

ANALYSING THE ENVIRONMENT IN VERSE: AN ECOCRITICAL STUDY OF
JULIA AMUKOSHI'S *TALES OF THE RAINBOW: A COLLECTION OF POETRY IN
ENGLISH* AND ANNELI NGHIKEMBUA'S *A TRUE ME IN WORDS: AN
ANTHOLOGY OF POEMS*

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ABSTRACT

Environmental issues have become a matter of concern for many countries and educational institutions but this subject still remains largely under-investigated in literary studies, particularly in Africa. In this study, Ecocriticism was used in the analysis of Julia Amukoshi's and Anneli Nghikembua's poetry anthologies, *Tales of the Rainbow: A collection of poetry in English* and *A True Me in Words: An Anthology of poems*. Ecocriticism is concerned with the relationships between literature and environment or how human beings' relationships with their physical environment are reflected in literature. The major focus was on how the poets used and depicted aspects of nature and for what reasons.

The study found that Amukoshi's and Nghikembua's poems are filled with significant symbolic images of nature through the use of semantic literary devices. The analysis also revealed that the poems present an interconnection between the poets and nature, whereby they treat every part in nature as if it is a creature that has a soul. Furthermore, the study established that recognizing environmental elements as entities of feeling through human depictions aids in connecting readers with their environment, which in turn culminates in a sustainable conservable relationship between the two. The study concluded that nature and humans are interdependent and that what happens to each would inevitably affect the other. However, nature can maintain itself without human interference, whereas humans need all the elements of nature to survive. The poets have successfully portrayed the environment in a positive manner. In addition the poets have managed to stimulate their audience to preserve and sustain the environment.

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DEDICATION

This thesis is dedicated to my family, for their endless love, support and encouragement.

DECLARATION

I, Swama Simaneka Kandali Andimba, declare hereby that this study is a true reflection of my own research, and that this work, or part thereof has not been submitted for a degree in any other institution of higher education. Where I used other people's ideas I have referenced them as such.

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CHAPTER 1

INTRODUCTION

1.1 Orientation of the study

This study focused on the analysis of the environmental aspects and features in Julia Amukoshi's and Anneli Nghikembua's poetry anthologies using the Ecocriticism scheme. It investigated words and phrases used in the poems that depict the environment.

Julia Amukoshi is a young Namibian poetess who started writing poetry while studying at the University of Namibia and *Tales of the Rainbow: A collection of Poetry in English* was published in 2014. According to Ziwire (2015), Amukoshi "adeptly exploits the paradoxical nature of life, and explores the fluidity and complexity of expectation through juxtaposition of contrasting natural images and symbols" (p. 1). Anneli Nghikembua is a young Namibian poetess as well who began writing while studying at the University of Namibia and her anthology, *A True Me in Words: An Anthology of Poems* was published in 2013. According to Matati in the foreword of Nghikembua's anthology, the poetess creatively communicates thoughts and creates imageries of Namibian nature (Nghikembua, 2013, p. i). The poets in *Tales of the Rainbow: A collection of poetry in English* and *A True Me in Words: An Anthology of Poems* use metaphors, images and other tropes drawn from nature.

Poets have a unique way of semiotizing their sensibilities, demonstrating their concerns

and capturing the symbiosis between them and the environment. In the present day, environmental issues have become a matter of concern for many countries and educational institutions but this subject still remains largely un-investigated in literary studies, particularly in Namibia. In Namibia, according to Kapalanga (2009), land degradation is an increasing problem. Success in fighting land degradation requires an understanding of its causes, impacts, degree and acquaintances with climate, soil, water, land cover and socio-economic factors and fictional writers as well as poets have started to pen these concerns.

From a non-literary perspective, the maintenance of ecosystems and the biological diversity of Namibia and the utilisation of living natural resources on a sustainable basis are provided for in Article 95 (1) of Namibia's supreme law and environmental principles are documented in the *Environmental law and policy in Namibia- Towards making Africa the Tree of Life*. Ruppel and Ruppel- Schlichting (2013) state that "with the laws and principles outlined in the *Environmental law and policy in Namibia- Towards making Africa the Tree of Life* edition, Namibia acknowledges its responsibility to protect and maintain its environmental and natural resources" (p. xix). Kapalanga (2009) concludes that there are several approaches for maintaining, assessing and monitoring the environment.

The researcher of the study perceives that Ecocriticism forms part of the several approaches that advocate for and ensures the preservation of nature, environment and ecology.

Many authors have expressed their concern for nature due to the cupidity of human beings and growing population. Sai (2014) and Ziwira (2015) state that the importance of the natural descriptions used in literary works, in this case, Amukoshi's and Nghikembua's poems, can be studied through the discernment of the exposure of their twofold nature. Thus, this Ecocritical study proposed to use content analysis in analysing the ecological or natures' features in Julia Amukoshi's and Anneli Nghikembua's poems.

Ecocriticism examines the relations between writers, texts, and the environment. As a literary approach, Ecocriticism provides a frame or mechanism to analyse literary texts which are directly or indirectly concerned with ecological concerns and contexts. It also looks at the use of stylistic features that depict natural sights and landscapes along with people's attitudes and attention towards nature, whether favourable or unfavourable. Features that were examined from an Ecocritical perspective in the poems included juxtaposition, metaphors, personification, simile, imagery, symbolism, and connotation/ denotation and metaphors and their implications in the poems.

1.2 Statement of the problem

Nature has been the cradle of human civilisation, nonetheless, during the last century the rapid progress of technology has led to the destruction of it (Oroskhan & Faghfori, 2015, p. 66). The human use of nature is causing pollution, destruction of the natural systems and is threatening the base of life on which the human community itself depends on. Humans interfere with processes through which nature regulates and sustains itself by trying to change it to suit them rather than adapting to it. Oroskhan and Faghfori (2015) further state that "with the increase of

these destructions, literary critics have felt compelled to ponder over and avoid the greater danger it may cause in the near future by referring to the nature presented in literary texts” (p. 66).

According to Roy (2014), “literature might prove to be a useful and potent tool not only to have a historical understanding of the man/nature relationship but it might also influence the way man treat nature in the future” (p. 93). Everything humans do is in relation to nature, thus literature does not also exist in vacuity, and poets make use of natural elements in their poetry. It is therefore human beings’ prerogative to ensure that the ecosystem is sustainably preserved for future generations as well and artists like poets have taken up this cause through their art.

Time and again questions have been raised from some sections of academia about the relevance of Literature and how it aids in sustainability and the preservation of the environment (Roy 2014, p. 93). It is thereof from this niche that this study focused on the examination of environmental aspects and features used in the poems in *Tales of the Rainbow: A collection of poetry in English* and *A True Me in Words: An Anthology of poems*, and analysed the view they have on humankind’s relationship with the natural environment. The study also examined whether the representations of nature expressed in these poems are consistent with conserving the natural environment.

1.3 Research questions

The research was guided by an analysis that sought to answer the following research questions:

- How is nature represented in Amukoshi's and Nghikembua's poems?
- In what ways do the poems reflect humankind's relationship to the environment?
- How are the representations of nature expressed in Amukoshi's and Nghikembua's poems consistent with conserving the natural environment?

1.4 Significance of the study

It was the purpose of this study to bring to the fore the ecological aspects as well as the attempts towards environmental conservation through an Ecocritical lens in the poems written by Julia Amukoshi and Anneli Nghikembua. This study contributes to the field of Ecocriticism in the stylistics body of knowledge in Namibia. This research also hopes to act as a reference point for students interested in researching linguistic stylistics, especially environmental literary criticism or green studies.

1.5 Limitations of the study

This study was limited to two Namibian poetic anthologies, *Tales of the Rainbow: A collection of poetry in English* by Julia Amukoshi and *A True Me in Words: An Anthology of poems* by Anneli Nghikembua. Nevertheless, the narrowed focus provided the researcher an opportunity to do an in-depth analysis of the poems.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This chapter reviews previous research on Ecocriticism, as well as other scholarly works that inform this study. The purpose of this review is to link the Ecocriticism theory, and the main exploratory research questions that this study sought to answer. The chapter introduces the reader to a brief history of origin of green studies, the theories, and how scholars, researchers have applied them in their studies. The chapter also enlightens the reader on the studies that have been conducted in green studies on African literature as well as some non-literary studies that have been devoted to the cause of conservation and maintenance of the environment.

2.2 Early Green studies- Romanticism

Romanticism is a literary period that has been classified by national philologists as the heydays of the involvement of nature in Literature. Ecocritical awareness of the non-human world began with Romantic writers in the late eighteenth and early nineteenth centuries. The Romantic Movement came about as a reaction against the Industrial Revolution in the 18th century that had a negative impact on the environment and the societies.

In the early nineteenth century, there was a growth of towns and suburbs brought about by an enormous growth of industries. Vast lands had to be cleared to make way for industrialisation; flora and fauna were not spared.

At the same time, popular movements arose in order to protect animals and a large body of writing was produced that encouraged both nature and animal sentimentality. The need for industrialization overpowered people's pathos' towards nature, and as a resistance to these powers, the popularity of nature poetry arose. The Romantic poets attempted to rediscover the mystery and wonder of the world, and tried to establish a meaningful relationship between Literature and nature. To them, nature was the principal source of inspiration and spiritual enlightenment.

According to Hojjat (2013), Romanticism is an artistic, intellectual set of ideas and techniques used by poets and writers commonly in literature to depict nature and to articulate what was happening in the world. Hojjat (2013) further explains, "The Romantic movement was characterized, as a whole, by the substitution of aesthetic for utilitarian standards. Romantics hated how industrialization made previously beautiful places ugly, and they rejected the vulgarity of those who made money in trade" (p. 3). This move ultimately brought a new emphasis on connections between Literature, nature and society. Personification and imagery shifted more towards nature images with the aim of describing nature as flourishing, sensible and feeling as humans are.

As a result of this movement , Romantic poetry, which was initially associated and still is today with love and passion by some, "emerged as a free representation of the artist that sheds light on the nostalgic state of man in the world, concentrating on man's separation from nature" (Ramazani & Bazregarzadeh, p. 2).

Furthermore, Dasylyva and Jegede (as cited in Ayinuola 2013, p. 128) describe romanticism as an “intellectual movement that challenges orderliness in life and Literature which was promoted in the neo-classical period, which is generally seen as a period of rigid conservatism”. It promotes major disapproval of all that is irrational and unconventional towards the environment. It gave to poetry a new realm that is more profound, preternatural and somewhat more significant. Significant in the sense that it places a deeper purpose of translating or apprising its audience with and on environmental issues. Besides, romanticism encourages a new interpretation of imagination and nature as a free creative spirit in man. It sees nature as an enabling text and source of inspiration, source of solace, cradle of refuge depending on how the images, symbols and themes, using natural environmental descriptions, are used by the artists.

Moreover, among the qualities of Romantic Literature, according to Ayinoula (2013), are love of nature, sympathetic interest in the past, mysticism, individualism, abandonment of the heroic couplet in favour of blank verse and many experimental verse forms. The dropping of the conventional diction in favour of fresher language, the idealization of rural life, enthusiasm for the uncivilized or natural, interest in human rights, sympathy with animal life and interest in lyricism are also among the qualities of Romantic Literature.

However, Ayinoula (2013) contends, “despite this seemingly laudable literary venture, the natural environment is not central to the Romanticism discourse. It remained just an object of passing referent in their works” (p.128). I disregard the preceding viewpoint for the reason that I concur with Bate (as cited in Ramazani & Bazregarzadeh, 2014, p. 2) that Romanticism looks

for “a symbiosis between mind and nature” in order to offer “a challenge within the realms of both political and scientific ecology”. The battle for ecological awareness and maintenance was then and still is a stout and indispensable one.

The Industrial revolution was at its initial stage and was thriving, just as there were scientific and political inventions, architecture and campaigns for the growth of the industry; so were there also those that saw and felt the brunt of the destruction of the environment to make way for industrialisation.

The Romantic writers did not just use natural depictions as passing referents in their work, but used them to send an important message to their readers as is evident in some of the acclaimed Romantic writers as studied and analysed by some scholars in the subsequent sections. Acclaimed British Romantic poets such as William Wordsworth, Robert Frost, William Blake and John Keats used and referred to nature in their Romantic works in order to make the people aware of the intrinsic value of nature. Romanticism allowed artists to express their feelings and imaginations freely.

