

Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of  
Ada Limon and Kathleen Jamie



الإقامة الشعرية: تأملات هايدجر حول الوطن في شعر آدا ليمون وكاتلين جيمي

رجبلي عسكرزاده طرقبه، (دكتوراه)

قسم اللغة الإنجليزية

كلية الآداب والعلوم الإنسانية

جامعة فردوسي مشهد

[asgar@um.ac.ir](mailto:asgar@um.ac.ir)

رشا محمد الحكيم (طالبة ماجستير)

قسم اللغة الإنجليزية

كلية الآداب والعلوم الإنسانية

جامعة فردوسي مشهد

[Rashaalhakeem1986@gmail.com](mailto:Rashaalhakeem1986@gmail.com)

نسرین نظام دوست، (دكتوراه)

قسم اللغة الإنجليزية

كلية الآداب والعلوم الإنسانية

جامعة فردوسي مشهد

[nasrinnezam2st@gmail.com](mailto:nasrinnezam2st@gmail.com)

**الكلمات المفتاحية:** الوطن والانتماء، الإقامة الشعرية، هايدجر، آدا ليمون، كاتلين جيمي.

**كيفية اقتباس البحث**

الحكيم ، رشا محمد ، رجبلي عسكرزاده طرقبه ، نسرین نظام دوست ، الإقامة الشعرية: تأملات  
هايدجر حول الوطن في شعر آدا ليمون وكاتلين جيمي ،مجلة مركز بابل للدراسات الانسانية،  
تشرين الاول 2025،المجلد:15، العدد: 1 .

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 مسجلة في

**ROAD**

Indexed في

**IASJ**



## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie

### Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie

**Rasha Mohammad Al-Hakeem**  
(MA student)

Department of English  
Faculty of Letters and Humanities  
Ferdowsi University of Mashhad

**Rajabali Askarzadeh Torghabeh**  
(Ph.D.)

Department of English  
Faculty of Letters and Humanities  
Ferdowsi University of Mashhad

**Nasrin Nezamdoost, (Ph.D.)**  
Department of English  
Faculty of Letters and Humanities  
Ferdowsi University of Mashhad

**Keywords** : Ada Limón, Heidegger, Home and Belonging, Poetic Dwelling, Kathleen Jamie.

#### How To Cite This Article

Al-Hakeem, Rasha Mohammad , Rajabali Askarzadeh Torghabeh , Nasrin Nezamdoost , Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie, Journal Of Babylon Center For Humanities Studies, January 2025, Volume: 15, Issue 1.

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.](#)

#### ملخص

تستكشف هذه الدراسة كيف جسدت قصائد آدا ليمون وكاتلين جيمي مفهوم "الإقامة الشعرية" لمارتن هايدجر، حيث افترضت أن هؤلاء الشاعرتين تعبران عن شعور عميق بالوطن والانتماء من خلال أعمالهن الأدبية. وتحررت الدراسة السؤال البحثي المركزي: كيف تعكس وتجسد التعبيرات الشعرية لليمون وجيمي مفهوم هايدجر للإقامة، وماذا تكشف هذه التأملات عن فهمنا للوطن؟ تهدف الدراسة إلى تحليل الصور والصدى الموضوعي في أشعارهما، مسهمةً في

## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



خطاب أوسع حول مفهوم الوطن والانتماء الوجودي. من خلال منهجية نوعية تفسيرية، تجري الدراسة قراءة متأنية لقصائد مختارة، مستندةً إلى فلسفة هايدجر، خصوصاً أفكاره في "البناء والإقامة والتفكير" و"الشعر واللغة والفكر"، لتفسير قصائد مختارة من ديوان آدا ليمون "الحمل" (2018) وديوان كاتلين جيمي "إعادة التأهيل" (2012). تشير النتائج إلى أن شعر ليمون يصور الوطن كفكرة سائلة وديناميكية متشابكة مع السرديات الشخصية والجماعية، بينما يقدم عمل جيمي منظوراً أكثر إيكولوجية وعلاقية للإقامة. من خلال تعبيراتهما المباشرة والواضحة عن المكان، تتماشى كلا الشاعرتين مع رؤية هايدجر للإقامة كفعل شعري يتجاوز المادية البحتة، مسلطة الضوء على تجربة شاملة ومترابطة للوجود. تؤكد هذه الدراسة على أهمية الإقامة الشعرية في السياقات الأدبية والفلسفية المعاصرة.

