ecological society to be established as a place where:

Cities must be decentralized into communities, or eco-communities, exquisitely and artfully tailored to the carrying capacity of the ecosystems in which they are located. Our technologies must be readapted and advanced into ecotechnologies, exquisitely and artfully adapted to make use of local energy sources and materials, with minimal or no pollution of the environment. We must recover a new sense of needs that foster a healthful life and express our individual proclivities. (Bookchin, 1980: 43)

According to the idea of Social Ecology, social life and hierarchies form the cause of ecological problems. The concept of Social Ecology indicates that a society without hierarchy will be healthy and free. It also claims that hierarchy causes the man to violate man, thus it disrupts all balances in nature.

For Social Ecology, nature is not everything that exists in the ecosphere. For social ecologists, nature is not the same thing in the past and the present. They see nature as a developing and continuous structure and nature is an evolutionary development that must be seen as a very long process of differentiation that is expanding. This process, no matter how different, is an evolutionary process that accumulates from inanimate to living and finally to the social. Social Ecologists divide nature into two, unlike the usual perception of nature. The first nature can be defined as non-human nature, namely wild nature, and as the cumulative evolution of the natural world, especially the organic world. The second nature includes all values created by humans. Therefore, everything related to human and social is taken into second nature. In this respect; it is in parallel with the approach of Deep Ecology, which regards human beings as a part of nature. The structures presented by human beings should be considered as part of nature according to Social Ecology. Social ecology is almost the only approach that considers these two developments of nature as a whole, not a contradictory and purely dualist contrast, but a highly creative and shared evolution.

#### 1.7.4. Ecopsychology

Developing technology, population growth, shrinking job opportunities cause people to have to work harder. The desire to be constantly in a relationship of interest and to gain economic power or status does not let a person rest or have peace. Thus, people always work and stay away from nature. This is the cause of human alienation from nature. The end of alienation can be achieved by establishing healthy integrity with nature. Ecopsychology claims that the basis of the current problems faced by man is man's separation and alienation from nature. Ecopsychology refers to nature as a remedy for human unhappiness and restlessness in the modern world. Theodore Roszak, the founder of the term ecopsychology, defines it in her book "*The Voice of Earth*" as "Ecopsychology" is the name most often used for the emerging synthesis of the psychological and ecological" (Roszak, 2002: 4). In order to draw the boundaries of ecopsychology and to explain the scope of the term, Roszak states that:

Unlike other schools of psychology that limit themselves to the intrapsychic mechanisms or to a narrow social range that may not look beyond the family, ecopsychology proceeds from the assumption that at its deepest level the psyche remains sympathetically bonded to the Earth that mothered us into existence. Ecopsychology suggests that we can read our transactions with the natural environment-the way we use or abuse the planet-as projections of unconscious needs and desires, in much the same way we can read dreams and hallucinations to learn about our deep motivations, fears, and hatreds. (Roszak, 2002: 4)

In her book, Roszak remarks that there are eight principles of ecopsychology and these principles are:

- 1- The core of the mind is the ecological unconscious.
- 2- The contents of the ecological unconscious represent the living record of cosmic evolution, tracing back to the distant initial conditions of the creative event we call the Big Bang.
- 3- The goal of ecopsychology is to awaken the inherent sense of environmental reciprocity that lies within the ecological unconscious.



4- For ecopsychology, the crucial stage of development is the life of the child. The ecological unconscious is regenerated, as if it were a gift, in the child's enchanted sense of the world.

5- The task of ecopsychology is to recover this quality of experience in functionally "sane" adults. To do this, it turns to many sources, among them traditional healing techniques of primary people, nature mysticism as expressed in religion and art, the experience of wilderness, the insights of deep ecology.

6- The ecological ego matures toward a sense of ethical responsibility to the planet that is as vividly experienced as our ethical responsibility to other people.

7- Among the therapeutic projects most important to ecopsychology is the re-evaluation of certain compulsively "masculine" character traits that permeate our political structures of power

8- Whatever contributes to small-scale social forms and personal empowerment nourishes the ecological ego...Ecopsychology therefore deeply questions the essential sanity of urban-industrial culture, whether capitalistic or socialistic in its organization.(Roszak, 2002: 48)

### **1.8. Subject Matter of Ecocriticism**

The technological innovations and industrial developments in the world are progressing day by day with an economic approach and with a cost-based approach, not with the principle of the least harm to nature. The proportion of air pollution, toxic wastes, industrial and environmental pollution is gradually increasing. In order to explain these increasing adversities, scientists present statistical data in many fields and they make scientific explanations. However, these data do not affect people and cannot mobilize people to seek solutions. "Scientifically presented mathematical templates and tables, figures and statistical data do not affect people. What really reach human consciousness is stories" (Oppermann, 2009: 5). This is the starting point for ecocriticism. Ecocriticism aims to make people aware of environmental pollution, disasters, and crises and thus to bring environmental awareness to people through literature.

Eco-Criticism expands its framework according to the conditions that arise and introduces new approaches to suggest solutions to new problems that occur. Therefore, the issues that have become subject to eco-criticism have changed and expanded in time. Lawrence Buell, one of the leading ecocritics, conceptualizes the development of ecocriticism through waves, created by him, in his 2005 published work *The Future of Environmental Criticism*. According to Buell's conceptualization, ecocriticism started as a wave and he calls this first and then the second waves. In the first of ecocriticism, started in the 1970s and was active until the 1990s, there was an inclination of man to nature. According to Buell, "the first wave of environmental criticism was a period of criticism focusing on the conservation of natural areas, in which traditional natural writing, nature-centered works, and natural history were discussed. The second wave of environmental criticism focused on natural areas as well as on a structured environment, cities, and, ecological justice issues" (Buell, 2005:30). There have been ongoing debates among ecocritics about what the third wave of ecocriticism is or will be.

The first period of environmental criticism, which began with individual writings in the 1980s, aimed to say something for nature. Environmentalists have focused on American nature literature and the works of American and British writers based on nature conservation, and have made efforts to awaken environmental awareness through works in which human beings are presented as part of the biotic community. During this period ecocritics mainly focused on the works of Edward Abbey, Wendell Berry, Aldo Leopold, Henry David Thoreau, Mary Austin, John Muir, Terry Tempest Williams, and John Burroughs. In these works dominated by organic worldview, the human is not superior to nature, he is a part of nature, and human continuity depends on the healthy functioning of nature. However, in the following years; the idea that natural spaces and artificial environments are intertwined has led some environmental critics to question the organic world model, and the second wave of ecocriticism has begun. It deals with urban areas and destroyed areas together.

The second wave of environmental criticism, which began in the mid-1990s, was community-oriented and witnessed theoretical studies. In this period, the boundaries of ecocriticism widened, various literary genres such as stories, novels,

poetry, ethnic literature, environmental approaches to world literature and urban spaces became the subject of ecocriticism. In his book *The Future of Environmental Criticism* (2005), Buell talks about the great impact of the environmental justice movement on second-round environmental criticism. In this context, the findings in Cheryll Glotfelty's introduction to his book *The Ecocriticism Reader* (1996) is important. In the introduction, Glotfelty states:

Ecocriticism has been predominantly a white movement. It will become a multi-ethnic movement when stronger connections are made between the environment and the issues of social justice, and when a diversity of voices are encouraged to contribute to the discussion. (Glotfelty, 1996: xx1)

Today, the debates of the third wave of ecocriticism continue. For the third wave, in an article titled *An Introduction to Ethnicity and Ecocriticism* (2009) Joni Adamson and Scott Slovic states that “a new third wave of ecocriticism, which recognizes ethnic and national particularities and yet transcends ethnic and national boundaries; this third wave explores all facets of human experience from an environmental viewpoint” (Adamson and Slovic, 2009: 6 – 7). The issues covered by ecocriticism in the third wave are mostly the engagement of global concepts of space with bioregionalism, international comparative studies, material ecofeminism, studies on subjectivity in animals, evolutionary eco-criticism, posthumanism, cultural ecology, post-colonial environmental criticism, expansion of environmental justice ecocriticism and multifaceted activist studies. The third wave of ecocriticism focuses heavily on such issues as global climate change, biodiversity reduction, threats to regional ecosystems, and health problems related to environmental pollution.