Bate and McKusick (as cited in Ramazani and Bazregarzadeh, 2014, p. 2), proclaim that Romantics were “the first ecologists” due to their challenging and countering “the ideology of capital” and originating a “holistic vision” of nature”. Ramazani and Bazregarzadeh (2014), asserts that “English Romantics were the first fully-fledged Ecocritical writers in the Western literary tradition in that they shared a holistic view of Nature and called for the arrival of an amicable relation between human beings and nature” (p. 2).

Hence, Romantic poets became the key icons of Ecocritical studies and in particular, William Wordsworth is considered as a forerunner of English Romanticism.

Ramazani and Bazregarzadeh (2014) selected, studied and analysed a few poems by Wordsworth. They found the poem titled '*The Tables Turned*' (1798) to be a strong response in support of Wordsworth's belief in the great power of nature to educate human mind. They posit that in the poem, "the speaker is rejecting all human knowledge gained through reading books; he goes on to say that nature is the ultimate source of wealth, health, cheerfulness, etc. and is ready to bestow them on man if only man returns to his/her forgotten mother, nature" (p. 7):

One impulse from a vernal wood

May teach you more of man,

Of moral evil and of good,

Than all the sages can.

Sweet is the lore which Nature brings;

Our meddling intellect

Mis-shapes the beauteous forms of things:

We murder to dissect.

Enough of Science and of Art;

Close up those barren leaves;

Come forth, and bring with you a heart

That watches and receives. (Wordsworth, 2006, p. 1335, lines 21-32).

Ramazani and Bazregarzadeh (2014) state that although Wordsworth respects our imagination, he criticizes “our meddling intellect” and the destruction it causes; the speaker wants the reader to “*Come forth and bring with you a heart / That watches and receives*” (Wordsworth, 2006, p. 1335, lines 31-32).

The speaker wants the readers to be aware that nature is the greatest teacher and that when we go about learning from nature, we should be silent observers or eco-observers and to protect and conserve nature.

Additionally, Amir, Abbasi and Zarrinjooee (2015) analysed William Wordsworth’s Poems from a Romanticism and Ecocriticism point of view and observed that nature is depicted based on the significant ideas of Romanticism; for example, the role of nature in the poem is that of a teacher and guardian.

In addition, according to this prevalent idea of Romanticism, a human being is naturally good and the influence of civilization corrupts this inner goodness. William Wordsworth is considered a Nature poet, who viewed Nature as a living entity, and who believed that Nature was endowed with feeling and purpose.

“In this poem, Lucy is introduced as the child of nature” (Amir, Abbasi & Zarrinjooee 2015, p. 206):

Three years she grew in sun and shower,

Then Nature said, “A lovelier flower

On earth was never sown;

This Child I to myself will take;

She shall be mine, and I will make

A Lady of my own. (Three Years She Grew, lines 1-6)

The researchers concluded that these lines reflect the Romantic belief in nature's capability of developing human character and the way in which by close relationship with nature all man's potential is fulfilled and enriched.

Furthermore, Joshua (2008) analysed of selected poems Robert Frost and it was found that the poem "*Stopping by Woods on a Snowy Evening*" creates an atmosphere of wonder and enchantment by describing the Woods as deep, dark and lovely. The speaker stops by some woods on a snowy evening to gaze at them. He enjoys the lovely scene in near-silence and is tempted to stay a little longer but, acknowledging the call of duty and considerable distance, he decides to proceed without tarrying.

The woods are lovely dark and deep,

But I have promises to keep,

Miles to go before I sleep

Miles to go before I sleep.

Joshua (2008) reveals that,

The word "Woods" is repeated throughout the poem, the Woods here means more than mere Woods and they are irrationality and temptation. Frost has dexterously juxtaposed the words 'dark' and 'lovely' to describe the Woods which is a rare combination, symbolic of death, which like the dark deep unknown woods remain an undiscovered

world to date. Frost has associated dark with lovely because the woods appear restful and sleepy which once again strikes relevance with death. Though the persona is fascinated by death, he decides to make a move in order to fulfil his responsibility and to him it can be the writing of poetry for the welfare of mankind (p. 137).

Written history of Romanticism gives us evidence that destruction of the environment as well as ideologies and strategies to save the environment through literature has come a long way. Artist's used Romantic works in order to make people aware of the intrinsic value of nature. Romanticism gave birth to Ecocriticism, and it is the aim of this study to make poets use sensitivity and precaution with regards to nature in their writing and the readers, through reading poetry, to be aware of the value of the earth and the importance of its maintenance.

2.3 Ecocriticism

2.3.1 Definition of Ecocriticism

United Kingdom's version of Ecocriticism, or green studies takes its bearing from British Romanticism of the 1790s. Ecocriticism has devoted its field of activity to appreciating the works of Romantic writers whose works have abounded with excellent examples of praising nature. "British Romanticism has proved to be a fertile and varied ground for Ecocritical revisionism" (Shah, 2014, p. 2).

The word 'Ecocriticism' is the combination of two words, 'eco' and 'criticism.' "Eco" and "critic" both derive from Greek, "oikos" and "kritis", and together they mean 'house judge,' so the oikos is nature, a place and the kritis is a peacemaker who wants the house kept in good order. 'Eco' means earth, the whole universe and 'criticism' means study.

According to Estok (2009), Ecocriticism is the "field of enquiry that analyses and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations" (n.p). He further defines Ecocriticism as the study of "explicitly environmental texts from any scholarly approach or, conversely, the scrutiny of ecological implications and human nature relationships in any literary text [or other artistic text], even texts that seem, at first glance, oblivious of the nonhuman world" (n. p).

Ecocriticism outlines and voices against the destructive effect of technological development on nature and the environment. Ecocriticism is also the study of literature that represents not only nature but also culture and society, and is a theoretical approach to the interrelations of nature, culture and sometimes even supernatural elements in nature. Buell (1995, p. 11) states that Ecocriticism has a triple duty, the scientific study of nature, the scholarly analysis of cultural representations, and the political struggle for more sustainable ways of inhabiting the natural world.

Therefore, Ecocriticism is relatively diverse and this multiplicity resonates in the different names by which Ecocriticism is identified with, environmental criticism, literary-environmental studies, literary ecology, literary environmentalism, or green cultural studies, ecopoetics and environmental literary criticism (Buell, 1995, pg. 11-12).

Another researcher Sahu (2014) defines Ecocriticism, as an “attempt to explore the expressions of environment in literary texts and theoretical discourse. It is also a study of language through which literature is expressed” p. 3. It broadens and offers a more all-inclusive approach to the study of literature.

Additionally, Shah (2014) gives an explanation of what Ecocriticism is by comparing it with Nature Study; “it includes the study of nature, culture and geography and thus it is interdisciplinary in its approach” (p. 1). Shah (2014) accentuates that Ecocriticism has broadened the scope from nature writing to the study of Literature, society and science, all under one head. Hence, Ecocriticism is a more inclusive term than Nature Study as the study of natural elements is one of its aspects, which also includes other aspects such as society and culture.

In Nature Study, the writers reflect various aspects of nature, the beauty of nature such as trees, rivers, clouds, mountains and back side of nature such as floods and cyclones. It is a literary theory which is an interdisciplinary enterprise, which seeks to engage with environmental history, Philosophy, Sociology, Science, and certainly not limited to nature only (Shah 2014, pg. 1-2).

Lastly, Shah (2014) further explains that Ecocriticism looks closely at the human, culture, nature interaction in texts and that it often presents the scene of an interplay that stresses the cultural aspects of various concepts of nature.

Thus, Ecocriticism is a means of moving from a monoculture view of nature to multi-cultural one from the world of self-isolating societies to world of uniting and unifying culture. With that explanation, this study, in its quest to answer its research questions, will base its findings on the cultural issues surrounding the English language that is used in Namibia (British English) if need be, since the poems to be analysed are poems in English.

2.3.2 Ecocriticism as a green study

Oroskhan and Faghfori (2015) analysed selected poems by Marvell and found that Marvell deems humans as a part of nature not as the superior force to rule over it. Marvell in his poem “*Garden*” turns toward nature as a desirable shelter for human beings.

*Fair Quiet, have I found thee here,
And Innocence, thy sister dear?
Mistaken long, I sought you then
In busy companies of men.
Your sacred plants if here below,
Only among the plants will grow;
Society is all but rude,
To this delicious solitude.*

He tries to deliver to people the visions of possible harmonies between humanity and nature. He thinks within a specific system of thinking in which people are viewed to be intimately connected to everything around them, from the tiniest insect or pebble on earth to the greatest constellations or flocks of birds in the skies (Oroskhan & Faghfori, 2015, p. 68).

The researcher of the current study is in agreement with Oroskhan and Faghfori in their analysis of the poem titled “Garden” without the ‘delicious solitude’ and among ‘sacred plants’ man will not survive. Human beings are not separable from other forms of life on earth; everything is related and everything is significant within this system. The researchers of Marvell’s selected poems concluded that Marvell used plants to alert readers of plants and how important they are to man. The current research attempts to examine what type of message the poets are sending out to their readers with regards to nature; are they, in their poetry, depicting that they are against a selfish attitude towards nature or are they depicting a selfish attitude towards nature?

By means of an Ecocritical reading, Roy (2014) studied selected Indian poems in English. In the poem “*The factories*” Roy surmises that the factories “seem ugly in the midst of the green nature. They belch out black smoke day and night that pollute not only the air but also landscape of the entire area” (p. 94):

The factories, eyesores as you say,

Make iron lines against the sky.

Standing to eastward, gaunt and high

They belch black smoke by night and day,

Blots on the landscape, as you say.

Not only does the poet point out the severe environmental pollution created by such factories but he also points out the severe adverse environmental conditions in which the factory labourers are made to work (Roy 2014, p. 94).

Another researcher, Joshua (2008), examined the concept of co-existence of man and nature in select poems of Robert Frost and in the poem “*After Apple-picking*”, the researcher found that Frost’s nature poetry connects the world of nature and that of human beings. Frost has breathed human feelings into the natural phenomena like trees, leaves, apples and seasons. As evident in the following poem, ‘apple’ is employed as a metaphor for life.

*No matter if not bruised or spiked
went sure to cedar heap as of no worth,
the apples that have stuck the earth.*

The speaker is associated with the bruised apple which goes to the cedar heap. Although every day is the same, there is at least a slight difference between each day and each day brings new opportunities and challenges (Joshua 2008, p. 138). One should always treasure each moment in his life but once the opportunity is lost, one cannot travel back to take it. Nature is an aspect under which artists use its features to validate and mediate life and its difficulties to make living easier than it is.

Additionally, Ambika (2011) also undertook an Ecocritical reading of Robert Frost’s selected poems and he states that Frost’s poems have overtones of deep ecology that offers a philosophical basis for environmental advocacy, which may, in turn, guide human activity against perceived self-destruction.

Ambika (2011) explains that Frost “considers nature essentially as a symbolic philosopher and guide disseminating subtle and secret lessons of life to mankind. His poetry, thus, puts man to the test and thus brings out his true greatness” (p .4). His poem “*To Earthward*” displays this:

In grass and sand

The hurt is not enough:

I long for weight and strength

To feel the earth as rough

To all my length. (150)

Thus, in his poems, the love of natural beauty and horror at the remoteness and the indifference of the physical world are not opposite, but different aspects of the same view. Frost uses nature as an image that he wants us to see or a metaphor that he wants us to relate to at a psychological level.

In conclusion, Abolfotoh (2015), studied Margaret Atwood’s poetry from an Ecocritical depth and found through the poems that Atwood believes that the anger of nature will not differentiate between the guilty and the innocent; all of us will face the consequences of humanity's faults.

Humanity must pay for their “fault”, their thoughtlessness, and industrialism that violated the sacredness of the world of Nature and its balanced forces. The poet in this poem is speaking on behalf of the entire human race using the collective pronoun “we”.

There is no escape, the weather comes...

again, again

one huge relentless blare,

trampling everything down,

singing the air.

It's blind and deaf and stupendous,

and has no mind of its own.