### Abstract

This study has examined how the poetry of Ada Limon and Kathleen Jamie embodies Martin Heidegger's concept of "poetic dwelling" positing that these poets articulate a profound sense of home and belonging through their literary works. It has investigated the central research question: How do Limón and Jamie's poetic expressions reflect and exemplify Heidegger's notion of dwelling, and what do these reflections reveal about our understanding of home? The study has analyzed imagery and thematic resonances in their poetry, contributing to a broader discourse on home and existential belonging. Through a qualitative, interpretive methodology, it conducts a close reading of selected poems, drawing on Heideggerian philosophy, particularly his ideas in *Building, Dwelling, Thinking* and *Poetry, Language, thought* to explain selected poems from Ada Limon's *The Carrying* (2018) and Jamie Katheen's *The Overhaul* (2012). The findings of the study shows that Limón's poetry portrays home as a fluid and dynamic concept intertwined with personal and communal narratives. At the same time, Jamie's work offers a more ecological and relational perspective on dwelling. Through their direct and clear evocations of place, both poets align with Heidegger's vision of dwelling as a poetic act transcending mere physicality, highlighting a holistic, interconnected experience of being. This study underscores the significance of poetic dwelling in contemporary literary and philosophical contexts.

### 1- Introduction

Ecopoetics is a subfield of ecocriticism that is a new method to deal with the interaction between human artistic language, poetry, and the environment. Ecopoetics extends this art form (poetry) to foreground an



## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



examination of ecology. This method developed in reaction to the growing concerns about climate change and the ecological awareness of the late 20th century. The process of ecopoetry also distinguishes itself from traditional romantic poetry by combining poetics, science, and theoretical frameworks, with special concern for creative methods similar to those of conceptual poetry.

A writer can use a location as inspiration if he understands ecopoetic language and real-life experiences; nonetheless, he must observe, engage with, and discuss the location. This implies that the writer must be present in the here and now, feeling and seeing everything with their senses. Thus, the concepts of Martin Heidegger's ecopoetics aid in understanding the relationship between language and experience, enabling the development of an ecopoetry theory. Martin Heidegger, according to Louise Westling (2011) " saw literature as the central mode of biocentric dwelling" (p.126).

According to Heidegger (1962) in *Being and Time*, nature should not only be seen as something present or readily available because man interacts with it. His heart is filled with magnificent experience as he admires the poet who romantically identifies with nature and exalts its magnificence. He gets his inspiration from nature. Identity expansion results via identification rather than total absorption and annihilation of the separate self. The goal of romanticism is to bring forth what nature withholds. Heidegger claims that the poet responds to the call of nature, which simultaneously reveals and hides. He finds that romantic poets who see the inherent worth of nature and answer its call have a great deal of depth. While man and nature converse with each other, non-human entities interact with the world in distinctive ways, although communication occurs between man and nature (p.22).

Glenn Gray (2017) argues that Heidegger's *Being and Time* is an incarnation of this method within the dualism of the interaction between humans and nature. This approach seeks to explain human existence thoroughly by treating persons as producers of activities, projects, and designs. This study investigates the structural analysis of human life without depending on exclusive viewpoints from outside the subject or on religious or physical conceptions. In *Being and Time (1962)*, Heidegger opposes the philosophical tradition that once equated human life to that of inanimate things or animals to comprehend humans in the context of the material world and social relationships. As Gray notes, Heidegger begins with the idealistic presumption that a person's existence is inextricably linked to the environment in which he exists. Even if man is in the world in a different way from other beings and objects, his reality must be

## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



revealed in the world, and the world belongs to his reality (p. 200). However, despite the close relationship between humans and the world, the attempt to understand the essence of the universe exclusively employing the study of human life turned out to be unachievable. Heidegger claimed even then that *Being and Time* (1962) was meant to be a preparatory book, opening the door to a deeper analysis of Being itself. Nowadays, people put more of an emphasis on happiness and gratitude for the gift of life than on worrying.

Therefore, it should come as no surprise that "green" interpretations and the rise of ecocritical practice have dominated recent theoretical work, including Heidegger, on the depiction of place. It is necessary, then, to relate to the work of critics who position their reactions to both green place and space at an angle to the explicitly environmental or ecological, as there are evident intersections between ecocritical and spatial approaches, not least in the ubiquitous impact of Heidegger. Poetry undeniably is one of the most powerful means through which people can manifest the beauty of a place using language. Moreover, poetry is not a political content but a principle of politics. That means it might be held and contested by a variety of political spectrums. What gets argued is, whether sustaining capitalism is authentic ecopolitics and ultimately true to ecopoetics (Smith, 1995, p.50). The present study aims to investigate the contribution of the two addressed poets, Jamie Kathleen and Ada Limon, to green literature and also to shed light on the current problem of climate change.

Born in 1962, Kathleen Jamie is a Scottish poet and essayist who made a major impact on Scottish literature and society. Her work has a strong cultural and geographical connection to Scotland. She received the prestigious Eric Gregory Award in 1982, the Forward Prize for the year's best poetry book, and the Scottish Arts Council Book of the Year Award. The poetry of Scottish poet Kathleen Jamie demonstrates the intimate connection between poetry and nature. Based on her early writings, nature, and environment occupied an outstanding space. Her poetry appears to be heavily influenced by the natural world and has a strong spiritual component.

