

الجماليات الريفية والوعي البيئي: دراسة بيئية مقارنة للشعر الطبيعي في قصائد مختارة لتريسي سميث وكاتلين جيمي

رشا محمد الحكيم (MA)

طالبة ماجستير /كلية الآداب والعلوم الانسانية /جامعة فردوسي /ايران

البريد الإلكتروني Email : rashaalhakeem1986@gmail.com

الكلمات المفتاحية: شعر بيئي، مارتن هايديجر، تريسي سميث، جيمي كاتلين، الهوية

كيفية اقتباس البحث

الحكيم ، رشا محمد، الجماليات الريفية والوعي البيئي: دراسة بيئية مقارنة للشعر الطبيعي في
قصائد مختارة لتريسي سميث وكاتلين جيمي ، مجلة مركز بابل للدراسات الانسانية،
تموز 2024، المجلد: 14، العدد: 3 .

هذا البحث من نوع الوصول المفتوح مرخص بموجب رخصة المشاع الإبداعي لحقوق التأليف
والنشر (Creative Commons Attribution) تتيح فقط للآخرين تحميل البحث
ومشاركته مع الآخرين بشرط نسب العمل الأصلي للمؤلف، ودون القيام بأي تعديل أو
استخدامه لأغراض تجارية.

Registered في مسجلة في
ROAD

Indexed في مفهرسة في
IASJ



Pastoral Aesthetics and Environmental Awareness: An Eco-poetic Comparative Study in Nature Imagery of the Selected Poetry of Tracy K. Smith and Kathleen Jamie

Rasha Mohammad AL-Hakeem (MA)
rashaalhakeem1986@gmail.com

Keywords : Eco-poetry, Heidegger, Tracy K. Smith, Jamie Kathleen, Identity.

How To Cite This Article

AL-Hakeem, Rasha Mohammad, Pastoral Aesthetics and Environmental Awareness: An Eco-poetic Comparative Study in Nature Imagery of the Selected Poetry of Tracy K. Smith and Kathleen Jamie, Journal Of Babylon Center For Humanities Studies, July 2024, Volume:14, Issue 3.

This is an open access article under the CC BY-NC-ND license
(<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

[This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.](http://creativecommons.org/licenses/by-nc-nd/4.0/)

الخلاصة

الدراسة الحالية تستعرض التحليل المقارن لمساهمات الشعراء البيئيين جيمي كاتلين وتريسي سميث، مسلطة الضوء على نهجيهما في التعامل مع القضايا البيئية والعرقية. مستلهمة من أفكار هايدنغر، تفحص جيمي كاتلين كشاعرة بيئية، كما تظهر في أعمالها مثل "التجمع"، و"صقر وظل"، و"القصر الطويل"، و"التحديث"، تفحص بدقة الترابط بين الكيانات البشرية وغير البشرية. يعتبر المشهد الطبيعي الاسكتلندي خلفية، مؤكدة إيمان الشاعرة بدور المناظر الطبيعية في تشكيل الهوية الشخصية والثقافية. بالمقابل، توسع تريسي سميث حدود الشعر البيئي بتشابك تدهور البيئة مع الظلم العرقي. بتحليل قصائدها مثل "المنبع"، و"قصة قديمة"، و"السير في أراضي الماء"، تتصور سميث مستقبلاً يؤدي إعادة تقييم العلاقات مع الأرض والمجتمع إلى تغيير إيجابي. يردد الشاعران فكر هايدنغر بأن وجود الإنسان لا ينفصل عن العالم المحيط به، متحدنين النماذج الشعرية البيئية التقليدية وحثاً على التعامل مع التعقيدات البيئية والاجتماعية.

يقدم هذا التحليل استكشافاً للمخاوف الـثيمائية المتنوعة ووجهات النظر التي يقدمها جيمي كاثلين وتريسي سميث ضمن نطاق الشعر البيئي. تستند الدراسة إلى فلسفة مارتن هايديجر كمنهج شعري بيئي لفهم كيفية تمثيل الشعراء للعلاقة بين البشر وبيئتهم، ودور اللغة في تشكيل إدراكنا للبيئة، وجوانب الوعي البيئي الحالي. أظهرت النتائج أن الشعراء، من خلال استخدام صور الطبيعة، أولوا اهتماماً كبيراً للمشاكل الحالية لتغير المناخ وحفظ البيئه نظيفه وسالمه للأجيال القادمة.

Abstract

The present study shows comparative analysis investigates the eco-poetic contributions of Jamie Kathleen and Tracy K. Smith, shedding light on their approaches to environmental and racial issues. Inspired by Heideggerian ideas, Kathleen's Jamie eco-poet, exemplified in works like "The Gather", "Hawk and Shadow", "The Longhouse" and "The Overhaul," intricately examines the interdependence of human and nonhuman entities. The Scottish landscape serves as a backdrop, emphasizing the poet's belief in the landscape's role in shaping personal and cultural identity. In contrast, Tracy K. Smith expands the boundaries of eco-poetics by intertwining environmental degradation with racial injustice. Examining poems such as "Watershed", "An Old Story," and "The Wade in the Waterland" Smith envisions a future where reevaluating relationships with the land and society leads to positive change. Both poets echo Heidegger's assertion that human existence is inseparable from the surrounding world, challenging conventional eco-poetic norms and urging an engagement with ecological and social complexities. This analysis provides an exploration of the diverse thematic concerns and perspectives offered by Kathleen Jamie and Tracy K. Smith within the scope of eco-poetry. The study draws upon Martin Heidegger's philosophy as an eco-poetic methodology to understand how the poets represent the relationship between humans and their environment, the role of language in shaping our perception of the environment, and the current aspects of ecological consciousness. Results showed that the two poets, by using nature imagery, had given much attention to the current problems of climate change and keeping the environment clean and healthy for future generations.