Humanity once more denies the fact that Nature has its own order – evident in the words “blind”, “deaf”, and having “no mind.” The poet objects to their conclusion and interrupts suspiciously with two short questions "Or does it [have a mind]? What if it does?" The poem ends with the poet inviting her fellow humans to seek redemption, to “pray to it”, before it is too late Abolfotoh (2015).

2.3.3 Ecocriticism as the theoretical framework

It is popular belief that only science can solve world issues, and science has become synonymous with words such as sustainability, conservation and prosperity. However, through Ecocritical studies it has been proven that the language discipline can also solve world issues such as environmental issues. In view of the above, this study employed the Ecocriticism theory to answer the main exploratory research questions that this study sought to answer.

William Rueckert was the first person to use the term Ecocriticism in his 1978 essay entitled *Literature and Ecology: An Experiment in Ecocriticism*. His intention was to focus on “the application of ecology and ecological concepts to the study of Literature. Be that as it may, Ecocriticism as a movement owes much to Rachel Carson's 1962 environmental exposé *Silent Spring*.

It took a few years for the term “Ecocriticism” to catch on, but once it did, it took off. By the 1990s, it made its way to the title of an anthology destined to become widely known: *The Ecocriticism Reader: Landmarks in Literary Ecology*, where Rueckert’s ground breaking essay is reprinted. Though Rueckert takes credit for coining “Ecocriticism” as a literary movement, it was Cheryl Glotfelty who made this movement known to the most literary critics. This new critical movement borrowed Rueckert’s term and the focus was on nature writing.

Glotfelty persistently tried to project Ecocriticism as a respected member of the family of literary studies at 1989 Western Literature Association meeting Dorbrin and Weisser (as cited in Barry 2009, p 168). As Ecocriticism emerged as a new critical field of study in the 1990s, scholars of literary Ecocriticism pivoted a considerable amount of attention on writers whose works are filled with the natural images and themes.

Ecocriticism, then, attempts to find a common ground between the human and the nonhuman to show how they can coexist in various ways, because the environmental issues have become an integral part of our existence. Finally, with the combined publication of Cheryl Glotfelty and Harold Fromm’s, *The Ecocriticism Reader: Landmarks in Literary Ecology* in 1996 and Lawrence Buell’s *The Environmental Imagination* in 1995 critics changed their perspectives and fought to bring about a unification of man and nature with “one foot in Literature and the other on land” (Glotfelty, 1996, p. 19).

The term Ecocriticism has a broad domain and has been expressed through many literary genres.

Some of the most widely known ecocritics are Lawrence Buell, Cheryll Glotfelty, Simon C. Estok, Harold Fromm, William Howarth, William Rueckert, Suellen Campbell, Michael P. Branch and Glen A. Love. Cheryll Glotfelty asserts that “Ecocriticism is the study of the relationship between literature and the physical environment” (1996, p. 18). It considers the image of the natural world in literary texts and in the social setting of their production. Furthermore, it tries to examine attitudes and practices that have caused environmental problems, while at the same time explore the alternative methods of thoughts and behaviour that respect the perceived rights or values related with environmental and ecological processes.

Although, Ecocriticism had been extensively used by a large number of literary critics around the world, they could not reach a certain definition of Ecocriticism. As a result, a number of researchers, including Buell and Glotfelty, tried to reach a common definition regarding the concept of Ecocriticism. Buell suggested two slightly different definitions of Ecocriticism. Firstly, he defines Ecocriticism “as study of the relation between literature and the environment conducted in a spirit of commitment to environmentalist praxis”. The second definition reads Ecocriticism as “a multiform inquiry extending to a variety of environmentally focused perspectives more expressive of concern to explore environmental issues searchingly than of fixed dogmas about political solutions” (Buell, 1995, p. 430).

Later on, Cheryll Glotfelty proposed another definition of this new term in literary studies: “Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, Ecocriticism takes an earth- centred approach to literary studies” (p. 18).

According to Pasi (2012), Buell states that an Ecocritical study must be conducted in a spirit of commitment to environmentalist praxis. Ecocriticism concentrates on the writer, the text and society; and it goes beyond the social sphere to include the entire ecosphere.

2.3.4 Criticism of Ecocriticism

The earlier undefined Ecocriticism was to a certain degree unsure and not concrete, as there was a lot of uncertainty what Ecocriticism did or sought to do (Sarver 2010, n.p.). Furthermore, Sarver (2010) claims that Ecocriticism has often been accused of being ‘soft’, of being theoretically unsophisticated. Ecocritics are accused of simply borrowing from, or drawing on, other theories to explain the ways in which human interactions with nature are reflected in literature, instead of creating a new critical theory (Sarver np.).

The accusation probably stems from the fact that Ecocriticism is related to Romanticism and that Ecocriticism is a coinage of “eco” ecology and criticism. However, Ecocriticism is of utmost significance as it is an uprising for artists through their art to get the message of the value of the environment over to the masses, since a considerable amount of people in the world relate to the different forms of art.

2.3.5 Ecocritical Principles

The environmental crisis is not just a scientific and economic matter but involves cultural, ethical and aesthetic decisions. The influence of texts is vital to environmental activism and to the formation of environmental policies.

Thus, Matthewman (2011) in her book *Teaching Secondary English as if the Planet Matters* raises and explores questions such as “Is poetry the place where we save the Earth? How do you define an ‘ecopoem’? What makes an Ecocritical reading? Her book is dedicated to connecting English with environmental thinking.

Matthewman argues that English as a subject has a pivotal role to play in mediating the environmental rhetoric, texts and readings that surround us. She further states that “English could have an Ecocritical role, however, which would involve critical reflection on the way that nature, the environment and animals are represented as well consideration of the aesthetic and ethical effects of these representations” (p. 22). Ecocriticism seeks to track environmental ideas wherever they appear. In addition, Matthewman believes that English is well placed to develop the cultural, ethical and aesthetic reaction to environmental issues, “both as part of everyday practice and within wider curriculum innovations” (p. 22). Matthewman formulated principles drawn from a range of Ecocritical approaches breaking new ground in showing how English teachers can have a pivotal role in responding to the environmental crisis.

Matthewman’s principles listed below shed light on the seriousness of green studies (Ecocriticism) and they were used to answer and elaborate one of this research’s questions; whether the representations of nature expressed in the poems are consistent with conserving the natural environment.

1. Ecocriticism makes the environment and the non-human central to the interpretation of texts.

2. Ecocriticism has a related interest in animal welfare and the representation of animals.
3. Ecocritics take account of environmental conditions both at the time of writing and at the time of reading.
4. Ecocritics take a moral and/or political stance on environmental issues and may urge environmental activism.
5. Ecocritics break through traditional boundaries between texts and disciplines, connecting readily with science.
6. Ecocritics challenge the idea of nature as only existing in language. The environment is shown as a real problem needing real action.
7. Ecocriticism has historically shown interest in nature writing although all texts can be read eco-critically.
8. Ecocriticism can celebrate the wonder of nature and/or seek to show the extent of the environmental crisis.
9. Ecocritics think and teach outside (or they at least look out of the window).

2.4 Non- Literary interventions to Save the Environment in Namibia

Looking at the few studies that the researcher of this study has found on the titled topic, it seems as though in recent years few studies have been conducted on environmental issues. The current

literary study is a soft science that is informed by hard sciences because it is attached to the environment.

Looking at the degree and volume of environmental destruction in Namibia and given the very few studies that the researcher came across coupled with the poor implementation of environmental conservation initiatives by the government, this study becomes quite necessary.

In a bid to foster sustainable management of the environment and the use of natural resources and also according to Article 95 (1) of Namibia's supreme law, the Environmental Management, a non-literary entity, established the following principles on matters affecting the environment: (a) renewable resources must be used on a sustainable basis for the benefit of present and future generations; (b) community involvement in natural resources management and the sharing of benefits arising from the use of the resources, must be promoted and facilitated; (c) equitable access to environmental resources must be promoted and the functional integrity of ecological systems must be taken into account to ensure the sustainability of the systems and to prevent harmful effects; (d) sustainable development must be promoted in all aspects relating to the environment; (e) Namibia's cultural and natural heritage, as well as its biological diversity, must be protected and respected for the benefit of present and future generations; (f) the option that provides the most benefit or causes the least damage to the environment as a whole, at a cost acceptable to society, in the long term as well as in the short term must be adopted to reduce the generation of waste and polluting substances at source; (g) the reduction, re-use and recycling of waste must be promoted; (h) damage to the environment

must be prevented and activities which cause such damage must be reduced, limited or controlled (Ruppel & Ruppel- Schlichting 2013, pg. 107-108). These principles shed light on the seriousness of green studies (Ecocriticism) and also advise Green Studies.

From a scholarly view, Boudreaux (2010) undertook a study titled *Community Conservation in Namibia: Devolution as a tool for the Legal empowerment of the poor*, and states that the Namibian government is currently addressing the twin goals of environment protection and rural economic development through an innovative policy of community based natural resource management.

The Namibian government in 1996 introduced a Community-Based Natural Resource Programme (CBNRM) that entails devolving use and management rights over wildlife and other resources to local communities(as opposed to local governments), who self-organize into communal conservancies. This transfer of authority legally empowers the poor with responsibilities as well as opportunities that previously did not exist for them to benefit from the use of natural resources. Since then, over 50 conservancies have been created, according to Boudreaux (2010, p. 3). This model of devolving conservation and management rights to local communities is both economically and environmentally sustainable. Boudreaux's (2010) study concludes that the policy has succeeded in increasing the income and human capital of rural Namibians while simultaneously leading to a major recovery in wildlife species in Namibia (p. 2.)

Kasanda, Zealand and Taylor (2014) interviewed 20 preservice science teachers to determine their perceptions of the environmental issues facing Namibia. The research sought to determine how a group of potentially influential tertiary-level students perceived the state of the environment in Namibia. The majority of the interviewees identified deforestation as the major environmental issue in Namibia. They also associated this concern with other problems such as soil erosion, salinity, and desertification. Some also raised concerns about global warming and associated climate change. Kasanda, Zealand and Taylor's (2014) interviewees all viewed education as key to reducing family size and alleviating social and environmental problems. The current study sought to find a successful key or successful keys through literature to reduce harmful activities by humans on the environment and also to change readers' perspectives about nature.

2.5 Semantic probabilities

Semantic figurative features used as aspects of nature that were found and examined in the poems by Julia Amukoshi and Anneli Nghikembua are juxtaposition, personification, simile, imagery, allusion, connotation/denotation and metaphors, and their implications in the poems as they are related to nature will also be examined. Krisnawati (2014) explains that a "metaphor transfers the quality of one object to another directly and hence makes comparison in the process of description very effective" (p. 24).

Krisnawati (2014) asserts that "a metaphor occurs when a unit of discourse is used to refer to an object, concept, process, quality, relationship or world to which it does not conventionally refer or colligates with a unit (s) with which it does not conventionally colligate...." (p. 24).

A metaphor consists of a source language and target language and a set of mappings between the source and target. Metaphor is an understanding of one conceptual domain (the source) as another domain (the target), hence “the conceptual domain of A is the conceptual domain of B”, Kovecses as cited in Krisnawati, 2014.

The following are definitions of more of the literary terms that will be analysed in the poems and will form part of the findings and summary of this study. The terms and definitions have been adopted as they appeared from Cuddon (2000). A simile is an indirect comparison between two unlike objects using the words “like” or “as”. The comparison helps create an effective word picture. For instance, *she ate like a pig* or *he is as tall as an adult Giraffe*. Imagery is when a word picture or sensory impression is created by a writer’s adept choice of words. For example in *The Jungle* Upton Sinclair is literally able to sicken his readers with the raw imagery he employs in his descriptions of conditions within Chicago’s meatpacking plants.

On the other hand, allusion is when a writer refers to a person, place, event, or piece of literature, which he expects his audience to recognize or understand. For instance, in John Steinbeck’s *Grapes of Wrath*, the author assumes his readers’ familiarity with the Biblical flood and the Moses story, mentioned at the end of the book.

Personification is a technique where an object or idea is given human characteristics or qualities. In other words, using our language, we make an object or idea do something that usually is only done by people. With personification speakers and writers make the object or idea like a person and, hence, they personify it.

Juxtaposition is a literary technique in which two or more ideas, places, characters and their actions are placed side by side in a narrative or a poem for the purpose of developing comparisons and contrasts. In literature, juxtaposition is a useful device for writers to portray their characters in great detail to create suspense and achieve a rhetorical effect.