Ada Limon, an American poet born in the 1970s is renowned for her astute observations of nature and humanity's role in it, as well as her emotional depth. She has received recognition for her brilliant work and has made major contributions to current American poetry throughout her career. Ada Limon won the National Book Critics Circle Award for





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie

Poetry in 2018 for her collection *The Carrying* (2018) and she was named the 24th Poet Laureate of the United States in July 2022 for her poetry. Ada Limon frequently uses the diverse and expansive landscapes of the United States to illustrate how nature and its components are utilized for racial purposes. Her diverse range of ecological issues reflects the differences in her work.

The present study investigates the complex relationship between the poets and the environment of contemporary American and Scottish poetry. Simone Schröder (2017) in her thesis called *Turning Nature into Essays: The Epistemological and Poetic Function of Nature* refers to Jamie's profound connection with the natural world and highlights its important role in raising awareness of the repercussions of environmental degradation (p.80). The study also demonstrates that there is still a need for more comparative research on how the addressed poets in two distinct cultures, Scottish and American, effectively use pastoral and natural imagery to advocate for environmental causes. Thus far, the prior research has addressed various facets of Limon and Jamie's work; nonetheless, a thorough comparative examination remains lacking. A comparative analysis of the ecopoetic aesthetics of nature images in Kathleen Jamie's and Ada Limon's works aims to close this gap. It goes beyond cursory observations to analyze the poets' subtle stylistic devices and thematic nuances in great detail.

### 2-Dwelling and Identity in the Poetry of Limon and Jamie

A home is a place that evokes feelings of warmth, belonging to the community, and identity. Whether it is a house, a flat, or even a tent, our place becomes an extension of who we are. Our identity is greatly influenced by where we live. This section explores Ada Limon and Kathleen Jamie's poetic artwork through the lens of dwelling, place, and identity. Following Jamie's refer in her interview that "poetry serves as a connective tissue where my sense of self intersects with the world, emerging from that liminal space." (Crown,2012) Thus, for her, the function of a work of art should emphasize the complex connections between the world and poetic expression.

Kathleen Jamie is a writer and poet from Scotland. Her writings are deeply rooted in the Scottish landscape and culture, and they span a wide range of topics, such as travel, women's issues, archaeology, and visual art. She defies easy categorization and refuses to be confined to the labels of Scottish poet, woman writer, or poet of nature. Jamie's collection *The Overhaul* (2012) reflects a profound engagement with the landscape, embodying Heidegger's notion of fronting the world by facing it directly.



## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



In Jamie's poem "Doing Away," the poet focuses on the simplicity and beauty of the daily lifestyle, finding satisfaction in the current surroundings. The speaker says: "Why would one want to absent oneself / when one's commute is a lonely hillside by way" (p.12, ll.3-5). Here The poet compares travelling down a solitary "hillside" by way of a view of a river in the words above to having a profound relationship with the natural world. This scene is described as serene and "idyllic," particularly during low tide when the riverbed is exposed and gleams in the sunlight like a sun-exposed lovers' bed. Jamie emphasizes that he has no desire to be anywhere else and has a sense of identity fulfillment and belonging in this environment.

In the poem "Swifts" the poet says: "When we first emerged, / we assumed what we'd /entered was the world, / and we its only creatures" (Jamie,2012, p.22, ll. 1-4). The profundity of the existential emerging and initial impression of the world is echoed in those phrases. They highlight humanity's tendency to take center stage and regard themselves as the primary organisms in their environment, echoing Heidegger's critique of anthropocentrism and hinting at an epiphany or realization of one's place in the universe. The idea of centrality also exhibits a limited perspective since it downplays the connectivity and interdependence of all living beings. All things considered, the lines make readers think about how they relate to the world, push them to think about where they fit in, and promote a more comprehensive view of what it is to be human.

In her collection *The Carrying* (2018), on the other hand, Ada Limon, who is well-known for her unadulterated emotion and perceptive views of both the natural world and human lives, discusses identity and habitation. The complexity of identification is a recurring theme in her poems. She navigates the relationship between her identity, cultural background, and personal experience with ability. Because her exploration of identity is both exterior and introspective, it invites readers to consider their sense of self. For Limon, habitation encompasses more than just physical places; it also refers to the mental landscapes and interior spaces that people occupy. Through the natural world or the shadowy recesses of the human psyche, Limón's poetry often evokes a sense of place and tranquil existence. This poem "Carrying" examines the snowy cold environment while keeping a close eye on the surroundings. The combination of November's teeth, ash, and woodsmoke metaphorically raises a miserable and dark environment that speaks to decay and misery. The poet says: "The sky's white with November's teeth, / and the air is ash and woodsmoke. /A flush of color from the





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



dying tree” (Limon,2018, p.88, ll.1-3) The poet's identity is intertwined with this landscape since it symbolizes “standing in the wintering grass.” (Limon,2018, p.88, l. 5) Ada feels part of the situation despite its majesty, even though they are only small concerning it. This is consistent with Heidegger's notion of residence, in which the person is profoundly ingrained in their environment rather than existing outside of it.