### **1.9. Evaluation of Literary Works within the Scope of Ecocriticism**

Some ecocritics have made some methods to be used while evaluating a work according to ecocriticism. In their proposals, ecocritics try to determine what features should be in environmental text, how to look at such a text, and what to consider in the text. Lawrence Buell, in his work *The Environmental Imagination* (1995), tells us four criteria for determining whether a work is an environmentalist. These criteria can be summarized as follows:

- 1- The non-human dimension is an actual presence in the text and not merely a facade-thus implying that human and non-human worlds are integrated.
- 2- The human interest is not privileged over everything else.
- 3- The text shows humans as accountable to the environment, and shows any actions they perform which damage the ecosystem.
- 4- Environment is a process rather than a static condition. (Buell, 1995: 7-8)

In addition to the above criteria, there are also ecocritics who set out methods to review a text. One of them, Cheryll Glotfelty, presented a method using Elaine Showalter's three developmental models of feminist criticism:

1<sup>st</sup>Stage: Ecocriticism study how nature is represented in literature. Again, consciousness-raising results when stereotypes are identified – Eden, Arcadia, virgin land, miasmal swamp, savage wilderness – and when absences are noticed: where is the natural World in this text? But nature per se is not the only focus of ecocritical studies of presentation. Other topics include the frontier, animals, cities, specific geographical regions, rivers, mountains, deserts, Indians, technology, garbage, and the body.

2<sup>nd</sup>Stage (...) recuperates the hitherto neglected genre of nature writing, a tradition of nature-oriented nonfiction that originates in England (...) Nature writing boasts a rich past, a vibrant present, and a promising future, and ecocritics draw from any number of existing critical theories in the interest of understanding and promoting this body of literature. Ecocritics have studied the environmental conditions of an author's life- the influence of place on the imagination - demonstrating that where an author grew up, traveled, and wrote is pertinent to an understanding of his or her work.

3<sup>rd</sup> Stage: ...Examining the symbolic construction of species. How has literary discourse defined human? (...) dualisms that separate meaning from matter, mind from body, divide men from women, and wrench humanity from nature. (...) develop an ecological poetics,taking the science of ecology, with its concept of the ecosystem and its emphasis on interconnections and energy flow, as a metaphor for the way poetry functions in society (...) considering the philosophy currently known as deep ecology, exploring the implications that its radical critique of anthropocentrism might have for literary study.

(Cheryll Glotfelty, 1996: xiii)

Peter Barry, an ecocritic who put forward another method, lists the Ecocriticism methods as five:

1. They re-read major literary works from an ecocentric perspective, with particular attention to the representation of the natural world.

2. They extend the applicability of a range of ecocentric concepts, using them of things other than the natural world -concepts such as growth and energy, balance and imbalance, symbiosis and mutuality, and sustainable or unsustainable uses of energy and resources.

3. They give special canonical emphasis to writers who foreground nature as a major part of their subject matter, such as the American transcendentalists, the British Romantics, the poetry of John Clare, the work of Thomas Hardy and the Georgian poets of the early twentieth century.

4. They extend the range of literary-critical practice by placing a new emphasis on relevant 'factual' writing, especially reflective topographical material such as essays, travel writing, memoirs, and regional literature.

5. They turn away from the 'social constructivism' and 'linguistic determinism' of dominant literary theories (with their emphasis on the linguistic and social constructions of the external world) and instead emphasize ecocentric values of meticulous observation, collective ethical responsibility, and the claims of the world beyond ourselves. (Barry, 2002: 252)

In fact, rather than providing a full method of text analysis, what has been said determines the framework of ecocriticism and what it concerns in general terms. Perhaps the most important reason why a text has not been fully identified is that, by identifying the focal point in the text, ecocriticism will explore specific elements and modes of action from this focal point. Therefore, almost all sciences and theories of nature and human beings are available as a tool in the study of ecocriticism.

## CHAPTER II: ECOPOETRY AND RELATED SUBJECTS

### 2.1. Ecopoetry

A poem is stored energy, formal turbulence, a living thing, a swirl in the flow. Poems are part of the energy pathways which sustain life. Poems are the verbal equivalent of fossil fuel (stored energy), but they are a renewable source of energy, coming, as they do, from those ever generative twin matrices, language, and imagination. (Rueckert, 1996: 108)

In his article, William Rueckert states the importance of poetry for humanity. I believe poetry is the strongest tool, voice, no matter what one calls it, to create social or political change not only within the borders of one specific country but within every country on the surface of the world. It has prepared the ground for many social and political changes. When we go on time travel in the history of the world, we can see many examples such as Wilfred Owen shows his anti-war ideas through his poem "Dulce et Decorum Est." Langston Hughes, who had been the African-Americans with his poems, Harlem -aka- A Dream Deferred and we should not forget to mention the poet of "the leaves of grass" Walt Whitman, the man who paved the way for radical changes in the USA.

Let us think about slavery as an example. It had been a socially accepted notion for hundreds of years until it was changed. However, what had made this change happen? What were the reasons that made people suddenly think that they were doing something bad and that keeping someone else at your service, as your possession was bad? What made slaves decide that they no longer want to be slaves? I believe that poets made this change real. They insulted racism and convinced other people to alter their beliefs. Poets like Robert Burns, Langston Hughes, Walt Whitman wrote poems calling the need for a change to race and sex equality.

Poems are endless, infinite sources of energy and their connection do not originate merely in their meaning, but in their capability to stay active in every language and to continue with the mission of energy transmitter, to go on to operate as an energy track that maintains life and the human society. Poems are infinite while most of the other things are finite and can be used up. The energy existed in poetry transforms into a human via teaching or reading poetry and in the end; it reaches

most of the community from one person then another and all the others eventually. Creative imagination is the source of all energy in literature. Language does not create any base for energy, however, it is one of the places where creative energy is stored, like a painting. We can say that human life gains meaning with the continuous flow of energy from the creative mind and imagination. We must make some connections between poetry and the welfare of the natural world. Energy flows from the poet's language centers and creative imagination into the poem. The poet has transferred energy into the poem through his imagination. The poem transmits this energy to the reader afterward. When the reader starts reading a poem, the energy stored in poetry releases and reaches to the reader. Poetry is the best tool to send this energy to the reader. A poet can transfer his message to the reader within only one verse sometimes, while a novelist writes hundreds of pages to give the same message. In his article "The Voice of Things," Francis Ponge stresses the importance of poetry with the following lines:

"... The function of poetry is to nourish the spirit of man by giving him the cosmos to suckle. We have only to lower our standard of dominating nature and raise our standard of participating in it in order to make the reconciliation take place. When man becomes proud to be not just the site where ideas and feelings are produced, but also the crossroad where they divide and mingle, he will be ready to be saved. Hope therefore lies in poetry through which the world so invades the spirit of man that he becomes almost speechless, and later reinvents language. (Rueckert, 1996: 104)

Knowing the power of the tool in hand, Ponge makes a strong claim stating that "Hope, therefore, lies in poetry through which the world so invades the spirit of man" (Ponge, 1996: 104). Ponge sees poetry as the most important device to make human realize he is not the sole dweller of the planet and lead human gain awareness about the harm he has done to nature.

In this chapter of my study, I will try to give detailed information about a new ecopoetry; a subset of ecocriticism, attempting to raise ecological awareness through poems dealing with the harm that human has done to nature. I will start with the historical background of ecopoetry and then I will try to define what ecopoetry is through the definitions of different ecopoets. There are three features of ecopoetry,

on which most eco-poets place critical importance. I will try giving these characteristics and then showing the difference between natural, environmental poetry, and eco-poetry. Place and space making constitutes an important part of eco-poetry, therefore, my last section in this chapter will be about the importance of place and space.

### **2.1.1. The Rise of Eco-poetry**

Poetry, nature poetry especially, dates as far back as to the existence of language. Nature has always been the concern of not only prose but poetry as well. Nature, for man, was the source of divinity and obscurity. Man, not only feared nature because of his limited knowledge about it but also accepted nature as the protector and the source of food and shelter. Human's perceive of nature changed with the enlightenment period's ideas placing man as the center of the universe. This led man to change his ecocentric view to an egocentric perspective. He started to see himself superior to nature because both his knowledge about nature was increasing and the advent of the industrial revolution peaked man's exploitation of nature.