Lastly, denotation refers to the literal or dictionary meaning of a word, phrase, or clause, whereas connotation refers to the implied and understood meaning of a phrase or expression which extends beyond the explicit dictionary definition.

2.6 Summary

This chapter reviewed literature on various work done by various scholars and non-scholarly institutions, as well as the theoretical framework of the study. Ecocriticism is characterised as a Green study and Ecocritical awareness or Green studies of the non-human world began with Romantic writers in the late eighteenth and early nineteenth centuries. This awareness came about as a reaction against the Industrial Revolution in the 18th century that had a negative impact on the environment and the societies. Ecocriticism takes its bearing from British Romanticism; it outlines and voices against the destruction of the environment and seeks to raise morality towards the environment.

Critics of Ecocriticism state that it is a soft, unsophisticated theory; nevertheless, it is an uprising for soft sciences to solve environmental issues thus making it a significant, sophisticated theory. Finally, semantic probabilities that are anticipated by the researcher were also outlined and defined.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines and discusses the overall research methodology of this study. According to Given (2008, p. 157), “methodology refers to ways of obtaining and analysing data.” Cohen, Manion and Morrison (2011) defines methodology as “that range of approaches used in educational research to gather data which are to be used as a basis for inference and interpretation, for explanation and prediction” (p. 47). Thus this chapter will outline the research design, population and sample, research questions, procedure, data analysis and ethical considerations. In-depth discussions of the procedures that will address the research questions and how the research will be conducted will be addressed in this chapter.

3.2 Research Design

A qualitative study is concerned with non-statistical methods and small purposively selected samples. Oosthuizen (2012, p. 108) maintain that a “qualitative method is especially useful for exploring the full nature of a little-understood phenomenon.” According to the literature reviewed in Chapter Two, little is known about Ecocriticism in literature studies in Namibia and thus a qualitative research design was therefore chosen to obtain in-depth data regarding the environment from Namibian poetry anthologies written by Namibians.

The current study is a qualitative, desktop content analysis study. The qualitative research design is suited to this study for the reason that Kothari (2004) states that the “qualitative research method is especially important in the behavioural sciences where the aim is to discover the underlying motives of human behaviour” (p. 3). Through such a research, an analyses of the various factors that influence societies to behave in specific ways or that cause individuals to regard or disregard certain things may be studied.

Qualitative research is concerned with the meaning of experience, language and symbol and it aims at enriching our understanding of human experience, Cohen et al. (2011). In qualitative research amongst other things, the researcher analyses, describes and reports objectively as they are constructing essence from the population or sample that is being studied. According to Cohen et al. (2011, p. 182), there are several purposes of qualitative research such as:

- The world view of the participants is investigated and represented- their ‘definition of the situation.
- Meanings are accorded to phenomena by both the researcher and the participants; the process of research, therefore, is hermeneutic, uncovering meanings.
- The constructs of the participants are used to structure the investigation.
- Observational techniques are used extensively (both participant and non-participant) to acquire data on real-life settings. Phenomenological data are elicited.

- The research is holistic, that is, it seeks a description and interpretation of ‘total phenomena’.
- There is a move from description and data to inference, explanation, suggestions of causation, and theory generation.
- Methods are ‘multimodal’ and the ethnographer is a ‘methodological omnivore’.

The reason for using a qualitative approach for this study was to examine environmental aspects and features used in the poems in *Tales of the Rainbow: A collection of poetry in English* and *A True Me in Words: An Anthology of poems*, as well as to analyse the view the poets have through their poems on humankind’s relationship with the natural environment. The study also examined whether the representations of nature expressed in these poems are consistent with conserving the natural environment. Thus a qualitative approach was the most applicable approach to use for this study as the research questions of this study could only be answered using the said approach as the questions are mainly analytical and exploratory.

Kothari (2004, p. 110) expounds that content-analysis “consists of analysing the contents of documentary materials such as books, magazines, newspapers and the contents of all other verbal materials which can be either spoken or printed”. The anthologies fall in this category as they are printed verbal materials and thus can be analysed by way of content analysis.

Cohen et al. (2011, p. 197) explain that “content analysis itself has been defined as a multipurpose research method developed specifically for investigating a broad spectrum of problems in which the content of communication serves as a basis of inference, from word counts to categorisation”. Suitable categories are classified as a means of a more efficient analysis by use of those categories, this enables a reflection of the nature of the document as well as the purpose of the study being researched. Categories are normally determined after initial inspection of the document and cover the main areas of content (Cohen et al, 2011, p. 197).

The purposes of content analysis are to describe trends in communication content, to relate known characteristics of sources to messages they produce, to audit communication content against standards, to analyse techniques of persuasion, to analyse style, to relate known attributes of the audience to messages produced for them as well as to describe patterns of communication as have been identified by Holsti (as cited in Cohen et al, 2011, p. 197).

Content analysis basically describes the method of analysing, summarising and reporting data that has been or will be found in a study. It defines a strict and systematic set of procedures for the rigorous analysis, examination and verification of the contents of written data (Cohen et al, 2011). Content analysis has several attractions; it focuses on language and linguistic features, meaning in context, it is systematic and verifiable (e.g. in its use of themes and categories), as the rules for analysis are explicit, transparent and public (Cohen et al., 2011, p. 475.).

According to Kothari (2004), “the analysis of content is a central activity whenever one is concerned with the study of the nature of the verbal written materials. It is at a simple level when we pursue it on the basis of certain characteristics of the document or verbal materials that can be identified and counted” (p. 110) ; in the case of the current study the central basis of analysis is the environmental or natures’ concepts in poems. All of the attractions stated in the preceding sentences and paragraphs make content analysis the most suitable analysis for the nature of the current study.

3.3 The Population and Sample

According to Oosthuizen (2012, p. 93), a population is defined as all elements (individuals, objects and events) that meet the sample criteria for inclusion in a study. In the current study the population refers to all the poetry anthologies and poems written by Namibian poets in Namibia with nature’s elements used in them. The sample for this study comprises two Namibian poetry anthologies. Oosthuizen (2012, p. 93) defines sampling as the “process of selecting a portion of the population to represent the entire population”.

The two anthologies were purposively selected and according to Kothari (2004), “Purposive sampling is a non-probability sampling method which involves the conscious selection of certain subjects to be included in the study” p. 59. Kothari (2004, p. 59) further states that “non-probability sampling is also known by different names such as deliberate sampling, purposive sampling and judgement sampling”. In this type of sampling, items for the sample are selected deliberately by the researcher; the choice concerning the items remains supreme.

In other words, under non-probability sampling the organisers of the inquiry purposively choose the particular units of the universe for constituting a sample on the basis that the small mass that they select out of a huge one will be typical or representative of the whole.

Purposive sampling may easily lead scholars, researchers or investigators to be influenced by their own personal views and preconceived inferences and or assumptions when selecting a sample. They may also be biased and may select samples which they know will produce outcomes favouring their hypotheses or opinions. As such according to Kothari (2004) this sampling design is infrequently used in large inquiries of importance, however, in small inquiries and researches by individuals, this design may be adopted.

Purposive sampling was thus used in this study to identify two poetry anthologies by two poets, *Tales of the Rainbow: A collection of poetry in English* by Julia Amukoshi and *A True Me in Words: An Anthology of poems* by Anneli Nghikembua. The selected anthologies are published Namibian anthologies written by Namibians and have poems that are based on the theme that will be studied in the proposed study, which is nature. The poems are also based on current themes such as love, courage, urban versus rural life and agony and they have the potential to express Ecocritical dimensions.

3.4 Research questions

The research was guided by an analysis that sought to answer the following research questions:

- How is nature represented in Amukoshi's and Nghikembua's poems?

- In what ways do the poems reflect humankind's relationship to the environment?
- How are the representations of nature expressed in Amukoshi's and Nghikembua's poems consistent with conserving the natural environment?

This study made use of primary data and as the researcher critically read and analysed already existing written and published poems, the study thus did not require any research instruments.

3.5 Data analysis

As it was highlighted and discussed in 3.2, this study is a desktop content analysis study. The discussion of the findings are presented according to the themes identified from the data provided in response to each question. A thematic system approach was therefore utilised to analyse and present data. According to Given (2008), thematic analysis is “a data reduction and analysis strategy by which qualitative data are segmented, categorized, summarized, and reconstructed in a way that captures the important concepts within the data set” (p. 867). In view of the above, thematic analysis in content analysis is the most suitable analysis for this study because of the above stated merits. Given (2008) provides a brief history of the origin of thematic approaches to data analysis, they state that:

Thematic approaches to data analysis developed from traditions in Content Analysis which originated in the early 1920's and was used to evaluate media texts. Content analysis is generally agreed to follow a precept of rules that conform to a systematic process of analysis. The process seeks to produce specific contextual insights and focuses on the manifest content of the data (p. 866).

The researcher studied the poems to explore aspects of nature such as animals, weather and or climatic conditions, landscapes, and plants that were examined to interpret how they have been used and the effect the aspects have on the poems' meanings in conformation with Ecocriticism theory. The poems were then studied and examined to interpret how or in what way they affect humankind's relationship to the natural world.

By studying the aspects of nature featured in the poems and how they are represented, a comprehensive outline of whether the representations of nature expressed in these poems were consistent with conserving the natural environment employing Matthewman's principles was discussed.

The features that were examined from and in the poems by Julia Amukoshi and Anneli Nghikembua were juxtaposition, personification, simile, imagery, allusion, connotation/denotation and metaphors, and their implications in the poems as they are related to nature was done. Those semantic probabilities were the anticipated themes as according to Given (2008, p. 866) "the analyst frequently begins with a list of themes known (or at least anticipated) to be found in the data". When data for thematic analysis were collected, those themes were foreseen in the data set because those concepts are the norm in terms of semantic probabilities. The data analysis process of this study was guided by the Ecocriticism theory.

Descriptive summaries appear under corresponding categorised titles. Themes that emerged were also examined, interpreted and categorised into appropriate titles. Given (2008) postulates that in thematic analysis a descriptive strategy facilitates the search for patterns of experience within a qualitative data set; and that the product of a thematic analysis is a description of those patterns and the primary design that unites them. Finally, a brief comprehensive summary was written based on all the findings that emerged from the research study. Thereafter, the findings were interrelated to the theoretical frameworks of this study, the Ecocriticism theory.

3.6 Research ethics

The researcher sought for written permission before the research commenced from the University of Namibia Research Ethics Committee to conduct research, and thus the study was conducted as per the ethical code of the Ethics Committee. The researcher was objective and used the poems for no other purpose than this study. The researcher also acknowledged all the resources that were used in this study. The researcher was not biased in any way towards the poems nor the poets.

3.7 Summary

This chapter sought to outline and summarise the overall research methodology of this study. The chapter outlined the research design, population and sample, research questions, procedure, data analysis and ethical considerations. The researcher used a qualitative research approach as the researcher felt that the qualitative approach was the most applicable approach to use for this study as the research questions of this study could only be answered using the said approach as

the questions are mainly analytical and exploratory.

The researcher also saw it fit and suitable for the study to utilise Thematic analysis in content analysis as it is a strategy to analyse and report data in a systematic way. Finally, the chapter also indicated the population of the study which is all the poetry anthologies and poems with nature's elements used in them, written by Namibian poets in Namibia and that purposive sampling was used to acquire the desired sample from the population which comprises *Tales of the Rainbow: A collection of poetry in English* and *A True Me in Words: An Anthology of Poems*, because they are published Namibian anthologies written by Namibians and have similar themes. The ethical code that the researcher had to adhere to was also addressed in this chapter.

CHAPTER 4

THE ENVIRONMENT IN VERSE

4.1 Introduction

This chapter focuses on the interpretation and analysis of the poems. Data were analysed to discover, describe and explore how nature is depicted in the sampled poems, as well as to investigate the relationship between the poets and the natural world, and their mutual influence. The findings are based on and are linked to the research questions that guided the research study. The questions are mainly analytical and exploratory hence the researcher utilized thematic analysis in content analysis as it is the most suitable strategy to analyse and report data in a systematic way. A thematic system approach is utilized to analyse and present data by which data are segmented, categorized and summarised according to the research questions and themes that emerged from the analysis. The discussion of the findings is presented according to the themes identified from the data provided in response to each question. The interpretation and analysis of the poems was guided by the ecocriticism theory.