Learning to live well is the most important demand that humans can do, in Heidegger's opinion. When people care for the Earth rather than exploit, conquer, or dominate it, people live well and happily. To live well means to respect the divine, and to be aware of the environment. Ada says in her poem "Carrying" that the dog suffers the cold /leaves. I'm not large from this distance, / just a fence post, a hedge of holly. / A few farms over, there's our mare, / her belly barrel-round with foal, / or idea of the foal. (Limon, 2018, p.88, ll. 6-14). The images of the dog enduring the chilly leaves and the mare with her barrel-round belly to emphasize the sense of interconnectedness and embeddedness in the natural world. Rather than living outside the environment, the poet's identity emerges from their relationship with. The landscape has the poet's soul, just like the identity, the poet carries the soul of the landscape within it.

Ada Limon and Kathleen Jamie, through their poetry, embody a deep respect for nature that aligns with Martin Heidegger's concept of "dwelling," which emphasizes a profound connection to one's environment. Their vivid depictions of natural landscapes evoke a sense of immersion, underscoring the importance of being fully present in nature, reflecting Heidegger's belief that true understanding of life comes from such engagement. Both poets explore the intertwined nature of identity and the environment, suggesting that our interactions with the natural world shape and mirror our sense of self, echoing Heidegger's idea of the interdependence of place and being. Limon draws from diverse American landscapes and Jamie from the Scottish environment Their work contrasts with Heidegger's abstract philosophical approach by using rich imagery and emotional depth to make the themes of human-nature interaction accessible and relatable. Their poetry highlights the beauty and significance of sensory experiences with nature, offering a nuanced and lyrical exploration of the complex relationship between humans and their surroundings.

### 3-Technology, Dwelling, and poetry

Heidegger in his article ‘The Question Concerning Technology’ (1977) criticizes contemporary technology offering a sort of constructive analysis of this criticism in his discussion of the idea of “dwelling.” When humans dwell, as Heidegger asserts, they also live in such a way as





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



to (purportedly) allow other things (e.g., rivers) to exist following their essence. For Heidegger, the (purported) truth that humans should live in accord with essence is explained before the (purported) truth that humans should let other things exist by their essence. Throughout our lives, he adds, we interact with the natural world in a multitude of ways. This can range from a person going for a saunter or having dinner with his friends to more ambitious group endeavors like handling farms and mines or constructing cities and roads. Therefore, modern technology prevents us from understanding nature as anything but a resource, or set of resources (pp. 9-24).

The later Heidegger's normative vision and ethics of dwelling involves an embrace of the latter (historically contingent) form of "dwelling" a state whose "fundamental character" Heidegger describes as "sparing and preserving" (p.72). He believes that technology cannot truly be saved unless a whole new cultural paradigm is established. We could consider how Heidegger's opinions on art balance his views on technology and how art can be observed as a different approach to revealing our relationship to the outside world, nature, and ourselves (p.74). Turning to the relationship between technology, art, and dwelling Heidegger (2017) links them together at the beginning of his work "The Origin of the Work of Art". He seeks the "source of its essence," or the original piece of art (p.43). The features of artistic objects, tools, processes, and artistic invention are not particularly important to him. Heidegger (1993) attempts to develop a phenomenology of the item, its position within human affairs, social dynamics, and cultural vistas. (p.143). He does clearly state this, art can be seen as one example of a cultural model that might provide resources for rethinking the informing of the world by technology.

No wonder that the impact of these factors on ecology plays an important role in affecting the human world, a matter which came to be of great interest in contemporary literature. In the poem "Materials" from the collection *The Overhaul* (2012) Jamie creates a signal image in which the collapse of a human endeavor is compared to the decay of the natural world. Through the philosophical lens of Martin Heidegger's ideas on art, dwelling, and technology, this poem's investigation offers new perspectives on the human condition and its interactions with the outside world. Heidegger places a strong emphasis on the function that art plays in exposing the truth and disclosing the essence of being. The poem's reference to the "threads of moss fleeing a nor 'wester" (Jamie,2012, p.55, l. 2) indicates the fleeting beauty of nature, like a work of art waiting to





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie

be discovered. This depiction is consistent with Heidegger's theory that art is a means of revelation that reveals the hidden facets of reality.

The ignored gap in a rock represents the uncharted territories of nature that are just waiting to be explored and brought to life via creative interpretation. The idea of humans finding their place within the greater context of being lies at the heart of Heidegger's concept of dwelling. But the doubt expressed in "But what are the chances of that?" (Jamie, 2012, p.55, l.5) illustrates the difficulties in establishing true residence in the face of the imposition of contemporary technology and human negative interference with the natural world. "Scraps of nylon fishing net" (Jamie, 2012, p.55, l. 11) are a sign of how technology has gotten into the natural environment. Heidegger (1977) talks about how technology might cause us to lose touch with nature and cloud our perception of reality. The image of gannet birds that use human garbage to construct their nests highlights how technology and nature are entangled and the unforeseen effects of human activity on the environment. Finally, the poem expresses a sense of human endeavors' futility compared to nature's obstinacy and originality (p.40).

