



**AN ECOCRITICAL APPROACH TO ALICE
OSWALD'S SELECTED POEMS**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Husam Nazar RASHID titled “AN ECOCRITICAL APPROACH TO ALICE OSWALD’S SELECTED POEMS” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Life has many challenges for each individual, and I would like to thank all the obstacles that challenged me throughout my educational journey. They were the main reasons that all my primary goals are in my hands. I owe words of thanks to my family members and my lovely parents in specific, as they have constantly increased our kinship bonds and cared about our educational achievements. I would also like to admit that such objectives would have been almost impossible without their financial and moral support. Therefore now, as Asst. Prof. Nazar's and Mrs. Layla's only son, I acknowledge and confirm my parents' success in raising me during this period of my life.

ABSTRACT

Scholars usually discuss ecocriticism worldwide regarding the relationship between literature and the natural environment, as there once been a balanced connection between human and non-human inhabitants in the universe. But, it declined to hazardous extents due to technological advancements in human world. This thesis explores the ecocritical awareness given in Alice Oswald's poems *Dart*, *A Sleepwalk on the Severn* and *Memorial*. Indirectly, the poems notify readers and every human that man must not be the center of everything in the environment. It also investigates negative or positive interaction between human and non-human agents in the natural environment in the selected three poems. The first chapter of this study deals with ecocriticism in general, discussing its waves and types. It later takes different stages, such as the main concepts and aspects of ecocriticism. The subsequent sections deal with ecocritical perspective seen in some stanzas of Oswald's three selected poems. It was found that there is a negative relationship between human and non-human agents that results in an atrocious effect on the natural environment, yet this makes human beings terrified by environmental crisis which happened because of their own negative connection with non-human inhabitants and human inhabitants. The study also shows how the methods of 'speaking', 'silence' and 'listening' were used by the poet to beware her readers of the results of natural crisis such as pollution, deforestation, overpopulation, and ozone layer depletion that might happen to the current environment if they continue neglecting positive connection and pursue anthropocentrism with non-human agents and other living beings in general.

Keywords: Ecocriticism; Anthropocentrism; Human; Non-human; Environment; Awareness; Nature

ÖZ

Bilim adamları, evrendeki insan ve insan olmayan sakinler arasında dengeli bir bağlantı olduğu için, edebiyat ve doğal çevre arasındaki ilişkiyle ilgili olarak dünya çapında ekoeleştiriye tartışırlar. Fakat bu konu, insan dünyasındaki teknolojik gelişmeler nedeniyle tehlikeli boyutlara geriledi. Bu tez, Alice Oswald'ın *Dart*, *A Sleepwalk on the Severn* ve *Memorial* adlı şiirlerinde verilen ekoeleştirel farkındalığı araştırıyor. Dolaylı olarak şiirler okuyucuya ve her insana, insanın çevredeki her şeyin merkezinde olmaması gerektiğini fark ettirir. Ayrıca seçilen üç şiirin doğal ortamında insan ve insan dışı failler arasındaki olumlu veya olumsuz etkileşimi araştırır. Bu çalışmanın ilk bölümü, ekoeleştiriye genel olarak dalgalarını ve türlerini ortaya koyarak ele almaktadır. Daha sonra, ekoeleştirin ana kavramları ve yönleri gibi farklı aşamalar alır. Sonraki bölümler, Oswald'ın seçilmiş üç şiirinin bazı kıtalarında ekoeleştirel bakış açısının neden görülebildiğini ele alıyor. İnsan ve insan dışı etkenler arasında doğal çevre üzerinde gaddar bir etki yaratan olumsuz bir ilişki olduğu, ancak bu durumun insanları çevresel krizlerden dehşete düşürdüğü bulundu. İnsan olmayan sakinler ve insan sakinleri ile kendi olumsuz bağlantılarıyla değiştirildi. Çalışma aynı zamanda şairin okurlarını doğal krizin sonuçlarından sakınmak için 'konuşma', 'sessizlik' ve 'dinleme' incelenmesi ortaya yöntemlerini nasıl kullandığını gösteriyor. Örneğin çevre kirliliği, ormansızlaşma, nüfusun artması ve ozon tabakasının incelenmesi ortaya çıkar, eğer çevreyi ihmal etmeye devam ederlerse ve genel olarak insan olmayan ajanlar ve diğer canlı varlıklarla antroposentrikliği takip ederlerse mevcut çevre zarar görür.

Anahtar Sözcükler: Ekoeleştiri; Antroposentriklik; İnsan; İnsan Dışı; Çevre; Farkındalık, Doğa

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ABBREVIATIONS

ASLE : Association for the Study of Literature and Environment

ISLE : Interdisciplinary Studies in Literature and Environment

UK : United Kingdom

USA : United States of America

etc. : et cetera

e.g. : exempli gratia

SUBJECT OF THE RESEARCH

This study deals with three literary works of British author Alice Oswald. First, the poem *Dart* illustrates what Oswald herself has noticed and experienced while being with those who have lived by the river Dart throughout their lifetime. The poem indicates incidents and changes occurred to an area in England called Devon due to some environmental changes and how each agent is treated equally among one another in the environment. The second poem, *A Sleepwalk on the Severn*, depicts a territory where non-human inhabitants have their voices being heard by the surrounding sleepwalked humans in the poem. Negative changes occur to those non-human agents while being affected by humans' actions; however, the moon generates positive changes that happen to non-human inhabitants in the surrounding area. The third poem, *Memorial*, has used Homer's book *Iliad* as the general frame of the poem. Even though the poem is not a translation of Homer's *Iliad*, but Oswald uses the significant incidents during the Greek times and Trojan War, in particular, declaring that man is the mere reason that causes violence everywhere in the natural environment.

PURPOSE OF THE RESEARCH

This study aims to identify how an anthropocentric environment makes the universe suffer, and assures people and readers of poetry and literature in specific to be aware of their straightforward actions toward nature. Ecocriticism is a recent concept being worked on in the past decades to study the interaction between human and non-human agents in the natural environment reflected in literature.

SIGNIFICANCE OF THE RESEARCH

The significance of the study lies in the contribution to the ecocritical analyses of the three literary works—*Dart*, *A Sleepwalk on the Severn*, and *Memorial*. The selected poems were never approached from an ecocritical perspective, in general, and an ecocriticism's types in specific; thereby, this study is to fill the gap of environmental awareness in each individual that the poet demonstrates in her poems where connecting man with nature by using 'speaking', 'silence' and 'listening'.

METHOD OF THE RESEARCH

The theory of ecocritical approach is used in this study to analyze the three selected poems by Oswald. This theory has three main types: pastoral, wilderness, and ecofeminism. It focuses on the connection between the natural world, the environment around and the human world to the non-human world, in general, while opposing anthropocentrism, in particular. Ecocriticism is based on the notion that non-human agents in the environment are inferior to human beings, from which there is no right to protect them from man's selfishness except ecocriticism. The poems *Dart* and *A Sleepwalk on the Severn* together were studied in the second chapter as they both have different ecocritical types: pastoralism and wilderness, whereas the third poem *Memorial* is almost a summary of the first two poems while having both types of ecocriticism that the other two poems have separately. This thesis also heeds on three methods: 'Speaking', 'Silence' and 'Listening' adapted in the three selected poems in order to associate man with non-human in the natural environment.

LITERATURE REVIEW

Mary Pinard, in her article establishes how voices of human beings in *Dart* influence the things in the environment and give humans a sense of being the only figure in the environment which goes beyond the idea of things as objects and used without any senses or feelings to be felt towards other agents. She demonstrated how the language in *Dart* has to be approached to make interconnected concepts within the things around humans in the environment (Pinard, 2009, p. 29).

Dixon Joanne, in his study *Epiphany in Alice Oswald's Poetry*, illustrate the concept of an individual in a sudden moment realizing that he is overcoming an idea that works could not be understood before seeing it or facing it. He works on how epiphany is demonstrated in Oswald's poems and finds alternative agents for the non-human objects to be realized (Dixon, 2017, p. 53).

Ben Smith, in his short article *The Song-line of Alice Oswald* explains how people in *Dart* and individuals would be able to comprehend and experience the environment, physically. Ben Smith studies the specific behaviors of the speaker, as well as the peculiarities of the various locations, which can be detected as influences

on Oswald's poems, that the form, rhythm and ideas have been structured with the narrator's communications with the environment (Smith, 2012, p. 49).

E. Rawling conducted a study on how nature and poetry can interconnect in Oswald's *A Sleepwalk on the Severn* to influence individuals. He believes that the younger generation is more important than any other age due to the ability to understand nature based on their emotional everyday life issues. Nature is an outstanding resource for them to get rid of their emotions. Meanwhile, they are aware of the importance of nature and keep looking after it. Rawling illustrates that poetry can enormously connect with the areas and natural environment of the *Sleepwalk of the Severn*, and readers smoothly feel how the poet tries to engage them with the environment. He establishes that interaction would happen mainly with the younger generations, as they have romantic and unstable emotions based on their daily life issues (Rawling, 2010, p. 94-95).

In their study, O. Jones and L. Fairclough have indicated creative reactions to sorrow and other sensations of grief in environment. They believe that 'voice' has a direct relation with surrounding items in the world, in which it reacts with every emotional aspect of nature. O. Jones and L. Fairclough also indicate that in Oswald's *A Sleepwalk's on the Severn*, voice continues to have its presence and influence on all the characters and figures of the poem. For example, the Poet Figure in the poetry relies on how the voice interacts with everything around; meanwhile, the voice's impact on nature does not let the natural items have their presence, such as the dialogue among the characters (Jones & Fairclough, 2016, p. 29).

David Farrier in his article '*Like a Stone*': *Ecology, Enargeia, and Ethical Time in Alice Oswald's Memorial*, demonstrates poetics of haunted time via readings of the work of Oswald. He believes, similes used in *Memorial* force a voice to bridge among the hunted time of those dead soldiers to the present time. Farrier also discusses in *Memorial* that individuals notice anthropocentrism in their relationship with different times presented in the poem: present, past and future based on the lamentation and sorrow of those dead soldiers of the Trojan War in the Greek times (Farrier, 2014, p. 11-12).

Corinne Pache studies mourning and similes in Oswald's *Memorial* and illustrates how these soldiers' lives have been described before and after the Trojan

War while their families lost precious members and they took all the happiness they had before, with them. She examines how these similes are used whilst the death of these soldiers is compared to other agents. Pache believes that Oswald's *Memorial*, has avoided the idea of having heroes among these brave warriors with Homer's view of focusing on heroes and leaving the others behind as if they are not fighting in the Trojan War (Pache, 2018 p. 17-18).

Carolyn Hahnemann in her paper establishes the way readers can see two sides of *Memorial*: first on, how the words of the poem deliver their message to man while reading it and how that visual elements in *Memorial* have their effect on the readers. Even though, just like this study she refers to the method of 'listening', are merely those similes reiterated in the poem in order to depict the life of those dead soldiers in the readers' minds, without mentioning the ecocritical connection that man would have with non-humans in the natural environment through 'listening'. Hahnemann mentions the way that *Memorial* does not mention the death of these soldiers belong to which side of the army, as if there is no difference between foe and friend in the war (Hahnemann, 2014, p. 20).

Linne and Niederhoff, in their study determine the relationship between the imported similes and their original contexts in *Memorial*. They analyze how *Memorial* loses the coherence that exists in Homer's *Iliad* due to the method of neglecting *Iliad*'s plot and focusing on similes, merely. However, they believe that this leads Oswald's *Memorial* to a new comprehensive coherence that is different from Homer's *Iliad* (Linne & Niederhoff, 2018, p.41).

Jack Thacker, in his study proves that Oswald is a poet-archaeologist, in *Memorial*. He illustrates the concept of using everything from the past, such as graves' of soldiers who died during the Trojan War. Thacker questions those objects and the way they are connected with the environment in the poem and aims to find the connection that poetry and agriculture have among each other, in which the poet uses her experience in *Memorial* to find a solution to the environmental crisis (Thacker, 2019, p. 270).

HYPOTHESIS OF THE RESEARCH

This study assumes that the selected three literary works of Alice Oswald exhibit an ecocritical perspective of decentralizing man in the environment and giving a greater chance to the natural environment as there is no equity among human and nonhuman inhabitants. In this study, the ecocritical views might differ from one poem to another depending on pastoralism, wilderness, and ecofeminism; however, hypothetically, they could have a high demonstration of the concept of avoiding anthropocentrism while analyzing man's impact on the natural environment will leave pure ecocritical perspective to this study.

RESEARCH PROBLEM

The issue, this study illustrates, is the crucial connection between the natural world and the environment around (human and non-human world) in Alice Oswald's three selected poems. Non-human agents in the environment tend to have different inferior spirits to those of human beings, and all individuals in the world are involved. Ecocritics contrast sharply with the idea of anthropocentrism as human beings use the environment, recklessly.

SCOPE AND LIMITATIONS/ DIFFICULTIES

The examination of these three selected poems of the British author Alice Oswald from the ecocritical perspective is what this study was limited to. Ecocriticism is a recent concept that made it difficult to find many literary works from different periods and places. Ecocritical perspective is primarily general, not specific that even ecocritics' views do not usually match with one another, even if they are from the same wave of environmental crisis.

RESEARCH OBJECTIVES

The objectives of this study are as follows: first, illustrating how eliminating anthropocentrism in the environment is vastly essential to the natural world; second, presenting a sense of awareness as effective as possible on each individual in the

community towards preserving the environment with using methods of Speaking for non-humans, Silence from humans to non-humans, and Listening to non-humans; third, exploring how and when non-human inhabitants in the environment will react to human beings' reckless actions.

RESEARCH FINDINGS

The findings reached through this study confirm that there a negative connection between human and non-human inhabitants, in the three selected poems and human beings' negative influence on non-human inhabitants in the environment makes non-human agents respond by environmental crisis to man's actions. At the same time, awareness is the mere option available for this natural world to be protected from anthropocentrism. Next, generations have to make a smooth harmony among all environmental agents and be ready for terrifying incidents that might happen again to the human world. The study has found that, non-human inhabitants are given a better chance than man to emerge in the environment, in which in *Dart* human beings are forced to speak for non-humans, in *A Sleepwalk on the Severn* there is silence from man towards non-humans, and in *Memorial* man is listening to non-human agents in the natural environment.

1. INTRODUCTION

1.1. An Overview of Ecocritical Theory

Ecocriticism is a broad and global process that involves ecosphere (entire ecosystem) that in the 1990s started to gain attention, first in America and Europe and then spread to the rest of the world. Ecocriticism is a relatively new literary approach for both writing and understanding literary texts that future generations of researchers will embrace (Garrard, 2012 p.13). Joseph Meeker was the first to demonstrate the term 'ecocriticism'. William Rueckert, born in 1917-1978, is one of the first founders of the word 'ecocriticism', along with Glotfelty and Buell. Even though undervalued, to a prodigious degree, as an ecocritic William Rueckert used to be one of the significant figures during his era, having inspired some other ecocritic figures, however, his distinction was modest compared to his colleagues, Glotfelty and Buell, even though his thoughts paved the way for embracing the essential concepts of ecocriticism in general (Phillips, 2003, p.141).

Ecocritics are developing a new framework for effective 'going green' in response to growing needs in the natural environment. It will confront several of humanity's most challenging environmental concerns, as environmental issues have become widely dangerous to man. Most ecologists think that the current challenge is to develop solutions, preventing human communities from harming the natural community; thereby, the human society will be in harmony. One of the unique aspects of the ecological vision is the notion that human laws should protect nature, wherein non-human inhabitants would have lawyers to express and preserve their position in the natural environment (Phillips, 2003, p.224).

Ecocritics worry about nature and other aspects such as history, economics, and psychology, thus there are enormous figures of having to reach ecocriticism today for this generation to be able to make changes with the negative association of man with the natural environment. Ecocriticism, aims to have people care equally about all organisms that dwell in any given habitat, that is why every living and non-living aspects of the environment that human individuals have harmed, must be treated

differently and find solutions as quickly as possible to ensure that human and nonhuman inhabitants are preserved equally by their surroundings (Rath, 2017, p.243).

