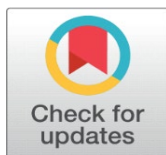
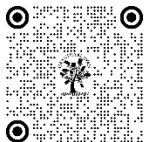


ECO HARMONY: RECONCILING HUMANS AND NONHUMAN WORLDS IN LINDA HOGAN'S ONE CREATION

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ABSTRACT

Ecocritical poetry emerges as a potent tool for fostering environmental awareness. It embodies nature's profound influence, urging readers to embrace its transformative essence and seek comfort in its tranquil embrace. Linda Hogan, renowned as one of the foremost poets of nature, advocates for ecological harmony in her poem "One creation". This poem is widely regarded as a plea for reconciliation between humanity and the nonhuman world. Through a close examination of "One Creation," the research elucidates Hogan's discourse on environmental justice, highlighting her commitment to safeguarding both the natural environment and humanity while advocating for ecological harmony. Grounded in the spirituality and traditions of Native Americans, Hogan's ecological viewpoint recognizes the inherent spiritual essence of all species, emphasizing the interconnectedness of humans and nonhumans in the quest for environmental preservation and sustainability.

Keywords: Nature, Ecological harmony, Environmental justice, Environmental preservation.

Ecocriticism has emerged as a relatively new field that centers on the interplay between literature and the natural world. Its goal is to uncover how literary works represent and engage with nature. In essence, ecocriticism seeks to determine whether a literary work reinforces or questions the dominance of nature. Poetry has always been a way to celebrate nature, but now it is crucial for us to explore it more deeply because of the growing environmental problems we are dealing with. Environmental problems have enormous effects on human life. These problems, including deforestation, soil erosion, biodiversity loss, water scarcity, and climate change, pose a major threat to the life of human beings on Earth. These repercussions pose a grave threat to our survival on this planet. Consequently, the primary objective of this article is to engage in a discussion centered around the poem "One Creation" found in Hogan's *A History of Kindness* (2020).

Linda Hogan, a versatile American writer, explores the intricate relationships between humans and the natural world in her thought-provoking literature. Through astute observation, Hogan's writings examine the fragile harmony between humanity and other living beings. Her insightful views have earned her recognition as an eco-poet, as she passionately promotes environmental awareness. She fervently advocates for the environment and nature, drawing attention to the increasing dangers they encounter. Through her poetic works, she endeavors to establish a close connection between humanity and other living beings.

Ecocriticism, a literary theory, is employed to analyze literary works. Ecocritics utilize an ecocritical approach in their analysis to interpret a subject, exploring how a literary text interacts with or neglects the natural world. William Rueckert

first used the term "ecocriticism" in 1978 in his essay "Literature and Ecology: An Experiment in Ecocriticism." Ecocriticism grew as a critical theory by the early 1990s. The Association for the Study of Literature and Environment (ASLE) was the first professional ecocritics' organization to be founded in the United States in 1992. It was followed in 1993 by the launch of its journal, *Interdisciplinary Studies in Literature and Environment* (ISLE). Next, Cheryll Glotfelty, the first literature and environmental professor in the United States and regarded as the father of ecocriticism, published *The Ecocriticism Reader* in 1996.

To contextualize its movements, ecocriticism is split into waves. In order to identify the best literary forms for spreading environmental messages, the first wave of ecocriticism (1970–1990) focused on how the outside world was portrayed in literature. The deep ecology movement, environmental philosophy, and the idea that humans are superior to non-human animals were more influential. Stated differently, the biosphere starts to take precedence.

The second wave of ecocriticism, in contrast to the initial wave spanning 1990–2000, diverges in its perspective on the compatibility of nature and humans. It aligns more closely with social ecology, seeking to address the separation between humans and their natural environment while emphasizing the imperative for healing. While the third wave of ecocriticism (2000–) draws inspiration from the first and second waves, its main goal is to increase public awareness of ecocritical practice through environmental issues. The study "recognizes ethnic and national particularities and yet transcends ethnic and national boundaries; this third wave explores all facets of human experience from an environmental view point" (Adamson 7-8).

Ecocritics aim to comprehend the dynamics between humans and the non-human world by examining ecological themes within literature. Put simply, they endeavor to illustrate how the natural world is depicted in literary texts and explore humanity's connection to it. Indeed, ecocritics employ various ecocritical approaches to literature. Among these approaches, the primary focus of the research's analysis is on how "human culture is connected to the physical world, affecting it and being affected by it" (Glotfelty xix). Furthermore, ecocritics, when interpreting a literary text, strive to illustrate the portrayal of wilderness and pastoral settings, as well as the presence of biological themes within literary works.

This poem is seen as Hogan's impassioned plea for harmony with nature. The title "One Creation" it embodies Hogan's conviction that the human and non-human realms are indivisible; it serves as an activist's appeal for humanity to coexist peacefully with the world. Comprising four stanzas of unrhymed free verse, the poem exhibits variable line lengths.