Introduction

In the exploration of contemporary poets contributing to the discourse on climate change, the spotlight falls on Jamie Kathleen and Tracy K. Smith. Kathleen Jamie, born in 1962 in a suburb of Edinburgh, Scotland, displayed early poetic prowess, crafting her first collection, *On the Cliffs* while studying philosophy at the University of Edinburgh. Her transformation from focusing on Scottish themes and personal identity to ecological concerns coincided with the Scottish Devolution Referendum in 1997. Notably, her collection *The Overhaul* (2012). places her among the leading poets of her generation. Tracy K. Smith, born in Massachusetts and raised in northern California, boasts a BA from Harvard University. Known for her collection *Life on Mar* Smith's poetic prowess extends to a memoir, *Ordinary Light*, and a role as the Poet Laureate of the United States.

Moreover, existing research has touched on various facets of Smith's and Kathleen's work, but a thorough comparative analysis is conspicuously lacking. Notable contributions, such as Kaitlin Hoelzer's (1997) investigation of Smith's *Wade in the Water* intricately explore eco-poetics and compassion, establishing connections between Smith's poetry and African American eco-poetics. Furthermore, a separate thesis authored by Simone Schröder (2017) *Turning Nature into Essays: The Epistemological and Poetic Function of the Nature* refers to Jamie's profound connection with the natural world, to highlight its important role in raising awareness about the repercussions of environmental degradation (p.80).

The research gap lies in the lack of comparative analysis of how these poets employ pastoral aesthetics and nature imagery in their works and how this contributes to their ecological awareness, and limited exploration exists regarding the similarities and differences in their approaches to eco-poetry, their unique poetic identities in the context of ecological themes, and their engagement with socio-environmental issues specific to their respective regions (America and Scotland).

The methodology of this study according to Martin Heidegger's (1962) philosophy serves as a foundational framework for eco-poetic exploring the relationship between humans and the environment. The application of Heidegger's concepts, such as "Dasein" (being-in-the-world), "language as the house of being," and "temporality," enables a nuanced examination of how the poets represent humans, nature, and the environment (p.10). This approach facilitates an exploration of how language shapes





our understanding of the environment in poetry, the pomes by Smith pomes "the old story", The Wade in the Waterland "and "Watershed" on the other hand Jami Pomes' "The Gather", "Hawk and Shadow", "The Longhouse" and "The Overhaul," investigated how beauty in language conveys the beauty of nature, and how ecological issues are addressed in the context of time, place, and history. Heidegger (1962) suggests that we should let both humans and non-human entities coexist, allowing all beings to exist (p.13).

The important primary questions guide this investigation: How do Kathleen Jamie and Tracy K. Smith employ natural imagery to convey environmental consciousness? And, how do their voices invite readers to reflect on their existence within the natural world.

Ultimately, the study aims to understand the poets' contributions to ecopoet, providing insights into their techniques such as similes, personification, and metaphors like the Earth, the air, water, trees, and the hill which are related to mother nature. Furthermore, the overarching impact of their works on readers' perceptions of the environment. also, a qualitative analysis of selected poems will be conducted.in addition to investigating and delineating Jamie and Smith's distinct literary personas within the framework of environmental concerns.to recognize the unique voices, viewpoints, and creative decisions that each of them brings to the field of environmental poetry.

Consequently, the present study constitutes a significant exploration of the intricate interplay between environmental awareness and poetic expression. It enhances our comprehension of how literature engages with and molds our perspectives on the natural world, uncovering the depths of ecopoetry through the unique viewpoints of specific poets. Additionally, the diverse cultures and settings of both poets emphasize that their profound connection with nature and the environment motivated them to safeguard its vitality for future generations.

1.1. Ecopoetic: A Background

Timothy Clark (2011) describes ecopoetry as a type of poetry that is interested in trying new things with its structure and sees the poet or poem as a sort of intellectual or spiritual frontier. This is connected with a feeling of vulnerability and the idea that the natural world is different and separate. It doesn't trust a society that is focused on materialism and practical reasoning. Sometimes, it also opposes the ways of thinking or





expressing ideas that come from non-Western cultures. In eco-poetry, the poem is seen as a place where individuals can redefine and rediscover themselves by connecting with the non-human world. This is different from the romantic lyric, where personal ego was often emphasized, and nature was used for personal expression (p.139).