The man began realizing the consequences of his actions after the first quarter of the twentieth century when the term global warming hit the news and when much scientific data proved the almost inevitable end of humankind because of his own fault. After the 1970s, magazines, and newspapers started to write about such problems as ozone depletion, animal extinction because of overhunting, pollution, and overpopulation almost daily. As a result, writers and poets attempted to create more work on such issues. Poets, for instance, were not producing many works on romantic poetry. Ecological problems became the main concern of their poetry. Nevertheless, the literary world was ignoring the works of eco-poets while placing their main interest in some fiction and mostly non-fiction works of Henry David Thoreau, Edward Abbey, and Aldo Leopold. *Imagining the Earth: Poetry and the Vision of Nature* (1985) by John Elder and *Green Voices: Understanding Contemporary Nature Poetry* (1995) by Terry Gifford were two of the few works presented mostly. There were also simple works of poetry yet not presenting any information about the burgeoning genre. Nature poets were not paying enough interest in ecological poetry as a new genre. In the subsequent years after the



publication of works of Elder and Gifford, *Notations of the Wild: Ecology in the Poetry of Wallace Stevens* was published by Gyorgyi Voros. She uses modern ecological theory to claim ecopoetry and she uses it to analyze the work of Stevens. In 1999, Leonard Scigaj wrote *Sustainable Poetry: Four Eco-poets*. It was Scigaj, who first took ecopoetry as the main subject of his book. Jonathan Bate published *The Song of the Earth* (2000). In his book, Bate analyzes poems from world literature within the scope of ecopoetry. One of the most comprehensive studies of the genre ecopoetry important came with the publication of *Ecopoetry: A Critical Introduction* by J. Scott Bryson. In his book, Bryson not only gives historical background and definitions of ecopoetry but he includes many articles from other eco-poets thus shaping the framework of ecopoetry. Another comprehensive work dealing with ecopoetry is *The Ecopoetry Anthology* by Ann Fisher-Wirth, Laura-Gray Street with an introduction by Robert Hass

Day by day, more eco-poets and ecopoetry appeared and those poets realized that the academic world was not placing enough concern onto the field ecopoetry. The first question needs to be answered is what ecopoetry is. This question is mostly related to the history of nature poetry and we can date it as far back as the origins of language. Nature poetry has dominated English literature for centuries. Imagery and nature as a theme constituted the basis of various works created by writers. As a result of the nineteenth century's intense changes in the way, Westerners considered themselves and the nature around them and science, romantic treatment of nature poetry has lost its reliability at the beginning of the twentieth century. Contemporary geology and Darwinian Theory would neither let readers accept poems attribute human characteristics to nonhuman nature nor would they praise nature's helpfulness towards humans. After the first decades of the twentieth century, works of romantic nature poetry was rarely written. Antiromantics like Robert Frost, Robinson Jeffers, and Thomas Moore created works in opposition to the romantic view of nature and they paved the way to a new form of nature poetry, which would later be as ecopoetry.

In the last part of the twentieth century, a new generation of poets began to create works of verse with themes quite different from the romantic poets like Wordsworth. Poets began to produce poetry many different matters they had rarely

dealt with in their poems after American people's knowledge about such environmental and ecological problems as the extinction of nonhuman livings, pollution, global warming, and other possible environmental threats grow bigger. This new-evolving voice of poetry occurred at the same time when an ascending protest spirit that showed up in the middle of the twentieth century, together with the new idea of freedom concerning poetic theme that appeared as a consequence of the occurrence of the Beat poets. Garry Snyder not only became but also continued to be one of the pioneering figures of this new movement called ecopoetry. As this movement enlarges and the poetry Snyder like poets was more broadly read, other poets started adopting ecological themes these poets adopted, therefore giving rise to the sprout of nature poetry that we call ecopoetry. A certain definition of ecopoetry has not been appointed yet. However, it was so clear that this recent genre of poetry was much different from romantic nature poetry written by poets like Wordsworth or Whitman. Let us handle Gary Snyder and Denise Levertov's two poems to clarify the issue; Snyder claims that and development for profitable uses means raping the land. "Ten wet days and the log trucks stop, / The trees breathe. / Sunday, the 4-wheel jeep of the / Realty Company brings in / Lanseekers, lookers, they say / To the land, / Spread your legs" (Snyder, 1993: 32). According to Denise Levertov nature is a "beaten child or a captive animal" as he writes in his poem Urgent Whisper: "a silent delicate trembling no one has spoken of, / as if a beaten child or a captive animal / lay waiting for the next blow"( Levertov, 1997: 20). We obtain a point of view about the nonhuman-human relationship in the poems of those contemporary poets that differentiate themselves from their romantic progenitors and make them ecopoets.

## Definitions of Ecopoetry

Nature poetry has always existed since the growth of poetry. Ecopoetry, a subset of ecocriticism, developed in the twentieth century, especially in the 1960s when the sprouting ecological crisis attracted increasing public attention. Therefore, nature poets began writing poetry reflecting this concern. In the following decades after the 1960s, the term “ecopoetry” has entered the world of literature in order to assign poetry both shaped by and address that crisis.

Ecocriticism was born in the final years of the 1970s and had a well-established place until the beginning of the 1990s. Editor of *The Ecocriticism Reader* (1996), Cheryll Glotfelty describes ecocriticism as: “the study of the relationship between literature and the physical environment” (Glotfelty, 1996: xviii). Humankind began to realize the damage they had upon the environment in the early 1960s and they came to understand the probability of a global ecological crisis. The thought that literature can be an intensifier towards political and social action in order to decrease environmental damage, constitutes the basis of ecocriticism and ecopoetry as a subset. M.H. Abrams, in his book *A Glossary of Literary Terms* (2005), clarifies:

By the latter part of the twentieth century, there was a widespread realization that the earth was in an environmental crisis (...) [due to] industrial and chemical pollution of the ‘biosphere’(...) the depletion of forests and of natural resources, the relentless extinction of plant and animal species, and the explosion of the human population beyond the capacity of the earth to sustain it. It was in this climate of crisis, or even imminent catastrophe, that ecocriticism was inaugurated. (Abrams, 2005: 72)

In his book, *The Ecocriticism Reader*, Glotfelty states, “the term ecocriticism was coined by William Rueckert in his essay ‘*Literature and Ecology: An Experiment in Ecocriticism*’ ” (1978) (Glotfelty, 1996: xx). The essay offers an argumentative state for combining awareness of human ecological exploitation with literary work to enable political and social action. In the essay, he also aims to apply “ecology and ecological concepts to the study of literature” (Rueckert, 1996: 107). He wants to do that in order to exploit “the power of the word” because he thinks that we live in an era when “political, economic, and technological” is real power and

“real knowledge is increasingly scientific” (Rueckert, 1996: 107). For Rueckert poetry is the base for environmental action with writing and study of literature. In order to address the need for something new he points out “we must formulate an ecological poetics” (Rueckert, 1996: 114). He transmits the language of environment to poetry through metaphorically portraying an energy flow: “If poets are suns, then poems are green plants among us for they clearly arrest energy on its path to entropy and in so doing, not only raise matter from lower to higher-order but help to create a self-perpetuating and evolving system” (Rueckert, 1996: 111). In order to understand his view of nature/poetry relationship better we need the following quotation:

To charge the classroom with ecological purpose one has to begin to think of it in symbiotic terms as a cooperative arrangement which makes it possible to release the stream of energy which flows out of the poet and into the poem, out of the poem and into the readers, out of the readers and into the classroom, and then back into the readers and out of the classroom with them, and finally back into the larger community in a never-ending circuit of life. (Rueckert, 1996: 121)

Although Rueckert did not apply the term ecopoetry in his article, he places much importance on poetry and sees poetry as a strong tool to raise public awareness for environmental issues. Many anthologies and works of literature have tried to define ecopoetry since the late 1990s. These definitions were temporary. The term has not any certain definition and quite fluid borders; however, we can say something about it. In general, ecopoetry deals with contemporary disputes and matters through an ecocentric viewpoint that ecopoetry defends a holistic approach that supports the unification of the non-human world with the human world. Its primary challenge is the opinion that we must have hegemony over nature and ecopoetry is skeptical of hyper rationality that would set apart reason from the body, the non-humans, and the earth from human beings. Ecopoets believe that poetry can shed light on the direction back to the awareness that we are not quite different from nonhuman and the earth.

For readers, the term ecopoetry is to define recent progress in a custom of nature-oriented poetry, which dates as far back as the existence of nature itself. Ecopoetry utilizes language to raise an understanding of nature’s entity in our lives.

As I said before there is not a set definition or concrete border for ecopoetry. Many poetry writers claim their own definition for the term. In *Ecopoetry: A Critical Introduction* (2002), J. Scott Bryson pays attention to the existence of various definitions stating that “(a)ny definition of the term *ecopoetry* should probably remain fluid at this point because scholars are only beginning to offer a thorough examination of the field” (Bryson, 2002: 5). “Ecopoetry is both in the genesis of being defined and of defining older genres and is arguably more the name of a problem, or ongoing discussion, than an established phenomenon” (Armstrong, 2010: 242) claims Charles I. Armstrong, in his essay “Ecopoetry’s Quandary” (2010). Nonetheless, with the help of various definitions, one can conclude what ecopoetry is, and what it aims.

