# The Future of Ecocriticism

# The Future of Ecocriticism: New Horizons

Edited by

Serpil Oppermann, Ufuk Özdağ,
Nevin Özkan and Scott Slovic

CAMBRIDGE
SCHOLARS
PUBLISHING

The Future of Ecocriticism:
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This book first published 2011

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

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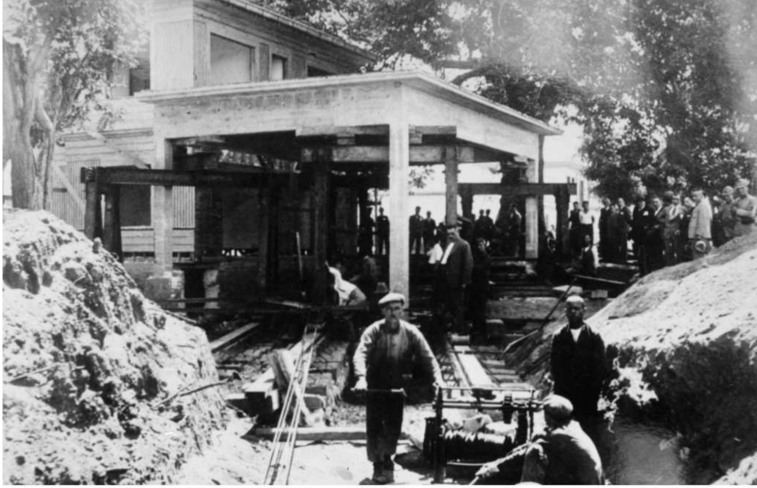
ISBN (10): 1-4438-2983-8, ISBN (13): 978-1-4438-2983-0

*To the enduring memory of Mustafa Kemal Atatürk*



The historic “Walking Mansion” in Yalova, Turkey,
during its move on tram rails, attended by Atatürk.
*Bursa Metropolitan Municipality Library*

*A pivotal moment in world environmental history occurred in 1930 when Atatürk did not grant permission to cut the branches of a plane tree on account of their giving damage to a mansion close by. He famously stated, “Do not cut the branches, move the mansion instead!” Eighty years later, this real-life story is attracting people from around the world to Yalova, and the “Walking Mansion” has become a symbol for environmental protection.*

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# ACKNOWLEDGMENTS

The idea of this book developed following Turkey's first international ecocriticism conference, which took place at the Limak Limra Hotel in Kemer, Antalya, in November 2009. The conference was organised with the official permission and assistance of Hacettepe University (the Office of the President and the Dean of the Faculty of Letters) and Ankara University (the Office of the President) and with the sponsorship of many institutions and organizations, including the Turkish Fulbright Commission; the Embassy of the United States of America in Ankara; the Turkish Ministry of Environment and Forestry; the Turkish Ministry of Culture and Tourism; TÜRKSOY (The International Organization of Turkic Culture); KIBATEK (Kıbrıs Balkanlar Avrasya Türk Edebiyatları Kurumu); NIHA (Netherlands Institute for Higher Education); Istituto Italiano di Cultura, Ankara; Yankı Travel Agency; Kare Danışmanlık; Turgut Aydıner and Nurdan Yücel from Aydıner Co. Inc.; Marcopolo System; ATM Ankara Tercüme Merkezi; and Pegasus Airlines. We extend our gratitude to all of them for their invaluable support for our conference.

We especially thank Prof. Dr. Sevil Gürgan, the Vice-Rector of Hacettepe University; Prof. Dr. Musa Yaşar Sağlam, the Dean of the Faculty of Letters, Hacettepe University; Prof. Dr. Melek Delilbaşı, Consultant to Rector, Ankara University; Prof. Dr. Ersin Onulduran, former Executive Director of the Turkish Fulbright Commission; and Mr. Thomas M. Leary, Counselor for Public Affairs, Embassy of the United States of America. We are deeply grateful to them for their belief in and support for Turkey's first ecocriticism conference.