Life is the main reason for human beings to protect the earth and everything in it. Ecocritics concentrate on everything that is related to the environment and nature, such as rivers, trees, rocks, sun, moon, sky, fish, water etc. They believe everything exists without depending on the other, just like human beings in the world living their life as everything else for their own sake. Ecocritics demonstrate the concept that non-human agents have the right to live in peace without anything influencing them in the environment, including non-human and mankind because they consider non-human agents in the natural environment have their own voice like human voice (Joshi, 2020, p.15).

Ecocritics generally are concerned with two main aspects: first, how to gain support of man and restrict anthropocentrism in the natural environment, second, argue for the human minority whose oppression is frequently related to environmental abuse. Literature endeavors to subconsciously create bonds among human and non-human inhabitants in the environment. The conscious author rejects allowing words like 'brain', 'speech', 'environment' or 'art' to characterize what environment is capable of being; however, what is there spontaneously is the correct version of what nature is to every ecocritic, in which nature has to be left alone with merely slight touches from man on it. Ecocritical interpretations are a variety of argumentative endeavors that explain what non-human inhabitants can feel or see in literary texts, in which there is an environment that is fully anthropocentric representing man's world (Speek, 2000, p. 161-171).

1.2. The Roots of Ecocriticism

Man uses all features of nature for his self-interests as society promotes; some artists and thinkers have resisted this irrational misuse of natural resources. Ecocriticism, to put it simply, is the study of the relationship between literature and nature. The objective of ecocriticism has been to improve the human situation in the natural environment. Ecocriticism takes an earth-centred approach to literary studies, much as feminist criticism explores language and literature from a gender-conscious perspective. Marxist criticism brings an understanding of modes of production and

economic status to its reading of texts. This theory has been subdivided into several sub-fields of ecoconscious research (Glotfelty & Fromm, 1996, p.xvii).

The position of nature and human being is debated similarly in this philosophy, and a relationship between human and non-human inhabitants usually forms an ecocritical foundation of texts. Glotfelty and Fromm, declare that William Rueckert has invented the term "ecocriticism" in his essay "Literature and Ecology: An Experiment in Ecocriticism" in 1978, which is an umbrella containing various approaches that makes up the image of literature and different cultural forms. Ecocritical literary texts seek a more significant interpretation of nature and humankind while interpreting and representing the natural world. It works to defend nature's rights and beliefs, whilst humans have responsibility for the environment in general and the natural environment in specific. Humans' detachment from nature is combated by ecocriticism and what ecocritics have been working on to stand against for man's safer life (Glotfelty & Fromm, 1996, p.xviii).

Ecocriticism first appeared in both the US and the UK, as the youngest movement that has impacted human beings over the past few years. 'Environmental criticism' and 'Green cultural studies' and some recent terms which make it more diverse are also terms for the field of ecocriticism. Prominent critics of this field of study, such as Lawrence Buell and Cheryll Glotfelty have books on nature and literature and are recognized as one of the fathers of ecocriticism. In his most recent book, *The Environmental Imagination*, Buell explores the concept of imagination concerning the environment. Glotfelty is the United States' first professor of literature and the environment and a former leader of (ASLE) 'Association for the Study of Literature and Environment' (Buell, 2005, p. 1-2).

Ecocriticism's main characteristics are the bonds between culture and nature. The sources of ecocriticism and the idea that ecocritics reject everything socially or linguistically formed, but anything that makes connection among inhabitants in the natural environment. Critics in this field of study vastly heed how they are related to environmental problems and some frequently asked questions of critics in the field of ecocriticism to be applied in literary texts are like the following ones: What role does nature play throughout this text? What is the relationship between the environment and the play/film/text set? What has been the progression of the idea of nature? What

impact do symbols and descriptions of the landscape and the world have on our treatment of it? What role does mass culture and Literature play in addressing environmental disasters and crises? How does the role of women and men differ from the environment? Where does the ecosystem fit into the ruling class? What role do animals play in this text, and how do they relate to humans? What comparisons can be made between human misery and injustice (women, minorities, refugees, etc.) and land treatment? Ecocritical approach to a subject requires raising more profound questions about people's attitudes toward non-human existence, focusing on nature, or looking for an ecocritical theme. 'Eco', which is considered in grammar to be the prefix, is liked by a lot of people for the ecological concept, especially those who care about the environment in general (Glotfelty & Fromm, 1996, xix-xx).

Despite all the advanced technology, human beings live in a period of environmental crisis due to their recklessness with other agents in the environment. Earth is providing life; man must take an urgent step to make people know of the hazardous consequences. Buell illustrates the connotation of environmental crisis with the "crisis of the imagination, the enrichment of which depends on finding better ways of imaging nature and humanity's relation to it" (Buell, 2005, p. 2). Man positive ideology and behavior towards non-humans with nature and the environment around them, makes this planet have an enormous individual's positive association impact, thereby this concept has been going on from the beginning of the movement, preserving what is in the natural environment. Ecocriticism broadens the idea of the environment to include the whole ecosystem; thereby, it is predicated on the connotation that everything is interconnected to everything that surrounds it. Environmental consciousness in the 1960s was seen with its first steps among people as to be the beginning of 'modern environmentalism' in which enriches man's comprehension with nature (Garrard, 2012, p. 11).

Until the 1970s, the movement was slowing to stand by itself because works appeared to be against it and caused the deceleration of the campaign. Therefore, in the USA, a specialized organization of ecocritics showed up in 1992, formed the association of the study of environment and literature and kept an eye on it in 1993 by the institution of its journal, *ISLE: Interdisciplinary Studies in Literature and Environment*. Later on, in the UK, a new institution was made up, and in the year

2000, the first magazine called *Green Letter*. In addition, *The Ecocriticism Reader* illustrated the decay of the environment existing at that period:

If your knowledge of the outside world were limited to what you could infer from the significant publications of the literary profession, you would quickly discern that race, class, and gender were the hot topics of the late twentieth century, but you would never suspect that the earth's life support systems were under stress. Indeed you would never know that there was earth at all (Glotfelty & Fromm, 1996, p. xxv).

Two reasons that influenced the movement and did not let it grow fast are: first, the limitations of talking about the earth itself, second, doubtfulness of people to associate themselves with the field of environmental science (Buell, 2005, p. 5). These two reasons created a gap between individuals, because they were far from what was supposed to be done to accelerate the movement, as the feminism and the post-colonialism theories were the main issues that dragged everyone's attention in the 1970s. Ecocritics' attempts at environmental crisis were vague and shallow as they had a feeling that critical theory was awkward and there was no clear advancement in the movement itself, which is why the first wave of ecocriticism was poor to some extent (Soper, 1995, p. 16-18).

The representation of pastoralism in literature is a fascinating topic for many ecocritics as it is of the main broad types of ecocriticism. This type looks at how the distinction between urban and rural nature is a theme that can be seen in a lot of British and American Literature. Pastoralism is characterized by a general conception of nature, the rural and also the marginalization of the urban. Pastoral is just the opposite of wilderness, because human beings romanticize countryside life over the urban one, portraying an idealistic rural life that hides the truth of the hard work required to live in such places in the world. Pastoralism has branches such as 'classical pastoral', 'romantic pastoral', 'American pastoral' and 'pastoral ecology'. However, one of the main efficient ones is American pastoralism, which views land as a property to be developed, with agriculture often functioning as a dividing line between the urban and the rural (Garrard, 2012, p. 37-63).

After pastoralism, the second type of ecocriticism is called 'wilderness'; similar to pastoralism it is also a fascinating topic for many ecocritics in literature. This

approach looks at how people create, appreciate, and interact with wilderness. A few significant concepts can be seen in British and American descriptions of the wilderness; first, 'Old world wilderness' depicts wilderness as a place outside civilization's boundaries, such as county sides, where the forest is seen as a 'threat' to human beings, not as a habitant to live in it. Second, 'new world wilderness' extends the natural theme of the 'retreat' to wilderness itself, treating it as a place to take shelter rather than a place to dislike and considering it a threat to them (Garrard, 2012, p. 66-72).

The final type of ecocriticism is called 'ecofeminism'; women throughout history in society are treated as inferior figures compared men, therefore ecofeminism is the idea that women are also treated in the similar way in which non-human agents are treated in an environment that is an anthropocentric one. Women and nature are the source of living inhabitants on earth, therefore women are considered to be closer to nature than men as their nature is similar, meanwhile women give life to new human individuals and nature gives life to new non-human agents in the natural environment. Even though, ecocriticism accuses human beings in general, but focused on men more as they treat nature and women in the same way (2012, p. 26-30).

1.3. Deep and Social Ecology

'Deep ecology' and 'Social ecology' have a great rule in the enrichment of the waves of ecocriticism and the improvement of ecocriticism in general. 'Deep ecology' is man and his consciousness are considered to be always together, surrounded by a close relationship with the non-human living world, therefore it is the concentration of man control over natural. On the other hand, 'social ecology' is the man's reaction towards to the natural environment and how man's response influences society (DiZerega, 1992, p. 15-16).

Deep ecologists believe that a revolutionary rethinking of humanity's position on the earth is needed. Those deep ecologists take on a biometric/ecocentric viewpoint, where the needs of particular animals, including humans, take second place to the concerns of the biosphere. In an attempt to regain our deep bond with the world of non-humans, they agree in boosting ecological consciousness through human worth

adjustments, thinking that changing our relationship with the earth, and nature in specific (Devall, 1980, p. 312).

Deep ecology confronts the anthropocentrism at the core of capitalist civilization that sees the natural environment as simply a resource for humankind and assumes that human desires and demands take precedence over all concerns. It acknowledges that if the dominant attitudes toward the natural world are corrected, man considers himself as part of a more extensive network of living inhabitants, social issues will be resolved. According to social ecologists, the problems of social injustice and racism should be discussed until we can disconnection from the environment is examined. Therefore, in its focus on intimate interaction or reconnection with nature, first-wave ecocriticism aims more at deep ecology. On the other hand, the second wave is more influenced by social ecology (Devall, 1980, p. 311).

1.4. First Wave of Ecocriticism: Man Versus Nature (1970-1990)

When it comes to the first wave ecocriticism the focus is on natural literary topics more than anything else in the natural environment including human, while both man and non-human inhabitants are seen as two figures standing against each other in the environment. One of the founders of ecocriticism Lawrence Buell has put the basic principles of this wave, in which the later ecocritics have adopted later on and one of the most beneficial points that Buell has contributed in the first wave not merely man's interest has to be comprehended by individuals in environment; however, non-human agents' interest has to flourish in this world. This wave emphasizes on nature writing in order to speak for nature in an anthropocentric environment and promoting value of natural environment over man (Buell, 1995, p. 7-8).

Ecocritics had the desire to have a practical 'real-world' effect by educating individuals on natural environment and having more comprehensive relations with the non-human world. Questioning would be focused more than involvement; some people think political involvement would be much more positive than questioning. Questions like: What role does nature play in this novel? What part does the novel's physical environment play in the plot? questions were at least supposed to make man equal to nature, rather than man over nature, just like what other authors did in the first wave of

environmental crisis, wherein emphasizing the importance of wild nature (Loretta, 2009, p. 8).

The best examples of writers who wrote about nature are the prominent writers of first-wave environmental criticism such as Henry David Thoreau, Mary Austin and Annie Dillard. In the first wave of environmental ecocriticism, critics romanticized their literary texts, which is an idea that will undeniably differ from the second wave of critics' literary works (2009, p. 9).

Like in the US, the focus in the UK was also on poetry and the recovery of forms of writing that created the non-human world, that could promote environmental sensibility and was one of the concerns of first-wave British ecocriticism. For many eco-poets, 'romantic poetry' enables individuals to think about fragility recognizing the ecological interconnection and weaknesses to the non-human environment, wherein it may be necessary for Marxist or feminist critics to feel that they are helping social changes. In the first wave ecocritics started to question the movement's theoretical shortcomings, because the first wave rooted in deep ecology, saw nature and humans as directly opposed, and believed that the straightforward answer to environmental criticism must assist the protection of the natural world from the devastation of human culture thereupon (Garrard, 2004, p. 22-53).

For first-wave ecocriticism, the concepts of the 'natural' and the 'human' seemed more disjointed, in fact, if not in theory, than they have come to appear for more recent environmental critics, it effectively meant 'natural world'. The stereotyped first-wave ecocritics evaluated the impact of culture on nature with the goal of enjoying it, examining how nature is depicted in texts, as well as stereotypes and misstatements in texts mocking its despoilers and altering their harm through political actions (Azeez, 2014, p.3).

1.5. The Second Wave of Ecocriticism: Man and Nature (1990-2000)

The second wave of ecocriticism focuses on both human and non-human topics, including cities and suburb settings and forest settings and all forms of literary texts, not just nature literature, reviving nature writings and recognizing how environmental factors could have influenced an author's life while writing any literary

texts. Humans and the environment are no longer seen as opponents by second-wave literary critics, who mainly concentrated on the forms in which they are both interconnected. Therefore, the second-wave environmental critics altered their notion and romanticized wilderness as the first-wave environmental critics did before. This made second-wave ecocritics more likely to turn their attention to the of destruction of the environment and texts on the natural world, such as Carson's 'Silent Spring' as it is considered one of major literary texts in the field of ecocriticism (Shinde, 2016, p.107).

In the second wave, ecocriticism's understanding of enabling the smoothness to move away from the natural environment and man's relationship with them is to focus on other things, such as identifying fragments of nature inside communities and highlighting ecoinjustice issues committed against society's minority groups. Environmental literature offers an opportunity for humanity to switch from anthropocentrism to ecocriticism as man is decentralized in the environment. Environmental literature accomplishes the use of texts filled with human memories in locations where it demonstrates the importance of their relationship as it raises awareness about environmental issues (Palak Arora et al., 2020, p. 6).

The differences between humans and non-humans, as well as between natural and non-natural things, are mentioned as frameworks in ecocriticism, and ecocritics question these frameworks, questioning, for example, how they frame the environmental problems and their solutions. This wave resulted in a re-definition of the word 'environment,' which now includes both 'nature' and 'urban' environments; ergo, the second wave is especially new in challenging some of the complex differences between humans and non-humans, bringing these categories in the environment into question (Garrard, 2004, p.5).

The ecojustice movement, perhaps one of the most political branches of ecocriticism, has developed out of this growth in the waves of ecocriticism. Its goal is to raise the consciousness of class, race, and gender throughout the ecocritical interpretation of the text. The characteristics applied to each wave are debatable as it is evident that ecocriticism has evolved and has experienced many changes in attitude and path. These waves aren't necessarily different, although there's some discussion over what separates them. For example, some ecocritics will argue that activism has

always been a central trait of ecocriticism, while others say that activism is mainly a first wave function (Shinde, 2016, p. 110)

Lawrence Buell rejects this imagery, claiming that the waves are unclear and proposing the term 'palimpsest'. Palimpsest means that these two waves: the first wave of environmental crisis and the second wave of ecological crisis, have taken different stages throughout time, because changes in communities and individuals themselves have taken place and made these two waves change spontaneously and build on each other; thereby, each wave did not have the chance to be something without the other one. The first wave was not successful without the flourish of the second one and vice versa:

One can identify several trend-lines marking an evolution from a 'first wave' of ecocriticism to a 'second' or newer revisionist wave or waves increasingly evident today. This first-second wave distinction should not, however, be taken as implying a tidy, distinct succession (Buell, 2005, p. 17).

Even though the second wave of the environmental crisis started to give a little value on ecofeminism's point of view, however one of the main points and connotations that belittled both first and second waves' value was that both feminist and ecofeminist literary perspectives were weakened by the tale of ecocritical sources and perceptions. In review, a few of the trends in ecofeminism show its importance in the ecocritical direction in the large facility of the second wave which proceeds. The second wave of ecocriticism updated the first, keeping the awareness of nature's 'common physical appearance' while both expanding and improving its relationship with form as well as the aim for the environmental vision. The first wave of ecocritics followed an interdisciplinary style of literary scholarship and ignored literary theory, possibly without taking full advantage of close familiarity with it; thereupon, this has made ecocriticism seem unnecessarily devotional at times, as well as harmful to the mind. On the other hand, the second wave of ecocriticism brought in a more resolved issue that allowed for the exploration of the deep interconnectedness of ecology, 'nature,' 'social' and 'sexual' policy (Slovic, 2010, p. 5).