Ada Limon also perceived the significance of technology as it affects the role of the artist and the work of art. Technological changes affect our perception of time, space, and movement in ways that set up contrasts and counter-movements. The feelings and visuals in Ada Limón's poem "How We Are Made" in the collection *The Carrying* (2018) converge with Heidegger's ideas about art and technology. The idea of being "dropped down the bore" (Limón, 2018, p .46, l. 2) like a stone and the reference to the "factory line" (Limon,2018, p.46, l. 13) convey an industrialized and mechanized feeling, illustrating the pervasiveness of technology's influence on human existence. These technological components reflect Heidegger's belief that the development of technology has shaped modern life. But in the middle of this industrialized world, the poem also functions as a creative expression that unveils more profound realities about the human condition. The poet's emotional journey illustrates the intricacies of grief, death, and the search for meaning in the face of loss. It starts with feeling like a "dizzy cannonball" (Limon, 2018, p.46, l. 1) and ends with the "entire world stood still" (Limon, 2018, p.47, l. 23) a moment of silence and introspection under the motorway. Through artistic expression, the poem defies technological restraints to convey the essence of modern existence and provides insights into the human condition.

Limon explores human experience and uses language metaphorically to reveal truths about mortality and loss. Her poem "The



## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



"Dead Boy" demonstrates the meeting of technology and art. The poem opens with allegory descriptions of springtime in the US South when the grass is teeming with life and swarming with needling beetles, preparing the reader for a reflection on the transience of life. The mood of "the true-blue atmosphere" (Limon, 2018, p.50, l.5) emphasizes how calm and lovely the natural world is in contrast to the tragic event that occurs out of nowhere. The poem is, also, a moving artistic commentary on the complexities of human emotions when faced with bereavement. The poet's admission of hatred for the deceased youngster and his surroundings highlights the intensity of grief and the difficulty in balancing opposing feelings. The boy's name, "Griffin," (Limon, 2018, p. 51, l. 27) which stands for strength and protection, highlights the tension that between symbols and reality. It also contrasts with the terrible truth of the boy's death. "The Dead Boy" then explores the relationship between language, the natural world, and human existence. It personified the essence of Heidegger's (2017) ideas about technology and art. In addition to revealing the significant effects of technology on human life, this poem offers a moving meditation on the shared experience of loss and grief through lyrical language and images.

Again, Ada Limon explores human existence and uses poetic language to reveal the important truths about life, death, and the human condition in her poem "Dead Stars," which explores the intersection between technology and art. The poem's opening images of the natural world "where even the trees appear to be / beneath the cold grip of winter" (Limon, 2018, p.39, ll.1-2). This sets a melancholy tone that symbolizes the poet's existential struggle. The allusion to stars and constellations emphasizes the grandeur of the universe and our common ancestry as stardust, as well as humanity's link to the cosmos. The poem muses throughout on the transient nature of life, the value of interpersonal relationships, and the necessity of perseverance in the face of misfortune. "We point out the stars that make Orion as we take out / the trash, the rolling containers a song of suburban thunder" (Limon, 2018, p. 39, ll. 6-7) is a metaphor that highlights mortality's existential fact while also alluding to possibility for change and rebirth. Limon asks readers to reflect on the meaning of their own lives and their decisions in managing the complexity of the outside world using poetic language, symbols, mood, and images.

The poetry of Kathleen Jamie and Ada Limon delves into the intricate relationships between technology, art, and human existence, drawing from Martin Heidegger's ideas on dwelling and his critique of modern technology. Their works reflect on how people interact with each



## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



other, nature, and technology, addressing existential issues and the quest for meaning in today's world. Jamie often contrasts the resilience of nature with the impermanence of human efforts. Her poems, such as "Materials," use vivid imagery and metaphors to highlight nature's endurance and beauty in the face of human impact, questioning the effectiveness of human intervention. In contrast, Limon's poetry explores the restorative power of nature and art, addressing themes of mortality, grief, and resilience, often linked to racial discrimination. Her works, like "How We Are Made" and "Dead Stars," use nature as a metaphor for the human condition, emphasizing the potential for growth and transformation through creative expression and reconnection with nature. While Jamie's poetry focuses on the discord between human actions and nature's adaptability, Limon celebrates the transformative potential of art and nature in navigating modern life's challenges. Together, their poetry offers profound insights into the enduring impact of nature and the arts on shaping human experiences and perspectives.