We would like to extend our deepest gratitude to Elis Yıldırım, Ankara University, who served on the conference organizing committee and without whose commitment and hard work the conference would never have been so successful.

We owe special thanks to the entire Limak Limra Hotel family in Kemer, Antalya and especially to Serap Ayık and Sadi Yıldırım for their outstanding assistance in every stage of the conference organization.

We thank Amanda Millar, Carol Koulikourdi, and Soucin Yip-Sou of Cambridge Scholars Publishing for their help and meticulous work in the preparation of the manuscript.

As editors, we are deeply grateful to all of the contributors to this volume.

Finally, the authors and the Press gratefully acknowledge permission to reprint the following essays: Ufuk Özdağ, "Keeping Alive the Memory of the Amik: Environmental Aesthetics and Land Restoration." From *Facing the Past, Facing the Future: History, Memory, Literature.* Ed. A. C. Hoff. İstanbul: Bahçeşehir University P, 2011. Reprinted by permission of Bahçeşehir University Press; Jak den Exter, "Türkler ve Kuşlar." *Kebikeç İnsan Bilimleri İçin Kaynak Araştırmaları Dergisi.* 17 (2004), here appears in author's English translation, as "Turks and Birds." Reprinted by permission of Kudret Emiroğlu, General editor of *Kebikeç*.

# INTRODUCTION

# NEW CONNECTIONS IN ECOCRITICISM

Dede Korkut stories,[1] the epic stories of the nomadic Oğuz Turks (also known as Turkmens or Turcomans) that are narrated among many different Turkic peoples across a vast landscape stretching from Central Asia to Caucasus to Anatolia, teach an important lesson: in the midst of disastrous events, Dede Korkut concludes his stories with hopeful blessings. Note the end of the first story[2] where he says:

> May your tall, stately mountains never fall. May your big shade tree never be cut down, and may your clear running waters never run dry. May your wings never be broken. May your grey horse never slip while running.[3]

In reading the lines above, one may speculate that Dede Korkut was announcing a warning to today's various countries that are currently committing irreversible crimes against their natural environments under the spell of *progress*: you will bring about your own collapse, he seems to be saying, if you are not heedful of nature's bounty; your civilization will prosper so long as nature remains intact. Or could it be that Dede Korkut foresaw today's Anatolia—the bridge connecting two continents, home to numerous cultures and countless species—being stripped of many streams and rivers as well as vast woodlands, leading to increasing water poverty, in the mania of constructing hundreds of hydroelectric power plants, all in the name of new energy and development projects.[4] This massive change in the physical conditions of the land is only one of the environmental ills that have afflicted "the land of the mothers"[5] in the past several decades.

From a bird's eye view of the vast Turkish cultural heritage, it is now fair to state that over the ages an air of optimism pervaded the bulk of Turkish literature, with *nature* featuring prominently as a central motif. In view of the earliest Orhon inscriptions (the oldest written documents of the Turkish language), the myths of the Oğuz Turks, Divan poetry, folk poetry and folk tales, nineteenth-century literature, and modern literature, timely questions we might pose concern the foundational cause of this unceasing optimism: Where does it emanate from? Does it have to do with the Turkic

peoples themselves who had not severed ties with nature until the advent of *progress*? Does the answer lie in the literatures of the once earth-caring Turks in whom body and soul had been kept intact, through centuries-long embodied life styles?