4.2 Research questions

The research was guided by an analysis that answered the following research questions:

- How is nature represented in Amukoshi's and Nghikembua's poems?
- In what ways do the poems reflect humankind's relationship to the environment?

- How are the representations of nature expressed in Amukoshi's and Nghikembua's poems consistent with conserving the natural environment?

This chapter presents the analyses of the three research questions that provided a framework for the study.

4.3 Discussion of Findings

4.3.1 Nature in poetry

In this chapter nature-related themes as they concern the earth's natural environment: the earth's landscape, the seasons, flora and fauna are presented. Consideration of how these natural phenomena are represented in selected poems of the anthologies are interpreted, analysed and presented. Julia Amukoshi's poems are filled with illustrations from nature, using metaphors, personifications, similes and many more images drawn from nature. Ziwira (2015, p. 1) states that Amukoshi's "setting in her poems reflects the Namibian landscape" and in her poems she is well aware of the importance of the coexistence of humans and nature.

According to Ziwira (2015), Amukoshi "adeptly exploits the paradoxical nature of life, and explores the fluidity and complexity of expectation through juxtaposition of contrasting natural images and symbols" (p. 1). Through the tropes of her poems it is evident that she presents her own emotions and ideas as profusely integral to nature.

Although the setting reflects the Namibian landscape, according to Ziwire (2015), “her poems transcend physical boundaries, racial and ethnical affiliation; to tell a unique Namibian story in a universal way so that in the end what is only left is the story of Man and his struggles” (p. 1).

Anneli Nghikembua uses imagery, metaphors and personification to depict nature's elements. Nghikembua, through her poems, speaks of life as it is in the 21st century in Namibia. Fikameni (2013), states that Nghikembua's “poems contain a unique ‘Namibian Jam’ because of their style and setting” (n.d.). Her poems speak about gender violence, inequality, unpredictable unreliable romantic relationships and all other social ills. Matati, in the foreword of Nghikembua's anthology, states that Anneli in her poems “bears her soul, and she gives us a glimpse into her complex nature” (Nghikembua, 2013, p. i). Namibian women and women world wide's dreams, fears, disappointments and wishes for simple necessities like love, safety and stability are manifested in Anneli's poems through nature's imagery, metaphors and other tropes.

4.3.1.1 Nature a tranquil abode and a source of comfort

Nature, in the poems of Amukoshi and Nghikembua, is illustrated as a giver of comfort, a harmonious place and a place of respite. Amukoshi's anthology is titled ‘*Tales of The Rainbow*’: *A Collection of Poetry in English*. ‘The Rainbow’ is graphologically foregrounded with the capitalization of both the article ‘The’ and the noun ‘Rainbow’. ‘The Rainbow’ is stylistically prominent in the title.

Its prominence expresses a reading on anecdotes of hope and harmony as rainbows are renowned for their symbolism of God's mercy and the promise he made to Noah-man not to destroy the world again after the great worldwide flood (Gen 9: 13-16).

According to Steenkamp (2011), Archbishop Desmond Tutu immediately after the first democratic elections in 1994, in a desperate effort to provide traumatised South African people a sense of nationhood, dubbed South Africa as the 'the Rainbow Nation'. His emphasis was that South Africans are sisters and brothers in one family-God's family, and he emphasised the need to celebrate their diversity hence the name. Amukoshi, through the title, is also illustrating that people and nature are all one family- God's family and should live harmoniously.

The poem "Gardens" by Amukoshi focuses on the beauty and tranquillity of nature. The poet makes use of lilies, lavender, roses, butterflies, birds and rain to illustrate the garden's beauty. Gardens are symbols of happiness, recovery and purity. God created the Garden of Eden as a harmonious sanctuary for his creation (Gen 2: 8). "Gardens" a Biblical allusion to the Garden of Eden, is a natural luxury for humans and flora and fauna to thrive in and at the same time, equally a place of delight as roses and birds bring joy, pleasure and inspiration for those in the garden and tranquillity for the human race.

Gardens, how legendary you are (l. 1), from the ancient mythological hanging gardens of Babylon to the Parliament garden and Windhoek's Botanical gardens, gardens yesteryear and at present are places that are *so precious and pleasing (l. 2)*. Amukoshi's personified gardens give pleasure and indeed they do, refresh and uplift the emotional state of those that come in contact with them and thus are precious.

Garden has been defined as “the purest of human leisure’s and the greatest refreshment to the spirits of men” (Leila F, 2016, p. 1). The gardens are precious and pleasing too because they are *bearing for me innocent lilies* (l. 3).

This metaphor signifies the functional reproductive role of plants and also that what is produced in the harmonious sanctuary is pure and remains free of all impurities. Amukoshi feminises the gardens with the word ‘bearing’. The garden is feminised and given the role nature plays to the reproductive role a woman plays. The garden reproduces *innocent lilies*, these lilies refer to all the flora and fauna produced in the garden which in turn symbolises the preservation of the garden.

The *Breath- taking lavender* with its captivating beauty and sweet smelling fragrant, will adorn every living organism with an intense internal beautiful feeling when in the Garden. *Sweet tender tuber roses/ you excite the butterflies* (l. 4-6), Amukoshi uses the metaphoric mode, where the roses are not merely roses but represent nourishment and love and they thrill the butterflies with excitement. The rose’s nectar provides the butterflies with nourishment that they will need to reproduce, hence the excitement. Additionally, the metaphor also depicts human beings’ excitement when falling in love or passionately in love. The elevating and refining effects of flowers; the lavender and roses, is inestimable for both animals and human beings. These effects are felt even by those who do not appreciate flowers and plants unconsciously. Through this poem, man’s thinking will be refined, and turned from being destructive to sustenance.

In these lines, *the tranquil morning dew / will balance / the beautiful painting, / in this garden* (l. 7-10), the beautiful painting in this stanza is a metaphor referring to the scenery of the garden. The peacefulness that the morning dew brings will nourish the plants and the animals in the garden and a beautiful array of colours of the different flora and fauna happily running about in the garden is brought about and elevated making it a perfect beautiful painting. These lines convey the poet's astonishment at the tranquillity of the gardens and the contentment its tranquillity brings to the flora and fauna as well as human beings.

Amukoshi directs the benefit of nature towards the reader/ human beings, *sunshine promises you life*, (l. 11), to "you" the human beings, and not towards other nature's elements as she has done in the last two stanzas. Some may ask how sunshine provides life to human beings. Scientifically, the list is endless starting from the cycle of rainfall to food production. Metaphorically, sunshine is that one entity that brightens people's lives and brings warmth in their lives or that entity that one loves and cares for; who makes one smile in one's darkest times just by a simple action. According to Ura 2015 (p. 18), happiness and contentment is an essential part of every human being's livelihood and Amukoshi reveals that sunshine does just that, sunshine prolongs people's lives.

Just like the preceding line Amukoshi addresses the "you", *birds promise you joy, / and the sweet rain freshness / promises to keep you young* (l. 12-14). Through the birds and rain freshness, human beings are promised joy and eternal youth. *Sweet rain freshness promises to keep you young* (l. 13-14), metaphorically the "you" refers to all the living organisms, as they rely on water for their existence.

Rain or water ensures the survival and endurance symbolised by “young” of all the living organisms on earth. The interaction between these various natural elements is all that is needed to sustain all the living organisms on earth. Overall, the poem describes the power nature has in creating and maintaining contentment in the lives of the creatures of the world.

Additionally, Amukoshi has repeated the theme of nature being a source of comfort, and a tranquil abode in the poem “The joy in living”. The tone of the poem is joyous and full of excitement, celebrating life and the objects that make living worthwhile. *The joy in living is there / it's in the butterflies, in your garden*, (l. 6-7), the butterfly is a perfect being of change, from one thing to another through metamorphosis. Amukoshi uses “butterflies in your garden” as a metaphor, describing the different experiences in one’s life journey, that is the successes, obstacles and failures, and also that the joy of living is there in the experiences.

The joy of living is *in the young of spring* (l. 8), and *in the bloom of the cherries* (l. 9); *young of spring* is a metaphor referring to all of the flora and fauna. The line describes and is associated with the themes of life and mortality, given that during spring, life (the young) that had wilted in winter is again bursting with freshness and joy.

Nature is at its most fresh and beautiful stage during spring as all the plants are in full bloom with their buds open. This act of blooming is repeated every year, thus *the bloom of the cherries* symbolise the cycle of life, death and rebirth, as well as reproduction. Amukoshi reveals that joy and tranquillity are infinitely provided by nature all through the cycles of life. Nature will not cease to comfort and provide tranquillity to its inhabitants, flora and fauna.

The poem further states that *the joy of living / is in the blue moonlight*, (l. 10-11); the moon is a feminine symbol and with its illuminating quality lights up the dark and frightening nights. That, for the poet, brings joy to one's living knowing that days and nights are filled with light to see and warmth for the body.

The air in these following lines has been personified and it is doing the act of kissing, *joy in living / is in the air / that kisses your face* (l. 12-14). The air, a natural element, reflects a soft light touchy feeling of happiness that fills human beings when the air lightly blows. There is so much joy in nature that even the air is illuminating joy and the narrator wants to live on in this joyous ecstasy. Other than that, nature provides sustenance, through the air that we breathe.

In the fifth and sixth stanza, the poet uses symbols of animals such as ants and dolphins as metaphors. The *joy in living / is in the back and forth / movement of the ants* (l. 17-19), the ant is a metaphor for hardworking and powerful people. Ants are found to be hardworking and always working for their survival. They are busy insects, always moving back and forth. If they are not building their nests, they are collecting and storing food in preparation for winter when food is scarce. Anyone who observes their movement and understands their purpose can actually derive some degree of motivation from them. A lesson is set in this stanza, that joyous are those that know that their living and existence is secured because they work hard to ensure that. And the poet being a female, shows happiness in herself with this stanza, that she is proud to be a hard working independent woman.

In the following stanza, *the joy in living / is in the dolphins' laughter* (l. 24-27); the dolphins' laughter is a metaphor symbolising freedom, and when one is free from all of the shackles that life carries one is happy. The dolphin, an element of nature's laughter is used to show that joy can be found in the most simple of things in people's lives.

The poem can be considered to be a rhapsodic outpour of joy the poet feels living in nature that seems to be in perfect tune. The poem is about the poet's independence and love of the fact that she is full of joy because she has the means to be happy and carefree. The poet concludes that, *the joy of living will always be there* (l. 30-33), a clear reference to the eternity of nature and its limitless provision of pleasure to those who care enough to find it in different aspects thereof.

Furthermore, in Nghikembua's "Just Fun", nature is the habitat where living organisms get sustenance, joy and comfort as well as relief from pain and grief. "Just Fun" contains natural elements such as the cold wind, warmth and morning dew. In lines 1-6, denotatively the persona suffers as a result of the cold winds, *the cold wind blows* (l. 1), and the effects of the cold wind on the persona are devastating. *My nose freezes / tears drop, / there I shiver and sway / trembles come, / smoke fumes out of every word I utter* (l. 2-6). All these ailments may be coupled and may be identified as a common flu. In the first verse the persona's day is cold as proven by the *cold wind* and *frozen nose* in lines 1-2, the *shivering* and *trembling* body (l. 4-5) and the *smoke fumes* (l. 6) produced by the act of uttering words.

However, things change for the better when the persona puts on a warm garment and a woollen hat both made from natural materials. The *warmth* (l. 10) that nature provides, *the fresh breath* (l. 12), a refreshing change from what one is used and the ... *morning dew*, (l. 13) relieves the

persona of the ailment.

On the other hand, this poem in its entirety is a metaphor of a persona that is grief-stricken or anguished to such an extent that *tears drop, / there I shiver and sway / trembles come, / smoke fumes out of every word I utter* (l. 2-6). While the persona is fuming with angry words and is spitting fire as s/he talks, tears are falling. Nonetheless, */... nature nurtures all (l. 11)*, it comforts, thus the persona is relieved from the anguish and is further consoled by the *warmth... / the fresh breath /... morning dew* (l. 12-14).