The ethical views in the West focus mainly on humans, valuing them above everything else. They often prioritize human interests and well-being, even if it means neglecting non-human things. However, Martin Heidegger is one of several politically conservative German thinkers whose responses to the development of technology and social modernization in the first half of the twentieth century have been cautiously reexamined for their ecological potential.

In *the Song of Earth*, Jonathan Bate (2000) relies on the ideas of German philosopher Martin Heidegger to explain eco-poetry, stating that Eco-poetry isn't just about talking or thinking about living with the Earth; it's about experiencing it. When we say 'poetry,' we mean creating something, and this creation can be in the form of painting or writing (p.76). In other words, Jonathan Bate takes Heidegger's thoughts a step further, saying that eco-poetry is more than just thinking about nature—it's like fully diving into it. In this light, the poems of eco-poets Jamie and Smith are interesting to study. They use different writing styles to talk about environmental and racial issues, all connected to Heidegger's way of thinking about the world.

1.2. Home and Identity for Smith and Jamie

The theme of home and identity is a common thread in poetry. In the context of American and Scottish poetry, the issue of home and identity has been explored by many poets. Both poets, Smith and Jamie, intimately intertwine the notions of home and identity, laden with cultural, political, and historical significance. Smith, a celebrated American poet, probes into her identity through personal and collective explorations, navigating cultural, historical, and existential dimensions in works like *Wade in the Water* (2018). Her poems intricately interweave reflections on nature, the cosmos, and human interconnectedness. In contrast, Jamie, similar to many Scottish poets, communicates her identity through personal experiences, unique perspectives, cultural influences, and distinctive stylistic choices, notably evident in her collection *The Overhaul* (2012), which reverberates with Scottish cultural



and traditional heritage. Both poets illuminate the complexities of their ties to Scotland and the U.S. as their countries of origin.

At the same time Smith's collection *Wade in the Water* (2018), Smith's exploration of water in different forms and dimensions can reflect her identity. The various aspects of water that she considers—literal, political, historical, and metaphorical—provide a lens through which she examines and understands her own identity. Using the cultural, historical, and spiritual dimensions of water, Smith likely draws connections to her personal experiences, beliefs, and sense of self, contributing to the exploration of her identity within the broader context of the world and its elements.

Smith's (2018) poem "Watershed" has a particular concern with individuality and cultural identity. The concept of "dwelling" or "being in the world" takes on a personalized significance, probing into how individuals, including Smith as an African American poet, exist and interact with their surroundings. The poem becomes an exploration of Smith's own experiences and the experiences of African Americans, highlighting the interconnectedness of their lives with both environmental challenges and racial injustices. Smith's poetic expression in "Watershed" extends beyond an ecological focus; it becomes a reflection of her identity and the cultural context that shapes her understanding of human existence. Through her verses, Smith compares the complex interplay between environmental degradation and racial inequality, offering a poignant exploration of how her identity, both as an individual and as a member of the African American community, is intricately woven into the broader fabric of societal and environmental challenges.

Smith's "Watershed" opens in the first lines with descriptions of the effects of "200 Cow" / [...] / the chemical acid, that caused "deranged / [...] / skinny / [...] / cattle with / [...] / hair missing / [...] / brilliant chemical blue / [...] / eyes, / [...] / malformed hooves / [...] / lesions" and that are recorded as "suffering slobbering / [...] / Staggering like drunks" (Smith, 2018, p.30, ll.1-19). The descriptions are short and disturbing, showing how quickly the problems showed up in the farmers' animals. The poet repeats these descriptions throughout the poem to highlight how serious the consequences are when people act carelessly and harm the environment. Metaphorically speaking, environmental degradation and racism, are connected to explore the concept of environmental justice. It considers the fair treatment and involvement of all people, regardless of race or income, in the development, implementation, and enforcement of





environmental laws, regulations, and policies. It is often, marginalized communities, including those of lower socioeconomic status and minority groups, bear a disproportionate burden of environmental pollution and degradation. This can include living in areas with high levels of pollution, exposure to hazardous waste sites, or proximity to environmentally harmful industries (Carruthers, 2018, p.120).

Moreover, in the same poem “Watershed” Smith emphasizes the broad scope of eco-poetry, challenging conventional views by not only celebrating the beauty of the natural world but also recognizing its vulnerabilities. The poem universalizes a chemical crisis to assert that instances of pollution and environmental harm are symptoms of a larger system that neglects the well-being of both the land and its inhabitants. Through pome “Watershed” underscores the interconnectedness of environmental and social issues, urging a reconsideration of the prevailing perceptions of eco-poetry and emphasizing the urgent need to address systemic problems affecting both the environment and marginalized communities. Smith explores the powerful relationship between nature and identity. The poem is a tribute to the African-American community that has preserved its cultural heritage through song and dance. The poem is a meditation on the power of love and empathy to transcend the boundaries of race, gender, and culture. The poem's speaker is moved by the love and acceptance shown to her by a stranger, and this experience leads her to reflect on how we are all connected to the natural world.