When we organized Turkey's first international ecocriticism conference on "The Future of Ecocriticism: New Horizons" in Kemer, Antalya, in 2009, we were tackling these questions and were motivated by this hopeful blessing that characterizes all Turkic peoples, in the midst of global environmental tragedies. We were welcomed with a warm reception from around the world. This unique Mediterranean location near the slopes of Mt. Olympus, the lands that have hosted numerous civilizations over millennia, would host environmental scholars and writers from twenty-six different countries, including the internationally recognized Chickasaw author Linda Hogan who has contributed to this volume with three special poems. Heavy rain showers on the first day of the conference told us the gods at Mt. Olympus were pleased with this gathering of international scholars. Professor Greta Gaard, one of our nine distinguished plenary speakers, summed it all up by saying, "What better place for ecocritics to meet, deliberate, debate, and dance than on the shores of the Mediterranean?"[6] Ecocritics participated in the conference by presenting papers ranging from globalization, ecocritical praxis, cultural ecology, nature writing, children's literature, place-attachment, ecological inhabitation, animal studies, environmental justice, first nations' environmental literatures, climate change literature to postcolonial reflections, ecopoetics, ecolinguistics, ecospirituality, ecofeminism, outdoor environmental education, and ecoaesthetics, among other topics. Such presentations fostered the ethical, political, activist, cultural, social, and of course the literary project of ecocriticism, and thus contributed to a wave of Turkish optimism that wants to have faith in literature's potential to reverse the apocalyptic direction of modern *progress*. Consider the etymology of the word *literature* in Turkish: *edebiyat*, in the Turkish language, comes from the root word, *edep*—one that fosters *edepli insan* (ethical humans).

During the engaged discussions of these wide range of ecocriticial approaches against the background of Turkey's Mediterranean shores, we began thinking of a collection of ecocritical essays selected from papers that would reflect the true spirit of ecocritical scholarship, both its local color and its diversity of international voices. Hence the idea of this book is inspired by the colorful variety of ecocritical approaches that emerged during the conference. The conference itself was focused on exploring new horizons in ecocriticism, and our main objective in organizing the conference was to enable fruitful dialogues between Turkish perspectives

and international ecocritical studies. Since Turkey is a geographical and cultural bridge between continents, we envisioned constructing an ecocritical bridge between the West and the East. This vision was successfully brought to fruition by the dialogues established between continents and cultures. The ecological dimension of Turkish culture, or rather what we might describe as the dream of an environmentally sensitive society still deeply buried in the Turkish psyche, played a major role in this vision. We have also seen that the environmental devastation that Anatolian landscapes have suffered—with the advent of twentieth-century mega stresses—necessitates re-connecting with and re-membering the ancient Turkish ecological wisdom, ethics of care, eco-cultural practices, and a strong will for authentic co-existence with nature. One of our main objectives, in this regard, was to bring to the fore the environmentally sensitive Turkish cultural and social practices as expressed in the rich vein of Turkish literature—a literature of the peoples whose predominantly mystical belief systems embrace sensuous participation in nature as well as respect and devotion for the sacred earth.[7]

Despite the significant diversity of viewpoints articulated by ecocritics from around the world, including the Turkish scholars whose stance is best represented by the bridge metaphor, they share a common central perspective, as expressed by Scott Slovic in his plenary speech on "Materiality and Commitment in a Global Age": "I would like to use this talk as a way of probing the sharply conflicting tendencies, at this particular time in history, between the scholars and artists who are reinforcing various forms of connectedness and materiality and those who are illustrating the ever-increasing difficulties of connection and commitment in an age of multiplying abstractions." Similarly, Simon Estok, in his plenary speech on "Rationalizing Presentist Ecocritical Theory: Praxis Matters," makes a strong point about ecocriticism's sometimes conflicting tendencies: "To continue what has truly been remarkable growth and development in an area that has—sometimes with reservations—come to be known as 'ecocriticism,' there has to be (it increasingly seems) some sort of binding agreements (definitional, terminological, procedural, methodological) if our work in literary and cultural studies is to function as effective responses to the political urgency that motivates our analyses." Suggesting holistic strategies in her plenary speech, "Global Warming Narratives: A Feminist Ecocritical Perspective," Greta Gaard also underlines the significance of meaningful forms of commitment. She offers an inclusive ecofeminst approach to what she calls "global warming narratives" and explores these narratives by "uncovering missing information about race, gender, nation, species, psychology and economics." She

argues that "an ecofeminist ecocritical approach to global warming can help ecocritics address the problems at the root of global warming." The central perspective shared by many ecocritics, as these exemplary statements also reveal, is the willingness to recognize the contested issues in ecocriticism, not as grounds of tension but as potent avenues to find some agreement which may not be as "binding" or restrictive as Estok imagines, but may be reworked along the way to find common ground in facing environmental urgencies and offering workable theoretical and methodological models, at least in terms of tracing the relations between texts and contexts. No matter how diverse its praxis has become, ecocriticism has this promissory imperative that fosters its literary and socio-cultural project. We had in mind such *hopeful blessings* in summoning our speakers to the Mediterranean shores. This idea is also what initially motivated us in preparing this collection.