Class and race were two key fields of cultural theory that were already well-established and well-positioned to add an interpretation of how 'nature' had been developed and used new perspectives such as of gender in both ecofeminism and post-colonial ecocriticism. Ecofeminism is the third type or branch of ecocriticism that

focuses on the relationship between women's injustice and ecology; it condemns male hierarchical treating of non-human inhabitants, just like women being treated by men.

Second-wave ecocritics look at how gender, race, class, and sexuality influence how people see the world in literature, beyond establishing arguments. That is, environmental awareness, ecofeminism and ecological justice, as well as other associated factors, must be included. Ecofeminists discuss these hierarchical, gendered relationships when the land is frequently linked with the femininity. They are viewed as a vital resource and man's property by drawing similarities between land dominance and male dominance over women, whereas the patriarchal dominance of man over woman and nature is removed by ecofeminism, which 'glorifies nature,' the non-human, and the spiritual. This approach is based on the idea that women are physically, psychologically, and mentally more connected to nature than men in general (Gaard, 1993, p. 19).

The second group, which has traditionally preceded the first, believes there really is no such thing as a 'feminine spirit' that will encourage women to communicate with nature. Therefore, few ecofeminists have expressed their objections to male dominance over women and the world by accepting and celebrating the concept of a woman as more connected to the natural environment. In addition, women can be seen as nature, and men always try to have control over both due to their selfishness; whereas this helps the concept of the ecocriticism to be comprehensive, in the way that women can claim their rights and be similar to the ecocritical perspective of nature being understood by men. Ecofeminist critiques make a connection between women's dominance and nature, claiming that women have often been noticed similar, if not equal to nature of men, particularly in patriarchal societies. Ecofeminism explores how women are harmed by their unfavorable environmental circumstances, as well as what women do to address issues such as misogyny, prejudice, and other limitations (1993, p. 17).

The critics of the second wave have a tendency to reinforce the wave as it opens doors to literature with urban themes and raises questions about such literary representations of environmental injustice. Just one feature, which was 'nature', used to attach man to the natural environment in the first wave of ecocriticism. On the other hand, the second wave ecocritics include ecofeminism and environmental justice to

link man to the natural environment. Ecocritics provide more contexts to the field of ecocriticism and drive it away from its universal nature, which is dominated by males in general and white ones in specific, enabling a more comprehensive range of readers to understand their own realities within a larger category of environmental literature. The wave's diversity can be due to its understanding of environmental rights (Ismaila & Abah, 2014, p. 3).

The first wave's binary relationship between man and nature focused on urban development, and technological change gave way to the development of nature in response to urban dynamics in the second wave. Ecofeminism, environmental protection, class distinctions, and other social issues were observed as being influenced by the connection with the natural world (Glotfelty & Fromm, 1996, p. xxii).

Man and nature used to be in conflict with each other, trying to come over the aspects of another part as it was the first wave of ecocriticism. Ecocritics were trying to find out the part that has to control the other, as it was how people used to comprehend the non-human agents. Fortunately, whilst the second wave of ecocriticism, ecocritics eliminated this concept and tried to make a balance among human and non-human agents where they both can be equalized in a natural environment, without conflict that used to be among human and non-human inhabitants that existed in the first wave. These two waves influenced on ecocriticism enormously, by which changing people's comprehension towards non-human agents became more than ever before in communities, hence eco-poetics such as Oswald uses them in her literary texts where everything in the world comes in a common and equalized harmony in the natural world within one another (Marland, 2013, p. 854).

1.6. The third Wave of Ecocriticism: Nature Over Man(2000)

The third wave of ecocriticism appeared shortly after the year 2000, even though the process was not called the third wave until 2009, and continuously evolving until the present time. It would build on the second wave's growth by redefining the implied tension between 'nature' and 'human,' under which the former is privileged, and the latter is condemned; addressing the social, economic, and physical aspects of the environmental process. The third wave would also look at 'environment' as a central component in all writings instead of nature writing. Consequently, the third

wave ecocritics claim that ecocriticism is a multidisciplinary theoretical area such as ecofeminism, ecopost-colonialism, posthumanism, ecocriticism and animal studies, but, in their early stages (Slovic, 2010, p. 7).

Sandilands, Estok, and Garrard concerning the third wave of ecocriticism increased emphasis on the principle of 'animality' that links ecocritical action lifestyle preferences such as vegetarianism and broadening the field of environmental justice to include non-human inhabitants and their rights. However, critiques like Michael P. Cohen and some other critiques have condemned some initial aspects of the third wave, such as its narrow emphasis on 'literature' and neglected involvement of ecofeminism action, and the absence of a precise and logical concept of ecocriticism, that is why scholars in various subfields wanted to boycott ecocriticism (Estok, 2009, p. 206-207).

On the other hand, Adamson and Scott Slovic focus on the diversity of voices giving to the understanding of the human relationship to the planet. Third wave investigates all aspects of human activities from an environmental perspective; meanwhile, first wave saw humans mainly as an 'outsider' of nature, and the second wave saw humans specifically as a socially developed class. The third wave of environmental criticism as scholars discovered traditional and new ways to tie their work with social changes, for example, using literature to demonstrate healthy lifestyles. Some scholars, used poetry as an element of environmental activism; work on contrasting perceptions of 'place' throughout this new period of ecocriticism as we attempt to reconcile our local and global aspects of experience. In addition, the support for the non-human applies the concept of environmental justice (usually used to human issues about the environment) to the environment itself, bringing together groups where priorities may have historically been considered independent. Activists claim that each non-human agent in the atmosphere has the right to at least be surrounded by the same entity and feel their existence; for example, mountains have the right to feel the other non-human inhabitants, such as wild animals and mountains in specific (Adamson & Slovic, 2009, p. 6-8).

Critics may call it the fourth wave of ecocriticism which is the discovery or the emergence of a new aspect that is called the 'material ecocriticism'. This idea arose from early ecofeminism concerns about the effects of environmental justice on the

human body, along with the more recent ‘material turn,’ that has gained a strong voice in the work of feminist scholars across fields such as including Karen Barad, Susan Hekman and C Colebrook. Moreover, ‘trans-corporeality’, according to Alaimo's illustration, is a concept that deals with the material interchanges through human beings, animal bodies, and the greater material world and has given rise to a modern materialist and post-humanist sense of the human as significantly and continuously linked with the movements of materials and the institutions of environments. Science and politics, the ‘organic’ and the ‘social,’ have limited our capacity to measure our way of life in the world sufficiently, hence Alaimo demonstrates the idea that our material self cannot be isolated from “networks that are constantly economical, political, technological, intellectual, and significant. Recognizing the scale of these relations raises philosophical and moral issues” (Alaimo, 2008, p. 252).

Three main aspects of material ecocriticism: first, The idea that there is mutual materiality between the human and non-human worlds that makes irrelevant differences between humans and the environment, moving beyond the framework of ‘nature’ entirely. Second, is the notion of ‘The Agency of Matter’, third is the legal and political difficulties in the sophistication and ideology of this content (Iovino & Oppermann, 2012, p. 75).

The first point, which is mutual materiality, has been used recently in ecocriticism in order to evolve various principles of post-humanism with having an ecological soul in it. Opposite to anthropocentrism, post-humanism de-centers and confronts man with questioning the great chain of man at his peak, whereas humans are only one of the species, not more. Post-humanist inquiry is devoted primarily to animal research, non-human animal rights, and evolutionary views that find importance in an environment as a whole rather than in particular species or, indeed particular animals (Medoro et al., 2003, p. 40).

The second point, which is ‘the agency of matter’, is an influential power in replacing one of the common differences between humans and non-humans with supporting the notion that everything is capable of emerging in the environment. One method of matter shows its power is through the creation and realization of signs, which empower the non-human universe with its own structures of symbolic representation and meaning (Iovino & Oppermann, 2012, p. 79)

The third point is ‘thing power’, where it is becoming more difficult to distinguish between human and non-human beings, ecocriticism sits logically, exploring the diverse ontological, philosophical, and ethical consequences of this various involvement with human and non-human inhabitants (Iovino & Oppermann, 2012, p. 88).

1.7. Anthropocentrism

Anthropocentrism considers that nature exists merely to serve man and nothing else is above him. Since earlier civilizations, people have held that man is the core of the universe and nothing is more significant in power and importance. Anthropocentrism holds that humans are the essential mode of life and that other aspects of life are only appropriate to the degree that they influence humankind or may be beneficial to humans (White Jr, 1967, p. 1205).

Captain Ahab in *Moby Dick* can indeed be identified as a symbol of the anthropocentric perspective, in which man's dominance is shown in culture, and it contradicts this concept that says individuals are no longer at the root of importance and significance. In Addition, the anthropocentrism idea is that all other things are there as merely objects in order to be used by human beings for their own benefits no matter what are the consequences of using that object for man's interest. The anthropocentric concept has long been associated with humans, whether in fact or in imagination and literature in the field of mythology. Therefore nature can calm the human mind and spirit and greed for nature's devastation can destroy the soul, in this case, man transforms into an evil demon (Kortetmäki, 2013, p. 22)

Human creativity is infinite and has no boundaries; this force of creativity increases man's appetite for the physical world, and human desire rotates. That is why an Individual would go to whatever length to satisfy his curiosity about the mysterious world. This suggests that since humans perceive nature to be an essential part of everyday life, they would go to great lengths to gain control of nature. Materialism can win control people's minds, and they can kill beautiful environments to harvest their origins without regard for the effects that nature will carry on us. Nature, on the other hand, is so much stronger than mankind because human has shortcomings, as he may not be conscious of them. Nature does not wish to be ruled by humankind, so it reacts

in its own peculiar manner, which would be disastrous for humanity by having humans and non-humans as victims in natural environmental crisis (White Jr, 1967, p. 1206).

1.8. The Future of Ecocriticism

Ecocriticism challenges its own mission as time passes on human and non-human inhabitants, Greg Garrard talks of a risky, exciting, and unparalleled future while refusing to be rushed by the urgency of environmental issues. The connection again for the study of literature and the environment now has ten member-organizations around the world, with more on the way, and there are many ecocritical and environmental newspapers available such as *Indian Journal of Ecocriticism* (Garrard, 2012, p. 204). Lawrence Buell in his book *The Future of Environmental Criticism* demonstrates that race issues are still ongoing and our current global environmental crisis will be the biggest concern of the upcoming years. Environmental criticism will be critical in the twenty-first century, and there will undoubtedly be several waves of importance; like this, worrying about our ecological crisis is driving this interest, it remains possible that future ecocriticism will step in the path that second-wave critics already are mapping, rather than touchingly reflecting back at unnecessarily romanticized reports of the climate. Similarly, ecocritical policies that do not address questions of environmental justice will seem unrealistic, if not troubling, thereby critics will most certainly continue to investigate the essence of nature-related art (Buell, 2005, p. 88).

Due to the apparent environmental justice movement, ecocriticism has gained attention immensely, from the work of literary critics who have investigated topics such as sex, class, color, and colonization. Ecocritics nowadays are repaying the favor by demonstrating how an environmental approach could indeed enhance critical study in fields such as colonial research, that environmental justice adapted from. In this way, ecocriticism, just like the analytical methods that came before it, will continue to exist as a multifaceted phenomenon of literary analysis while still informing many theories while numerous critical researches would have a 'green' touch even if they are not explicitly projects of ecocriticism (Eckersley, 1992, p. 28).

Even if it is counter-intuitive in the face of worsening environmental destruction between human and non-human inhabitants in the natural environment,

perhaps the time has come to reintroduce profound and close readings on positive connection that is needed among all agents, whether in the hope of generating environmental practice or in a more purely investigative style. It needs to apply these modern concepts of comprehending non-humans in full-length interactions with cultural traditions, investigating the ‘images’ that represent and affect the endless ways of being in the world from any single direction having of interconnections in the natural environment (Glotfelty & Fromm, 1996, p. xxiii).

Moreover, which literary works can be qualified as ecocriticism and do ecocritics work on modern texts merely? On the one side, a book that seems to be an environmental critique, such as an analysis of middle ages sourcebooks, may have nothing to do with real animals and their relationship to the environment, as bestiaries are mostly strongly biblical works that use animals simply as the sign for humans. This is not to suggest that such texts cannot be addressed from an environmental standpoint; however, this has hardly occurred during that era. Likewise, a literary critic concerned with an urban landscape from a cultural, political, or economic perspective may overlook and comprehend individuals on environmental crisis (Glotfelty & Fromm, 1996, xxiv).

Some other alternatives will be works that examine the world primarily through the framework of scientific history. An essay that does not explicitly address environmental concerns can be a significant ecocritical document, *Back to Nature* by R Watson, for example, is not explicitly discussing the environmental signals that originated with its title. As a result, this is a largely philosophical analysis that, interestingly, does not address major environmental problems that are emerging at the moment, such as air pollution or extinct animals. *Back to nature*, on the other hand, is a significant ecocritical piece since it delightfully examines how late Renaissance authors interacted with the question of how to demonstrate the world (Buell, 2005, p. 3). It is hard to ascertain which pieces of critique fall into this category, whilst it is undeniable that particular works address environmental challenges without being explicitly works of ecocriticism. Additionally, research that focuses primarily on the way of life or values may attract attention to the importance of economics and the environment. The far more fundamental question to ask of a potential ecocritical job is whether it is mainly concerned with environmental concerns as they exist in texts (Eckersley, 1992, p. 38).

Even though issues started to appear on a regular basis in early modern literature, ecocritics also paid close attention to these new emerging texts. With the advancement of technical modernity, it started to accelerate in the 16th and 17th centuries, in which industrialization, urbanization, and other critical environmental issues became interesting; however, literature from almost any age can be read in an ecocritical manner. The epic of 'Gilgamesh' for example, is a compelling script to analyze since it discusses how civilization came to terms with the idea that it wanted to cut down trees large areas of land in order to survive. Lynn White Jr. contended that the first chapters of the Bible would reveal a lot about our current views toward the environment. When you fall into the process of checking 'greenly', it feels like any text you grab has environmental consequences (White Jr, 1967, p. 1205).

The environmental critique will definitely help activists, and it will strengthen the comprehension of our interaction with the environment. For instance, an environmentalist who is profoundly committed to the protection of wilderness can gain tremendous benefits. In previous seasons, ecocritics have started to examine environmental activists' writings, such as Rachel Carson's monumental *Silent Spring*, in order to get a better understanding of ecological activism itself, which means undeniably, most of the ecocritics, if not all, consider themselves to be environmental activists (Middelhoff et al., 2019, p. 339).

The third stage of ecocriticism and the future of ecocriticism: go along with each other on one line, while requiring human beings in the world to make a better connection with non-human inhabitants and make them be centered in the environment or at least something visible, whereas neglecting the concept of mankind controlling and using everything for his own benefits merely without conceding non-human inhabitants and their radical role of making this world a better place for each agent including human and non-human. Those final two stages call for ecocritical activists in order to work on what human beings have destroyed in the environment before and replaces those hazardous actions with some healing tools and machines that can recover natural resources just like how they used to be back in time in which human beings did not familiarize and use destructive materials to the environment (Özdağ, 2009, p. 113).

2. POEM *DART*

2.1. An Ecocritical Reading of the Poem *Dart*

Throughout a three-year timeframe, Alice Oswald has sketched *Dart* in a district in Dart River called Devon. The poem proceeds near the sea; characters in *Dart* combine into a more genuine and united self. Oswald focuses on an anthropological diagram with having a vast number of populations in the world in general and Devon in specific with interactions by measuring the river's inhabitants including humans and nonhumans. Voices, sounds, and the murmurings of the river are the objectives of the poem itself. Oswald goes beyond the typical poetic soul the structure comes from the river and provides its own voice and force' (Clark, 2015, p. 2). The speaker of the poem starts asking man, of what he is doing to this to the environment and says:

Who's this moving alive over the moor?

An old man seeking and finding a difficulty.

Has he remembered his compass his spare socks

does he fully intend going in (Oswald, 2002, p. 7).