The poem “Watershed” is full of vivid images of water, trees, and animals, which serve to underscore the idea like metaphors that we are all part of a larger ecosystem. For example, in one section of the poem, the speaker describes the experience of being connected to others, the speaker says “One of the women greeted me/ [...] / I love you, she said. She didn't / [...] / know me, but I believed her”. (Smith, 2018, p.50 ll.2-3). In the provided lines, as personify a woman greets the speaker with a simple yet profound expression of affection. The woman declares “I love you,” despite not knowing the speaker personally. The impact lies in the sincerity and directness of the statement. The speaker chooses to believe the woman's words, suggesting a willingness to accept and embrace the unexpected and unexplained kindness. This brief encounter captures a moment of spontaneous connection and warmth between strangers, highlighting the potential for love and kindness to transcend familiarity or pre-existing relationships. The simplicity of the declaration and the



speaker's acceptance convey a sense of openness to love and human connection, even in brief and unexpected encounters.

On a different note, For Kathleen Jamie, the Scottish landscape isn't just a scenic backdrop. it serves as a reflection of her cultural roots and personal identity. The land becomes a mirror of the communities connected to these places, emphasizing the intricate ties between the Scottish people and their environment. Jamie's contemplation of Scotland as her "home" gains significance, especially in the context of Scotland's exploration of independence. In her recent poetry collection, *The Overhaul* (2012), Jamie adopts a more straightforward and open style, departing from complexity. Her Scottish identity takes center stage, intertwining with her exploration of the environment and her role as a woman bringing life into the world. She now directs her curiosity towards understanding the broader relationship between people and nature (Miller,2011, p.16).

In "The Longhouse" from the collection *The Overhaul* (2012), the poem reflects on Scottish identity and the connection to the land. The longhouse symbolizes a historical and cultural aspect of rural Scotland, evoking memories of a hill and ash trees. The mention of the wind shifting north and the imagery of two women in overcoats and headscarves crossing the yard suggests a traditional, perhaps rural, Scottish setting. "Don't you remember that hill? How it / [...] /shut out any winter sun –". The mention of a hill is a direct metaphor for the Scottish landscape, emphasizing the impact of the environment on daily life. Moreover, "Hefted to its land/[...]/ carries a sense of rootedness and belonging, emphasizing the relationship between the people and the land (Jamie,2012, p.20, ll. 2-5).

Subsequently again in "The Longhouse" "two women are crossing the yard as if yoked together" The two women, described as if they yoked together, represent a connection to the past, and the difficulty in distinguishing between mother and daughter implies a continuity of identity. Moreover, the line "This is why we lost our grip and fled / [...] / Like the wind-driven smoke" The imagery as a simile of fleeing like wind-driven smoke suggests a departure from the traditional way of life, possibly hinting at cultural changes or modernization and departure from this traditional lifestyle, as the speaker in the same pome mentions fleeing "like the wind-driven smoke " (Jamie,2012, p.20, ll.10-20). This departure may symbolize a cultural shift or a distancing from the traditional Scottish way of life. The "crooked roof" also covering both women and beasts may suggest a shared existence, highlighting the intertwined





relationship between human and animal life in the Scottish countryside. The longhouse, then, becomes a symbol of the shared space for both humans and animals, emphasizing a connection to the land and a way of life.

In reflection, Smith and Jamie's exploration of eco-poetics and identity, offer profound insights into the Heideggerian notion of dwelling well in the world. Smith's poetry probes into the intricate web connecting environmental challenges and racial injustices, serving as a contemplation of her individual and cultural identity. Navigating the complex interplay between environmental degradation and racial inequality, Smith weaves an exploration of how identity is intricately entwined with societal and environmental challenges. In a similar vein, Jamie, with a distinct emphasis on her Scottish heritage, critically examines the disruption caused by the shift from traditional transhumance practices to large-scale sheep farming in "The Gather." The vivid imagery of severed tails in a red plastic pail serves as a metaphor for violence, both against animals and possibly as an allegory for the oppression faced by women.

Jamie further underscores the moral consequences of altering landscapes for commercial gain, emphasizing the imperative for a more considerate and responsible interaction between humans and the environment. Both poets resonate with Heidegger's assertion that "If mortals' dwell in that they save the earth and if poetry is the original admission of dwelling, then poetry is the place where we save the earth." (Bate, 2000, p 283), invites readers to contemplate their place in the world, urging a deeper connection and responsibility toward the environment and fellow beings. In "Hawk and Shadow," Jamie reinforces the importance of maintaining a connection to the Earth, cautioning against reaching too high and forgetting our roots, encapsulating the essence of Heidegger's call for a holistic understanding of dwelling well. Through these poetic expressions, the poets assert the role of poetry as a transformative space where humanity saves the Earth, aligning with Heidegger's works on dwelling and Earth-saving.

1.3. Environmental Suffering Unveil

Environmental suffering has been a recurring theme in the realm of poetry, with poets employing their craft to articulate concerns regarding the environment and the repercussions of human actions on the planet. In today's poetry landscape, the focus of environmental poems often gravitates towards delineating the adverse effects of human activities on



the Earth. Within this contemporary context, poets such as Tracy Smith and Kathleen Jamie, driven by a shared apprehension for our influence on the natural world, probe into the intricate and nuanced relationships between people and nature in their creative expressions.