The thirty-two essays included in this volume not only reflect ecocriticism's remarkable diversity, but also highlight its current engagements. Hence, in the spirit of Dede Korkut, we wish to observe *hopeful blessings* in each and all, as they contribute to this very project of connectedness, engagement, authenticity, and commitment that has become a matter of increasing concern for writers and literary scholars across the world. In the spirit of ecocritical compassion for the Earth, this collection is intended to offer new horizons, raise further awareness, and stimulate new discussions. Our inspiration is twofold in this book: the community spirit our conference generated, leading to new alliances and connections among various international voices and Turkish perspectives on ecocritical issues, and the ensuing picture that displays once again the trajectory of ecocritical scholarship as one of diversity and plurality. We have aimed at creating, through this collection, a reflective insight into this multiplicity, but more importantly to cast new light upon the current dimensions of the ecocritical field across a broad spectrum of style, genre, and interpretation. The book is divided into four sections which encompass the wide range of ecocritical topics.

The first section, "Ecocritical Theory," includes six essays ranging from discussions of the current phase of ecocriticism, presentism, global warming narratives, the human other, anthropomorphism, and the nomad. In this part, while Serpil Oppermann and Simon Estok argue for the necessity of theorizing the field and the significance of theory, Greta Gaard discusses quite perceptively from the feminist viewpoint how literary texts, such as Tim Flannery's *The Weather Makers* (2006) and Elizabeth Kolbert's *Field Notes from a Catastrophe: Man, Nature, and Climate Change*, and films such as "Happy Feet," "Wall-E," and

"Waterworld," among others, represent environmental challenges, specifically climate change and global warming. Serenella Iovino's and Elizabeth Schultz's essays further develop the question of how literature intersects with the environment by focusing on significant writers of Italian and American literature. Axel Goodbody's essay, on the other hand, returns to theory with its ecocritical focus on the crucial significance of place and inhabitation.

The diversity of ecocritical approaches in the nine essays in the second section, "Turkish Perspectives," provides a window to the emerging ecocritical scholarship in Turkey, as reflected in the works of Turkish authors and other eco-cultural works. While the essay by Ufuk Özdağ focuses on a bioregion—a drained watershed in Southern Turkey—that awaits urgent restoration and calls for a "restoration ecocriticism," Zafer Parlak's essay offers hope for such engagement and care through the exploration of ages-old Turkish environmental thought. Gülşah Dindar reconceptualizes Turkish Garip Poetry (by Orhan Veli Kanık, Melih Cevdet Anday, and Oktay Rifat Horozcu) as a form of earth-centeredness, drawing attention to its "aesthetic break from the conventions of the classical Ottoman poetry." Gonca Gökalp Alpaslan's historical study explores the *turn* to nature's subjecthood in contemporary Turkish poets: Melih Cevdet, Oktay Rifat, Bedri Rahmi, Cahit Kulebi, and İlhan Berk. While Nevin Özkan foregrounds the ecological conscience in her depiction of the horses in Abbas Sayar's *Yılkı Atı,* Pınar Batur seeks a *sea ethic* in a country surrounded by seas, in novelist Yaman Koray's principles of diversity and symbiosis, and points out that care for the diversity of species in an ecosystem enhances the potential for survival. John VanderLippe focuses on Atatürk's Gazi Orman Çiftliği and explores the way "it generates interest in protected lands, history, forests, and the power of citizens to influence policy." Jak den Exter explores the breath of the living Turkish language as reflected in the numerous bird-related proverbs and sayings in the cultural imagination (Anatolia is still the home to 450 species of birds). This section also includes an essay by a Turkish writer Ayfer Gürdal Ünal, on children's environmental literature, introducing *Yürüyen Çınar* (The Walking Plane Tree) which is an exemplary children's book that showcases Mustafa Kemal Atatürk's significance in reinforcing environmental awareness in the Turkish public.