An older man is later introduced to be fifty years old; the poem examines man's direction and view on earth towards the natural environment. It is evident that *Dart* tries to show to the readers that human and non-human inhabitants are in combat and to what circumstance man will use nature for his own benefits only. Man and river are two agents being mentioned in the stanza above; however, there is a greater focus on the river than the man. The poet goes with the first wave of ecocriticism and emphasizes nature, condemns the other party that is man, therefore adopting a branch of ecocriticism that is pastoralism (Nuri, 2020, p. 7).

The river Dart in Oswald's poem is attempting to rediscover itself, discover its voice and identity, and asks the question: is this what I am supposed to be? Or I must be treated differently! The river changes and never remains stable because it has lost what it used to have years ago by the damages that people have done to it; those damages have made the river to lose its voice. Oswald in the poem, is trying to illustrate that as long as the river has no voice to be heard by a human; unfortunately, it

is not going to be the real river that it is supposed to be because when human and non-human inhabitants lose the ecocritical connection that they have among each other, everything becomes senseless as if this world is an abandoned area where everything is dead just like a ghost city. Subsequently, the speaker continues with asking this man of his directions and says:

and if it rains, if it thunders suddenly

where will he shelter looking round

and all that lies to hand is his own bones?

tussocks, minute flies, (Oswald, 2002, p. 7).

Where this man is going to hide from the anger of nature? There are no other options to keep man safe and joyful without the natural environment, as the later lines indicate the influence nature has on human inhabitants, which is different from its impact on natural inhabitants (non-humans). Oswald says, "A huge rain-colored wilderness" rain reacts with non-human inhabitants smoothly and positively (2002, p. 7). On the other hand, when the old man was trying to pass through a mud road, he was struggling with the results of rain interacting with soil in order to be a trap for human inhabitants. Concerning ecocritical perspective, the poem is demonstrating the first wave of ecocriticism and adapting a branch of ecocriticism that is Old World wilderness with the uncivilized area as a place where human beings cannot see themselves to dwell. Therefore, this place is more of a threat rather than a place of sanctuary to humankind, but non-humans (Garrard, 2004, p. 60). The walker replies to the speaker and illustrates how oblivious he is with what he is doing with nature:

at the centre of his own noise,

clomping the silence in pieces and I

I don't know, all I know is walking

You can hear plovers whistling, (Oswald, 2002, p. 8).

The rambler looks at the Dart river and walks alongside it; various voices are heard from both sides, but both the rambler and the river Dart interconnect with each other. This old man does not know anything that goes on around him, whereas walking is the only way that makes him beware of what happens around him as it is the merely way

for him to interact with the natural inhabitants such as the river Dart. The poem indicates that the river Dart is the only way for these inhabitants in order to give them a sense of being alive, their voices and characteristics are formed by the river as all the individuals, just like the old man, have lost their individuality by neglecting the natural environment. However, their solution stands on the view of relating themselves with the natural inhabitants. By referring to plovers, the poem demonstrates the idea that the other inhabitants like animals interact with nature as if they are aware of what the results are going to be if they do not connect themselves with the natural world. Oswald illustrates in the stanza above the first wave of ecocriticism with keeping differentiation between nature and non-nature agents, questioning the borders they have in between and the way they both exist in the environment with valuing other agents over man (Ismaila & Abah, 2014, p. 3).

In *Dart*, it is not just walking that encourages individuals to become aware of their surroundings; However, overpopulation has brought many duties into action such as fishing and swimming are also what people are trying to attune themselves to the river. The poem's shape has been framed by several different movements of divers, fishers, poachers and etc. *Dart* pulls together the vocals of diverse individuals who interact with the river Dart in this setting as well as the river itself, rather than merely keeping a particular narrator at the base (Clark, 2015, p. 83-84).

The poem signifies the concept of materialism, "in walking boots, with twenty pounds on my back: spare socks, compass, map, water purifier so I can drink from streams," (Oswald, 2002, p.8). This older man is carrying a heavy bag that is full of materials, even though this older adult might need what he is having with him, but such items are the reason why he is suffering and do not let him interact with nature as he is supposed to. In addition, *Dart* is still trying to illustrate that human beings are paying enormous attention to their materials, which is an act that works against ecocriticism and the natural environment in general as long as these materials destroy the atmosphere. However, it is also shown that human beings can make great inventions in order to be used for reusing the excellent natural resources that man has. Furthermore, these two lines signify the Romantic Pastoral view that is after the industrial revolution, condemning city life growth on the expenses of rural life; thereby, poem is focusing on the value of nature over humanity and differentiating between rural and urban life, nature and the materialistic world (Davies, 2018, p. 21).

The river is the main reason why the majority of *Dart* people have chosen to live there, the dwelling of people and their interaction with the river do not make the river itself be taken into granted. However, on the other hand, Alice Oswald's concept in the poem is that these everyday interactions facilitate the creation of ties involving individuals and the environment beyond the river's regular use for business or amusement. The Dart River organizes a sound survey on a journey of many altered figures concerning human and non-human inhabitants, from the river's base to the ocean outlet. Such voices create and perform out an ecopoetic gallery wall and dynamic environment by eliminating the anthropocentrism (Bristow, 2015, p. 80-86).

In the stanza below the poet is representing the third type of ecocriticism that is the ecofeminism view, by not referring to a woman figure:

I met a man sevenish by the river
where it widens under the main road
and adds a strand strong enough
to break branches and bend back necks (Oswald, 2002, p. 8-9).

Throughout *Dart*, Oswald intentionally does not mention the female figure's interconnectedness with the natural environment but she does mention male figures even if it is an old one like this old man, because women have an intimate relation with nature, but men's relationship with nature is negative in general. Even though this man is an old one and is in his seventies, he is still doing actions against the environment and probably since his early periods until now. Oswald shows that man has been taking actions against natural inhabitants negatively, and yet these actions continue while it is the same towards female individuals in communities (Acar, 2019, p. 15).

Dart addresses us directly to feel the poem clearly and do not make any concept vague to the readers: 'Cows know him'; 'they know the truth of him'. Alice Oswald illustrates a living universe in which numerous objects constantly form and distribute themselves over in the environment. Even the Cow is aware of what human beings are doing as it is a direct message to the readers that non-human entities are no longer vulnerable and their reaction to human actions would be at any moment.

In this poem, Oswald focuses on overcoming anthropocentrism while connoting that the selfishness of human beings is the main reason why man is doing

this to nature, as it is the case with this older man, who later on tries to leave that place after being sick; however, he does not do that due to his selfishness. This aspect was emphasized in *Dart* towards the end when the measurable rating of voices merged into multiple identifications of several rivers, or final gathering, to the sea, to employ structural repeating to interconnect literary and actual places.

Romantic pastoralism, is demonstrated in these two lines, “things suck themselves to rocks \ things swinging from side to side” due to the importance of humans avoiding materials’ pollution from their environment (Oswald, 2002, p.12). She proves that items have to be reused without throwing them away, especially in the water. Water is a resource that Oswald concentrates on and even gives water actions to be heard and felt by human inhabitants, such as taking those thrown items by people back to the ground area. This indicates that water is very much aware of the petrifying results of materials, whereas the first reaction of water against man is that taking things away from water to the sand where humans live, as evidence that water does not want what humans are doing (Kopp, 2019, p. 71).

Oswald also proves that non-human entities care for one another, as rocks are the reason why materials cannot spread in the water. She compares what rocks do with what man can do while using materials which gives the readers an exquisite hope with Water Filter that the older man used to drink water, which is the merely way so far that human beings can pursue to avoid anthropocentric view: however, those materials must be like the Water Filter suit the natural environment.

Oswald in the stanza above mentions another crucial resource to the environment which is tree and the importance of preserving them. Like warriors defending their nation, trees also defend their environment, and if trees get defeated, there will be a deficiency in oxygen and influence the atmosphere directly with having a gap in it; therefore, sun’s harmful rays pass through the atmosphere layers. In addition to this, the poem establishes the first wave of ecocriticism to emphasize the importance of nature over man and implement the ecocritical’s view of American pastoralism where illustrating the perspective of farming and making each corner of rural land flourish with plants and trees rather than lands with no green lands, just like in the stanza above (Sayre, 2013, p. 14).

There is another assumption that Oswald here might refer to as the bright side of the trees, in which when trees are in their fullness, the environment feels different due to the clean atmosphere that they provide to the whole earth. In every line, directly or sometimes indirectly, the poet reminds the readers of the consequences of natural disasters if man beings do not take action to end anthropocentrism.

The narrator tells a terrifying incident, “Like last November, the river rose three or four foot in two hours, and there was this fence underwater, a wave whacked me into It” in which water caused enormous damage to the natural environment, and humans, in specific (Oswald, 2002, p.18). This line of the poem, clarifies what water can do to human beings if it takes action against them, and condemning anthropocentrism with showing some results caused by using nature for man’s benefits without considering what the outcome might be. The poem demonstrates the first wave of ecocriticism as the value of nature is over man; trying to speak for wildlife and water in specific. Like any other eco-poetic, *Dart* is trying to raise awareness among all human beings with these consequences (Özdağ, 2009, p. 132).

The poet in this line “silence pouring into what’s left maybe eighty seconds” illustrates how the method of silence gives a chance to all agents and man in specific in the environment to have a moment of realization towards non-humans (Oswald, 2002, p.23). She leaves one whole page empty to let silence emerge and have its power over readers’ feelings, even though she provides a short period for silence to take its action against the man’s feelings, however, its effectiveness makes individuals get the message and consider how wrong it is to have anthropocentrism being adopted in the world of humanity (María & Menéndez, 2019, p. 30)

Oswald indicated in these two lines that water and trees are the main aspects of the environment for human beings, “It happened when oak trees were men when water was still water” (Oswald, 2002, p.23). It now, can be seen clearly that the narrator is disappointed with what has been done with these two outstanding natural resources in which oak trees are no longer the same as they used to be in the environment. Like men they used to be the dominant figures, their impact could be seen everywhere as nature was felt differently from now by those who could feel it. Moreover, Oswald emotionally demonstrates the atrocious condition that water is in it now, it has lost its identity, and its existence cannot be seen as before, therefore in the stanza above

Oswald is speaking for nature with the adaptation of the first wave ecocriticism. The speaker directs, the Sewage Worker of the ship directions in the sea. He says:

then steer your ships into its pull
when the tide's on the rise
at full moon when the river
grazes the skirts of the trees (Oswald, 2002, p. 31)

Oswald gives attention to the universe through the rise of the water tides, which ones; again, the waves can be hazardous with the help of the moon to stop human beings of what they are doing with the natural resources like Salmon, fish, Water and Trees. These three resources are given by the narrator intending to provide them with an identity that is felt and seen by man who is following anthropocentrism. The poet, in this stanza, is trying to decline differences that anthropocentrism has made with the non-human world and make an environment with that association; however, she is raising awareness of the readers by the 'tides on the rise'. Reaching the end of *Dart*, there is a shift in ecocritical adaptation from the first wave with speaking for nature, to the second wave while breaking down the distinction between human and non-human inhabitants in the environment (Hikmah, 2021, p. 32).

In the poem's later part, the river Dart is attempting to discover its own voice and identity while trying to find its source at Cranmere Pool to transform the stream into a more significant channel. This is what Oswald does in the poem to allow more listening and entering into someone else's mind. In the second half of Oswald's *Dart*, many additional individuals and characters emerge, such as the swimmer, stone-waller, and seal watcher are three major characters inside the poem's structure: each character puts man on an equal ground within the range of creatures that live in the Dart's world, which is the connection between those characters via the voices of non-humans, because it is their identity that will make them alive and make the environment and the people around safe. Oswald gives an enormous role to voice because she speaks for them as an ecopoet where every non-human agent can be noticed and felt in the poem while, humans hear their voices in every corner of the natural environment (Bristow, 2015, p. 104).

The edges of this river have seen and faced different experiences; those experiences are primarily joyful to human beings as they use water for their daily life issues, such as fishing, swimming, clothes washing, even for cooling milk and so on. Besides, non-human inhabitants were not felt and comprehended by humans until the silence was heard by those who became silent about their actions after experiencing the results of a natural crisis. Besides water, things around have been blended and became one in shape because even their voices have mixed. Such poetic tones permit the environment to speak for itself by removing people's egos of having anthropocentric view. The swimmer, one of the main characters in the poem, speaks up and is the first out of the other ones.

The poet in this line, “but it’s the rock that settles in layers and then flakes and cracks that gives me my flat walling stone” shows another non-human element that is crucial to the environment and impacts the shape and framework of human and nonhuman inhabitants in the natural environment (Oswald, 2002, p.24). Like water, trees and other natural resources, rocks also determine the framework of life and nature as their life cycle depends on their shapes; by the time they change their forms from small to big and vice versa. Each body of the rock is beneficial for its time, which suits its nature hugely. The ecocritical view of the stanza above stands on ecocriticism’s branch of Old World wilderness while depicting how the natural environment changes with no touch of human beings. Water changes rocks’ shapes, and those rocks positively react with humankind; however, it is an indirect message to humanity and anthropocentric view in specific to water’s power that it can change the shape of rocks (Dahlbacka, 2010, p. 37).

Oswald’s invites environmental authors and listeners to create a new relationship with nature without merely enjoying it and not considering the outcomes if it is not looked after precisely. The torso of the river here demonstrates not just how humans are involved with the environment but also how nature is involved within civilization, while nature itself directly influences human beings’ behaviors and routines (Jimmy, 2015, p.371).

There is only one way for human beings to pursue in order to get what they deserve in this life without being concerned about any environmental crisis that might happen to the earth due to the non-human reaction to what humankind is doing to it.

Oswald indicates in *Dart* that human beings have merely one safe way that they can depend on if they want to stay safe with having individuals who comprehend the effect of anthropocentrism in the environment.

Alice Oswald in the poem connotes that the concept of human cannot be what he used to be in the past. The idea man controlling everything has to be changed from anthropocentrism to ecocriticism that both human and non-human inhabitants are centered in the environment within overcome of nature over human, based on the idea that humans from now on have to dedicate their time and effort towards making some materials and tools that can be used for the sake of reusing and fixing natural sources. That work has to pay off to nature; otherwise, humankind has no time anymore, and reactions will take place sooner, not later, to get revenge on humans. By blending wildlife with the fictional human narrative, Oswald finishes in the same way she opened, claiming that any endeavor to identify or record the whole of nature is always fantastic.

Like any other ecopoet, Oswald in *Dart* has the hope that man will feel and listen to non-human agents before it is too late and everything becomes absurd among human and non-human inhabitants, which is the only thing that ecopoets are highly standing against. If it happens and people endeavor to lose their connection with non-humans, as Oswald demonstrates in *Dart*, there will be a vast hollow meaning in this life and absurdity will overcome everything in the natural environment, including human and non-human dwellers

The poem has created a 'Song-line' by tracing the path of the river Dart from the source to sea, in which the sounds of many people who work and dwell with the river. The river's melody exists only due to other individuals joining the water and combining into one flexible existence that may present itself, wherein the voices of people who live near the river come together to form a single voice. Oswald, in the final pages of her poem, discusses what will happen in the future with all this human materialism impact on non-human entities to be a distinction between what is now happening and what it used to be during those ages when materialism was not at the top of the usages by human beings during their everyday life events.

Through the technique of silence and movement, Oswald produces sound that can be considered and heard by man, this means all the other things around are alive

and have the rights just like human beings. The singing Dart is more than a mirror where humanity sees himself; it indicates that both environment and humans share an entail in this world (Glotfelty & Fromm, 1996, p. 351-375).

Giving the river Dart a voice serves as a form of natural-to-human translation, enabling a mutual dialogue that'd be difficult without it, which gives the poem a pastoral view of ecocriticism. There are no definite boundaries between the living and the lifeless, or the humans and the inhuman; *Dart* readers in the form of connection between man and non-human avoid anthropocentric view. Instead of a single individual seizing control of everything around and abusing it for his gains. The poem lists persons who live on or near the Dart, yet who join together to become “the river’s mutterings” (Bristow, 2015, p. 92).

The poem refers to Water Filter in *Dart* using ‘water purifier’ for a man to drink water from the river to illustrate that human beings are much behind what is happening now with nature; meanwhile, human is in the stage of taking actions to look after wildlife. Oswald is concerned about the question that she raises in her poems referring to ecocriticism, how human beings would react with nature when it comes to the coming generations (Oswald, 2002, p. 8).