Smith's work is usually understood only in terms of its formal and aesthetic qualities, rather than its political components. However, the two terms are interconnected—Smith's formal choices serve to support her political arguments. Her poetry often explores themes of race, identity, and the environment. On the other hand, Jamie's literary endeavors passionately explored the rich tapestry of Scottish landscapes and culture. Engaging with eco-poetics, Jamie unveils the beauty inherent in nature, capturing the intricate bond between humanity and the environment. Her work transcends geographical and temporal confines, urging readers to reflect on the intricate ties that bind people to their Scottish surroundings. However, she draws poignant parallels between the environment and women, shedding light on the challenges they confront, including oppression and racial discrimination. In this exploration, Jamie emphasizes the dynamic interplay between the living and nonliving elements, rooted in the context of her Scottish heritage.

The poem "An Old Story" ends Smith's (2018) book *Wade in the Water* with a powerful picture of the destruction caused by controlling and using both the land and Black people in the United States. The poem suggests that these connected injustices are not just individual occurrences but are part of a bigger structural problem. The poem voices a land that is "livid/[...]/ [...]/ ravaged" and a people whose "every hate [has] swollen to a kind of epic wind" describing the damage done to both the earth and humans as "the worst in us/[...]/taken over" The poem also asserts that individual beliefs become ordered by the dominant group, making the individual "hate" swell to "epic" proportions, cementing structural injustice in the United States that is more far-reaching than any one individual's action"(p.22, ll.3-5). The poem presents the end of the world as something that involves both structural environmental degradation and institutionalized human hatred and argues that when racial injustice goes unchecked, so does environmental degradation, and vice versa. Because environmental degradation and racial injustice "work together" (Carruthers, 2018, p.113). these oppressions multiply for Black people.

Black people not only face the daily threat of racial violence but also are more likely to live in areas where the environment is poor, due to environmentally harmful governmental policies and corporate actions that





disproportionately affect poor communities of color. This broader problem, according to the interpretation, aligns with Heidegger's (1962) idea of dwelling by suggesting that incidents of pollution and environmental damage are indicators of a larger system that neglects the well-being of both the land and its inhabitants (p.23).

"An Old Story" also talks about how racial unfairness and harming the environment are connected. However, the poem looks forward to positive changes. It describes the increasing hate and damage to the land, but it suggests a hopeful direction when people start seeing each other and the land in a new way. The "swollen hate/ [...] /ravaged" land build upon each other until they are countered by people taking "new stock" of each other and the land. The poem warns that if we don't replace oppressive systems with fair and caring ones, we'll face more problems in the future. This makes straight with the idea that African American reclamation eco-poetic takes responsibility for the future and demands caring for nature and people in which "demand [Ing] stewardship of nature/ [...] /and, in a manner of speaking, of other humans" (Smith, 2018, p.34, ll.3-5).

Moreover, the poem "An Old Story" condemns past injustices but also looks ahead, aiming to fix past problems of harming the environment and treating people unfairly, to create a fair and better future for everyone. Keeanga-Yamahtta Taylor (2016) adds that "When Black people get free, everyone gets free, [and] Black people in America cannot 'get free' alone. In that sense, Black liberation is bound up with the project of human liberation and social transformation" (p.194) In this perspective, Smith's poems aim for "human liberation and social transformation," (p.134). they are seeking to create caring and fair structures in society. The poem "Watershed" recognizes the "long history of environmental subjugation in which past acts of racial violence contaminate nature" (Hume, 2016, p. 80).

Jamie's poetry poems address environmental issues, including the impact of climate change on the planet. The poem "The Gather" from *The Overhaul* collection (2012) first describes the shift from the transhumance practices of traditional "crofters" (the owners of small farms, esp. in Scotland) to large-scale sheep farming as an example of human brutality. Taking hold of each animal and cutting off its tail represents a disturbance in the harmonious balance between the worlds of people and nonhumans. The disruption of the natural order, motivated by the desire for greater output and profit, is consistent with Heidegger's



worries about the possibility that technology and exploitation could damage the moral foundation of human existence. Jamie (2012) personifies, 'Ewe-lamb/ [...] /tup-lamb each animal was seized / [...] / its tail severed with one snip, shrugged through the air/ [...] / to land in a red plastic pail". (p.29, ll. 57-61). Concerning the relationship between human and non-human, Clark (2011) argues that animals or things that aren't human are everywhere in the story, but they are not the main focus, and people don't often notice them. They are like a background that is always there but not getting much attention (p.187). So, in the previous lines, Jamie describes an inside-the-animal and impactful scene where the process of gathering and handling lambs is portrayed. The lines depict a sequence of actions that reflect a shift in the traditional ways of rural life, particularly sheep handling.