The third section on "Cultural Ecology and Postcolonial Ecocritical Reflections" includes seven original essays that raise significant arguments on ecopoetics, communicative places, imaginative texts, cultural ecologies, and postcolonial issues, all exploring new horizons for the future of ecocriticism. Carmen Flys Junquera, Peter Huang, Christina Caupert and

Timo Müller, Erik Redling, Şebnem Toplu, Sinan Akıllı, and A. Clare Brandabur not only formulate new approaches to such American writers as Gertrude Stein and Linda Hogan and cast new ecocritical light on such British writers as Byron, Jacob Ross and Henry Rider Haggard, but also offer new cultural perspectives on the relationship between literature, culture, and ecology. While Caupert and Müller, and Redling base their essays on Hubert Zapf's model describing the cultural ecological function of literary texts (known as "Kulturökologie"), Huang takes up Linda Hogan's works that call for "[a] direct experience and attachment to the world through physical and bodily awareness [that] substitutes for the indirect knowledge of the world through language motivated by abstract conceptions." Carmen Flys Junquera also focuses on Linda Hogan's work drawing on Val Plumwood's ideas, and argues that "both Hogan and Plumwood seem to share a spiritual connection, or one of sentience, of similar terrestrial or materialist spiritualities."

The final section, "Ecopoetics and Ecological Narratives," includes ten essays written by Huriye Reis, Guangchen Chen, Christian Hummelsund Voie, Nevio Cristante, Nurten Birlik, Robert Steinke, Raniero Speelman, Anthony Pavlik, Uwe Küchler, and Elis Yıldırım, all leading to new directions in the expanding field of ecocriticism. These essays variously concentrate on British war poets, Chinese poetry, nature writing, sacred ecology, a postmodern novel with its posthumanist standpoint, medieval German literature, Italian fiction, children's literature and environmental education. While all of these essays enrich ecocritical scholarship in significant ways, Küchler's essay on "Linking Foreign Language Education and the Environment" bridges a particularly crucial divide by drawing attention to the need to include "ecocritical findings into educational theory and practice."

The roundtable discussion that constitutes the concluding section of the book includes the editors' comments and responses to fundamental questions concerning the characteristics of Turkish environmental literature, the current status of ecocriticism in Turkey, Turkey's pressing environmental concerns that inspired relevant Turkish literary texts, and the editors' views on the future of ecocriticism as well as their definitions of the field. The urgency of the present ecological crises in the world, the ongoing environmental degradation of local habitats and depletion of the natural resources, and the social and cultural consequences that ecocriticism has been dealing with since its inception in the early 1990s now have led to the expansion of this interdisciplinary field as it searches for workable solutions in literary, cultural, and social arenas. Such work requires dialogues between nations, peoples, and disciplines. This book,

with its colorful variety, points to the richness of these dialogical connections. The Turkish ecocritical perspectives also participate in this amalgamation of voices, which will hopefully unearth the ancient earth-caring wisdom and propagate a new passion for ecological sensibility. Such passion is perhaps best expressed in the following words of the fourteenth-century Anatolian folk poet Yunus Emre:

> Now and then like the winds I blow,
> Now and then like the roads I go,
> Now and then like the floods I flow,
> Come, see what love has done to me.[8]