Alice Oswald’s success in the ecocritical perspective throughout *Dart* stands on the point how she successfully tries to make the agents that cannot express their feelings to a different way than they can express their feelings which is from inarticulate to articulate that focuses on humans as well as the non-humans to live together peacefully respectfully without one hurting the other (Bristow, 2015, 199).

2.2. A Sleepwalk on the Severn

2.2.1. An Ecocritical Reading of the Poem *A Sleepwalk on the Severn*

Alice Oswald’s *A Sleepwalk on the Severn* is known to be her other long poem about a stream and its surrounding occupied by inhabitants of society of not merely human entities but non-human agents in the environment. The plot revolves around five lunar phases and nine individuals going along the shoreline of the River Severn. The main one is called Poet-Figure who witnessing all exchanges and activities that are characterized by moon’s tones by reconciling with these components in the area as

a play being watched by the audience. The moon's impact on the river has a direct influence on man's perspectives with comprehending moon's and wind's sensations.

A Sleepwalk on the Severn symbolizes the survival of human and nonhuman agents by tracking the similar influence of the lunar on the Severn Estuary's water depth and diverse behaviors of man. It documents many walking journeys to a certain area, with various lunar cycles where ecological developments can be found, as *A Sleepwalk on the Severn* invites readers to look at the relationship between content and form, while telling its story throughout the stream and people who live along with it. The progression of the poem starts from early stages with providing visual environment in reader's mind; however this development cannot be seen, but noticed in the second half of the poem, with the consequences of the moon/earth interaction. In *A Sleepwalk on the Severn* Oswald does not provide meaning to the structure but creates an area that is full of ecological view (Deyab, 2011, p. 287-288).

In *A Sleepwalk on the Severn*, non-human inhabitants are watched by the Poet Figure with changes occurring to their beings while influenced by the environment's surrounding inhabitants, including humans and non-humans. Agents in the environment change whenever the moon takes a new phase; the moon's influence differs on the environment depending on the lunar stage. In addition to that, aspects of the poem *A Sleepwalk on the Severn* indicate that Oswald is emphasizing the ecocritical theory of connection among human and non-human inhabitants that human beings notice during their everyday life matters.

A Sleepwalk on the Severn encourages one to think about how nature may emerge as a practical endeavor, wherein the poem-speaker and the moon are both battling and discovering themselves during life's change in *A Sleepwalk on the Severn*, and on the other hand, the wind is illustrated as the emotional figure in the poem that has the same issue. The other part of the poem becomes joyful with the other characters being taken underneath the new lunar, following the lunar's similar influence on the Severn Estuary's water (Bennett, 2004, p. 2010).

This sentimental structure may appear to be a sequence of humanistic acts and actions on the environment. It is much more than that because the poem's primary emotion is awareness to notice emotions of nature. *A Sleepwalk on the Severn* demonstrates a wide variety of ecological experiences in a changeable setting that

allows us to see tiny variations over time, hence sleepwalking means ‘walking calmly’ is willing to comprehend the presence of non-humans inside a dynamic and pluralistic environment. The poem develops a dynamic universe of continuous reconstruction acts by numerous objects separated throughout the location.

A Sleepwalk on the Severn like a musical structure is more ear-catching while bringing individuals into common areas and repetitive trips to habited locations, emphasizing on resolution; therefore, this musical structure is undeveloped to the next stage as to give man time to think about the things happening around the area. *A Sleepwalk on the Severn* is a severe attempt to connect literary contexts with physical locations through structuring redundancy. Meanwhile, the dialectic focus links the earth and setting, natural satellite, and sleepwalker (Bristow, 2015, p. 87).

The stars and moon move and influence the environment, they are also connected to human technology; nevertheless, when they bring the land into view, they reflect human and non-human essence. Water is a ‘vision’ in *A Sleepwalk on the Severn*, rather than being an ‘element’ is not a fixed entity floating in space; it is alive. This motion is not merely helpful in expressing emotions, but it also has a character of its own in *A Sleepwalk on the Severn*.

Within every part of the poem, an individual who is a female Poet Figure refers to herself as ‘a type of fantasy world’ arrives in the same spot on various evenings. She says:

Something needs to be said to describe my moonlight

Almost frost but softer almost ash but wholer

Made almost of water which has strictly speaking

No feature but a kind of counter light call it insight (Oswald, 2009, p. 9).

She works as a facilitator; observing other humans and nonhumans she encounters and takes notes in her ‘night book’ as to comprehend disturbing sounds and responses of other agents in the surrounding area that is why, the major content of the poem is made up of the poet-notes narrator. The stanza above fits the second wave of ecocriticism in which flourishes while breaking the distinction between humans and nonhumans, trying to put a balanced consideration on both sides; human and non-human inhabitants. From the beginning of *A Sleepwalk on the Severn*, Oswald bewilders her

readers and makes them question the conditions that the speaker herself is in it, by adapting the first wave of ecocriticism in which man is not welcomed in the environment and nature is valued over man or the second wave of ecocriticism in which there has to be a balanced distinction between both human and non-human inhabitants (Anshori, 2020, p. 14).

In the stanza above, Oswald also depends on ecofeminism in the third wave of ecocriticism, referring to a female figure trying to discover herself in the environment, but cannot decide where to stand with nature or man. Oswald proves how women have been atrociously treated in societies, just like nature in the environment as in *A Sleepwalk on the Severn*, the female figure delineates that her feelings are very much connected to the shape of the environment in which the condition of the environment and nature is a framework for her sensitive feelings. Moreover, Oswald slightly beware the society by describing her feelings about 'water' indicating how crucial water is, keeping it as clean as possible, and avoiding water pollution in the same way human beings try to do their best to have a comfortable life keeping their unsurpassed 'moonlight' feelings (Acar, 2019, p. 5).

Nevertheless, as previously noted, *A Sleepwalk on the Severn* is not just devoted to presenting the expressions of the Severn Estuary's human residents. The lunar's implicit abilities are also highlighted in the poem, as is the moon's influence on the motions of the river Severn and man participants. *A Sleepwalk on the Severn* is concerned with how the moon's effects on both people and nonhumans in the vicinity of the River Severn in England.

A Sleepwalk on the Severn supports an ecocritical interpretation because it wants the audience to examine both human and nonhuman voices in a fair environment that does not privilege one over the other. It is divided into three parts: the poem's first column, which switches among the italicized 'night book' notes of the female Poet Figure and the exact words of other human figures, including those of the moon and the wind, in the second column. The right column tells the audience what moment it is by identifying the lunar stage wherein the poem is still going to unfold. On the other hand, the left column works like the supplementary notes that have already been placed in the poem, exposing the origins of the following human and nonhuman voices, as a result, putting all three columns along makes everything is always in

conversation with one another. Through the first stage of the moon, the characters interact between one another in the poem and declare:

New Moon

(The Female Poet)

Two sleepwalkers struggling along, one painfully thin with eyes closed (That's the moon), the other writing, (that's me). 'I'm always out there, noting things down in my nightbook being interrupted.

(Birdwatcher)

Impossible! Not here! Not now! Please not! Rare visitor. Rare? Not breeding surely! Not now! Please! Notice a fisherman walking home, with the wind in rustling clothes following.

(Fisherman)

It's late. I don't like it walking on the mud at night.

A little horse trots through, knowing its way.

Did you see that? (Oswald, 2009, p. 5)

A sleepwalk on the Severn via one of the main characters, proves that the natural environment has a clear impact on our actions based on the interconnection among all the inhabitants in the environment. The Poet Figure gets interrupted when taking her notes, demonstrates that the environment is not in good shape anymore after all what man has done. The fisherman who is human represents anthropocentrism who does not like walking in the mud even though it is a natural act of the environment. On the contrary, the horse that is non-human goes on mud peacefully with no signs of being negatively affected by any natural acts of the environment; however, the fisherman goes home with the Wind following this man home and not satisfied with what he has done. All these connections are shown among the fisherman, the wind, and the horse, representing human and non-human connection acts of third wave ecocriticism condemning all human actions in the environment such as social and animal treatments (Middelhoff et al., 2019, p. 111).

Walking in this poem is offered as one of the ways of directly engaging with the natural environment, as the title of the poem *A Sleepwalk on the Severn* suggests.

Even though, walking is not just any outside movement; instead, as the verb to ‘sleepwalk’ implies, the state of moving while dreaming. It might be claimed that by depicting the Poet Figure and the moon in a dreamlike condition, the poem does not limit the boundaries of interaction to the physical world alone but to the other items in the natural world that humans are usually not aware of and use it for their benefits merely and it leads to expand the focus on post-human environment and to embrace both man and nonhuman objects’ mental interactivity. The relationship between the female Poet Figure and the moon connects the human to the natural surroundings, as the two sleepwalkers suggest a post-humanist viewpoint in the environment (Bristow, 2015, p. 92-95).

Later on, the Poet Figure requests that the fisherman remain silent and more sensitive with non-human agents, while wind’s voice is heard and the dominating presence of humans gives the other entities expect humans to have their voice and identity via silence. However, this connection among human and non-human forces man to understand himself and discover his position in the environment:

(Fisherman)

Did you see that. I’m so sorry.

(The Poet Figure)

I’m going to ask you to be quiet. I’m recording all this in my nightbook.

(Wind)

[silence]

(Very emotional changeable)

One minute a child next minute

A thousand years old

The wizened prisoner of waters

Enter the satisfied sound of the river licking and sucking

There’s the Moon poor thing looking for eels among the reeds.

She’s asleep apparently. She’s been walking since Dusk. She looks exhausted.

Don't touch her Keep moving the stones out of her way (Oswald, 2009, p. 6).

One of the characteristics of the third wave ecocriticism is that natural environmental issues by all inhabitants of the environment have to be treated equally anywhere in the universe. Oswald in her poetry, validates her character Poet Figure who does not want to get interjected by man, due to letting the environmental acts take their place naturally to let her 'take notes', meaning to feel and comprehend all the emotions that are happening around her by non-human entities. In addition to that, Oswald reminds us of the concept of not merely realizing and feeling the non-human entities but also comprehending that these non-human things around us in the environment have emotions and their emotions, just like humans, change from one issue to another (Güngör, 2020, p. 363)

The Poet Figure coordinates all the actions to leave a vivid scene for the readers to feel the non-human change of emotions as the Wind is the mediator between humans and non-humans. Subsequently, by "Keep moving the stones out of her way," Oswald concentrates on the importance of compulsorily having an action against anthropocentrism, because both human and non-human inhabitants in the environment lose their beings while adopting it.

In *A Sleepwalk on the Severn* from one moon's stage to the next, it has been understood that the reader will not merely experience the wind's sound throughout the poem but will also realize how the wind's emotional state changes whenever the moon takes a new phase. Here, the other entities are felt and considered by the poet Alice Oswald as *A Sleepwalk on the Severn* is an ecocritical one with implementing the third wave of ecocriticism. Wind as a non-human entity has been given a moment of realization to be felt and heard by readers to provide wind's voice and identity in the environment as an awareness to the readers that non-human entities have to be felt and seen as they are. Meanwhile, this connotation can also be applied to another aspect of the environment: the moon. Alice Oswald in the poem demonstrates how the moon looks at the other entities like 'eels' and 'reeds' to be seen and noticed like the wind. In addition, Oswald does not merely illustrate the interaction between human and non-humans entities in the environment; however, the exchange among non-human entities themselves, like the moon, eels and reeds (Sörmus, 2014, p. 180).

Alice Oswald in *A Sleepwalk on the Severn* vastly illustrates the environmental natural crisis that one day will emerge due to humans' acts of overcoming nature and using it for their benefits merely without thinking of the consequences subsequently; following the third wave of the environmental crisis by using poetry as an element of ecological activism, Oswald draws readers' attention to the Severn Estuary "Or is that a heron standing out of bounds on the reservoir Wall \ which'll soon be twenty foot underwater"(Oswald, 2009, p. 6-7). She demonstrates in her poem that water will change its stages depending on the amount of water. The poem tells readers indirectly to be beware of that this place and everything around it will flood and be underwater sooner not later, which an environmental crisis is emerging due to the consequence of the anthropocentrism in the environment. In Addition, The Poet Figure's sleepwalking does not come to an end here since she returns to the 'Severn Estuary' river repeatedly and based on her repeated visits, there will be some other different changes because each time she goes to the river Severn, there is a different phase of the moon influencing the river, and other agents including man differently depending on what stage is in it. *A Sleepwalk on the Severn* provides listener with a complete understanding of both sides of the human and non-human entities: the lunar facing the earth and humanity gazing at the moon. The poem illustrates a post-humanistic view and takes the readers to think of non-human agents and their power compared to humans in the environment (Ha, 2016, p. 12).

The third wave of ecocriticism investigates all aspects of human life in the environment as Oswald does in the stanza below:

(Wind, boy)

They found my cycle at the Wainlodes

And my clothes not far off

Please tell my mother they were folded (Oswald, 2009, p. 12).

One of the prominent figures in the poem Wind witnesses a scene in which a baby boy is dead in the water. Thereby, Alice Oswald, throughout her character Wind in the poem, demonstrates the concept of going beyond anthropocentrism by illustrating how non-human entities can interact with us as human beings, which means not only humans can see or feel the consequences of a man acting as the dominant figure in the

environment. “Please tell my mother they were folded”. Oswald in her poetry intends to deliver a message to the readers that this environment keeps being destroyed, while the simplest concepts and actions are being neglected by individuals and not thinking that these actions might do a lot to the environment negatively. The boy is concerned about something that is undoubtedly less important than his life that is his clothing, but merely because his mother used to teach him to keep his clothes folded (2009, p. 12). Like the mother looking after the everyday life issues of her children, individuals in the environment should be cautious about daily acts that they do and know about the consequences of each simple action. Oswald in this poem demonstrates interconnection between dead and alive such as boy and wind, focusing on the idea even if man dies the connection will still exist for some time between inhabitants in the environment.

Commitment is one of the characteristics of the fourth wave of ecocritical perspective. It is clear enough in the stanza below while attempting to illustrate the material world that human beings depend on in their life:

(Moon)

I’ve found shoes and skirts and ribbons here. And old crab lines and fossils
being wintered away and of course hundreds of half fish half human molluscs
and marine worms

doubled up in their undoing being slowly slipped out of the mud and made fat
again (Oswald, 2009, p. 13).

Moon in the poem is monitoring items and materials that are thrown in the water and questions the reason why it sees such material in the water while they should not be “I’ve found shoes and skirts and ribbons here” which is again an act of humanism that should change to post-human, which is an act of taking away man from anthropocentrism in the environment. Oswald in her poem also demonstrates to the readers that humans have gone beyond humanity, attempting to ask for their rights to have a normal life with no harm; however, they have gone too far, leading to the destruction of humans and non-human entities (Iovino & Oppermann, 2012, p. 78).

In *A Sleepwalk on the Severn* Oswald attempts to signify the connotation that the moon's surface makes things such as humans and non-humans have almost the same face or feeling, because the moon is like a mirror to humans and non-humans:

(Chorus)

This night is half-moon night when the moon has

No feeling in her right side but she makes light of it

The cars dip their beams the wet fields have headlights

This night with eyes half closed (Oswald, 2009, p. 14).

Therefore, it is not vague that *A Sleepwalk on the Severn* forces the readers to know exactly what will happen next when the moon's phase alters to the full moon. Oswald, throughout her poetry, does not centralize human beings as the primary entity in the environment; however, on the contrary, she demonstrates that everything in the environment directly influences and relates to one another. Non-human agents also have the power to effect on humans and change their feelings and attitude. The moon is considered to be the primary influence over the other characters and items in the environment; also, full moon is the stage that has more impact than other stages. By the third wave of ecocritical perspective just like *Dart*, nature is valued over man; while man is condemned based on pastoralism (Phelpstead, 2014, p. 3).

Opposite to the first wave of ecocriticism, as humans are outsiders of nature, Oswald, in this stanza, depicts all interactions of humans with non-humans in the environment as it is the third wave:

Enter the Moon

(Moon)

Looking round I remember who I am. This is water to one side of me.