Critics are inclined to approve that ecopoetry is different from the nature poetry of the Romantic Movement. It is different in confirming dysfunction between human settlement and the welfare of the natural world, and in knowing that the health of nature and people are inseparably interdependent. In his book *Green Voices. Understanding Contemporary Nature Poetry* (2011), Terry Gifford asserts that ecopoetry emerged in the last part of the twentieth century together with a growing global apprehension for the environment. He claims that in Britain poets were writing almost no nature poetry until the late part of the 1980s when “quite quickly everything turned green” (Gifford, 2011: 2) In order to show the current situation of poetry treatment in England, Gifford refers to Hilary Llewellyn-Williams. She was a critic of “Special Green Issue” published by Poetry Wales in 1990.

Poets need no longer apologize for writing about Nature. The new Nature poetry is more than merely descriptive: it deals with the tensions between us and the environment, our intense and often destructive relationship with it, our struggle to come to terms with the fact that we are a part of the world out there and not simply observers and manipulators. (Gifford, 2011: 3)

Gifford adds that” the sense of a ‘new Nature poetry’ is, of course, part of a wider social concern with the future of our planetary environment that has demanded a reexamination of our relationship with the natural world” (Gifford, 2011: 6). In his book *Four American Ecopoets* (1999), Leonard M. Scigaj’s definition of ecopoetry is

as “poetry that persistently stresses human cooperation with nature conceived as a dynamic, interrelated series of cyclic feedback systems” (Scigaj, 2015: 37). Then he adds, “Contemporary ecopoets see humans and nature as equal and necessarily interdependent partners in the maintenance of ecological health” (Scigaj, 2015: 43) through these entwined systems. Neil Astley, in the introduction to the British anthology *Earth Shattering Ecopoems* (2007) claims:

Ecopoetry goes beyond traditional nature poetry to take on distinctly contemporary issues, recognizing the interdependence of all life on earth, the wildness, and otherness of nature, and the irresponsibility of our attempts to tame and plunder nature. Ecopoems dramatize the dangers and poverty of a modern world perilously cut off from nature and ruled by technology, self-interest, and economic power. (Astley, 2007: 15)

These definitions show the overpowering opinion that ecopoetry is a new and growing genre, like ecocriticism, based on the twentieth-century environmental apprehensions. The defining views of ecopoetry have accepted the consciousness of human exploitation to the environment, a manner of attention or empathy towards nature, and an ecocentric point of view – so to speak, featuring the nature and demonstrating it as being as important as the human is. Many ecopoets allege that if a human wants to sustain his health, he must find ways to conserve the continuity and health of the natural world and he can make this possible only by creating political and social awareness about environmental issues. Therefore, man needs to keep in mind that nature is delicate and defenseless against human impact. The available theme is that it is an obligation for a man to change his attitude and point of view about nature in order to decrease environmental damage.

William Rueckert, in his essay *Literature and Ecology* published in *The Ecocriticism Reader*, refers to poetry collection (*Turtle Island*, 1969) of Gary Snyder and claims that “the book enacts a whole program of ecological action”(Rueckert, 1996: 116). Snyder’s poems unite ecological awareness with Buddhist ideas. He usually criticizes politicians for not taking enough measurements for nature conservation and he argues consumer culture. I would like to give an excerpt from one of Snyder’s poems “*The Call for the Wild*” in his poetry book *Turtle Island*.

“These entire American up in special cities in the sky / Dumping poisons and explosives / Across Asia first, / And next North America, / A war against earth. / When it’s done there’ll be / No place / A Coyote could hide (Snyder, 1974: 21)

As most of Snyder’s other early poems, this one criticizes the abuse of political power and human exploitation and extortion of nature as a result. William Rueckert cites from *The Lice* (1967), a collection of poetry of W.S. Merwin, who is among the leading voices of ecopoetry in America. According to the description of Rueckert about the collection, it is “about the deep inner changes which must occur if we are able to keep from destroying the world and survive as human beings” (Rueckert, 1996: 117). In order to express his admiration for the book, Rueckert mentions:

I know no other book of poems so aware of the biosphere and what humans have done to destroy it as this one. ... What these poems affirm over and over is that if a new ecological vision is to emerge, the old destructive western one must be deconstructed and abandoned. (Rueckert, 1996: 117)

I want to cite from one of the poems of Merwin, “*For A Coming Extinction*” in order to prove what Rueckert claims about the poet. “Gray whale / Now that we are sending you to The End / That great god / Tell him / That we who follow you invented forgiveness / And forgive nothing” (Merwin: 1985: 68).

This poem attacks the damage of humans over the other than the human world and it is a lament for vanished species. In the lines, Merwin asks whale, when vanished and took its place in heaven beside other animals, to tell to the god that it was humans’ anthropocentric actions that vanished it. “The irreplaceable hosts ranged countless / and foreordaining as stars / our sacrifices / join your word to theirs / tell him / that is we who are important” (Merwin: 1985: 68).

Wendell Berry, who is another American poet, vilifies western politics and technology, claims a need for the necessity for sustainable methods for farming and moral consciousness relied on Christian ethics. While giving a description of ecopoetic in his essay collection, “*Standing by Words*” (1983) he asserts that ecopoetry is “a response to the world and a respecting of the earth ... A planet that is fragile, a planet of which we are a part but which we do not possess” (Berry, 1983: 282). In his poems, he usually represents a natural world ravaged by the activities of

humans. He portrays a land exploited by human action in his poem “*Dark with Power*” in his poetry collection “*Openings*” (1965).

*Dark with power, we remain  
the invader of our land, leaving  
deserts where forests were,  
scars where there were hills.  
On the mountains, on the rivers,  
on the cities, on the farmlands  
we lay weighted hands, our breath  
potent with the death of all things.* (Berry, 1968: 8)

The poem holds humans responsible for its extinction and draws humans as the enemy of nature. What Berry tries to show in his poem is actually the subject matter of most ecopoetry written by poets all around the world. Nature is vulnerable to human action. The exploitation of nature is the result of the consumer community and the capitalist system, which claims that everything is licit, even if the action leads to the destruction of anything but human, for the sake of welfare and development of human. Capitalism holds the idea of survival of the fittest. According to this idea, the possessors of the power possess the right to misuse, exploit, and even kill for their own benefit. With regard to human nature relationships, the same thing happened. When humans acquired the belief he was superior to all other nonhumans, especially with enlightenment and rise of industrialism, he began to employ this power to dominate not only nonhuman but his own race as well. It was human who captivated his own race and did any kind of torture to vulnerable ones. He even kept others as slaves or assets and sold them at will. It is not difficult to guess the extent of persecution, oppression, savage and exploitation...etc. human has done to nature, comparing what he had done to his own race.

The poetry samples given above show that poetry can raise awareness for political and social activity in order to avoid human-caused environmental damage in the future by changing the relationship between nature and people. In his essay “*Emerson, Divinity, and Rhetoric in Transcendentalist Nature Writing, and Twentieth-Century Ecopoetry*” published in *Ecopoetry: A Critical Introduction*, Roger Thompson depicts an ecopoet as a “messenger of civic virtue” and defines ecopoetry as “less about specialized, priestly incantations and more about



accessibility to people whom the poet hopes to call to action, not simply contemplation” (Thompson, 2002: 37).

Many of the definitions of ecopoetry mentioned above are dominant in America, they, though, are not the only ones.

### **2.1.2. Characteristics of Ecopoetry**

While defining ecopoetry in his book *Ecopoetry: A Critical Introduction*, J. Scott Bryson mentions three important features of ecopoetry, which I will try to explain comprehensively:

Ecopoetry is a subset of nature poetry that, while adhering to certain conventions of romanticism, also advances beyond that tradition and takes on distinctly contemporary problems and issues, thus resulting in a version of nature poetry generally marked by three primary characteristics. (Bryson, 2002: 5)

In order to define the first characteristic Bryson asserts, “The first is an emphasis on maintaining an ecocentric perspective that recognizes the interdependent nature of the world” (Bryson, 2002: 5-6). Bryson uses the term “ecocentric” to portray a worldview that sees the earth as an intersubjective society and appreciates many different members it has. This view is the opposite of an anthropocentric and egocentric perspective. An ecocentric viewpoint, also known as ecocentrism, is an idea, which places much importance on the ecosystem and let the existence of the human ego, but the focus is not on ego. In his work, Bryson debates that “devotion to specific places and to land itself” maintains an ecocentric aspect (Bryson, 2002: 6). We can see this place devotion in the works of many ecopoets.