Just as the sun goes on rising from the East, ecocritical praxis keeps on shedding light on ecocritics from the West. Ecocriticism is a new field of study for Turkey, as well as for numerous other countries across the globe who are currently depleting their natural resources, destroying species diversity, and injuring their fragile ecosystems through badly-conceived energy and development projects. It seems that as more literary scholars take up the moral defense of nature, the ecocritical field will catch fire and spread to all corners of the globe; the rising numbers of international scholars in the field—mastering its various methodologies and inhaling its spirit of activism—will contribute to new legislation and help launch a global conservation movement. A diversity of voices will create change in the local areas toward a more intelligent use of resources and also toward the recovery of blighted urban areas and devastated countrysides. In a world where all life is now under the storm signal, ecocriticism now wishes, more than ever, to keep its feet firmly established on the ground and is taking a stronger stance against the abstractions and complacencies of the contemporary literary scene. Thus we cherish the current diversification of approaches in the ecocritical field, many leaning towards *materiality and commitment,* as the present volume displays.

Thus spoke Dede Korkut with many *hopeful blessings…*

## Notes

[1] *The Book of Dede Korkut* is the most famous epic stories of the Oğuz Turks. The stories narrated by Dede Korkut [grandfather Korkut] convey morals and values significant to the social practices and lifestyle of the ancient Turks and their earth-based spiritual beliefs. The book's mythical narrative form is part of the cultural heritage of Turkish mind-set.
[2] There are twelve stories altogether in *The Book of Dede Korkut*.
[3] See http://www.middleeastinfo.org/forum/index.php?showtopic=4368
[4] See the video, "Anadolu'nun İsyanı" (The Uprising of Anatolia) at http://vimeo.com/19937849
[5] The word, Anatolia (Anadolu) means motherland as well as land full of mothers.
[6] See Greta Gaard, "'The Future of Ecocriticism: New Horizons' in Turkey" *ASLE News* Spring 2010.
http://www.asle.org/site/publications/newsletter/backissues/spring10/
[7] See Zafer Parlak's essay, in this collection where he states, Turks "believed that there was life in everything they could and could not perceive through their senses; therefore everything was sacred to a certain extent. Although their religious system was a blend of animism and shamanism, many Turkish groups had also been acquainted with Buddhism and Zoroastrianism, both of which placed utmost significance to man's harmonious existence with and within nature."
[8] See *Yunus Emre, Selected Poems*, translated by Talat Sait Halman, Ministry of Culture, Ankara, 1990.

# POEMS BY LINDA HOGAN

## The Singers

There are no singers here.
I remember the ones
singing water another direction,
singing that snake on the ground
away from us, taking turns
singing and there was no other voice
so low as my uncle's
that sounded like the start of an earthquake
and so the women made him stop. And now
no woman is singing passion
only the old remember
and sing out.
Young ones, you've missed
those singers, those songs,
but you will not miss passion.
It will be with you,
and the songs like wine, something to be taken
from the vine of memory.
I will always
remember that old man standing,
singing his soul out into his open hand,
his palm, the heart line, the life line running out
while I rattled the shells.
He is not here tonight while I am alone
in the woods and I sing and
suddenly this voice strengthens.
I hear that sound too
as it comes from earth,
the low hum of it and the trees are trembling.
A snake comes out
and the rattles of women
come forward,
calling life forth.

# Not So Very Long Ago

This is the valley that was occupied by wolves,
it was said.
I was at the table.
I was drinking dark coffee,
thinking of the wolves
that lived in this valley
and I do not lie when I tell you
I dreamed them the night before,
stealthy as they are,
faces quiet, moving slowly, like ghosts,
they with first title to this land
of many titles.

I was with friends
drinking coffee and we ate some bread
in this place where blue birds nest,
the place where wolves lived
not that long ago.

Some men came to this place,
That’s what they say,
and that the men never came out
of the hills or valley
after they killed the wolves.
They turned from human flesh
into water, into thin air, into someone, something unknown
waiting for rain to fall
and when it did, they sank into the ground,
all because they killed the wolves
so beautiful beyond the shallows of this river
where I sit alone now
with a glass of wine before me,
the coffee all gone.

It is morning now and the leaves of trees
rustle in the wind, in this place
that was the land of wolves.
I am still sitting in the early morning,
thinking of wolves
in a place suddenly different
in all its animal silence.