Eels etc. Little fires along the banks of the river and a few tins of cider in grasses. There's the owl. There's that horrible sucking sound.

The glug glug of the tide. And it looks like a fairground the way the mud spreads out all lit up with a fisherman asleep walking over it.

Checking his traps perhaps (Oswald, 2009, p. 17).

The full moon is the stage that she could not know herself very well before in her earlier stages; the reason why the moon knows itself better in the full-moon phase is due to her interaction with humans and people interact with the moon when it is in a full-moon stage. On the contrary, humans interact less with the moon during the half-moon phase; this indicates that, again, humans are using the moon for their pleasure and yet they lose their beings too while losing their positive connection with non-humans in the environment (Adamson, 2020, p. 596).

On the other hand, Oswald in *A Sleepwalk on the Severn* illustrates the moon's influence on the earth while it is in its full-moon phase 'The glug glug of the tide' declares that even with non-humans 'Moon', can be harsh about their reaction to the earth that is why there has to be a balanced relationship within every motion human beings take in the natural environment without any differentiation of all entities. Oswald exhibits that all humans and non-humans move in one circle that never stops; however, this circle is losing its balance due to the consequences and the reactions that man cannot see from non-human agents like water.

A new stage of the moon is signified in the stanza below and has a different atmosphere according to its influence on earth:

No Moon

Two sleepwalkers struggling along, one invisible with eyes closed,
the other writing. That's me. I'm always out here.

Moving over the night-map with the moon my close friend following.

A kind of dream-secretary, always recording myself being interrupted,
trying to wake myself by writing. I'm doing well. Keep going.

It's raining. There's the birdwatcher already hidden in position,
swaying with the reeds with infra-red telescope.

And here comes a vicar on horseback having trouble with his nose.

Keeps covering the left nostril and breathing in deeply and out.

He can't keep his horse still (Oswald, 2009, p. 19).

Oswald once more in *A Sleepwalk on the Severn* illustrates this phase of the moon by starting with her characters' position and actions that they are in it. Again, two sleepwalkers and the moon interact with the surrounding items and humans; this time, the Poet Figure who takes notes calls herself Dream-secretary, due to the different stage of the moon. The poem indicates that while No-Moon has a different impact, human beings also need someone like Dream-secretary to be as suitable as possible for all the actions that all human and no-human objects could take. On the other hand, it can also be understood with the character of dream-secretary Alice Oswald's dream as an ecopoet could be understood with having human beings comprehending their impact on the natural environment; whereas, 'trying to wake myself by writing' is raising awareness in human beings with poetry which is a tool of the ecological engagement in the third wave of ecocriticism (Nuri, 2020, p. 13).

Moreover, in this stanza Oswald tells readers that now it is No-Moon, and the Birdwatcher cannot be seen as he used to be in the Full-Moon phase. The Full-Moon gave a chance to humans to do most of their actions; however No- Moon phase gave no chance to man and surely non-human items to have their everyday activities, such as the Vicar cannot control his horse as he used to, while there were different stages of the moon. The wind is firmly standing against all the actions that human beings are taking, in which all characters are under its impact.

After adopting the third wave of ecocriticism, Oswald, with the ecocritical troop of wilderness, goes back to the first wave demonstrating human beings as outsiders of the natural environment and nature no longer welcomes them and it becomes a place of threat:

(Vicar)

I'm ok with it's the ruddy wind that bothers me. It really stifles me.

That's why I would normally go by boat, Heavenly Father.

(Paris Clerk)

Almost all the cider both new and old's been damaged, the hoarded apples carried away,

the clean wheat in the bags wetted, the cheese in the lofts and the butter in the dairy

hurtled and the corn and hayricks up to the eaves in water, (Oswald, 2009, p. 20).

This stanza approves the previous concept of the No-Moon influencing differently than the moon's other phases. The character Vicar is not happy with what the Wind is doing to him as he gets interrupted. Subsequently, flood has damaged the surrounding agents by the rising level of the water, destroying almost everything, including human and non-human inhabitants. These are the consequences of anthropocentrism, as Alice Oswald highly condemns it throughout *A Sleepwalk on the Severn* (De Haan & Bragard, 2019, p. 13).

In addition, Oswald in her poetry also establishes that these consequences did not happen while there were different characters like the fisherman and the birdwatcher. However, structure changed with two characters Vicar and Paris Clerk, to show that these names and works have been given after having anthropocentrism, whereas this did not happen with the previous ones such as fisherman and the birdwatcher in other stages of the lunar.

Oswald in the stanza below raises two questions to the readers: first, does the moon born? Second, does the moon die?

Moon Reborn

Flooded fields by the Severn. Waveridge Sand only walked on by the wind.

Almost dark, waiting for the moon to be reborn. Car noise continuous.

Two sleepwalkers struggling along, one small,

barely there, with eyes closed, the other writing (Oswald, 2009, p. 20).

Life and death are two concepts that Oswald explains in *A Sleepwalk on the Severn*, that they are vastly connected rather than disconnected. Death and life are connected in this poem by the idea that everything goes away to leave a chance for something new to come up; everything in the environment, including human and non-human beings, die as a way for something or someone else exist, because not everything that passes away means a human has lost something. However, most probably, when someone or something dies, another inhabitant that is pure will exist on the planet earth. For example, this moon phase is called Moon-Reborn to indicate that the last moon and

feelings are no longer the same and hope that what will come next will be better for the environment (Yu et al., 2019, p. 3).

On the contrary, after the consequences of the flood, even wind has changed its reaction to the surrounding inhabitants and it has become smooth, to positively impact the environment, including humans and non-humans. But still, these two Sleepwalkers are having issues: one of them is influenced by what humans have done to it due to their actions of selfishness and the other one is being impacted by the reaction that the non-human entities have taken against their own behaviors and yet are hoping to find a solution. Oswald validates the concept of hope throughout the Poet Figure who records everything that happens in the environment before and after the consequences as to be always there for man to feel the regret and make the new generations never do the same things that the previous ones in the past have done.

Alice Oswald, in *A Sleepwalk on the Severn*, concentrates on the concept of 'Writing', and she illustrates it as one of the main ecocritical human and non-human concepts that can make a positive association between humans and other entities in the environment if the Poet Figure while taking her notes uses ecocritical just like what Oswald has done in *A Sleepwalk on the Severn*. Moreover, this is a straightforward awareness not merely to the readers and other figures of the environment, but to the authors who can make people have a different idea about nature and be aware of the natural environmental crisis.

The poet in *A Sleepwalk on the Severn* validates the concept that rivers are looked after by the non-human entities in the environment, "Wind, (very excitable) The moon, mother of many rivers \ Has grown young again" which shows that only human inhabitants' actions are against waterways and other natural entities (Oswald, 2009, p. 20). According to Oswald in the poem 'Moon' is the only reason that some rivers still exist in the world and vice versa and many rivers have been destroyed due to the capitalism of human beings while making roads and bridges on them, and human beings cannot feel the natural soul of rivers anymore due to the attraction that such bridges and ships make to human beings' eyes. Therefore, taking an ecocritical perspective would be wilderness as there has to be environment being made naturally by nature without man's touch as it is the third wave concept of each non-human agent

in the environment has to be surrounded by the same other non-human agents (Nuri, 2020, p. 11).

Man can make an ecocritical connection that is required to feel the existence of humans and other inhabitants, such as oceans, rivers, streams, water, fish, oysters, trees, mountains and rocks etc. Furthermore, the rebirth of the Moon changes the rise in water, as it is mentioned in the following parts of *A Sleepwalk on the Severn*. It refers to the new cycle of the Moon, which will take the same phases as before. Moon will continue to be like a mother to the river Severn; however, the previous consequences which happened previously will surely happen if human inhabitants do not learn the lesson as the rebirth of the Moon is a rebirth to the hope that ecocritics expect from human beings as Oswald does in most of her poems. New World wilderness is going to flourish, and the natural environment will be a place of sanctuary not only for non-humans but also for humans (Höchtel et al., 2005, p. 93).

The Poet Figure in *A Sleepwalk on the Severn* is what Oswald aims to teach humans about and make man feel what she feels while recording everything happening among human and non-human inhabitants in the environment. All individuals in the environment, including humans and non-human just like the Poet Figure, have to record and feel everything which they are surrounded to gain smooth chemistry that can lead to a safe and healthy natural world with everything and everyone having their rights without forcing the other agent to lose its condition and right.

Later on, The Birdwatcher in the stanza below is feeling and listening to what the non-human agents are feeling and saying by interacting with humans as if he has learned and gained the message that the poet wants to deliver to all humankind:

(The Birdwatcher)

He sees everything:

The grebe's nest under the weed,

he perfectly hears (Oswald, 2009, p.20).

Oswald's emphasis on the Birdwatcher indicates the ability that not merely educated people can feel and listen to the non-human entities in the environment. On the contrary, everyone in the community with no difference in their social status, race,

color, and social status, just like the Birdwatcher, can achieve what the Birdwatcher has gotten and learn from the results of the natural environmental crisis.

Oswald in *A Sleepwalk on the Severn* ponders on what the Birdwatcher hears from the non-human agents to validate the idea that non-human voices are also listened, while there is positive connection in the environment between humans and non-humans. Otherwise, it is not the non-human voice that can be heard but their reaction against human beings that leads to the environmental crisis and makes human inhabitants suffer from pain while not adopting the post-human concept but anthropocentrism in the environment (O'Brien, 2001, p. 146).

The ecofeminist perspective from *A Sleepwalk on the Severn* indicates the concept of men using women for their sexual desires paralleled with the same view of men using natural resources for their benefits. What makes Oswald different even from the other ecopoets is that calling her readers to become ecocritical activists, taking action against humans treatment toward the natural environment (Baysal, 2013, p. 35-36).

Focusing on the third wave of ecocriticism by investigating all aspects of humans, Oswald proves to the readers that it is not solidarity that the Birdwatcher character changes his ideas towards non-human entities that he is surrounded with Fisherman, later on, modifies his connotation about non-human aspects:

(The Fisherman)

The moon, mother of many rivers,

Has grown young again.

It could happen to anyone (Oswald, 2009, p.29).

The fisherman can now feel and listen to agents other than human beings, and he is now fully aware and has become the one needed by the environment to make this world a better place. The poem indicates a reference to the hope that the readers and all human kinds that such people have changed and now are ready to be ecological activists (Nuri, 2020, p. 9).

Oswald in *A Sleepwalk on the Severn* refers to the idea that man like the Birdwatcher and the Fisherman will change ideas towards the natural world and then human can live peacefully without any concerns about the natural environmental crisis.

This makes Oswald different in her poem *Sleepwalk on the Severn* by teaching people to be like the Moon, a mother to the non-human. Furthermore, Oswald invites readers at the end of the poem *Sleepwalk* to have a complete ecocritical view on ‘wilderness’ in her poem *A Sleepwalk on the Severn* while presenting a framed natural world between human and non-human inhabitants.

The poet’s figure seems to be influenced by the surrounding natural inhabitants, just like the Fisherman and the Birdwatcher, while describing what happens during normal days with every human:

(The Poet Figure)

And sometimes the moon is less and

Sometimes she moves behind and

sometimes she’s gone.

Sometimes it’s the moon.

Sometimes it’s the rain (Oswald, 2009, p. 29).

The Poet Figure in *A Sleepwalk on the Severn* used to record things in her notebook while concerned with what humans were doing to non-human agents. The rights of nonhumans are asked as the Poet Figure is now making man join the world of feeling and listening to nonhuman inhabitants while there is anthropocentrism in the world. The Poet Figure, also used to be called the Dream Secretary, has put the non-human inhabitants in a box and is broadcasting the natural environmental senses to the readers and letting them have a clear and a profound comprehension with joy towards the non-human agents in the environment (Triana, 2013, p. 17).

What is mainly vital in this life is to have everything enjoying their rights without neglecting a vast balance in the middle of human and non-human inhabitants, hence to the hazardous reaction of non-human entities, such as the power of water that can destroy anything standing in its way, as mentioned in Oswald’s *A Sleepwalk on the Severn* constantly. This earth spins around itself peacefully whilst human is not the only entity in the anthropocentric environment and enjoys everything around him without considering other agents (Fabra, 2014, p. 230).

A Sleepwalk on the Severn characters' change of ideas toward non-human agents enriches the ecocritical perspective while Oswald in this poem uses silence after each wicked and negative action of man in the environment, as a technique mediating between humankind and other agents in the environment.

Listening to non-human agents is the transparent a clear message Oswald in her poem tries send to her readers and people in general, to enrich this world with capable individuals who can be environmental activists and live in an environment that has an exquisite connection between human and non-human inhabitants. However, Oswald in *A Sleepwalk on the Severn* does not aim to take away all the pleasant moments that they get while using nature, but to create a consistent balance.

Oswald in *A Sleepwalk on the Severn* is not waiting for human beings to get punished for their actions against nature; however, she feels pity as her narrator, the Poet Figure does in what most human beings are not aware of the consequences that might they experience due to their ignorant actions. Yet, they do not know how to change things in their life and make them last in their souls and hearts while not noticing what they are doing as a negative connection with the non-human inhabitants would led to natural environmental crisis. Everything is going in its cycle of living and dying as they are supposed to be, not as the human actions decide the frame of their life cycle.

The author, whilst showing humankind the damages of the environmental crisis like the flood in the poem *A Sleepwalk on the Severn*, is signifying that those non-human entities such as trees, flowers, fish and reed would have lived many years longer if it was not due to anthropocentrism.

3. POEM MEMORIAL

3.1. An Ecocritical Reading of the Poem Memorial

Oswald's *Memorial* is a version of Homer's *Iliad*, ancient Greek and used to be one of the most spectacular literary texts of that time. *Memorial* is not the story like that of the book *Iliad*; however, it is about the atmosphere of *Iliad* during that time, when people believed gods themselves shared and joined peoples' daily events. Basically at that time, people were narrating stories and poems from one place to another as it was considered one of the literary bases of Greek times. Oswald's *Memorial* translates the story of the *Iliad* as many other authors have done the same, but each used their own writing style (Güner, 2017, p. 9).

Oswald's adaptation of the *Iliad* is not straightforward as she does not necessarily indicate detailed and direct events about Achilles or other main characters of the story. Oswald claims in *Memorial* that even biographies of some soldiers of the Greek times have been used for the sake of showing grief as lament poetry. The poem is about the concept of loss and sorrow as these thoughts have been taken from Homer's book *Iliad*; she also demonstrates the idea of violence as one of the main concepts. Paraphrasing those concepts from the Greek times gives a central base to Oswald's *Memorial*, as her similes are also being paraphrased from *Iliad* (Oswald, 2013, p. 6).

Memorial is a poem that directs its speech to the readers and listeners from the audience directly as if they are the ones who have battled in the Trojan War. Oswald in *Memorial* indicates that *Iliad* is a vocative poem as individuals are directly targeted by the poet Homer. Readers can profoundly notice while Oswald directly claims something to the dead by using the pronoun 'You' while connotes something to them, of course, with having a reason behind it. Vocative poetry addresses a person who is talked directly to without hesitation by using either the name of the person who is directed or a pronoun that refers directly to the named individual (Nicol, 2008, p. 319).

Memorial readers would surely comprehend that this is a kind of graveyard full of tombs to make their names be remembered again by the alive ones. Those dead ones are from the Trojan War. However, Oswald herself hopes that her poem will not need

too many contexts even after using those peoples' names and biography (Oswald, 2013, p. 6).

Memorial has its meaning depending on the mixture of names, places and events. Oswald says that this poem will be like a memory from the Trojan War, and it will be reminding their identity to the coming generations. Those similes translated from the *Iliad* and memories of the dead ones as 'paraphrases of the Greek', about 76 ones are taken from Homer's *Iliad*, that create the bases of *Memorial*. It can also be told that Oswald's *Memorial* is frame worked with different memories of these soldiers that the poem would not have existed at all without them (Hahnemann, 2019, p. 43).