Improvement is observed when the early morning dew signals a fun-filled day ahead. All these natural dynamics interplay to make the persona embrace the new day and forget the troubles brought to him/her by the cold weather. Thus the expression *nature nurtures all*. In this poem, the poet is sending a message that people can find solace in Mother Nature during times of difficulty.

4.3.1.2 Nature a habitat of exasperation and suffering

In the preceding chapter, nature is illustrated as a giver of comfort, a harmonious place and a place of respite. Nevertheless, nature can also be an abode of exasperation and agony. This is illustrated in the following poem by Amukoshi, “*Take me to a land*”. This poem is about the persona’s desire to escape from his/her world of suffering and weariness to an enchanted land.

The poem consists of twelve 4 line stanzas with the thirteenth consisting of only three lines. It is highly anaphoric for the reason that the phrase “*Take me to a land*” is repeated thirteen times at the beginning of twelve four lined stanzas and it is also the title of the poem.

‘Take me to a land’ is repeated to reinforce and emphasize the desire of the persona to be taken to a different land, an enchanted land.

The anaphora does not only create an emotional attachment of the readers to also want to be taken to land that has no suffering, the enchanted land, but it also serves as an appeal to the emotions of the readers. This is done through the repetition of the phrase to persuade the readers to feel that the land that the persona is on, since it is the same the readers are also dwelling on, is of never-ending suffering (l. 1-4): *take me to a land / a land far away, / from my own world / of never-ending suffering*. The readers will eventually identify themselves with the persona and will also start yearning, chanting and hunting for an enchanted land just like the persona; *for my heart chants for it, / and hunts for it so* (l. 45-47). Quigley (1998, p. 1) states that Burke explains identification “as a process that is fundamental to being human and to communicating” and that it is lateral to persuasion. Thus anaphora plays a role in bridging the gap between the persona and readers to overcome separateness and thus persuades the reader to concur with the persona in the poem.

One might question what sort of land an enchanted land is. Is it a mythical land or is it a magical one since it is *far away into the unknown, / beyond the deepest oceans, / and the highest mountains* (l. 41-44). Deepest oceans and highest mountains are metaphors referring to a place or land that is not known to man, to a land that no man has ever set foot on. This land that the persona yearns for is pure. The persona yearns for a land where the atmosphere is clean of pollution and so clear that they can *see unicorns in the sky, / lit by smiling stars / painted across the Milky Way* (l. 5-8).

Unicorns are legendary mythical creatures and according to Sherman (2008), the ancient myth and lore of the unicorns speaks of innocence, purity, grace and mystical healing powers and spiritually, it symbolizes success, an opening up to infinite possibilities (p. 474). Stars are heavenly bodies that symbolize purity and good luck. Amukoshi personifies the stars when she writes '*smiling stars*', whereas, the Milky Way symbolises limitlessness.

All these elements used by the poet metaphorically express the need and desire for the persona in "*Take me to the land*" to be taken out of the futile hopeless life situations they find themselves in, to get an array of limitless luck and to be given an opportunity of infinite possibilities that s/he can strive and succeed in.

Furthermore, although the persona wants to go to a land far away from the never-ending suffering world s/he dwells in, the persona is aware and alerts the reader that in the enchanted land that s/he longs for, there is also pain and suffering. However, the suffering there ends because *when I'm lonely and in pain / the rain does not come down* (l. 27-28). The rain in this poem is a metaphor of intense anguish, and in the enchanted land, soothing droplets of joy fall when it rains. In Amukoshi's poem "*Gardens*", the positive aspects of rain such as life giving and growth are used, whereas in "*Take me to a land*", the negative aspects of rain, namely anguish, is used.

In addition, Anneli Nghikembua's "*These Genuine Tears*" is a poem about sadness and it has only three elements of nature which are volcano, globe and hay field. All these natural elements are used as metaphors referring to the distress the persona feels that leads to the flow and pour of her tears.

In the following lines, *these tears come from a troubled being, / all freely flowing and pouring out, (l. 1-2)*, the persona is distressed and she is letting out all of her distress by crying. The malefactor has her so *disheartened and disillusioned*, to an extent that *a volcano erupts within (l. 6-7)*. The persona's emotions were suppressed and just like the rupture of a volcano, all the anger, frustration came out. Pausata (2015, p. 1) describes a volcano as a rupture in a crust of Earth that allows hot lava, volcanic ash, and gases to escape from a chamber below the surface. Nghikembua uses that force of a volcano erupting to make the reader feel the emotions exploding from within the persona in the poem. The persona's frame of mind and or life does not seem to be improving for better as *on this rocking chair I'm stationed, / like a globe whose direction is prefixed (l. 11-12)*; instead, she is experiencing the same sorry state issues over and over again.

The poet uses the earth's constant and invariable movement to describe the persona's stationary life that seems not to be progressing. The persona's sad state of affairs leads to *ponder upon me thoughts, / as I go astray into the hay field. (l. 13-14)*. Nghikembua uses the 'hay field' to depict a vacuum in one's heart and mind; a vacuum that does not have answers to the mixed emotions the persona feels. These disheartening emotions as depicted by Nghikembua lead the persona into a field of deep thoughts, pondering about how they feel and why they feel the way they feel.

4.3.1.3 Nature: flora and fauna's benefactor and nurturer

Nature is the ultimate source of nourishment and health, and is ever ready to impart them on human beings. However, ever since the Industrial revolution, human beings have changed the course of nature with destructive behaviour and they have exhausted the earth's supplies such as land, some fauna and some flora. Regardless of that, nature still provides and remains the source of livelihood for humans.

Anneli Nghikembua's poem "*Cry not*" speaks about hunger as well as the ability of nature to provide wholeheartedly to those that are in need of nourishment. Nghikembua portrays that the reward offered by nature to humans is done so readily and freely: *cry not my children, / for the clouds are gathering and we will cultivate. / We will toil together and the birds will sing*. The clouds are gathering to form cumulonimbus rain clouds for the persona and her children to prepare and plant seeds. The visual imagery of people toiling and birds singing creates optimism for a good harvest and contentment for the harvest after the hard work (l. 1-3).

Furthermore, the persona is consoling the children as the clouds are gathering, it will soon rain and they will cultivate. Before the persona and children know it, nature provides for them, *cry not my young ones, / for the food is here / the food we shall pray for now* and because they are grateful they will pray for their harvest and nourishment. Additionally, "*Sweet rain*" a poem by Amukoshi, also brings into the open the significance of nature as the ultimate source of nourishment, health and contentment. "Sweet rain" is a poem about pleading for the so ever needed rain to come back to nourish the weary and heartbroken.

The poem is engrossed with nature's element the rain, which symbolizes productivity. The poem starts off with the narrator sweet-talking and begging the rain to come back by referring to it as sweet, *come back sweet rain* (l. 1). S/he is begging the rain to return *and fill the rivers and streams / that run into the big bellied world* (l. 2-3).

The big bellied world is a metaphor that refers to the gluttonous and never satisfied inhabitants of the world, especially human beings who keep taking and unfortunately, do not replenish. The rain is further appealed to *pour down every day and night and to shed your endless tears of life* (l. 4 -5), only then maybe can the greedy occupants of the world get satisfaction. The rain is personified as it is being asked to cry and tears of life is a metaphor and denotes water that all living organisms cannot live without.

In the second stanza, the narrator is persuading the rain to *come hard, but more gentle / so that all the little creatures / can come out of hibernation* (l. 7-9). If the rain comes as a storm the vulnerable flora and fauna may not survive, thus the rain needs to be gentle so that the little creatures out of hibernation *paint the world with vibrant colors* (l. 10). The arrival of the rain will set the stage for a widespread plant and animal bloom and those will lighten up the scenery. The poet enlightens the readers of the importance of rain in the reproduction of flora and fauna and how the world lightens up after it rains.

The persona pleads with the rain to *come, please do come /... so that we can play / in the muddy waters all day* (l. 11-13); the "we" in those lines is ambiguous, it may be referring to the persona and the people in his/her midst or it may refer to the persona and his/her friend the 'rain'.

Nevertheless, the rain has been awaited for too long that the persona is restless in its return for them to play in the mud all day. The poetic voice directs her and our attention to the tomato garden that is dry and wilting away, *come so we take a break /from grandma's ailing tomato garden* (l. 14-15). When the rain falls, the nutrient filled medicinal rainwater will cure the *ailing tomato garden* and they will have a break from tending to the sickly tomato garden and more time play in the muddy waters.

In the fourth stanza, adjectives have been used to describe and personify the natural elements namely winds and thunder. The persona is trying every possible trick to ensure that the rain comes, *your friends can come too / the whispering winds, / the clapping thunder / the blazing lightening* (l. 16-19). S/he is persuading the rain by allowing the rain to bring along friends. *Yes, the persona asserts that they may come along / one condition though / they must not scare me* (l. 20-22). Even though the persona is frightened of the whispering winds, the clapping thunder and the blazing lightning, s/he has set his/her fears aside because s/he needs the rain to come as so many depend on it. The rain is needed *just to breathe life into the twigs / moisten the weary yellow grass / and soothe the heartbroken flowers* (l. 28-30). Amukoshi raises images of dead and ailing flora that needs rain to survive.

Metaphorically, those lines denote that rain is required to breathe life into crop fields in order to nourish the weak, weary, thirsty and hungry human beings as well as to bring life to all other living organisms. With rain comes productivity, and the clichéd metaphor 'water is life' has a strong stance at this point because it depicts what the poem is portraying.

The persona, although afraid of all the other dangerous natural elements that may come as a result of rain, s/he draws his/her strength to face rain's dangerous friends, *the whispering winds, / the clapping thunder / the blazing lightning*, from the fact that rain's *dear friend, rainbow*, will ... *calm the world down* (l. 23-24).

Rainbow will bring back the ultimate tranquil peace and that will calm the persona and all the other human beings. The rainbow is the aftermath of a thunderstorm and *signify the peace between nature and man*. The rainbow will also *bring delight to our hearts* (l. 25), from its calming effect the people will be glad that all the dangerous winds, thunder and lightning are long gone and they will be happy that joyous serenity has returned.

Finally, the persona is persuading the rain that it is ... *welcome to stay longer / to delight the hopping rabbit / and enchant the flying sparrow / come and stay a while longer* (l. 31-34), the persona wants to ensure that all the living organisms are nourished and are happily satisfied by the rain before it leaves. The poet /persona is further trying to convince the rain to stay a little longer *for soon, you will be on your way* (l. 35).

Amukoshi, in this poem, emphasizes on living organisms including human beings' dependence on nature and especially on rain for survival.

Unlike Amukoshi's "*Sweet rain*" which is only engrossed with nature's element the rain, the poem "*Nature*" by Nghikembua talks of the many marvels of nature, but just like "*Sweet rain*" it also signifies nature as the ultimate source of nourishment, health and contentment.

In lines 10-14, the poet signifies that nature does not only provide nourishment through food and drink but it also appeals to the senses of human beings in an aesthetic way, as well as calms and lifts people's moods up. The cloud filled and the clear *beautiful sky* after the rain, *smoothes and pleases*; people and all the other living organisms liven up viewing the cloud filled sky and are also enlivened by the fresh air after the rain. *When flowers blossom or when it rains, smell the fresh lovely air / and see smiles of faces* (l. 10-14), smiles of faces metaphorically refers to the contentment of all the plants, animals and human beings.

These three poems celebrate rain, the giver and sustainer of life. Rain occupies a benefactor stance in the cognizance of Amukoshi's and Nghikembua's poems. They are aware through their poems that nature is the ultimate provider. Nature nourishes its inhabitants thus it needs to be treated sacredly as this generation and the next depend on nature.

4.3.1.4 Nature the Dystopia

Natural elements present danger as well, the same elements which depict joy can also depict deprivation, melancholy and distress and the same elements are both obstacle and aid. Nature is constantly being discussed because of the duality in it which sometimes bestows happiness and sometimes sadness on its inhabitants. Nature is complex and its complexity is illustrated by Amukoshi in "*City Friday*".

Cities on a Friday can be quite petrifying as *people are mushrooming everywhere* (l. 2), life in the city is characterized by chaos, agony and unsettling situations. Mushrooming is a metaphor denoting the chaotic movement of a large number of people into different directions.