## Valley of the Artists

Down in a cave is a painting of turtles,
the blue eye of an octopus or squid,
and my friend, Carmen, in her blue shirt
with the bargain makers.
Pumpkins we see as we travel in the hot air balloon.
They grow all on the ground,
also the squash and gourds in piles down on earth.
Large clothes hang on lines. There are doors
and women like us but with scarves on their heads
walking on earth streets to take their kids to school.
Old buildings are without
windows, but good food is in place,
wind stripes the fields of dunes.

They say the eye in the middle of forehead that opened was blue.
It was a miracle on earth where they try to keep evil away.
The town guide shows us a picture of how it appeared and opened.

We are still entranced.
Last night the dervishes in white bowed down to one another
in their silent manner, so beautiful those men,
even before they danced in the ancient church
and we too were lost in their trance
and became something else.
One in stone cloth put together this world,
the stone church like pieces of a puzzle,
before the tunnel changed their lives.

It is a place where you could fall in love, this valley of the artist.
The world created here by volcanoes
3 million years ago
except ashes shaped the stones of the caves
and all else; tufa, sulfur, yellow, rose, lava beds, the years of erosion
vertical and horizontal, the fairy chimneys.
and the women here wear brown skirts and black tops,
the men drink tea all day.
This is a place eroding in many ways,
thin on top
the mistletoe hexing the tree
without mercy, but there is energy here
you can feel it.
The land is still being formed, so alive
and you could fall in love
in this Valley of the Artists. You should see it.
And you should feel the whirling dancers.

# PART I:

# ECOCRITICAL THEORY

# CHAPTER ONE

# THE FUTURE OF ECOCRITICISM: PRESENT CURRENTS[1]

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Having passed through what Lawrence Buell has called the first and then a second wave of disiciplinary development,[2] ecocriticism has now evolved into its third wave, as professed by Scott Slovic and Joni Adamson in their Introduction to the 2009 special issue of *MELUS*. Before I elaborate on the so-called third wave and the problematic usage of the wave metaphor, it would be useful to briefly remember the ecocritical trajectory since its first inception. In its first stage of development in the mid 1990s, labelled as the first wave, ecocriticism showed the importance of developing ethical relationships with the natural world. Glotfelty's statement, for example, that this is "an immensely complex ecological system in which energy, matter and *ideas* interact" (xix) signalled in 1996 how such meaningful engagement should be envisoned in the ecocritical field. The second stage of its evolution is usually associated with ecocritical engagement in cultural studies, to which Buell refers as the second wave ecocriticism.

As an increasingly heterogeneous movement, Buell argued, second wave ecocriticism has been more revisionist, tending to "question organicist models" (22), and concentrating "on locating vestiges of nature within cities and/or exposing crimes of eco-injustice against society's marginal groups" (24). This revisionist new stance, according to Buell, expanded the ecocritical scope towards a more critical exploration of environmentally important social issues. Calling attention to Buell's wave metaphor, Joni Adamson and Scott Slovic contend that the recent developments in the field indicate the emergence of a third wave which accounts for ecocriticism's transcendance of geopolitical borders to assume a truly global status. But Adamson and Slovic's claim that this engagement today includes "all facets of human experience from the

environmental viewpoint" (7) is a sweeping generalization, precisely because no field can cover "all facets of human experience" around the globe. Adamson and Slovic, extensively quoting Buell's wave theory, explain as follows:

> "First wave" environmental criticism concerns itself with conventional nature writing and conservation-oriented environmentalism, which traces its origins to the work of Emerson, Muir, and Thoreau. "Second wave" environmental criticism redefines the environment in terms of the seventeen Principles of Environmental Justice and increasingly concerns itself with "issues of environmental welfare and equity" and "critique of the demographic homogeneity of traditional environmental movements and academic environmental studies" (Buell 112, 115) . . . [Adamson and Slovic observe] a new third wave of ecocriticism, which recognizes ethnic and national particularities and yet transcends ethnic and national boundaries; this third wave explores all facets of human experience from an environmental viewpoint. (6-7)