Alice Oswald in *Memorial* intends to make this poem related to all individuals in the world in which anyone can feel the sorrow the poet indicates in the poem by referring to the dead ones using similes from *Iliad*. *Memorial* draws the attention of not merely the audience of this time but readers from any time as if it is the language from the Greek time when the poets used to recite the poem from one place to another to make it heard by everyone (Oswald, 2013, p. 7)

The poem starts with several names on the first pages, as a reference that the poem is going to be on the memory of these names from the Trojan War. Throughout the poem, Oswald uses these names in sequence to their death. Each name is used in one stanza or more, based on the way each person's died during the war, and referring to the importance of these names to be remembered. Even though all those names are taken from the Greek time, but Oswald mentions every one of them and each name has a different emotional story. She tries to avoid differentiation between all soldiers and never depend on their army ranks, but everyone is the same. The concept of death in *Memorial* deals with the environment as it has a high connection with the cycle of inhabitants in the environment as it takes its action to let something new exist in the natural environment (Lankford, 2010, p. 43).

The poem starts with the name of these soldiers killed in Trojan War and has got the memory of more than two hundred and thirteen warriors:

PROTESILAUS

ECHEPOLUS

ELEPHENOR

SIMOISIUS

LEUKOS

DEMOCOON(Oswald, 2013, p. 8).

This is not usual when it comes to poetry by reciting many names merely without saying anything, just name after name. What Oswald in *Memorial* does with her readers gives the sense of telling a story orally and experiencing the exact emotions that people at the time of the Greeks used to feel while listening to a story or poem from a narrator. The poet generally familiarizes the third wave of ecocriticism depending on physical aspects of the environment and post-humanism by taking readers beyond anthropocentrism with the name of these dead soldiers as they are no longer capable of doing their negative actions towards the natural environment (Ferrando, 2016, p. 24).

Oswald in *Memorial* has neglected the other main element of the story, such as the plot, and has concentrated on these soldiers who used to have a minuscule role in Homer's *Iliad*. It is close to what the Czech-born British playwright Tom Stoppard did while depending on William Shakespeare's outstanding play *Hamlet*. Stoppard used the minor characters Rosencrantz and Guildenstern from *Hamlet* to make readers feel the lives of those who were unfelt before (Jagtap, 2012, p. 3).

The first few pages of *Memorial* have got merely names; therefore, those names are from the dead ones in the Trojan War, and Oswald makes *Memorial* a cemetery of those tombs. Those dead bodies connect with non-human inhabitants and the connection is positive because the dead ones are being a lesson for the ones who are alive, as they had a negative connection with non-human agents in the environment while the war was taking place and affecting not only humans but non-human agents as well. The place has been considered a cemetery and has expelled regular daily life events as people used to live there normally before the war.

Dead bodies are not considered important in the human world as they are only bodies with no souls. The connection is still with human materialism as human beings have used those materials in the Trojan War and negatively influenced human and non-human inhabitants. Both had lost: human lost people and the environment that they used to enjoy no longer can accept them after seeing those wars, while the non-

human lost connection with humans from the times when they used to interact with nature, peacefully. Now there are not merely dead bodies that can be seen in the battle ground; however, the environment has been destroyed, places have been burned in the fire, and those trees that lived for many years and decades have been now destroyed, which has made not merely dead human bodies, but dead non-human bodies are everywhere too (Ferrando, 2016, p. 165).

In *Memorial*, Oswald does not merely determine the fear and sorrow that human beings have seen and experienced in the Trojan War. She clarifies the sadness non-human inhabitants have experienced due to the materialism and anthropocentrism because war also is evident of how selfish man is not considering the consequences of the war that will happen to the environment.

In *Memorial* the poet's ecocritical perspective is highly supported by the similes that she uses, because those similes compare each warrior to something that is non-human in the environment, which is a clear connection between humans, such as audience or listeners with non-human inhabitants and also those similes give the present readers a clear image of the ancient Greek in order to give them a moment of 'listing' to non-human inhabitants in the environment from that time (Hahnemann, 2019, p. 44).

In this stanza, the poet raises awareness about ecocriticism, focusing on nature writing, to speak for it and supporting the value of nature over man:

The water breathes a deep sigh
Like a land-ripple
When the west wind runs through a field
Wishing and searching
Nothing to be found(Oswald, 2013, p. 8).

The poem takes readers to the non-human world to make them comprehend that 'water' is taking a 'deep sigh' while knowing what man is doing on earth with the usage of materials in the anthropocentric world. Moreover, just like water, 'wind' can be helpful and harmful to the environment, but its impact might not be as harsh as water, since it hopes that it will not find anything. The wind is trying to avoid and not

see what man is doing on earth because non-human inhabitants in the environment work in a cycle attempting to support one another (Aardse, 2016, p. 8).

Oswald's method in *Memorial* of using similes supports its coherence, while avoiding the plot of *Iliad* and just taking similes and the way of using those similes again makes the coherence that readers would feel they are the ones who are experiencing these moments (Hahnemann, 2019, p.47). Throughout *Memorial*, it is aimed to comprehend two views from the poem: one with the will of nature and its essence of being a place of sanctuary for all inhabitants in the environment second is the sorrow and grief of these soldiers, killed during the Trojan War.

The connection that now can be seen between humans and non-human is negative; while Oswald is trying to indicate to the readers, the reaction of 'water' and 'wind', she shows both agents are not satisfied with humankind, especially in Trojan War. The wind does not want to see dead bodies; however, unfortunately, the dead body that both 'wind' and 'water' feel and see is of the brave fighter PROTESILAUS and his wife's whose reaction is described when she learns that her husband has passed away, and this is a negative connection between human and non-human inhabitants. This is Old World wilderness and also pastoralism types of ecocriticism where an area is behind human advancement and a place of threat for humanity rather than a place to dwell with the poet speaking for nature. Natural resources in *Memorial* are considered an army of nature trying to defend its rights against anthropocentrism and gain post-humanism (Aardse, 2016, p. 8).

In most of her books, and even in this one, Oswald condemns human acts in general; however, now it is seen that she feels sorry for those soldiers who died in the Trojan War. It makes the idea that she somehow blames the authority responsible for this war, not those who were fighting. It can also be seen in how Oswald in *Memorial* condemns human ignorance, which leads to such wars that should not have happened in the first place.

Oswald indicates a hope that every ecopoet tries to reach to man's world one day. She tells readers about the 'wind' wishing of 'nothing to be found'; it is not merely the wish that non-humans are looking for in *Memorial*, but at the same time, it is the hope that each ecopoet and *Memorial* listeners receive while reading the poem. It intends to focus on both readers and listeners having its effect in both ways orally or to

be read in the text, that is why *Memorial* is performed in different places in order to get as much as possible from the environment (Dahlbacka, 2010, p. 37).

The earlier written stanza is mentioned twice in the poem; of the same noted soldier PROTESILAUS. First, to indicate the sacrifice of this soldier made and the importance of always remembering his name as a crucial figure even though he used to be an average brave warrior, second is to link readers to the past and what man was doing based on anthropocentrism. This idea gives readers an awareness of not doing the same thing with the environment and forces them to be terrified of the natural disastrous consequences if they react against humankind in the environment.

'water' and 'wind' are considered inspectors of watching what man is doing in the natural environment and waiting for their reactions against anthropocentrism and materialism that man has been following not in the present time but also in the past in ancient Greek. It is the awareness that awakes *Memorial* readers and listeners to connect themselves to the past to appreciate what exists now as a natural resource and preserve them from any harm in the meantime.

The hunter warrior called SCAMANDRIUS, who used to be a brave hunter in the woods and familiar with every corner of the forest as he knew all the animals there, while trying to hunt them, "But impartial death has killed the killer \ Now Artemis with all her \ arrows can't help him up" (Oswald, 2013, p. 11). Oswald appreciates those fighters who had been killed during Trojan War and makes the coming generations remember their names. However, at the same time, she does not pity humankind's actions towards natural environment and consider man as an outsider of nature whilst comparing man as fighter, just like SCAMANDRIUS, who is dead now, and natural fighters like 'water' and 'wind' which used to fight during the Trojan War till now do not die because they are from non-human world (Aardse, 2016, p. 13).

Oswald has implemented the first wave of ecocriticism while having man as an outsider to the natural environment without declining differences between humans and non-humans. 'SCAMANDRIUS' lost his life during the war and Oswald in *Memorial* shows the sorrow that people surrounding him had experienced with his death, but at the same time, the poet, here, is condemning what this soldier has done with his connection to the environment. He even used to be like a forest warrior, just like Artemis in the woods, as she was considered the hunter god according to the Greek

mythology, but now even Artemis cannot do anything to get him back to this life, which is a straightforward condemnation of the atrocious act of treating animals as a crucial part of the environment. Moreover, mentioning how good he was when hunting, his target was so accurate throwing an arrow, indicates the idea that this man used to kill everything so quickly without feeling regret for any other non-human inhabitants (Dahlbacka, 2010, p. 41).

‘Now’ is a word used several times through *Memorial*, as one of Oswald’s methods in this poem aiming to get her goal as an eco-poetic. ‘Now’ takes readers’ minds to the present time that they live, which is twenty first century; it refers to the presence of the past, which is the presence of ancient Greek and the Trojan War. This practical method makes readers comprehend what happened in past to these soldiers, clearly, because when they hear or read the word ‘Now’, they see themselves as a part of that scene in the past. At the same time, it makes them know what they should avoid war for the sake of this natural environment and humanity in general because they have listened to exactly to those who experienced the Trojan War, even though they were not there. The word ‘Now’ made them experience that with no effort but only listening to man’s anthropocentric world, non-human agents in the natural environment has made them comprehend non-human compliments (Hahnemann, 2019, p. 47).

This is an exact connection Oswald makes among readers who go to the past and come back from the past, as it is an ecocritical perspective of having a connection between human and non-human inhabitants, from the past till present. This concept indicates that Oswald in *Memorial* makes no difference between both times when looking after planet earth.

Oswald in *Memorial* connotes the ecocritical perspective in this stanza by illustrating this hunter’s negative view about non-human inhabitants. Oswald connects the past of SCAMANDRIUS as a hunter to the presence of readers while readers are also listeners. The speech is being directed to them when the poet tries to make a connection with humans as readers. The non-human is the dead hunter with no soul; this connection is positive as the readers will feel and understand what the hunter had done previously and made no good to him but harm (Hahnemann, 2014, p. 49).

Furthermore, Oswald in her poetry conveys the impression of SCAMANDRIUS's death as not complete: notwithstanding, his name is not going to be forgotten as he will always be remembered, the other side of this man as being a hunter and a 'killer' of non-human agents and animals, in specific, is impartial death that aims to see this hunter's death as not equal to what he has killed while hunting in the woods, the animals that have no power in order to resist what is happening to them by man.

Opposing the anthropocentric view, Oswald, in the same stanza, uses one simile twice as a reference to the belief that this nature is much more crucial than what humankind thinks and uses it now:

Like when the rainy fog pulls down its hood on the mountains

Misery for the herdsman better than night for the thief

You can see no further than you can throw a stone

Like when the rainy fog pulls down its hood on the mountains

Misery for the herdsman better than night for the thief

You can see no further than you can throw a stone (Oswald, 2013, p. 11).

Similes themselves compare two things in which a connection happens spontaneously, supporting the ecocritical relationship between human and non-human inhabitants. The poet uses two different waves of ecocriticism in the stanza above, the first wave of ecocriticism in which humans are not welcomed in the natural environment to let nature grow on its own without human beings' touch and the third wave of ecocriticism while investigating all actions of humans with the natural environment (Slovic, 2010, p. 4-5).

In *Memorial*, as much as the reader learns, similes will be read in almost all the stanzas that a new name of the Trojan War soldier is mentioned. As Farrier states "similes in the *Memorial* do not merely indicate the ecological importance" (Farrier, 2014, p. 12). Violence and sorrow, means that the similes indeed connote the ecocritical perspective as also Oswald is trying to raise environmental crisis awareness in all individuals via poetry as nature is privileged and man is criticized in the third wave of ecocriticism.

In this stanza, Oswald illustrates how this soldier's life is empty, just like a mountain covered in fog while the weather is rainy and there is no one to be found there. It is one of the main reasons why Oswald has written *Memorial* to avoid such acts of human beings forgetting those who have sacrificed their lives for the sake of others.

Oswald in her poetry demonstrates the concept that the non-human world is taking its very first type of revenge on humankind while being not well with the way they get treated by people in the environment. In this stanza, non-human inhabitants, rain, and fog have put humans in a condition that nothing envies to be in the same position. It is a direct message from the author to all humanity, especially to the readers and the listeners of *Memorial*. It makes the poem to raise awareness throughout written words as it is the characteristic of the third wave of ecocriticism (Slovic, 2010, p. 8).

Oswald in *Memorial* uses 'you' as a subject in many stanzas while making readers and listeners feel they are the ones who are being targeted with their imaginative world of realizing the ancient Greek as if they were there, and at the same time, they would clearly notice what is required from them to do with the environment in general. Oswald in *Memorial*, asks everyone to feel responsible for surrounding the environment, especially non-human inhabitants.

'Kill' as a word is used in *Memorial* many times, and readers come across it often while reading the poem. First of all, it is because this poem is based on some soldiers who have lost their lives in a war and have left their families in misery. Second, whenever the word 'kill' is mentioned in *Memorial*, the subject of this act is human being undoubtedly. This connotation proves that the poet is aiming at human agents in the environment to look at what they are doing and at the same time, avoiding the anthropocentrism and materialism. Man treats everything in the environment without considering the results that might happen if they keep doing what they used to do ancient Greek period, then again the consequences will be the same (Dahlbacka, 2010, p. 79).

Someone called DOLON, as he was also a brave soldier just like the other ones mentioned in *Memorial* putting his life on the line as most brave soldiers do in wars, "The lunatic fly who loves licking \ And will follow a man all day \ For a nip of his

blood” (Oswald, 2013, p. 16). What the poet reveals that man is courageous when it comes to destruction, among, human and non-human. DOLON loses his life while he was sure to die and yet had no actions towards his fate to be changed as to stay alive and live his life even after the Trojan War. Oswald condemns in *Memorial*, the negative connection between human and non-human agents, while the ‘fly’ which is non-human is trying to get merely a drop of his blood and yet is being rejected by DOLON because his life is now precious to him, even though he would be proud to get killed in the war. It is a transparent message delivered by Oswald in *Memorial* to readers and listeners that man only cares about negative actions of man anthropocentric world in non-human inhabitants environment, (Harrop, 2013, p. 87)

Even though DOLON is not an ordinary soldier in the Trojan War; however, he is still being mentioned as any other warrior in *Memorial*. There is no epic glory in this poem as Oswald does not exaggerate what has been done during Trojan War, but the post-war destruction and grief left behind for humanity in general and non-human inhabitants. Oswald only once mentions the word heroic in *Memorial* ‘was too eager too heroic’ (Oswald, 2011, p.19);but, it does not refer to something precious, as she describes him as a hero that could do nothing to be considered as something outstanding, and yet he is killed in the war by someone whose name is not mentioned as to say that even the one who killed him is an average warrior fighting just like the other ones, even though they are not heroes, but they can kill those who call themselves heroes of nations (GÜNER, 2017, p. 18)

Opposite to what Homer did by having his characters over anything else in the world, Oswald in *Memorial* does not describe anyone as a hero who can do something that others could not do. However, she makes a balanced framework among all the human inhabitants in order to refer to the ecocritical perspective of everything in the environment, including human and non-human agents, to be in equal interaction to provide a safe environment where everything can live peacefully. Oswald usually indicates in most of her poems that there is no difference between all the inhabitants, and humankind has to avoid all the natural disasters that results from natural resources’ reactions.

The poet in *Memorial* determines that humans have problem with one another throughout history and first they need to have a better connection among themselves

and make each individual feel that he is not different from the others and his rights are equal compared to anyone in the community. When human beings learn how to make an equal connection with one another, non-human inhabitants in the environment will be treated equally by human individuals and there will be a fair connection that ecocriticism enquires of all human and non-human agents in the natural environment.

Oswald in *Memorial* focuses on those who were treated differently by human beings with the description of a normal soldier and his wife crying on his tomb as opposite to how Homer ends *Iliad*, Oswald asks the listeners to become activists who can make changes in society by focusing on all individuals, not merely those in the high-class status in society.