Jacks Derrida and David Wills (2002) in "The Animal That Therefore I Am" believe also that "man is a promising animal," and it means that humans are special because they can make promises. The natural idea has taken on the responsibility of nurturing and training humans to be creatures that can make commitments and keep their word (p.372). "Ewe-lamb/ [...] /tup-lamb" refer to female and male lambs, respectively. The phrase "each animal was seized" (Jamie,2012, p.29, l.59) suggests a forceful and sudden action, indicating a lack of gentleness or consideration in the handling of the lambs. It can be symbolic of violence against nature or violence in the world that exists in the world in general. It refers to the cruelty and constant change in the world against humanity. Hence there is a metaphorical comparison. The image of the severed tails being "shrugged through the air to land in a red plastic pail" (Jamie, 2012, pp .29, II. 1-61) is vivid and evocative. It conveys a feeling of violence, especially for nature, because the color red often symbolizes environmental issues and how their rights are violated. Throwing tails into a red plastic pail conveys a feeling of humiliation and discrimination and emphasizes the inferior view of animals (Gairn,2015, p.77).

Jamie's use of language is also connected with the violent treatment of the non-human. Violence against animals is represented by the type of verbs. Jamie employs forceful verbs like "seized," "severed," and "shrugged" "to depict a physically violent scene vividly. The imagery portrays two strong men utilizing their strength and mental acuity to aggressively handle and violate a small, frightened lamb during what would otherwise be a routine workday. This harsh portrayal draws a





parallel to historical injustices, likening the violence inflicted on the lamb to the forceful eviction of helpless peasants from their cottages by powerful landlords. Jamie further enhances the intensity of the scene by incorporating the auditory elements of the "snip" and "plastic pail," "(Jamie,2012, p.29, ll.59-61) creating a soundscape rich in aspirated consonants that adds a visceral quality when spoken aloud.

In "Hawk and Shadow" pome from the same book *The Overhaul* (2012), Jamie uses the simile of a shadow to show how closely connected humans are to the Earth. She wants to highlight that even when experiencing things beyond the ordinary, humans should stay connected to the Earth. The poem describes a hawk and its shadow flying over a hill. At first, the hawk seems to carry its shadow-like prey, but then it lets it go as it flies higher. The shadow, like the girl on a swing, keeps the hawk connected to the Earth. However, it eventually seems to escape, running away like a hare avoiding a predator. The speaker, Jamie, is concerned that if humans reach too high and forget our connection to the Earth, it could harm us, others, and our home. Jamie imagines "I watched a hawk glide low across the hill /[...] / her dark shape in her talons like a kill/ [...]/She tilted her wings/[...]/ fell into the air". (Jamie,2012, p.22, ll.1-5).

In the realm of Heideggerian (1962) eco-poetics, the exploration of environmental suffering through poetry unfolds as a poignant testament to the interconnectedness between humanity and the natural world. The works of poets like. Smith and Jamie go into the intricate relationships between people and nature, shedding light on the repercussions of human actions on the planet (p.32). Smith's politically charged poetry, intertwining themes of race, identity, and the environment, underscores the systemic connections between racial injustice and environmental degradation. On the other hand, Jamie's literary endeavors passionately unveil the beauty inherent in Scottish landscapes, emphasizing the dynamic interplay and radical change between the living and nonliving elements rooted in the context of her Scottish heritage and modern style of life. Both poets, in their distinct ways, amplify the call for a mindful and caring coexistence with nature, echoing Heidegger's (1962) concerns about the impact of technology and exploitation on the moral fabric of human existence. Through their verses, they envision a future where ecological harmony and social justice coalesce, offering a glimpse into a world where the interdependence of humanity and the environment is celebrated and preserved (p.30).



1.4. Spiritual Exploration of the Landscape

In the context of Heidegger's (1962) assertion that "Earth cannot do without the Open of the world if it is itself to appear as Earth in the free thrust of its self-concealing," (p.50) Jamie and Smith, as exemplified in works like *The Overhaul* and *Wade in the Water* respectively, engage with the landscape and compassion. Jamie's poetry explores the Scottish homeland, viewing the outdoors as a canvas for existential reflection and emphasizing the dwelling's fleeting and unstable nature. Her eco-poetic practice negotiates with the nonhuman, reflecting Heidegger's idea that the world cannot soar above the Earth without grounding. Tracy's poems underscore compassion as a liberatory force against injustice, aligning with Heidegger's notion of dwelling and emphasizing the interconnected nature of environmental and racial issues. Both poets offer distinct yet complementary perspectives on Earth, dwelling, and human experience within the Heideggerian framework.

The homeland scenery makes Jamie think about big ideas like life, death, and what it means to be human. The outdoors is like a canvas where she thinks about the larger questions of existence and purpose. In the poem "The Overhaul," Jamie uses landscapes in a really good way to make the reading experience feel vivid and absorbing. The places she describes aren't just physical locations; they also show feelings, cultures, and how nature affects us. Through her poems, she encourages readers to connect with and value the natural world, showing how it influences our lives and thoughts.

On the contrary Smith's (2018) poem "An Old Story" compassionately connects racial injustice and environmental degradation, so points this conversation toward future possibilities for compassionate change. The "swollen/ [...] / hate / [...] / ravaged" land build upon each other until they are countered with people taking "new stock" of each other and the land (p.20, ll. 3-14). thus outlines the coming problems society will face if oppressive systems are not replaced by systems of justice and compassion. The poem especially symbolizes compassion as a potent tool in the struggle for human dignity and justice. This poem does not advocate for overlooking the harsh reality of injustice or endorsing simplistic exhortations like "just love everyone" (p.20, l.4) as a cure for systemic issues. Instead, they intertwine compassion with a recognition of ecological catastrophe and racist violence. Compassion, rooted in its literal meaning of "to feel with," demands an acknowledgment of historical and current injustices to pave the way for healing in the future.