The main theme of poetry collection of Louise Glück’s *The Wild Iris* (1992) is seasonal shifts in a garden. Distinct places in the garden form many poems in the book. For example, in “Spring Snow,” the snow calls, “I am here with you, at the window, / watching your react” (Glück, 1992: 5-6). By attributing a humanly feature to nonhuman, Glück draw reader’s attention to a perspective which we cannot come across in other collection of poems. In “Snowdrops,” the reader cocks an ear to snow and observes that “No the earth glitters like the moon, / like dead matter crusted with light” (Glück, 1992: 6-7).

In a similar way, A.R. Ammons attaches great importance to place, especially in his poetry book *“Garbage”* (1993). In the poem *“Garbage,”* Ammons states “down by I-95 in / Florida where flatland’s ocean- and gulf-flat, / mounds of disposal rise” (Ammons, 1993: 18). Much of the poem turns around the rubbish dump. For both Glück and Ammons, place constitutes an idea that promotes ecocentrism. Glück embodies snow and snowdrops in the garden in order to promote ecocentrism. Similarly, Ammons tries to raise ecological consciousness by referring to “pesticide residues, nonprosodic high tension, / lines, whimpering-whimp dolls, epichlorohydrin / elastomotors, sulfur dioxide emissions, perfume, / sprays, radioactive williwaw”(Ammons, 1993:108). How important the setting can be in a poem is what I have learned from the poetry of Ammons and Glück. I also have learned that setting the reader in the house instead of placing him in the garden can entirely alter the aspect a reader sees and understands a poem.

Ecopoetry stresses ecocentrism and “place” constitutes a great deal of importance for ecopoetry. Bryson claims that ecopoetry creates “an awareness of the world as a community which tends to produce the second attribute to ecopoetry: an alternative toward humility in relationship with both human and nonhuman nature” (Bryson, 2002: 6). Many ecopoems involve humility, however, poets like Robinson Jeffers and Wendell Berry shows humility best. We can see that humility in the poem *“Vultures”* by Jeffers. In the poem, a vulture mistakes the speaker for a corpse when he lies down on the side of a hill. Upon seeing the vulture wheeling around him, he remarks, “I tell you solemnly / that I was sorry to have disappointed him. / To be eaten by that beak and become a part of him / to share those wings and those eyes / what a sublime end of one’s body, what an enskyment; what a life after death” (Jeffers, 1987: 9-10). Most people find vultures disgusting and no one would ever want a death coming from a vulture; however, instead of seeing it disgusting, the humbleness of the speaker causes him to see the vulture as a friend presence endeavoring to survive. Wendell Berry’s poem *“History”* from his poetry book *“Clearing”* (1977) shows a resembling humbleness for nature, like most of his other poems. In the poem, the place is a farm and for Berry, the farm is more than just an estate, as he claims,

*All the live this place  
Has had, I have. I eat  
My history day by day.  
Bird, butterfly, and flower  
Pass through the seasons of  
My flesh. I dine and thrive  
On offal and old stone,  
And am combined within  
the story the ground.  
By this earth's life, I have/  
Its greed and innocence  
Its violence, its peace*

...

*This blood has turned to dust  
And liquefied again in stem  
And vein ten thousand times. (Berry, 1977: 74-91)*

Berry's modesty stretched beyond his link with the land he views. In their poems, both Jeffers and Berry include ego but this ego does not cause self-exaggeration. The speakers of their poems underline an ecocentric outlook that allows them to view themselves as a part of the earth's ecological system. While stating his ideas related humility as a characteristic of ecopoetry, Bryson claims that humility is directly linked to the third feature of ecopoetry: "an intense skepticism concerning hyper rationality, a skepticism that usually lead to an indictment of an over technologized modern world and a warning concerning the very real potential for ecological catastrophe"(Bryson, 2002: 6).

The third feature of ecopoetry is transparent in villanelle written by Ted Walter "*Spurned Goddess*," a type of poetry consisting of five tercets and one quatrain, with only two rhymes in French literature. There is apparent stress on skepticism and faith in an imminent environmental catastrophe:

*Let us consider the Earth, explore the ache  
That comes from losing touch with where we've been  
Fifteen billion years it took to make*

*the earth from star-stuff, us. And now we take:  
we overfish, we tamper with the gene.  
Let us consider earth, explore the ache.*

*Residual pesticides, a lifeless lake.  
A forest turned to ash. Remember green?  
Fifteen billion years it took to make.*

*Forged first in cosmic fire we cannot fake  
A species. Dead, it does not rise again.* (Walter, 2002: 12)

Like what many other ecopoets claimed in their poetry, Walter, with this poem, argues that humanity will provoke ecological calamities in the future. According to some other ecopoets, not only humanity will pave the path for a future environmental disaster but will bring along its own end as well. One of those poets who believe that way is John Heath-Stubbs. In his poem “*Poem for the End of the World,*” he claims that,

*Some say, it seems, the cosmos,  
Turning impatient will throw a planet at us,  
Or else a filthy snowball of a comet,  
Or we will stifle in our effluent.  
....  
And that will be the ultimate news from nowhere-  
For us and our computers.* (Heath-Stubbs, 2002: 45)

Substantially, many ecopoets like Walters and Heath-Stubbs criticize humanity’s search for advancement pays no attention to nature and exploits it; hence, the human race prepares a base for his own extinction. For skepticism, technology and hyper rationality are malignant to nature. Additionally, it calls for poets to raise their voices for an environmentally better future. It is also a begging that asks ecopoets to convince their readers to start a movement against oncoming environmental disaster.

### **2.1.3. Space and Place in Eco-poetry**

Another concept that ecopoets place much importance is the use of space and place. They are two great concerns stressed by ecopoets in their poems. Ecological worries are mostly the ones about space. In order to show these concerns and in the search of answers, people wonder whether there is space for a growing population of the world. Is the existing space enough to produce food to feed that increasing population? Do we have enough space for infinite rubbish and waste we produce every day? There is limited space on our planet and this finiteness and the way how human deals with it is one of the main concern of eco-poetry because eco-poetry has appeared as an answer to those ecological fears? Connecting humans to nature is the

main aim of ecopoetry. Ecopoetry does that by making human understand he has always been a part of nature and nature is the total of all places that human is connected to. In his book, *Ecopoetry: A Critical Introduction* J. Scott Bryson refers to Yi-Fu Tuan's concepts as being the great interest of ecopoets. These concepts are “ (1) to create place making a conscious and concerted effort to know the more-than-human world around us; and (2) to *value space*, recognizing the extent to which that very world is ultimately unknowable (Bryson, 2002: 101).

We are all born with a limitless sense of space. We create boundaries in space and call them as place. We create places in space. At first, we comprehend space before we understand the place. A newborn baby only perceives space. For him, there is only space. However, when the baby comes to grasp the boundaries of space, the simplest example would be a baby's understanding the part of the body that hurts when he has pain, place becomes a convenient idea. As the baby grows up, he starts to direct himself in order to figure out left, right, back, forth, down and up. Baby's perceiving himself in space creates a comprehension of space and space. The place is specific, all places exist in space. In order words, places are specific spots in space. We can describe them and give them names like; home, garden, street, village, town, city, continent, world, and continents. The place is a limited, known concept when compared to more abstract, unknown, and unlimited concept space. A learned place can get the title of a known place since we know places by first experiencing, and these experiences lead us to learn. In order to show the difference between space and place, I want to mention Warner Brown's maze experiment. In the experiment, the eyes of the attendants are closed, and they are trying to find the exit of a maze relying on their feeling of place perception. They are asked to find exit repeatedly. Each time it gets easier to find the exit as after each try participants organizes the unknown space, and name it, and then they can control space through their experiences. Our control over space comes from the experiences that we have in this space. The more experienced we get, the more control we have over the space where we are.

Even if once, everybody must have stopped by a foreigner to ask for a place that this foreigner does not know. The same thing happens with us when we move to a new city due to our job, school, family...etc. Space is a total unknowability for us.

We start creating a place in this new space within our neighborhood first. We spot a market where we can buy things, a restaurant to eat at and we try to learn the name of the shops around the first place, home, we have made. On the way to work or school, we try to locate the bus stop that we are going to get off on the way back home. For a while, our learned place becomes the neighborhood of our house and the route we use to go and back from work, school...etc. All the rest is an unknown space for us. The more we experience in the city, the more space our place(s) covers. This is exactly what we did with nature.