In his more recent article, "The Third Wave of Ecocriticism: North American Reflections on the Current Phase of the Discipline," Slovic uses the metaphor more guardedly, and writes that, like Buell he also prefers

> the idea of a "palimpsest," or layering, of ecocritical trends, but perhaps it's simply more difficult to visualize multiple layers of scholarly habits than it is to imagine successive waves rolling ashore from the sea of ecocritical ideas. The wave metaphor, apparently borrowed from the idea of first and second wave feminism, breaks down in the ecocritical context because the waves do not simply end when a new wave begins. (5)

Although the wave metaphor is not without problems in mapping the overall trajectory of ecocriticism in its manifold complexities, it has been useful, as Buell arguably claims, to "identify several trend-lines" (17) in ecocriticism's evolution. But it has excluded other important ones. Most significantly, it dismisses the feminist line of ecocritical inquiry, and ignores ecocriticism's roots in ecofeminist perspectives.

The first ecocritic who has eloquently articulated the inaccuracy of the wave metaphor for mapping ecocritical history is Greta Gaard. In her recent essay "New Directions for Ecofeminism: Toward a More Feminist Ecocriticism," she emphatically underlines the fact that Buell's wave model "curiously omits ecofeminism" and asks, "where are the analytical frameworks for gender, species, and sexuality?" (644). According to Gaard, "Buell's 'wave' narrative of ecocritical history inadvertently appropriates at the same time as it erases feminist narratives of feminist

theoretical and historical developments" (645). In order to correct this error, Gaard rightly contends that we need to find a different metaphor for describing the developments in ecocritical theory, one that recognizes a more inclusive narrative of ecocritical history. To this end she offers seven alternative new directions as complementary theories.[3] In this essay I will also suggest a new direction which I call postmodern ecocriticism, borrowing the term from Paul Wapner who first used it in 2002 to refer to "postmodern orientations toward nature" (169). However, due to my critical stance against it, I shall only cautiously use the wave metaphor to identify this development to draw attention to the postmodern features of ecocriticism. The current stream of ecocriticism, I argue, clearly indicates a postmodern development.

It must be noted that with its expanding boundaries and inclusiveness of diverse voices from around the world, its topics, and interpretive approaches that flourished in the 2000s, ecocriticism has evolved into a truly transdisciplinary field. Today ecocriticism refers to a complex set of ideas derived from cultural and literary studies, science and animal studies, ecophilosophy, environmental ethics and history, environmental justice movement, ecofeminism, animal studies, sociology and psychology, and globalism studies, among other academic domains. The deepening of engagement of ecocriticism, for example, with such cultural issues as race, gender, ethnicity, and identity, and with social issues, such as global systems of hegemonic power, operations of imperialist systems of political, economic and cultural domination, oppression of nonhuman animals, and of marginalized sexualities and genders, globalization of social injustice, and its more recent engagements with environmental justice movement, and queer theory, as well as its new translocal and transnational approaches to the concept of place and of human experience, point to the field's expansion on many fronts. This has led to the emergence of postcolonial ecocriticism, environmental justice ecocriticism, urban ecocriticism, and the new feminist ecocritical studies as the new entryways. Admittedly, the publication of such influential books as Josephine Donovan and Carol J. Adams's *The Feminist Care Tradition in Animal Ethics: A Reader* (2007), Jodey Castricano's *Animal Subjects: An Ethical Reader in a Posthuman World* (2008), Matthew Calarco's *Zoographies: The Question of the Animal from Heidegger to Derrida* (2008), Stacy Alaimo and Susan Hekman's *Material Feminisms* (2009), G.A. Bradshaw's *Elephants on the Edge: What Animals Teach Us About Humanity* (2009), Graham Huggan and Helen Tiffin's *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010), and Catriona Mortimer Sandilands and Bruce Erickson's *Queer Ecologies: Sex, Nature,*