These calls for compassion are not a means to evade practical actions; rather, "feeling with"(p.20, l.5) necessitates both individual and collective efforts.

Jamie's experience of nostalgia is less a desire to return to that physical home space or to her childhood, and more about investigating Scotland's ancient and traditional nature and finding a meaningful connection with that past as a modern Scottish woman. As Whyte (2004) comments, being Scottish in Jamie's poetry isn't something she finds difficult. She doesn't spend time searching for or trying to figure out who she is. Instead, she focuses on going beyond the ordinary things happening around her. She tries to connect with a different level of existence that can energize and eventually change those everyday realities. (p.221).

Jamie's poem "May" vividly describes the beauty of nature during this spring month. The speaker says "Again the wild blossom powering down at dusk, the gean trees a lather at the hillfort and a blackbird" (Jamie,2012, p.15, ll.1-5). The wild blossoms are abundant and vibrant, especially as they cascade down at dusk. The green trees, likely cherry trees, create a frothy scene at the base of the hill. The blackbird, with its melodic song, seems to be expressing its thoughts about the natural spectacle. the overwhelming beauty of the nature scene, the poet contemplates and wonders how people can endure it, saying "How can we bear it/[...]/A fire-streaked sky/[...]/a firth decked in gold/[...]/the grey clouds passing like peasant-folk" (p.15, ll.7-10). The sky is on fire with streaks of color, and the estuary (firth) is adorned in gold. The clouds, described as peasant folk, drift by as if drawn away by a prophecy, adding a touch of mystique. Jamie follows that "poetry is a sort of connective tissue where myself meets the world" (Jamie, 2005). The following section will discuss the poet's subjectivity in her poetry. Jamie's subjectivity in her poetry often connects intimately with the environment and ecology. Her perspective becomes a lens through which she explores the intricacies of human existence in the natural world. Jamie's keen observational skills, shaped by her personal experiences and emotions, allow her to notice subtle details in the natural world. This sensitivity becomes a bridge between her subjective experience and the broader environmental context.

Gairn (2015) notes that the idea of dwelling is central to the collection, as "Jamie imagines further reconciliations with or escapes into the 'other' of nature [...]. These versions of 'dwelling' are necessarily fleeting and

unstable” (p.123). The concept of building on an existing foundation is key here, as Jamie consciously works to develop her eco-poetic practice, resulting in her negotiations with the nonhuman becoming even more complex as she leans further into the ‘uneasiness of being’. It is also important to note that her attitude towards the role of language in the process of negotiation had changed by this point.

In pome “The Overhaul,” Jamie talks a lot about the sympathy and feelings of loss that people in the poems experience in their relationships with others and with nature. The idea of being a mother also changes from being something heavenly to just feeling like a loss over time. It's like she's revisiting images she used before, like those from the "Ultrasound" poems in a previous collection called *Jizzen*. However, in *The Overhaul* these images take on a new meaning, especially in terms of being a mom, and it feels like the joy of taking care of a child is being erased. Interestingly, the poem suggests that having a child becomes a barrier for the person in the poem to experience nature fully. The speaker of “The Galilean Moons,” starts with the description metaphorically of a special moment in which Jupiter is “uncommonly close/ [...] blaze/ [...] Jupiter’s moons / [...]“the south sky shin[ing] so the first line attracts the attention of the observant eye “in the dark” (Jamie,2012,p.39, ll. 10-11).

In contrast, Smith’s poem "The Wade in the Water "talks about compassion as a powerful force that can fight against injustice. It says that compassion is like a light that shines in every handclap, stomp, rusted iron chain, and even in the water. This compassion can unclasp and empty the chains of racial unfairness and harm to the environment. The poem shows that it's not any single person but compassion itself that breaks these chains. The author, hooks, says that compassion is about removing a focus on power and control and instead believing that everyone has the right to be free and live a good life.

In “The Watershed” there is a demonstration of the way compassion creates recognition of and care for others. In the poem the speaker realizes the importance of compassion, at the end of the poem, the speaker says, “Viewing the myriad human faces with incredible/[...]intimate, and profound love. / [...]All that was made/ [...]said, done, or even though without love was undone. / [...]It was experiencing the luminous warm water that I felt the most connection with the eternal.” (smith,2018, p. 27, ll. 147-159). Moreover “The Wade in the Water,” Pome agrees with this idea. compassion drags people to the riverbanks and throws them into the water. It's like a baptism and





confirmation done by compassion. This shows how powerful compassion is in resisting oppression. It's not just a motivator for freedom; it is the force that brings liberation itself. The repetition of the descriptions throughout the collection *The Wade in the Water* by Smith can be seen as emphasizing the universal and ongoing nature of environmental and racial issues. This repetition aligns with Heidegger's notion of dwelling, as it suggests that these problems are not isolated incidents but are deeply ingrained in the lived experience of the individuals in the world. In "Wade in the Water," the repetition of the phrase "I love you" works to underscore a compassionate community and elevate compassion as a liberatory force. Smith describes one of the Geechee Gullah Ring Shouters greeting her by saying "I love you". The woman repeats "I love you" again and again "as she continued / [...] / Down the hall past other strangers" in the poem, though the group does not know one another, they are "pierced suddenly / [...] / By pillars of heavy light" (Smith,2018,p.37, ll. 7-11). In addition, personifies compassion, arguing that compassion itself has the power to temper injustice and lose chains. Compassion is infused "throughout / [...] / The performance," manifesting itself "in every / [...] / Handclap, every stomp in "rusted iron / [...] / Chains / [...] / in the water" (Smith,2018, p.34, ll. 12-20).