At the beginning of my study, I have mentioned that human's knowledge about nature was limited when humans first started dwelling in the world. For human nature was totally unknown, a vast space about which we knew nothing. Then we discovered new spaces and turned them to places by naming them. That is exactly where human's damage to nature began. After naming all those spaces, humans began thinking that he was superior to everything else than himself as a consequence. He thought if he could name everything, for him that meant he held the right to claim dominion over everything and to use everything else for his own benefit. This constituted the base for human alienation from nature and caused indifference to the environment. When you are indifference to something, you do not care about it. Moreover, that was what humans did to nature. He misused, cut down, killed, hunted, overfished, polluted, used up for thousands of years until he came to realize that he is actually preparing his own doom with his own actions.

As human beings, we have the instinct to create places and label them as our homes and we guard our homes afterward. The opinion that places, home, need safety is an idea that has caused many critics, writers, and ecologically minded poets to raise their voice against the exploitation of the earth because home is the first place for a person to develop a sense of belonging. We want to protect places we call home for we feel a close relation and bound with this specific place. In this respect, ecopoets attach a great deal of importance to human-place connection. They claim that if they can reestablish the lost connection between human and place, that will naturally decrease the human exploitation to nature. People will feel more bonded to the environment and they will be more protective against nature.

Most ecopoets created natural places that described them home so that they could create a protective instinct in their readers against the home. When people start viewing nature as their home, they will be in an endeavor to keep that home safe. For this reason, the main motto of eco-minded writers and poets is “The earth is our home.”

The idea of place making brings a paradox together. Turning space into places in order to re-establish the connection between humans and nature also means civilizing those spaces, which eventually leads to the civilization of the wilderness. The place means civilization. The discovery is the American continent would be a good example for clarifying this issue. When Columbus discovered America, the continent was a vast space of wilderness. At first, a few families moved there and created a place accompanied by civilization. They had a very small vulnerable place in such a vast wilderness, thus trying to protect their home against it. Then, more and more people moved there and they established villages, which, then turned into towns, cities, and countries. The wilderness covered a smaller part with the creation of each new place. The vulnerable villager turned into a greedy place maker until he realized that humankind could not exist in the absence of nature.

#### **2.1.4. Ecopoetry Analysis: The Call of Nature in Ecopoetry**

“I could not be a poet without the natural world. Someone else could. But not me. For me, the door to the woods is the door to the temple” (Oliver, 2019:98) claims Mary Oliver in order to underline the significance of nature for a poet. Nature has been the main source of inspiration for poetry since humankind needed to say or write something referring to nature. Nature created a basis for oral poetry at first. Poets of that time mostly dealt with the divinity of nature for a total source of mystery and unknown. Therefore that made humans tell poetry about the secret sides of the earth. Then, with the invention of the written language, poets began to write down their feelings and observations of nature. Human’s knowledge about the earth grew further and this brought the idea that human is superior to nature. This idea has changed the themes of poetry. The poet’s source of inspiration, alongside the beauty of nature, has been the damage done by a human. Poets began to produce poems in order to create social awareness among the societies of humans for raising

environmental problems. Poets wrote to trigger an action to stop the human exploitation of nature.

Poems are written to create ecological awareness, to reestablish the lost connection between human and non-human, to awake the idea. We are a part of nature to raise voice in order to trigger an action to stop the environmental catastrophe likely to happen that will exterminate the human race. In order to make the people comprehend that we are neither superior nor different than nature or all other non-human organisms. To improve human understanding, humankind and all other non-human are interdependent, and each needs the support of the other. Raising awareness through the poem will be the main concern of this section. I will try to analyze poems written in the sense of creating environmental awareness. I will analyze various poems belonging to different poets. As I have mentioned before in my study, poetry has always been a great tool leading to social changes. Therefore, the poems that will try to analyze will be the voice or the call of nature to make humans change his attitude towards nature. The first work that I will analyze is a poem by an American poet (William Stanley) W.S. Merwin “*For a Coming Extinction*” from his poetry collection “*The Lice.*” (2017)

*Gray whale  
Now that we are sending you to The End  
That great god  
Tell him  
That we who follow you invented forgiveness  
And forgive nothing*

*I write as though you could understand  
And I could say it  
One must always pretend something  
Among the dying  
When you have left the seas nodding on their stalks  
Empty of you  
Tell him that we were made  
On another day*

...  
*Join your word to theirs  
Tell him  
That it is we who are important*(Merwin, 2017: 68)

Forgiveness is a term attributed to humans. It happens when one has done a mistake and feels sorry as a result of his/her action. Then forgiveness comes by the



person or a group of people for the one who has done that mistake. As humans, we have created the word forgiveness but, it has become one of the least attributes that we have applied in our daily life. When it comes to forgiving the earth, we have failed for centuries. We, as the founder of forgiveness, have not felt pity for nature. We have been quite cruel to the environment.

Human actions caused the extinction of many species so far and many are on the way to meet the same fate. Gray whale in the poem is one of them. It has been extinct because of overhunting and could not be the object of forgiveness. The speaker of the poem depicts an intense sorrow for the extinct whale. The speaker asks the dead whale to complain about humankind to god, to tell him that we are the cause of its extinction.

The second stanza of the poem shows the hypocrisy of humankind. The speaker complains about humankind, claiming that human's pretending to feel sorry for the extinct species is a lie. Why would humans feel sorry for the extinction of the gray whale while the sole responsible for its end was actions done by a human? He hunted and killed whale for his own benefit. Now that the gray whale does not exist, makes human feel sorry for his actions. Here the poet uses the power of poetry, or other writers use their works to make humans realize the consequences may be brought by their actions and stop overhunting.

The speaker informs the whale about the difference between humankind and the whale. Man finds himself different and superior to all other than humans. He believes he was made on a different day than another nonhuman. Thus, the poet underlines the arrogance of humans, such an arrogance that can lead the idea that he is superior to nature. The speaker wants the whale to tell god that humans attach great importance to themselves. This idea found ground with the rise of the enlightenment period. According to this belief, human is in the center of the world and all other that human revolves around him, thus placing the focus on human and human interests. This idea constituted the basis of human damage to the environment.

Ecopoetry and all other environmental-based movements or initiatives attack on anthropocentrism (human-centered approach) and egocentric characteristics human has attributed to himself since the advent of enlightenment and subsequent

Industrial Revolution. Anthropocentric view advocates man as the center of the universe and all other than human existence for the wellness of humankind. Placing man in such a position gave him the idea that they can exploit anything for their own use. The egocentric view forms the main cause of all the environmental problems we are facing today. Animal species extinction as a consequence of overhunting, climate change, earth-air-sea and all other types of pollution are only some of them I can refer now.

Another poem I will analyze is “*The Last One*” by the same poet from the same poetry collection. I wanted to include two poems by this poet since he is one of the world-class ecopoets.

*Well they'd made up their minds to be everywhere because why not.  
Everywhere was theirs because they thought so.  
....  
In the middle of stones they made up their minds.  
They started to cut.  
Well they cut everything because why not.  
Everything was theirs because they thought so.  
...  
Well in the morning they cut the last one.  
Like the others the last one fell into its shadow. (Merwin, 2017: 10)*

In the poem, the poet demonstrates how human can be selfish and arrogant. He does not respect nature and exploits the environment. Human exists together with the nature. In fact, human damages his own soul while abusing nature. Merwin blames man for not foreseeing the consequences of his actions while damaging nature by cutting the trees down. After the loggers cut and take the final tree, the shadow of the tree stays there. This shadow creates such growing darkness that it kills almost all loggers at the end. The poet mentions one of the most discussed environmental problems today.

The deforestation caused by logging, land reclamation, heating, and many other purposes leads us to an almost deforested world. Deforestation does not merely mean cutting down trees but also means to wipe out the ecosystem and natural habitat of the creatures living in this forest. Man does not only cut trees but also cause the animals living in this forest to extinct because of the lack of proper habitat. He does that harm easily because he claims to have possession of the earth and all living creatures on earth.

Nowadays, almost everyone says the same thing about a specific area that used to be very green and then turned into building blocks, shopping centers or many other man-made things created to be used for man's comfort. I grew up in a city full of orange trees. There were orange gardens no matter where or how far I looked. Unfortunately, today, the nearest orange garden to the house I grew up in is far about sixty kilometers or more. There are buildings and shopping centers everywhere today. There is a longing for the lost green places. Forests have what man needs to linger on. They supply human with oxygen, food, and shelter and create the habitat for man living creatures.