Although not an element of nature, the word mushrooming was coined from the mushroom which is an edible fungi that nature provides. Within this chaos in the city *are beggars praying in the wet corners for their next meal* (l. 3). The poet describes the corners as wet to give the readers a visual image of a sticky, probably filthy unattractive area where beggars harassingly beg passers-by for food or a few dollars. The poet pens that that is how a *typical city, Friday night is*, that typically has *thieves crawling up in the dark filled with aged rats*, (l. 4-5); the natural element rats in “aged rats” is a metaphor that describes despicable thieves who betray the others by being informants.

Furthermore, dwelling in the city is agonizing as it is filled with criminals that are loathsome and can sneak into anyone’s space with ease just like rats. People in cities live in constant fear for their lives and the safety of their belongings, as thieves crawl in the dark searching and waiting for victims they can pound on. At the same time that the thieves are crawling about, *piercingly unpleasant laughter echoes endlessly from side to side* (l. 7) can be heard showing that irrespective of the dangers that prowl about, time does not stand still, people’s lives carry on. And *music that shakes the ground accompanies the night life of bliss* (l. 8), people do not worry about lurking thieves in dark and the danger these thieves pose to them; rather, they are in an emotional state of joy, personal fulfilment and happiness as they are joyfully partying the night away. The *atmosphere is suffocating with a party mood ...* (l. 14).

The atmosphere is personified as suffocating in order to give an image that expresses the air filled with the smell of alcohol, roasted meat, cigarettes and all the substances used and consumed at parties. The use of nature’s element “atmosphere” suffocating expresses that the

fresh air is in scarcity and that the atmosphere is being smothered by all those foreign smells.

In the preceding paragraphs Nature has been symbolized as peaceful and harmonious, a nurturer, and a provider of nourishment, therefore chaos and begging have no place in it. This poem shows that nature is not those characteristics mentioned for all living in it. Life is expensive in cities and that has agitated a lot of people in the cities, thus the chaos, begging of people and high crime rate in the city. Nature is an enigma in that it is a place of solace and a place of aggravation.

In this stanza, *side walkers fear for their lives as they cross darkened riverbeds and armed with only hope of safety and reach home with gifts for families* (l. 14-15). Amukoshi, through imagery, ‘darkened riverbeds’, quivers the readers, a riverbed in a city is already eerie and a darkened riverbed makes it even more petrifying thus the fear of the side walkers that have to cross those eerie darkened riverbeds.

Amukoshi’s use of *darkened riverbeds* may also be a misleading vividness fallacy, not all riverbeds are dark, eerie and bloodcurdling. However, the use of the imagery may convince readers that riverbeds in general are dangerous, since; *survivors sit on the cold floor and weep into their dusty wallets / thirsty and hungry for money as they pray to God for mercy* (l. 17-18). Survivors escaped the riverbeds and the typical city Friday night with their lives but not with their money. The thieves crawling all over the city robbed the survivors of their hard earned money.

Nature's element dust is used as a metaphor; denoting empty moneyless wallets, the metaphor also paints an image in the readers' minds that there was a struggle between the thieves and the survivors as they fought over the money and that the survivors ran for their lives and, through the scuffle the survivors got dusty.

Another poem that projects nature sometimes imparting sadness on the living organisms, especially human beings is Nghikembua's poem "*Through the Eyes*". The poem consists of five stanzas with an unequal number of lines, and it is a tear-jerking poem about a hungry street child living in misery, whose future seems to be so bleak. In the first stanza nature's elements, '*rocky road dusty and misty*' and '*orange-yellow skies*', illustrate a parched hunger filled day, and connotatively also illustrate a wasted, fruitless day.

Rocky road, dusty and misty (l. 1); it is dry, the air is dusty with *orangey- yellow skies* (l. 3); there is no sign of rain. It is so dry that water is so scarce that there is not enough or none at all to even cleanse the child revealed by the *scaly feet touch the ground*, (l. 2). On the other hand, the line also shows the poor bitter state that the child is in. Nature as pleasant as it can be sometimes, can also be very cruel to the living organisms, the cruelty of it in these lines is that it is dry with drought and famine, and there is no sign of rainfall.

A day falls and all stands still (l. 4) for those who have the responsibility of feeding the hungry mouths especially *many mouths to feed*, (l. 5). They ponder about what and how they should feed those hungry mouths. Nature's elements thus also represent deprivation and nature itself can also deprive its inhabitants as illustrated in Nghikembua's poem.

4.3.1.5 Nature a statuesque domicile

In “*This beautiful day*” and “*Letter to Heaven*” by Amukoshi, the lines present vivid images of beauty and allurement, and all elements used to describe nature combine to make nature an abode of serenity with an inviting scenery to all. Amukoshi portrays the beauty of nature with varieties of nature’s elements. Display of nature as a beautiful entity and the preservation of it in the poems, is at the core of the theory of Ecocriticism as the poems motivate audiences to live within a limit that will be binding over generations.

In the first stanza of the poem “*This beautiful day*”, the poet links and describes *an ordinary Sunday* (l. 5) with elements from nature; *lazy sun / up in the sky / bee humming/ for nectar sweet lemonade scent*. On a typical Sunday everyone and everything is idle and lazing about, probably because it is the God given day for rest. Even the sun up in the sky is lazy, and the bees, just like the ants that do not take a break from finding food, are happily lazing about in doing what they do best, finding nectar. All those elements coupled make it a beautiful Sunday. It is indeed a beautiful day with the *sweet scent of the flowers / lingering in the morning air* (l. 12-13), the flowers’ scent declares to all the world that it is fertile and the whole world is awaiting for a full bloom. The sweet scent of the flowers symbolises vitality of the youth and also anticipation of greatness and success from the youth. Human beings inhale the aroma and, no matter what their ages, they feel young and stunning.

In these lines, *rainbow happily and playfully / hanging in the blue skyline / ready to paint the world* (l. 14-16); the rainbow, wherever it may be found, always symbolises and provides peace,

especially after a storm. On this beautiful day, the rainbow in the sky is set to paint the world and all its inhabitants with peace. On the beautiful day the animals too are happy as the *rabbits hop and hop merrily, / to old Georges' carrot farm* (l. 17-18). Old George is probably at peace with nature and he has plenty that the rabbits go to the farm and feast on whatever they find. Nature is undeniably a statuesque abode as the *water in the stream is / so cool and calm / refreshing breeze / massaging my stiff shoulders* (l. 19-22); relaxing and comforting those that are in need.

The poem draws images of pleasurable moments of nature like sweet scent of flowers lingering in the morning air, rainbow happily and playfully hanging in the blue skyline, rabbits hopping merrily, water in the stream so cool and calm and the refreshing breeze massaging.

Additionally, "*Letter to Heaven*" is a poem addressed to the Almighty thanking Him for all of the marvels of earth. It is a visual representation of how we can really just talk to God at any time. Amukoshi conveys her faith in God and how she believes that all that is beautiful and great is a result of His powers. This whole poem is an allusion as it starts with a declaration of love towards the Lord that *there isn't a day / that passes without me / glorifying your name* (l. 1-3). The poet proceeds with expressing gratitude for *the corals and fishes / in the deep blue seas / for the little sparrows / up in the green soft leaves / of the trees in spring / I thank you* (l. 4-9).

The poet is grateful because all of those elements of nature have a significant role in nature and specifically the food chain because, in the living world, every form of life is food for another.

Thus human beings must appreciate all the creatures on earth as they ultimately influence the survival of the human race. Amukoshi, in this religious poem, wants to ensure that she thanks the Lord for everything that is dear to her, and so she thanks him *for the lilies / so bright in spring, the tulips and for the roses* (l. 22-24). Spring is the most joyous and enjoyable time of year, and the lilies, the tulips and roses coupled symbolise rebirth and beauty. Spring is always met with joyous human emotion and she is thankful for the joy and harmony awarded by spring.

In the following lines, she simply just thanks the Lord for nature; *the beautiful / majestic forests, / the clear streams / upon the mountains, / the silver moon, / the babies, the soothing cool breeze / and the rainbow and the summer rain* (l. 21-31). The poet displays empathy and affection towards the environment; she also shows that she believes nature is a statuesque abode through her choice of certain linguistic terms such as beautiful, majestic and soothing.

In the two poems, the poet modifies the natural scenes of rain, spring, mountain, blossoms, forests, streams, the moon and the cool gentle wind and through those modifiers, the poet shows that nature is an example of ideal beauty. It is evident that both poems illustrate undeveloped natural land other than the developed land. A significant aspect of Ecocriticism reflected in the poems is the belief in the spontaneity and natural beauty over the artificiality of the city life.

4.3.1.6 Nature the paradox

The validation of the existence of the paradoxical nature is evident in the poem “*Nights*” (Ziwira, 2015, p. 2). This is an intriguing poem that uses various literary tropes such as simile, juxtaposition, metaphor, with a warning in the last three-line stanza.

This poem is highly metaphoric and through natural elements, the poem is about deceitfulness in the world.

Nights so long, lonely (l. 1) and dark, the ideal time for all sinister deeds to occur, and since they are *lonely*, secrets of the night are not revealed. *Nights so sinister, seductive, silent like the old wise bird of winter*, (l. 6), a simile is used where in the night is likened to the old wise bird of winter, because owls live in the darkness and symbolise magic and mystery. The owl which is wide awake at night is silent and just as secretive as the night.

According to Ziwire (2015, p. 2), the deceitful nature of man is conveyed through the contrasting shades of the night as revealed in the following lines; *Nights so..., innocent, indecisive / Nights so..., confusing, caressing / Nights so horrific, harmonious, / lively, lifeless / Nights so sinister, seductive... / Nights so destructive, deadly*. The evident juxtaposition in lines 1-7 of contrasting characteristics of the night marks the different aspects of man's development. Man comes into this world alone, lovely and innocent.

In adolescence, man is indecisive and confused, and is horrified about the future in youth but still hopeful for a better tomorrow. It is during youth that man becomes emotionless and sinister towards his surroundings. Man becomes destructive, deadly and deceiving then develops a desire to conquer the world which he scantily understands. He is caught up in the same web of darkness he creates for himself and others; and it is this that the poet implores man to guard against as she warns: *be aware of the dark gown / with the ever so silent / mysterious silver lady* (l. 8-10). The dark gown and mysterious silver lady are both metaphors; the mysterious silver lady, the moon, is a feminine symbol, and stereotypically females are known to be devious.

In ancient times wars were fought over women, such as the Trojan War and the battle between Rama and Ravana. Man should guard against such occurrences as women, according to stereotypes, are dangerous. Women stereotypically, are also known as obstacles and givers of problems (l. 8-10), thus the lines metaphorically denotes to guard against obstacles that one may encounter.

4.3.1.7 Nature the Romantic milieu

The harmonious scenery of nature and nature itself intensifies human enthusiasm of love and in "*Imagination Tainted*" Nghikembua shows us her personal feelings towards love in the context of nature. According to Abbasi (2015), "most of the Romantic poets like Wordsworth believed that human strong feelings of love, passion alongside other feelings will be intensified while they experience the solitude of nature" (p. 205).

The same can be said for the persona of this poem as s/he, wishes, awaits and *recalls a love as precious and true* (l. 1), in the first line. The sentiments that explains how the persona wishes to feel is embedded in lines 4-6, where it states *beds of roses pour me again, / red sweet berries spread, like leaves of spring / to the ground they lay*. These lines use natural elements such as bed of roses, red sweet berries and leaves of spring; symbolising an easy, happy and peaceful life that the persona yearns for; illustrating the love and feeling that the persona reminisces about and is longing to feel.

The persona talks about her beloved's tone in an analogy with the sparkle of diamonds; *Behold, your words as diamonds' sparkling tone* (l. 7). As the old adage says, diamonds are forever, thus one has to believe that their sparkle is also forever and in the same vein, the sound of the beloved's voice has such a force that it is eternalized in her. This depicts how embedded in the human imagination the beauty and strength of diamonds, a natural element, are and how they can be used to demonstrate emotions.

"*My love for you*" written by Amukoshi, is a long poem that consists of ten stanzas, with an uneven number of lines in the stanzas that amount to eighty. It is a classic example of a romantic poem, in which the persona describes her feeling of love to the beloved. The persona appears to be appealing with flattery, to the beloved by use of the affirmative 'yes' which is repeated six times including 'yes it's true.