### 4-Dwelling and the Path of Authenticity

The idea of ownership and belonging is central to Heidegger's notion of dwelling which is a division between the authentic and inauthentic selves. "Authentic" according to Heidegger (1962) means "my own," expressing a feeling of independence and possession. In other words, an authentic existence is one where a person lives with a genuine connection to his true self. As Heidegger puts it in *Being and Time* (1962), dwelling is "the primordial and ultimately positive way in which Dasein is characterized ontologically" (p.68) product of having a strong sense of ownership over one's life and a close connection to oneself define the authentic self. Living a unique life that is informed by one's values, beliefs, and choices is a necessary component of authenticity. Conversely, an inauthentic existence is characterized by a disconnection from one's true self. It is the "fallen" or inauthentic self that is defined as having lost touch with one's essence and being shaped by cultural standards and outside influences. Inauthenticity in Heidegger's mind comes from the German word "uneigentlichkeit" meaning to disown. This is related to the fact that man's being exists in the world where there are other existents. As Lawhead (2002) noted Heidegger says: "If I consider my choice as pre-given and just accept the situation I have drifted into or grown up with, as though I had no possibilities I will live inauthentically." (p.540)

In Kathleen Jamie's poem "Hawk and Shadow" in *The Overhaul* (2012) collection, the poet observes a hawk flying low across a hill, carrying its own shadow in its talons as if it were prey. The image of the



## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



hawk and its shadow refers to a metaphorical reflection on the duality of the self, echoing Heidegger's concept of the authentic and inauthentic selves. According to Heideggerian (1962) philosophy, the detached shadow the inauthentic self, (p.40) which is divided and adrift, whereas the hawk, personified autonomy and ownership over its shadow, represents the authentic self, "out of sorts" with their "so-called soul,"(Jamie,2012, p.22, ll. 9-10). The poet's conflict between being real and being fake is shown in their personifications with both hawk and shadow, which symbolize a detachment from their actual selves. The poet's attempts to reconcile opposing sides of themselves are hampered by this inner conflict, which forces them to perform a dangerous balancing act. The hawk climbs as the poem progresses and its shadow disappears, "her mate on the ground began to fade, / till hill and sky were empty, / and I was afraid" (Jamie,2012, p.22, ll.17- 20) signifying the poet increasing discomfort and existential doubt. The hawk and shadow disappear at the poem's end, leaving an emptiness that echoes the poet's existential fear and sense of identity loss.

In another poem "The Stags," from the same collection the grand appearance of the stags, is described as "the grave calm brotherhood, / descended out of winter, / out of hunger, kneeling like the signatories of a covenant," (Jamie,2012, p .23, ll. 5-8) symbolizes authenticity, reflecting their deep connection to nature and one another. Their "weighty, antique-polished antlers rising above the vegetation like masts in a harbor, / or city spires" (Jamie,2012, p.23, ll. 9-11) further symbolize their rootedness and presence in the natural world. However, the poet's interaction with the stags is marked by a sense of detachment and superficiality, as they describe being "held, and hold them, in civil regard" (Jamie,2018, p.23, ll. 16). Additionally, the poet acknowledges the other person's attempt to impress them and leads them deeper into their shared country. It suggests a lack of genuine connection to the experience and perhaps a degree of inauthenticity in their engagement with nature.

In Jamie's poem "Highland Sketch," Heidegger's authenticity and inauthenticity as referred Stambaugh (1977).in "An Inquiry into Authenticity and Inauthenticity in *Being and Time* can be understood through an analysis of the surrounding environment and human behavior (p.155). Depictions of "roadside wildflowers breezing through their season" and "another sea-loch shot with nets of aquamarine," (Jamie, 2018, p.24, ll.3-7) among other examples of the poet pleasure of the scenery, demonstrate a true interaction with nature, witnessing its beauty





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



and tranquility without the need for explanation. The poet acknowledges their age and the passage of time, which raises the possibility of some inauthenticity because they acknowledge that there are "sufficient years between us (Jamie, 2018, p.24, l. 11) and partake in seemingly lifeless or unpassionate activities like looking at old photos rather than engaging with the scenery.

In Ada Limon's poem "A Name" from *The Carrying* (2018) Collection, there is a strong quality with the idea of accepting one's being in the framework of Heidegger's authenticity. Eve names the animals, "When Eve walked among the animals and named them" (Limon, 2018, p. ll. 1-2) and then the poet implies that she has always longed for the same recognition which is in return a need for authenticity in human existence. Naming is an expression of one's existence and identity and a way to interact with the outside world. Without a name, there will be no identity of a human, "nightingale, red-shouldered hawk, fiddler crab, fallow deer" (Limon, 2018, p.17, ll. 2-3). However, the animals' desire to respond and identify themselves as Eve indicates a deeper desire for mutual approval and validation. This refers to a search for authenticity in human interactions with the natural world. The poem emphasizes Heidegger's contention that finding one's unique place in the world and meaningfully interacting with one's existence are prerequisites for authenticity.