In the poem, Merwin criticizes the idea that everything is the asset of human. In his stoned made house, human plans and decides what to do with the land. I can say that this is one of the poems to show the true soul of ecopoetry. Merwin, by pointing out the loss of forest, creates a consciousness in his reader's mind underlining the upcoming threat with deforestation will have serious adverse consequences for humankind too. The poet becomes the voice of forests and all other living creatures whose survival depend on the existence of the forests.

Gary Snyder is another acknowledged American poet whose poems I would like to analyze. In order to express his ideas on damaging actions human performs against nature, Snyder applies Native American culture and Zen Buddhism in his poems. He places much importance on the wilderness and the relationship of human with the natural world. In most of his poems, he criticizes American culture for the damage they have done to the continent and to the Native Americans. His poems are also a critique of American capitalism. In order to display a more transparent view of Snyder's ideas, I will analyze one of his well-known poems "*The Call of the Wild*" in his poetry book "*The Turtle Island*" (1974).

*The heavy old man in his bed at night  
Hears the Coyote singing  
in the back meadow.  
All the years he ranched and mined and logged.  
A Catholic.  
A native Californian.  
and the Coyotes howl in his  
Eightieth year.  
He will call the Government*

*Trapper  
Who uses iron leg-traps on Coyotes,  
Tomorrow.  
My sons will lose this  
Music they have just started  
To love.*

*And the Coyote singing  
is shut away  
for they fear  
the call  
of the wild.*

*And they sold their virgin cedar trees,  
the tallest trees in miles,  
To a logger  
Who told them,  
"Trees are full of bugs."*

*The Government finally decided  
To wage the war all-out. Defeat  
is Un-American.  
And they took to the air,  
Their women beside them  
in bouffant hairdos  
putting nail-polish on the  
gunship cannon-buttons.  
And they never came down,  
for they found,  
the ground  
is pro-Communist. And dirty.  
And the insects side with the Viet Cong.*

*So they bomb and they bomb  
Day after day, across the planet  
blinding sparrows  
breaking the ear-drums of owls  
splintering trunks of cherries  
twining and looping  
deer intestines  
in the shaken, dusty, rocks.*

*All these Americans up in special cities in the sky  
Dumping poisons and explosives*

*Across Asia first,  
And next North America,  
A war against earth.  
When it's done there'll be  
no place  
A Coyote could hide.  
I would like to say  
Coyote is forever  
Inside you.  
But it's not true. (Snyder, 1974: 21-22)*

As the title of the poem shows, wilderness makes a call to humankind to find his true self, because wilderness is an indispensable part of human. We all have an innate bond with the natural world. However, as we grow up within the world of materials, this link with nature loosens and we lost our connection with the natural world eventually. When we lose that side of us, we began alienating from the natural world. We start feeling indifferent to the earth. We forget the reality that we were once a part of nature. Forgetting this reality has called forth to humankind's exploitation of the earth. We unconsciously misused everything on earth at such an unbelievable rate that we turned our planet into an uninhabitable place. Poets try to make humans realize and regain the once-forgotten bond with nature and they aim to create an awareness that the war humankind has started against the planet, his home, is about to bring his own demise. "*The Call for Wild*" is one of the best poems that apparently demonstrate the war humankind has started against nature.

The first part of the poem is about an Indian-American who has lost his wild side, his connection with the earth. It is a well-known fact that Native-Americans have a strong connection with the natural world, especially with wild animals like wolf, eagle, bear, and coyote. They believe that these animals are their connection to the spiritual world. They believe that everything has its own soul. They respect the land, water, trees, and everything else on the land. They blame the white man for the damage he has done to nature. I suddenly recalled a Cree Indian proverb that I had on the wall of my room some years ago: "Only when the last tree had died and the last river been poisoned and the last fish caught will we realize we cannot eat money."

This proverb foresees what humankind will do to nature. It happened as the proverb stated, we have brought the end of many fish, animal, plant and tree species.

The poem criticizes some Native Americans for losing their identity. The old man in the first part is a Native American who has lost his identity with the advent of capitalism. A coyote, along with other wild animals constitutes special importance for Indians however the eighty-year-old man complains about the voice of coyote and he plans to call the government animal trappers to catch the coyote with their iron-leg straps. How extraordinary is, an Indian thinks that way. He plans to get the coyote caught to let his sons listen to the music they started to love. That proves that this old man and his children prefer a civilized life and accept everything that this civilized life brings together. It brings alienation from the wilderness, the natural world. Furthermore, it requires accepting a new given identity by that culture. The old man tries to adopt his new identity and he thinks he has to suppress his wilderness identity. He does not want to hear coyote singing for he thinks coyote is a call of the wild. Snyder's call of the wild is for humanity. He asks humankind to return to his identity disguised in the given identity. The coyote represents man's wild side. Closing their ears to the call of the coyote means the indifferent attitude that humans adopted against nature, their true home, their mother.

In the second part of the poem, Snyder criticizes Native American's selling their tall cedar trees to a logger just because the logger claims that the trees are full of bugs. They sell those trees as if the trees worth nothing for them. Whereas the trees were a part of nature as were the Native Americans. By accepting to sell the trees, Native Americans show how alienated they are from nature.

The third part of the poem is a critique of American imperialist desires that led to the break out of a war between Vietnam and America. That war was not only against Vietnamese but against nature as well. During the war, America, in order to prevent the military aid coming from North Vietnam to the South, used a chemical that leads to the loss of all leaves on the trees. The loss of leaves has caused the death of all living organisms whose existence depended on those trees. Many plant species and other living organisms became extinct because of that war and even today, the

ecosystem of the places where there was war once is not the same as it used to be and it will never be the same.

Vietnam was not the only country to suffer the wrath of America. Americans started a war against all that is un-American. They not only wiped out humankind living on those lands, but they destroyed the natural habitats of wherever they went. We all know the Arab Spring. The word “spring,” reminds everybody beautiful things. It is the time when the whole nature wears green. Unfortunately, “spring” meant otherwise for the people of Iraq, Afganistan, Libya, and finally Syria. Millions of people, mostly civilians, lost their lives during those wars. The word “spring” does not mean anything but death for the people of those countries. The losses of humans were not the only consequence of those wars. The animal and plant species in those countries have been decreased considerably because of the poisons, bombs, and explosives used by Americans during the wars. Americans did the same thing to their continent. When they first migrated to the newly discovered land, they started a war against native tribes who had been living there for thousands of years.

Snyder claims that American culture has lost its connection with the wilderness because Americans have built cities made of stone. Those buildings have risen as high as they could in the sky. Placing humans in those buildings in the sky has given them the feeling of superiority over everything that has left on the ground. They created such a lot of buildings that they forgot how the color green was. They become more alienated to all other nonhumans with every new building. There was no place for wilderness, for coyote at the end.

In the last lines, Snyder resembles coyote to wilderness and claims that human’s wilderness is a part that comes with birth, but it does not stay within the person forever. When the human’s perception of nature changes, that is to say, when the human ignores his wild part, the wilderness does not stay within human forever. He loses this feeling eventually. The bond between humans and nature, wilderness, and all other nonhuman disappears. I want to specify this bond with an example. There are two neighbors, Jack and Rick. Jack is very indifferent to the news about forest fires, endangered animals, global warming, or ozone depletion. He neither does feel any pity nor wants the situation to change. While, on the other hand, Rick

feels responsible and thinks that he must do something to change the ongoing environmental disaster. In order to determine the reason lies behind these two different viewpoints about nature, some scholars collect information about Jack and Rick's personal life from childhood up to date. Scholars reveal that Jack grew up in an apartment block in quite a crowded city while Rick had a childhood in house close both to a forest and to a lake. Jack had every kind of toy to play with. He spent most of his time in front of TV or playing computer games. Jack never climbed on a tree because his father found it dangerous. Jack's only times in nature were those when he went on a picnic with his family. Rick's father was a farmer that is why Richard had a great respect for land and environment. His father had taught him their family depends on the land, depends on what comes from the land. Richard knew that he was a part of nature and nature was a part of him. On the other hand, Jack did not have such concerns as Rick did.

Both Jack and Rick start life with an innate bond to wilderness, nature. However, it is the life they live shapes their understanding of nature. No one has to remind Rick about the fact that people's actions can lead to ecological problems and about his responsibilities against the preservation of the environment. As for Jack, he needs something to trigger his hidden instincts about nature preservation. This is where poetry, as the strongest tool to make a change, comes to the stage. Poetry reactivate these hidden ecocentric viewpoints while helping suppress egocentric and anthropocentric ideas. Poetry reappoints the lost connection between humans and all other nonhumans.