In *Memorial* Oswald mentions two warriors ADRESTUS and AMPHIUS shows man's selfishness from which their father was a religious man, asking his sons to stay home and do not join Troy in the war, "He begged them to stay at home but they couldn't listen \ Their own ghosts were calling them to Troy" (Oswald, 2013, p. 19). However, they could not do that even after they are asked by their father, due to the selfishness. Oswald determines in her poetry that man was blind during the time of the Trojan War as man could not make a balance between humans and non-humans. She compares man's selfishness with ghosts due to the connotation that he has no control over his selfishness which is the only reason for negative connection among human and non-human agents in the environment, and yet those environmental crises are happening while non-human agents are obliged to react against anthropocentrism in order to make people feel what they are doing has to be stopped (Thacker, 2019, p. 255).

In the previous stanza, Oswald introduces two soldiers who have a negative association with their ghosts. In contrast, they could have chosen the right way to follow by their father and avoid killing and getting killed. Even gods were killed during the Trojan War, and the poem argues to make this view possible. It makes listeners see the dark side of humanity using everything for its benefits merely and not paying attention to its surroundings in the natural environment. Furthermore, Oswald makes ghosts out of these soldiers' selfishness even though it is something that belongs to them; however, this is a manner in *Memorial* depending on the third wave of ecocriticism as considering each action of humans in the environment, and also the

first wave of ecocriticism as man is an outsider of nature and does not understand the consequences with the anthropocentrism that he follows (Slovic, 2010, p. 6).

Despite the usage of the third wave of ecocriticism characteristic of 'animality', Oswald asks for non-humans' rights; however, Oswald's narrator puts a clear image in the readers' mind in this stanza in which obviously a non-human agent that is a 'fish' struggles with its everyday activities in the water "Like a fish in the wind \ Jumps right out of its knowledge \ And lands on the sand" (Oswald, 2013, p. 19). This image makes readers to be shocked in the same way as the 'fish' is bewildered with what it had to be normal in its environment. Therefore, the poet in *Memorial* criticizes making non-human inhabitants realize that their everyday activities have become dangerous and they cannot do them in peace (Ryan, 2019, p. 105-106).

Images are making lively scenes in listeners' minds that Oswald uses in every stanza of *Memorial*. The poet uses all kinds of images that are related to human's everyday life issues by which making readers and listeners see themselves in those images as if this happened to them. Oswald succeeds in relating all individuals to *Memorial* except the usage of similes and the pronoun 'you'. Those images also are advantageous due to the reason that there are different images each reader or listener can understand whilst they are the same ones as their everyday life activities (Farrier, 2014, p. 14).

Indirect awareness is given in *Memorial* telling human inhabitants in the environment that what you are surrounded by non-human agents is the same as the past human individuals were surrounded by natural environment. The poet is hoping that *Memorial* readers and listeners are going to learn from the past ones and will not do the same to non-humans as the ones did during Trojan War. There is a negative connection between human and non-human inhabitants in the stanza above as the fish cannot do what is surly normal in its world, even though fish can also be caught by a non-human agent such as a wild bear; however, Oswald does not mean a non-human agent, and she proves that in the same stanza, while the soldier is killed by an individual in the war, as the same thing compared with the fish but in a different aspect or scene.

Oswald, in this stanza, gives a direct awareness by mentioning a potential natural source ‘water’. It is used by Oswald, in most of her poems, as one of the primary natural resources that human beings need for their everyday life issues:

Now the rivers are filling they are overflowing

There are streams sawing through hills

Cutting up the grass into islands

Everything is clattering to the sea

This is water’s world

And the works of men are vanishing (Oswald, 2013, p. 19).

The author indicates to the readers that water is filling the streams; however, rivers have got no more space to have more water anymore. Even though the poem is about ancient Greek; the poet mainly refers to the present time that we are in it; hence the readers are getting related to it in order to be aware of the results that might happen after water takes its action against human beings.

The poet-archaeologist role of Oswald is prominent in *Memorial*, and does not merely tell the readers about graves, objects, and tools of the ancient Greek, but connects with those who read and listen to this poem as an ecocritical perspective of making a connection between human and non-human inhabitants. Therefore *Memorial* differs from any other poem about nature in general (Thacker, 2019, p. 239).

‘Rivers’ are non-humans that Oswald is fascinated with and sees them as life guardians to humanity and the whole environment in general while also saving non-human agents at the same time. ‘Rivers’ are now doing their best to avoid any hazardous environmental reactions, and if it was not for rivers, people would have lost their lives in a short period. The significant role of rivers is preserving this earth without making any differences between human and non-human inhabitants, which the poet wants her readers preserve all non-humans and the natural environment in specific, like rivers. What is unfortunate is that Oswald determines in her poetry that now it is just too late and the rivers cannot take it anymore, and it has started to get out of the rivers and where human beings live there will be floods (Hahnemann, 2014, p. 42).

Oswald in her poem explicitly criticizes the material world of humans, in which man's focus is merely on materials without paying any attention to non-human agents. 'Water' aims to destroy what human beings have built and followed during the past years of materialism and anthropocentrism and non-human world also hopes that they will be treated better with human while not having their material world. Oswald declares in *Memorial* that non-human inhabitants want to make human beings pay in the same way they were victims of human materialism and the anthropocentric way of using everything in the universe for their own sake.

Non-human inhabitants are being centered in the environment in the earlier stanza. The poet used to be seen in every poem of hers making a balance among human and non-human inhabitants in the environment; however, when she says "this is water's world" she illustrates what water can do against mankind concerning its incredible power (Oswald, 2013, p. 19). Moreover, even though eco-poets usually have non-human inhabitants centered in the environment, Oswald is the first one who has done that as she always had hope in the way human and non-human inhabitants affiliated. *Memorial* takes readers backwards with all their advanced technology that nature is a place of threat to humans as wilderness branch of ecocriticism, as long as they could not learn from the previous actions and consequences (Ryan, 2019, p. 105-106).

The poet's disappointment with a relieved relationship between human and non-human agents establishes indignant results that are going to be towards each individual. While in the coming stanza, she does not merely illustrate how non-human inhabitants are not satisfied with human actions towards everything in the environment, but even God does not accept what is happening on earth with man's treating non-humans, even he wants to punish them. This method draws readers' attention to what the poet wants to imply to all human beings (Thacker, 2019, p. 101).

Memorial attempts to gain the attention of those who are religious and aware of the miserable path of nature getting treated by those who should do the opposite in the natural environment, "God rains on the roof hammering his fists down \ He has had enough of violent smiling men" (Oswald, 2013, p. 19). What humankind has been doing has reached its limits and nothing is going to stop the afterward results while non-human agents take what they want from anthropocentric world. The poem is

proving for humans that now even God is not going to save them and at the same time, he also does not accept this manner in any case from man (Thacker, 2019, p. 265).

Oswald makes the poem framework more comprehensive while using the word God, because it shows the idea that everyone, not merely eco-poets or environmental activists, have to be a part of positive connection between human and non-human agents in the natural environment and not leaving any wounds to whatever we are surrounded with. What Oswald does here is to disregard those entire events that had people's and readers' focus on in Homer's book *Iliad*. For example, she does not concentrate on Hector's death which is a way of making *Memorial* readers and listeners notice this difference and make them be startled on the ecocritical perspective as it is the connection between Hector and other non-human agents, rather than merely anthropocentric act of human beings influencing their surrounding without noticing its effect (Harrop, 2013, p. 83).

Memorial creates an echo sound in terms of voices that readers and listeners can experience. This is what *Memorial* is unique compared to any other poems, because the poet enables readers to hear those voices that can be the reason readers and listeners experience the actual events of the Trojan War (Thacker, 2019, p. 258).

In *Memorial*, Oswald uses Homer's *Iliad* as something general to depend on; however, the environmental details are the main reasons to make Oswald's poem *Memorial* exceptional, and readers are stunned while reading it. Literature is fascinating to every individual because ears and eyes hear and see things in those stories and poems that they have not experienced during past life (Purcia, 2022, p. 119).

CONCLUSION

It is found in this study that Oswald's selected poems *Dart*, *A sleepwalk on the Severn* and *Memorial* highlight what man has been doing previously for his benefit merely without looking at what should have been done for environment. Even though the poems mention what man has positively done to the natural environment, like 'water purifiers' used by man in order to interact with nature mentioned in *Dart*; however, the study shows that this is minuscule compared to what humans have negatively done when it comes to the destruction of natural environment. The poems condemn all humanity and make readers feel guilty for not doing anything to make this world a better place. It is also found that Oswald in her poems uses many non-human inhabitants, as they are significant to man, in order to indicate a connection that humankind should gain with those non-humans.

It was found in this research that in: *Dart*, *A Sleepwalk on the Severn* and *Memorial*, readers are forced to be afraid of some natural aspects, especially water. It is found that these poems are like chains, shifting from one wave of ecocriticism to the other and one poem cannot exist without the others.

Dart represents the third type of ecocriticism only once, by having the ecofeminist view, and not mentioning a female character to have connection with the natural environment, because humankind's relationship with nature is negative: therefore, female figures cannot suit this situation while they receive the same negative connection from male, which is the same thing happening to them like non-humans in the natural environment.

The study argues that non-human agents have lost their identity in *Dart*. The poet has implied the first wave of ecocriticism and has adopted a branch of ecocriticism that is pastoralism throughout the poem. In *Dart* the focus is on nature more than man, while the poet has promoted the value of nature over man, where man and river are two agents mentioned with a greater focus on the river than man. Both river and man have negative connections among each other, therefore the river loses its voice and then its identity, in which man does not hear non-humans' voices due to anthropocentrism in the environment. The study also establishes that, even with all the advanced technology that humankind has gained in his life concerning machines and other devices in order to make their life easier, man could not make his life safer

because there is always a threat on man's life by environmental crises such as floods due to anthropocentrism.

Dart has provided an environment suitable for non-human agents to connect with the others freely. The poet accounts for each item in the poem, including non-human inhabitants in the environment, not merely as standard objects that cannot do nor have any connections with other things in the environment; On the contrary, every non-human is remarkable for its place and relations in the environment. In *Dart* non-humans are treated as human beings that are living their lives on earth and non-human beings are not considered insignificant compared to humans, for example rocks and rivers are as important as any other living creature in the world including man.

It is also found that *Dart's* repetitive ecocritical romantic pastoralism criticizes materialism and asks human beings to avoid it. Oswald's aim to increase everybody's awareness about environmental crisis on earth in *Dart* became apparent while making each non-human inhabitant in the environment speaks for its own rights while humans are decaying everything in the environment without thinking of outcomes.

By the end of *Dart*, Oswald has shifted from the first wave ecocriticism to the second wave with breaking down some distinctions between humans and non-humans while questioning how their relationship forces the environment to call for awareness in humanity. *Dart* is about increasing the awareness of the readers after illustrating the damages that water left behind after acting against man.

Lastly and more importantly, the poet's focus in *Dart* is on the concept of 'speaking' for non-human agents in the environment. The river Dart as a non-human agent realizes the negative and positive connection with man while using it for his everyday life issues and it has become a source of man's life while using it for fishing, swimming, cooling milk, washing, etc. Notwithstanding, *Dart* remembers how humans have memories along the sides of the river; however, man cannot feel the actual existence of the river as a crucial agent in the environment. Therefore, to make man feel non-humans in the environment, this is a call from Oswald in *Dart* to all individuals in the world to 'speak' for non-human inhabitants in order to let them exist.

The second poem, *A Sleepwalk on the Severn*, has implemented the third wave of ecocriticism and demonstrated a dynamic ecocritical perspective with ecocritical types and troops as the poem has a dynamic setting. It showed that the natural

environment presented in *A Sleepwalk on the Severn* represents the world with the recklessness of humans towards non-humans as the poet cannot adopt only one stage of ecocriticism to describe the natural environment. In addition, the study has also found that ecofeminist view is demonstrated in the poem with the thought of nature being used by man for his benefits only, just like when women are used in society by men for their sexual desires. The final destination that the poet Alice Oswald wants to enrich in *A Sleepwalk on the Severn* is that every individual in this world stands on the core of having a meticulous relationship with all non-human inhabitants that surround humankind in every corner of the natural environment. It is one of the characteristics of the third wave ecocritical perspective while considering all aspects of human beings and focusing on all-natural environmental issues equally in the world.

Unlike *Dart*, in *A Sleepwalk on the Severn*, it is found that not only non-humans have lost their voices and identity in an anthropocentric environment, however even man is lost trying to find himself by non-human agents in the environment, in which the Poet Figure in the poem is trying to find herself while making connections with non-human agents in the natural environment. The study establishes that the concept of 'silence' in the environment has been used by Oswald, while the main character called the Poet Figure in the poem is 'quite' and walks while sleeping in order to comprehend non-human inhabitants in the environment. Even though, the study argues that, just like *Dart*, *A Sleepwalk on the Severn* is speaking for non-human inhabitants in the environment in order to exist, however the study has found that non-humans are not going to be understood by man if man does not adopt 'silence' in the natural environment. Therefore, opposite to *Dart*, while speaking for non-human agents to be comprehended by man, the concept of 'sleepwalk' calls for man to stay 'quite' in the environment, as the title of the poem *Sleepwalk on the Severn* refers to walking alongside the river Severn quietly in order to feel and comprehend non-humans in the natural world.

In *A Sleepwalk on the Severn*, Oswald is aiming for the true happiness that humankind would experience with everyday life events. On the contrary, due to anthropocentrism in the poem man is demonstrating a temporary joyfulness; meanwhile, man can pursue a kind of happiness that is purely permanent while there is a balance between human and non-human in the environment; however, the title *A*

Sleepwalk on the Severn represents Oswald herself who is dreaming about this connection in the environment.

The study has also established that *A Sleepwalk on the Severn* indicates that those regular everyday life event that has never been considered as something crucial are the main reasons why throughout history, there has been an ongoing environmental natural crisis in the world. In *A Sleepwalk on the Severn* the river itself has got memories of those who lived in the past and have left their negative effects on the river, which is the reason why opposite to *Dart* fitting to pastoralism, *A Sleepwalk on the Severn* is framed with the branch of ecocriticism wilderness while nature is a place of threat for man rather than a sanctuary place to live in.

Memorial, first like *A Sleepwalk on the Severn*, has implemented the third wave of ecocriticism and ecocriticism's branch wilderness, where commended on all actions of man in the natural environment and nature as a place of threat to man throughout the poem. Second, similar to *Dart*, *Memorial* has also applied the first wave of ecocriticism and ecocriticism's branch of pastoralism with making distinction between man and natural environment, in which man is condemned and nature is valued. On the other hand, the study found out that *Memorial* has focused on the third wave and wilderness more than the first wave and pastoralism, because *Memorial* has monitored all aspects of humans in the natural environment and valued nature by condemning anthropocentrism and materialism.

It is also found in this study that *Memorial* does not refer to those Trojan War soldiers in the same way Homer did in *Iliad* as heroes and prominent figures in the environment, but Oswald has given a transparent view of neglecting man over other agents in the environment. Furthermore, opposite to *Dart* and *A Sleepwalk on the Severn*, the study has found that, *Memorial* uses 'listening' to make man comprehend non-human agents in the natural environment. Oswald intends to use *Iliad* as the framework of *Memorial* to address not merely readers but also listeners, because similar to the ancient Greek times, people used to listen to poetry rather than reading it. In addition, Oswald has used the method of 'listening' with her readers after each hazardous environmental crisis in the poem. Hence, *Memorial* readers listen to non-humans of the past as to reflect to the present non-human agents that environment is the same and only time has changed, therefore, readers can learn lessons from the

negative connection existed among man and non-humans and have a positive connection with the current environment.

APENDIX



Image1. The image demonstrates human being's selfishness in making negative connections with non-human agents. Image2 illustrates the results of that selfishness.



Image2. The photo illustrates how atrocious environmental crisis influence to human and non-human inhabitants in the environment are, while a man is about to lose his life in, Kastamonu Turkey, 2021.



Image 3: This picture indicates a type of plant called *Eichhornia crassipes* also stands in human being's life and lets him fish and sail his boats as required. It shows that human being needs to take a step further and control even some specific natural inhabitants (Gebregiorgis, 2017, p. 5).

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