Heidegger's ideas of authenticity and inauthenticity also appeared in Limon's poem "The Vulture & The Body," where the poet encounters dead animals on the route, "On my way to the fertility clinic, I pass five dead animals" (Limon, 2018, p. 28, ll. 1-2) to the fertility clinic causes the characters to contemplate deeply on existence and mortality. According to Berthold (1991) and in a critique of Heidegger's concept of authenticity, "Heidegger's investigation of authenticity revolves around the issue of the existential crisis of life on Earth, which is reflected in the poet's intuitive reaction upon seeing the dead creatures" (p.123). In addition, the realization that the deceased deer "I see three dead deer, /all staggered but together, / and I realize as I speed past in my death machine that they are a family." (Limon, 2018, p. 28, ll. 12-13) is a family highlights the interdependence of all organisms and the common experience of death, repeating Heidegger's insistence on accepting one's place in the universe and about other living things (p.125).

In another poem by Limon "The Light the Living See," the poet reflects on dying and the meaning of funeral rites, regarding to Heidegger's ideas of authenticity and falseness. Placing stones on the tomb of a fellow writer invites reflection on life itself and the legacy one

## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



leaves behind. The poet's unwillingness to “take up any more space” (Limon, 2018, p.48, l.7) is a reflection of her quest for honesty as well as her awareness of her limited life and the influence of her actions on other people. On the other hand, the image of the “old daughters” (Limon, 2018, p.48, l.11) leaving offerings emphasizes the absurdity of worrying about extinction by implying a feeling of continuation and connectedness even after death.

In general, both Kathleen Jamie and Ada Limon explore the details of human existence and the pursuit for authenticity in a society characterized by fragmentation and detachment through rhetorical metaphors, similes, contrast, motifs, vivid imagery, and deep narrative. Both poets provide insightful perspectives on the nature of existence and the search for meaning in the face of mortality through their examination of Heideggerian themes.

### 5-Ethics of Dwelling

Phenomenology Heidegger offers in his work *Being and Time* (1962) basics through which we can evaluate and assess our relations and interactions with the outside world. Through his examination of the notion of "Being" Heidegger establishes the substance of what he calls "original ethics" (p.70). His study of ontology and existence helps to comprehend the moral suggestions of how people deal with and interact with the natural world (p.110). Gilad Nir (2020) argues that Heidegger in this sense departed from traditional metaphysical methods when he rejected theoretical ethics and the idea of obtaining ethics from metaphysics. To establish universal moral truths, ethical theories are typically based on metaphysical principles or abstract notions. Heidegger's notion diverges from this tradition, nevertheless, by stressing the value of human beings and lived experience over impersonal philosophical systems (p. 365). Heidegger's (2017) understanding of the role of art is that it opens up a clearing where objects or structures fall away from their everyday meanings and uses, opening up a different and new world. The artwork thematizes the world explicitly for people who already understand it implicitly. The artwork brings the implicit background of the world into the open and makes it manifest (p.42).

In the previous authenticity section, Heidegger (1962) observed that *Dasein* should be exact with others. one way to look at it is to see ecological ethics as an extension of conventional ethics. Focus of ethical concern has broadened to include the ecosystems, flora, and fauna in addition to humans. According to the mainstream view of animal rights, no animal is denied rights that we could not justifiably refuse to humans to prevent speciesism. Unlike a simply instrumental value that is human-





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie

centered and assigns value to non-human existence only since there is any benefit to people by doing so, the wide ethical evaluation involves acknowledging others as goal-directed and wanting to develop (pp.99-110).

In so doing, Eco-literature emphasizes the ethical dimension of the relationship between the human and non-human world as is revealed in the early traces of Jamie's environmental poems such as, "The Gather" from *The Overhaul* (2012) collection. " 'Ewe-lamb', 'tup-lamb', each animal was seized, its tail, / severed with one snip, shrugged through the air" (p,28, ll.70-71) describes in great detail a scene of sheep husbandry in which the physical handling of the animals is taking place. The joking comment about making soup out of the lamb's testicles symbolizes that severing each lamb's tail and removing the testicles of the young tups (rams) is depicted in a lighthearted and informal manner. The image of the lambs curled up in a corner with blood trickling down their thighs makes me feel uneasy, even with the lighthearted humor.

Jamie's poem "The Spider" explores the complexities of nature and human awareness. Jamie describes the spider's web in beautiful details at the beginning of the poem, when she describes it as "bearing no annunciation, /suspended like a slubin the air's weave/ and you shriek, you shriek so prettily, I'm reminded/ of the birds – don't birds also /cultivate elaborate beauty, devour/ what catches their eye?" (Jamie, 2012, p.27, ll.5-12).

In Ada Limon's collection, *The Carrying* (2018) the relationships **between** observation, introspection, and imagination are expertly explored throughout the poems. Limón creates a space for readers to interact thematically and emotionally with her poems. She invites the readers into her private reflections, rather than only portraying understated voices and settings. She suggests that readers consider their perceptions and experiences through this interaction. The collection starts and ends with two emotional interactions between humans and nature. "A Name" opens with the scene of Eve naming animals, such as a nightingale and fallow deer. So, Limon's ability to shift the observation from the human eyes on the natural world to the world's view of our hubris shines in this poem and throughout this uniquely personal and environmental collection.