There are many works in Turkish poetry dominated by nature motifs. In these works, we often come across traces of nonhuman living beings in nature. However, most of these poets or authors do neither systematically deal with ecological problems in all of their works nor examine the relationship between poetic language and ecological life, which is one of the leading problems of ecopoetry today. Therefore, although there is a strong tradition of poetry and tradition of nature poetry, the debate on ecopoetry in Turkish literature is a newly emerged one. Not only addressing different ecological problems but also examining the relationship between language and ecology and discovering experimental expression techniques makes Elif Sofya one of the recent poets who reflects a strong ecological concern in



most of her poetry. Therefore, I would like to analyze her poetry under the light of ecopoetry. The first poem I have chosen to analyze is “*Humanly Things*” published in her poetry book “*Disordered*” (2010).

*The tree in me was destroyed with leaves.  
There was asphalt at the root,  
Ghosts of birds chirping on its chest  
This is a sudden awakening to the truth  
Nobody’s shadow passes to the future...  
Without shaking their trunks  
Birds are waiting for the raindrops  
They know  
There is no one but man  
In the so-called history  
...  
Silence will slow down the world  
When the noise of the machines stops  
...  
Concrete building, big museum, highway  
I’m both clean and decent, sterile  
The slaughterhouse works somehow out of sight  
Acting like nothing happens there  
Makes us more civilized  
Under the sapphire atmosphere. (Sofya, 2010: 34-36)*

It would be a mistake to say that every literary production that chooses its material from nature has ecological sensitivity. Metaphors based on birds, insects, and flowers often have a benevolent intention and they symbolize nature. In other words, it chooses nature as a material in order to refer to different things. The poet’s concern has nothing to do with ecology. The author made a choice between the construction crane and the flower and preferred the more aesthetic one. However, nature is the core of an existence-based resistance.

The poet refers to the entanglement between human beings and nonhuman beings and the destruction of the earth caused by humans by showing the struggle for existence from not only animals’ point of view but from a human perspective as well. The poet calls for a change, revealing dozens of destructions we are responsible for. The birds in the poem challenge the fate destined by the humanity. The poet targets the refractions in modern society from animals’ perspective and she brings those who

dominate both human and nonhuman beings to book. The poem defends silence against the deafening noise of industrial machinery and highways that cause environmental destruction. The poem mirrors not only unrelenting noise of civilization and but also about the insistent silence of nature against all this collapse. The poet reveals the destruction of the environment, the unspoken animal rights, and anthropocentric language behind the invention called civilization. Regardless of whether we play an active or passive role, she holds all humanity responsible for the ongoing ecological destruction. "Let us rise on our feet / In order to be bark for trees / the world has never been ours only / let it be the place of trees" (Sofya, 2010: 39). Rather than claiming to undermine our environment, the poet urges the reader to take action to heal it.

## **CONCLUSION**

The dominance that people try to establish on nature has increased the human destruction in nature. This increase gained acceleration with the industrialization. Increasing production with the industrial revolution brought along the need for raw materials and the search for a new market. Therefore, this need for raw materials has caused much more use of natural resources. The use of natural resources as raw materials laid the foundation for environmental problems. Environmental problems that arise as a result of increasing sanctions on human beings in parallel with science and technology. It has caused natural areas to be seen as capital and nature enters into the service of capitalist ideologies as a pioneer of changes in the social structure. Thus, societies have increasingly alienated from nature they are part of, and disappeared in modern life and ultimately alienated from nature. Nowadays, environmental problems that have emerged with technological developments and modernization processes have brought more importance to the environment and in this context; environmental initiatives have increased its importance day by day. Given the environmental concerns mainly stemming from technology and urbanization, the impact of ecocritical discourse through literature is undeniable.

Literature has a great function to reduce the damage caused by the unconscious destruction of natural resources. After the second half of the twentieth century, ecocriticism began to increase its influence through literature and managed

to reach the present day effectively. Ecocriticism aims to create environmental awareness through literature by addressing texts with environmental messages. As a literary concept, ecocriticism relates the elements of the environment in the works to the human by means of images, and in the texts thematically the environment-human relationship. The ecocritical analysis of the texts shows the extent to which human beings harm nature and invites everyone to make self-criticism for the solution of the problem. For this reason, the power and function of literature in solving ongoing environmental problems and raising environmental awareness and raising individuals that are more sensitive are important. Eco-poetry has the same objective as ecocriticism. However, eco-poetry has not gained its deserved place in the literary world.

My answer to the question of whether poetry would be able to save the world would be YES. Art, produced by the human who established a hostile relationship with nature, is, in fact, a lament to human's detachment from nature and naturalness. Poetry is a strong manmade form of art aiming for the salvation of humanity from the ecological catastrophe that is likely to happen someday. Poets had made great impacts throughout the history of the world. Poems triggered strong political and social changes. Poetry, by nature, is a special tool that creates the desire to go beyond words for both the poet and the reader. Through poetry, we feel the inadequacy of words and there is more than words. With the possibility of using sound and rhythm, it opens the way to narrow the power field of language. Therefore, I believe the earth is in pre-dawn darkness and poetry is one of the ways out of that darkness.

Poetry is the most powerful literary tool to convey a message. You can give the message a novelist tries to give in a long book just in a stanza of poetry. Poetry is like a pendulum swinging between the limitations of language and the infinity of feeling. Environmental problems began and started threatening the welfare of the earth. Poets were among the groups who raised their voices to make a change. They left their traditional ways of treating nature in their poetry. If humankind keeps polluting the earth at the current rate, there will not be a livable planet soon. Eco-poets have a goal to change people's mind about nature. They try to create an ecological awareness. They attempt to make an awareness to make people relocate their lost ties with nature. Humankind had close ties with nature long ago. Nature

was a source of not only food and shelter. However, in time, this viewpoint has changed and the change of this idea prepared the ground for the exploitation of nature. Poetry tries to recall the bond that existed between humans and all other non-human long ago.

According to those who produce ideas on ecopoetry, everything in nature has a soul and man should never place himself in a bullying place on nature. Because all beings share the same planet, and therefore man's attitude towards other living things by putting himself in the center presents an image that threatens a whole living system. Ecopoetry objected to the view that the universe is at the disposal of the human being. Ecopoetry strongly opposes human's exploitation of nature, life, and living things on earth and it claims that all living things are in unified harmony. A small change in one of the interdependents will undoubtedly cause change and deterioration in all others. For ecocritics and ecopoets, everything in nature is connected to each other in a cycle. Unfortunately, human beings place themselves high in the life cycle in order to justify their exploitation among all living things and prevent this cycle from returning in a healthy way. While a small change in the smallest unit may cause a problem, it is not hard to imagine the extent of damage that humankind has done to the environment. Human is both the problem and the solution for all the ecological problems. Human is the only one we can blame for such a terrible change in the world. It is also a human who draws attention to the possible ecological catastrophe and proposes some possible solutions.

Ecopoets do not see human beings as the sole ruler of the world and nature as an object that can be used to meet all kinds of desires and desires. They accept all beings in the world as a part of nature and humans as one of those parts. According to ecopoetry, the human being will be able to regain his former health by re-establishing a lively relationship with nature. Ecopoets see the cause of all human ailments in alienating from nature. Beyond being a living space for poets, nature is the only source that leads to human understanding and perception of the universe and of his own. As long as he reads this essence correctly, he can preserve both this source and his existence. Human beings can also make sense of life by creating cultural practices in individual, social, and universal sense in the sustainable environment created in nature. Ecopoetry works for a new world-friendly view of

nature by shaping human thoughts and putting important roles on the environmental consciousness in the literature, which has the power to direct and reshape the perception of humans for nature. Eco-poetry claims that every individual constitutes an important part for the future of nature preservation; therefore, poets aim to create this sense of responsibility through the concepts of space and place. Space is vast and unknown and it is the basis of place. Place is known and familiar. We create places out of spaces and every created place gains the meaning of home for a human. Eco-poets claim that nature is the space and therefore it is our home and it is in a desperate need of protection. Eco-poets call humanity to protect his home, nature, which is on the edge of an irreversible catastrophe.



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LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

04/11/2019

**POETRY ANALYSIS WITHIN THE SCOPE OF ECOPOETRY:  
THE VOICE OF NATURE IN ECOPOETRY**

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 90 sayfalık kısmına ilişkin, 04.11.2019 tarihinde şahsım tarafından TurnitInintihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 13 (Yüzde on üç) tür.

**Uygulanan Filtreler Aşağıda Verilmiştir:**

- Kabul ve onay sayfası hariç,
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- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Van Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi inceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

04/11/2019  
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