Again, the poem, "An Old Story," invokes a creation myth of sorts to offer a vision of healing through compassion and argue that the structures of the world must be reimagined. "An Old Story" begins with a storm, "ravaged land / [...] / swollen / [...] / hate "a metaphorical picture of what the world might become if these twin oppressions of racial and environmental injustice are left unchecked. Eventually, however, "something / [...] / Large and old awoke" This force causes the people in the story to "take new stock of one another," begin to sing together / [...] / weep / [...] / to be reminded of such color" (Smith,2018,p.20, ll.5-7) Compassion can be interpreted as the resurgence of a large and old force, reviving after being stifled by hatred and destruction.

In this case, Jamie and Smith are revealed in their poetry as moving meditations on human life and its complex relationship with the natural world when eco-poetry and compassion are examined. Echoing Heidegger's (1962) belief that the Earth cannot be isolated from the outside world, both poets interact with the landscape, reflecting on its meaning and delving into the difficulties of living. Smith emphasizes the ability of compassion to overcome racial and environmental inequalities, while Jamie concentrates on the contemplation of Scotland's landscapes

and the philosophical questions they raise. Nonetheless, the transversal engagement of both poets with ecological and societal issues demonstrates how their respective works enhance one another within the Heideggerian paradigm (p.44). As a result, a comparison of the eco-poetry of Jamie and Smith shows a diverse range of viewpoints on the planet, living, and compassion. Their sophisticated methods advance knowledge of the connections between the natural world, the human experience, and the continual fight for justice.

Conclusion

To sum up, this comparative study probes into the eco-poetic contributions of Kathleen Jamie and Tracy K. Smith, revealing the nuanced ways in which they address environmental and racial issues within the realms of nature imagery and pastoral aesthetics. Inspired by Heideggerian philosophy, Jamie intricately explores the interdependence of human and nonhuman entities against the backdrop of the Scottish landscape, emphasizing its role in shaping personal and cultural identity. In contrast, Smith expands the boundaries of eco-poetics by intertwining environmental degradation with racial injustice, envisioning a future where reevaluating relationships with the land and society leads to positive change. Both poets challenge conventional eco-poetic norms, echoing Heidegger's assertion that human existence is inseparable from the surrounding world. This study provides a comprehensive exploration of the diverse thematic concerns and perspectives offered by Jamie and Smith, emphasizing the unique voices they bring to the field of environmental poetry. The analysis, rooted in Heidegger's philosophy, highlights the poets' shared attention to current climate change issues and their profound connection with nature, underscoring the importance of literature in shaping our perceptions of the natural world and fostering environmental consciousness.

References

- Bate, J. (2000). *The Song of the Earth*. London. Picador
- Carruthers, C. (2018) *Unapologetic: A Black, Queer, and Feminist Mandate for Radical Movements*. Beacon Press.
- Clark, T. (2011). *The Cambridge introduction to literature and the environment*. Cambridge University Press.
- Derrida, J., & Wills, D. (2002). The animal that therefore I am (more to follow). *Critical inquiry*, 28(2), 369-418.



- Gairn, L. (2015). "Connective leaps": Sightlines and the Overhaul' in Kathleen Jamie: Essays and poems on her work, ed. by Rachel Falconer, pp. 134-144
- Heidegger, M. (1962). Being and time. trans. John Macquarrie and Edward Robinson. New York: Harper.
- Hume, A. (2016,). "Toward an antiracist eco poetics: Waste and wasting in the poetry of claudia rankine." Contemporary literature, vol. 57, no. 1, pp. 79–110.
- Jamie, K. (2005, January 18). 'In the nature of things', The Guardian. <https://www.theguardian.com/books/2005/jun/18/featuresreviews.guardianreview15>
- Jamie, K. (2012). The Overhaul. Picador
- Lynes, R. (2015) "A responsibility to something besides people: African American reclamation eco poetics." African American review, vol. 48, nos. 1-2, Spring/Summer, pp. 49-66.
- Schroder, S. (2017). Turning nature into essays: The epistemological and poetic function of the nature essay (Doctoral dissertation, University of Bath).
- Smith, T. (2018). Wade in the water. Graywolf Press.
- Taylor, K. (2016). "From Black lives matter to black liberation." From black lives matter to black liberation. Haymarket books, pp. 191-219.
- Whyte, C. (2004.). Modern Scottish poetry. Edinburgh: Edinburgh University Press.