This subversion of typical poetic engagement with the non-human world reflects Limón's strength in confronting power and systems of oppression. In her poem "The Contract Says: We'd Like the Conversation to Be Bilingual," she deals with our society's continued 'exoticization', 'tokenization', and 'exploitation' of people of color and their stories just





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie



like nature. The opening lines not only engage with race but also the motivations behind an appearance at an event. The poet says “When you come, / bring your brown-ness so we can be sure to please/ the funders.” (Limon, 2018, p. 77, ll. 1-3) In this, she isolates “brown-,” emphasizing the irrationality behind the idea that one’s skin color might be a choice to carry or leave behind. This isolation also speaks to the commodification of race just like the commodification of nature itself. The poet adds, “Don’t read us the one where you/ are just like us. Born to a greenhouse, / garden, don’t tell us how you picked, / tomatoes and ate them in the dirt (Limon, 2018, p.77, ll. 11-14).

The passage discusses how poets Kathleen Jamie and Ada Limon embody Heideggerian eco-poetic ethics, integrating poetic expression with ecological awareness. Their ethical stance is rooted in Heidegger's exploration of "Being" and the human condition concerning nature, which emphasizes subjective human experiences and the inherent value of existence over impersonal ethical frameworks. Both poets' works highlight a profound connection to the natural world, challenging the boundaries between humans and non-humans. Jamie's poetry calls for recognizing the intrinsic worth of all life and maintaining ecological balance. Limon's poetry prompts readers to confront mortality and environmental degradation, paralleling the destruction of nature with racial oppression. Their works use vivid imagery and thoughtful analysis to question traditional power dynamics and emphasize human-environment connections.

### 6-Conclusion

To sum up, Ada Limón's *The Carrying* (2018) intricately explores life's significance and our identity's interplay with the places we call home. Her poems traversed the complexity of the human condition, weaving in natural, cultural, and personal elements to reveal the emotional burdens that shape our worldview. Limón's vivid imagery and drawn emotion guide readers through the intricate relationships between culture, personal history, and our environments, offering a profound reflection on human existence. Kathleen Jamie's poetry, on the other hand, *The Overhaul* (2012), showed deeply into the relationship between humans and the natural world. Rooted in the Scottish landscape, her work rejected simplistic views of nature, promoting a clear understanding of the interconnectedness of all living things. Jamie's poetry embodied Heidegger's concept of dwelling by finding solace in everyday life, reflecting on the complex ties between individual experiences, cultural roots, and the environment. Her poems invited readers to contemplate their connection with the land and their sense of self. Both Limón and





## Poetic Dwelling: Heidegger's Reflections on Home in the Poetry of Ada Limon and Kathleen Jamie

Jamie engaged readers with their accessible yet detailed writing styles, emphasizing themes of dwelling, identity, and the natural world's sensory pleasures. They challenged Heidegger's abstract notions by providing tangible, poetic insights into our existential connections with the world. Jamie's work juxtaposes human endeavors with nature's enduring resilience, while Limón's poems highlight the healing power of art and nature in the face of technological advances. Together, their poetry critiqued anthropocentric views, urging a more holistic perspective that recognizes the inherent value of all life and promotes a deeper ecological awareness.

### References

- Berthold-Bond, D. (1991). A Kierkegaardian critique of Heidegger's concept of authenticity. *Man, and World*, 24(2).
- Gray, J. G. (2017). Heidegger's course: From human existence to nature. *The journal of philosophy*, 54(8),.
- Heidegger, M. (1962). *Being and time*. 1927. Trans. John Macquarrie and Edward Robinson. New York: Harper.
- (1975). *Poetry, language, thought*. Albert Hofstadter, trans. New York: Harper & Row.
- (1977). *The question concerning technology*. Readings in the philosophy of technology, New York: Harper & Row
- (2006). *Building dwelling thinking.in Spaces of visual culture*. London, Routledge.
- Schroder, S. (2017). *Turning nature into essays: The epistemological and poetic function of the nature essay* [Doctoral dissertation, University of Bath].
- Skinner, J. (2001). Diagnosis of patent ductus arteriosus. In *Seminars in neonatology* 6(1)
- Stambaugh, J. (1977). An inquiry into authenticity and inauthenticity in "being and time". *Research in phenomenology*.
- Nir, G. (2021). Toward a Resolute Reading of Being and Time: Heidegger, Wittgenstein, and the Dilemma between Inconsistency and Ineffability. *The Southern Journal of Philosophy*, 59(4).
- Westling, L. (2011). Merleau-Ponty's ecophenomenology. *Ecocritical theory: New European approaches*,.