In the first stanza, the speaker proclaims herself as a warrior advocating for the world's survival. In essence, within the framework of a deep ecological perspective on nature, Hogan asserts her role as an activist challenging environmental degradation. Influenced by her Native American heritage, Hogan employs the term 'warrior,' echoing the cultural legacy of her ancestors. This term evokes the historical suffering of indigenous peoples, who endured persecution and genocide. Thus, she continues her ancestors' legacy of resistance, however, in a different form a resistance against environmental degradation.

Hogan also mentions that the earth gave birth to animals like the bison and vultures in Tibet, creatures that consumed the final mystics. These mystics imparted to us knowledge that danger is always nearby. Hogan is referring to her ancient ancestors, who were wise. They cautioned future generations about the violent conflicts that all humanity, and Native Americans in particular, would endure. In this stanza, Hogan employs personification by depicting the Earth as a nurturing mother who gives birth. Indeed, this use of personification underscores the sacred significance of the Earth in Native American culture. In the second stanza, the poet says "I am from a line of songs,/a particle of history told by the wrong people".

Hogan employs metaphor by likening herself to a line of songs that recount Native American history. However, these songs are narrated by the wrong individuals, the white European colonizers, who have distorted Native American life and land. Hogan further emphasizes her activist message by stating "a country before lines of division". She alludes to the hardships endured by Americans, who faced displacement and extermination. These lines, employing the metaphor of the poet and songs, are rooted in Hogan's cultural background. In American culture, songs were used as important tools for telling stories and remembering the history and culture of Native Americans.

Hogan proposes a solution for humanity from an activist's perspective. She asserts that the natural world holds the key to enabling everyone on Earth to coexist in peace and harmony. Expressing this idea through the ecological metaphor of preserving forests and preventing their decline, Hogan indirectly addresses the issue of climate change and implies that valuing the environment is the solution.

In the following lines, Hogan shares her longing for her ancestors. She mentions that the forest, where she patiently waits, has listened to the stories of her ancestors. Hogan imagines her ancestors walking through the canyon where she lives, sharing stories that mirror her longing for her Native American heritage. Continuing to echo her ancestors' connection

with nature, she expresses her love for the stones, mosses, and perennial creek, all symbolic elements deeply rooted in Native American culture. In accordance with Native American beliefs, both humans and nonhumans possess spirits and thus deserve respect. Therefore, Native American interactions with nature prioritize the preservation of ecological balance. In the third stanza, Hogan reveals the underlying cause of the global ecological crisis. She asserts, "It is hard for some to know,/ the world is a living being".

This lack of awareness leads some individuals to mistreat nature, as they fail to recognize the world as a living being. Hogan suggests that if everyone acknowledged and believed in this truth, as Native Americans do, the world would not be facing the ecological crisis it currently endures. The poet illustrates, "That's why the books of the Maya were burned".

This serves as an example of how some individuals fail to recognize the sacredness of the world's soul. The burning of Maya's books during the 16th century exemplifies the tyranny and injustice inflicted upon a natural aspect. Here, Hogan indirectly refers to the suffering endured by indigenous peoples. Thus, the destruction of Maya's books, along with similar events in Australia and the northern regions, highlights the lack of understanding among many regarding the importance of respecting all aspects of nature. Here, Hogan implicitly references the suffering of Native Americans from genocide. Thus, the burning of Maya's books, along with similar acts of oppression throughout history, serves as evidence that many fail to comprehend the importance of respecting all aspects of nature, whether human or nonhuman.

In the final stanza, the poet, offering solace, imparts her wisdom to readers and the world at large. She emphasizes that while we may shed tears over lost love or departed loved ones, we must also acknowledge the sorrow of the bird and the bison. In essence, humans and nonhumans are equal in their capacity to experience grief. Just as people mourn the loss of love or the passing of a person, the bird and the bison mourn for the injustices inflicted upon them-killing and extermination. Thus, Hogan underscores that all humans and nonhumans possess feelings and spirits deserving of sanctity. She further warns, "The grief they have felt and how the land hurts/in more chambers than one small heart".

These final lines convey a crucial message: the land's suffering exceeds the capacity of an individual's heart to bear. In essence, if ecological degradation persists, humanity may not be able to withstand the consequences of nature's wrath. Therefore, the poem serves as a clear ecological message from a Native American poet who holds a deep belief in the sanctity and spirituality of the entire world.

This research tries to show how Hogan's ideas about nature, as seen in "One Creation" is influenced by indigenous American beliefs about the environment. It particularly focuses on the theme of environmental justice. She aims to safeguard both nature and humanity, advocating for ecological balance. Hogan's ecological outlook draws from the spirituality and traditions of Native Americans, who believe in the spiritual essence of both humans and non-humans, thus emphasizing the importance of honoring and respecting all beings. The ecocritical analysis of Hogan's "One Creation" displays Hogan's deep ecological approach toward nature. She fights against environmental injustice. Similarly, she presents her ancestors' viewpoint on loving nature, offering it as a solution to preserving the environment. She endeavors to have harmony between humans and non-humans. Indeed, Hogan's "One Creation" contributes to seeking solutions to the environmental crisis by advocating for harmony between humans and nature.

CONFLICT OF INTERESTS

None.

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