These lines; *yes it's true / my love for you is as alive / as the dancing river reeds* (l. 47-49), affirm that the poet is trying to convince the beloved of her love, a love that the beloved was probably doubtful of.

For Amukoshi, nature is an example of ideal beauty and she finds it worthy to explain and describe the feeling of love with examples from nature. In the poem's first line, *my love for you looks like love* (l. 1), the persona is flattering and convincing the beloved that her love simply just looks like love. With that simply put, the persona is not compelled to dwell on the explanation of how much she loves her beloved because her comparison of love to love is abstruse, and it will keep the beloved in contemplation.

In order not to keep her beloved in contemplation, the persona describes her love for the beloved *...as humble / as a bumble bee / ...as real as broad daylight* (l. 8-9). The poet uses the simile and the alliteration as well, ‘as humble as a bumble bee’ to evoke through both sound and sense the humble bumble bee’s symbolism of innocence. The persona’s feeling of love is innocent and it is crystal clear just like daylight.

The strength of the persona’s love is compared with similes to *an anchor* and to *bamboo roots / that stubbornly / refuse to take root elsewhere* (l. 13-16). Anchors hold down ships even in the stormiest of weather and bamboo plants can survive in any kind of light. Therefore, the persona states that her feelings for her beloved can withstand and survive all the relationship battles. The persona continues in her declaration of love with the use of similes, *my love for you is as pure as silky white / and as deep as the Ogadu village well* (l. 17-19). The love is pure and unfathomable. The poet uses a considerable number of similes drawn from nature to describe in vivid images the love the poet feels.

Furthermore, the persona asserts that *yes, my Love for you is genuine / as the gold of / the Gold Coast* (l. 20-21). The persona’s love is supposedly as real as the gold of the Gold Coast but the Gold Coast in Australia does not have any gold.

In fact, it is renowned for its richness in various types of forests, small patches of near-pristine ancient rainforest, mangrove-covered islands, and patches of coastal heathlands and farmland with areas of uncleared eucalypt forest (Dedekorkut-Howes & Bosman, 2015).

The simile used in the line is also a twofold metaphor, *love as genuine as the gold of the Gold Coast* denotes a love as real as the word gold in the name Gold Coast, and or as a love that is as the unaffected, unaltered beautiful landscape of the Gold Coast with its many forests. This simile leaves the beloved and readers pondering what type of genuine love this may be.

The air and sky are similes to the love, *as alive as the air we breathe / and as wide as the open blue sky* (l. 23-24). Air cannot be touched but can be felt and we know it keeps us alive, just as the love the persona has for her beloved, love cannot be seen, but you know it is there because you can feel it. The sky is an endless celestial dome that has neither a beginning nor an end; that is exactly how the persona feels, that her love has no end as it is *wide as the open blue sky*.

Apart from the number of similes that the poem has, it also uses personification such as *love is alive* and *the dancing reeds*. This evokes emotions and noble opinions on the natural elements used. *My love for you is one that has colours, / yes, many colours like a / Rainbow that holds the bowl / to the ocean of our hearts* (l. 40-43), the poet uses a simile to reveal the amount of colours the rainbow has in comparison to the love that is felt by the persona. Peace symbolised by the rainbow, that the persona feels when in love is felt deep within her heart as symbolised by the ocean.

Many colours it is filled with yes / of certain fiery red petals / (l. 44-46); fiery red petals is a metaphor that describes the sweet flowery scent of the love and *that have not the scent / of African savannah skunk* (l. 46). *My love for you is as alive as the dancing reeds / that dance to the flute of the wind / on the banks of distant rivers* (l. 49-52), the reeds are personified and are dancing, and the swaying movement of the reeds makes them appear to be flourishing.

These lines reflect nature's capability of developing and evoking emotions in humans when aligned to nature, and that nature is capable of fulfilling human beings' prospects.

Lastly, in the following lines, *my love for you is as sweet / as African brown- earth honey / after the rain / and as gentle as the summer field farm strawberries* (l. 56 -59), similes are used to describe how sweet and gentle the persona's love is for the beloved. African brown-earth honey is organic raw honey found in Africa and its taste will make you swoon with delight. It is especially sweeter immediately after the rain. The delight that honey gives to those that eat it is the same feeling that the persona has and wants to shower her beloved with.

The poet metaphorises nature, the giver of life, with the summer field farm strawberries and writes that the persona's love is as gentle as Mother Nature. By using elements that are specifically African such as the skunk, well, and honey shows Amukoshi's kinship and love for Africa.

4.3.1.8 Nature: a whirlwind of relationships

Nature is a bounteous treasure of emotions and feelings and "*Turn*" a poem by Amukoshi is a sentimental description of dual feelings using nature's elements about heartbreak as well as low self-esteem. The poem is a mixture of paradoxical rhetoric with focus on the question the poem starts with on whether the persona or the reader will be able to withstand the turmoil love relationships bring about.

Elements used in the poem are the weather, freezing cold temperatures, and heated, dusty whirlwind. The speaker uses metaphors; *weather forecast in your heart, reports freezing cold temperatures*, personification; *when your pillow quenches its thirst*, and these reflect on the unpredictable mortality of relationships slayed by emotions.

The weather consists of various elements, hot and cold temperatures, wind, humidity just to mention but a few; the heart feels different emotions at the same time too, however the strongest and apparent in the poem is resentment and misery. The resentment and misery felt lead to tears as illustrated in the poem by personification: *Will you still stand? / When the weather forecast in your heart / always reports freezing cold temperatures*. The narrator is questioning whether despite always being disappointed and broken hearted, will you survive and endure the rollercoaster ride that relationships are. The metaphor *Weather forecast in your heart* refers to the emotions or feelings and *freezing cold temperatures* symbolises disappointment and heartache.

Will you survive, *when your pillow quenches its thirst / with your salty tears every night?* (l. 4-8); the narrator poses the same question again in this line, that after crying yourself to sleep every night, will you recover and be happy again. This line has a metaphor that has also been personified, “pillow quenches its thirst”. Literally, the pillow which is inanimate has been given human qualities that of quenching its thirst, whereas, metaphorically reference is made to inner crying.

There are so many disappointing issues surrounding lovers all the time, *when you face one of those days? / A day that empowers every situation / to turn into a heated dusty whirlwind* (l. 12-14), there are days filled with agony and heated arguments sometimes brought about by petty issues.

The ‘heated dusty whirlwind’ is used as a metaphor denoting heated argument, and the narrator pleads with the readers to *turn to God / and stand firm* (l. 31-32); to place all their problems in God’s hands and hold on. Furthermore, the title of Nghikembua’s poem “*Matrimonial Whirlwind*” speaks volumes about marriages in the 21st century. The poem is an extended metaphor about some marriages and some violent relationships nowadays.

The lines show the different phases of marriage, how it all begins calmly and gradually deteriorates into misunderstanding, sometimes violence then divorce. In the first stanza, during the initial phase of a relationship, *beauty it all seemed / when all blossomed/ laughter and more laughter all heard across the globe* (l. 1-3), all is well and the echoes of happiness can be heard from one corner to the next corner of the earth. *Kisses showered and all seemed to rain happiness.* (l. 3-4); the natural element rain has been used as visual imagery in emphasising the abundant happiness that was once felt. The beginning of a relationship is filled with joy, which is depicted in the poem in line 3.

The natural element used, rain, which symbolizes happiness, translates into laughter and happiness being in abundance that laughter of the couple is even heard universally. *Togetherness you were all.* (l. 10) / *dear words you called each other...*(l. 13) / *honey, darling, sweetie pie, sugar, love ...*(l. 15); in times of happiness, lovers give each other pet names, some

derived from nature- honey as in this poem's case. Honey symbolises someone that is good, has a genuine heart and can be likened to the sweetness of honey. All is well at this stage, laughter and happiness are still in abundance.

Days come and go, / then a whirlwind appears, (l. 18-19), *whirlwind* denotes trouble starting, it starts without warning and it seems to come from nowhere. A whirlwind is a weather phenomenon, and in the poem it depicts a tumultuous relationship. One day it is all a bed of roses and the next it is of thorns. *Marriage has gone bad, and vows are all forgotten* (l. 27) / *for this is a whirlwind of words*. (l. 31); the vows that were made in front of a congregation are swept away by the troubles. Love and marriage fade away, as depicted by the natural element *whirlwind*, the vows were meaningless, and they were just a whirlwind of words.

Similar to “*Matrimonial Whirlwind*” is Nghikembua’s “*Love gone to waste*”. The poem expresses the turmoil some romantic relationships go through, and it enlightens the readers on how love and time may be wasted on someone. Readers may deduce from the poem that one’s identity cannot be wrapped around someone else because some people will disappoint you at some point and also, people come and go.

The stanzas show the different phases of love; how it begins with the best of intentions but can gradually fade away. The poem also demonstrates how the same natural element that depicts love also depicts sadness with these lines; *laughter comes / walks you take / fresh air you feel* (l. 1-2, 5), the fresh air felt is a metaphor that denotes someone or something that makes a situation feel new, different, and exciting.

The poem continues with *you cry for a love that was so great, / a bed of roses it seem* (l. 6-7); a metaphor which describes the relationship that was easy sailing and an easy peaceful life once led by the persona. *But now away it has faded / and into thin air it goes* (l. 8-9). As alluded to, the poem demonstrates how the same natural element “air” that depicts love also depicts sadness. Fresh air was felt when love was in abundance and happiness prevailed, however, that abundant love vanished into thin air. *Love has gone to waste. (l. 10)*, the persona feels that they squandered their precious love on someone that was not worth the while.

Humans, particularly the readers of the poems discussed may lose sensitivity towards the beauty of nature, due to that, it depicts relationships in a negative manner. They may become indifferent and little by little separated from nature which in turn may lead to the destruction of their love.

4.3.1.9 Nature the philosopher and a companion

Time and time again nature teaches us on various aspects as alluded to in the previous chapters. It teaches us how to live symbiotically and to appreciate flora and fauna. Nature is the mother, counsellor and teacher of mankind. The greatness of nature teaches mankind about their inner selves, how to manage themselves and behave towards each other, and it also allows mankind to draw strength from its elements such as animals.

Amukoshi’s poem, “*Whispers of the Whisperer*” shows how different animals relate to different people due to their different abilities and enunciates that studying the lives of those animals that we humans identify ourselves with would help us to live with them harmoniously.

If we could take the life lessons from nature, study and embrace them, the world would be a much better place for all the living organisms.

In the first stanza of the poem, *apparently we must be like a bird / and live like a lion. / be strong like an elephant / and look critically like an eagle* (l. 1-4), animals have innumerable valuable lessons to teach human beings, and Amukoshi's poem urges the audience to learn from animals and to incorporate these lessons into our lives. Animal symbolism varies greatly depending on different cultures and religions, however there are still lessons to learn from all the symbolism.

Birds because of their ability to soar the skies wherever and whenever, symbolize freedom and they teach us to liberate ourselves from our own bondage, and to seek opportunities through hard work. The eagle has a great and precise sight which symbolizes vision. The poem conveys that we should look critically like an eagle, thus it teaches us to view the past and present objectively whilst looking towards the future, and to courageously and cautiously face our fears and conquer them fearlessly like an eagle. Furthermore, lions are majestic and strong; they are special animals thus they are referred to as the 'king of the jungle'. They live in family units known as prides, hunt and eat together.

The poem urges the audience to live as one huge family and to share as lions do. Sharing of such things as resources and knowledge is essential to our lives. The elephant is a symbol of strength and inspires us to be strong and patient at the same time. The persona encourages us that just as an elephant we should react calmly and in a confident manner to all situations that we may encounter in our lives.

We will have to be / Vultures and hyenas.

African eagle by day / and arctic owl at night. (L. 1-4)

Vultures and hyenas are scavenging animals and thus represent resourcefulness, we can take their cue and be the same. We do not always need to hunt but we can open our senses to the opportunities already available to us just as they seize the resources available to them. The poem also cautions the reader to be an African eagle by day and an arctic owl at night.

During the day we should face our fears and conquer them like an eagle. An arctic owl, also known as a snowy owl, is highly territorial and defends its territory fiercely, thus the poet urges us on to be vigilant at night and to defend and protect what is ours. Amukoshi considers nature as a symbolic philosopher and guide spreading lessons of life to mankind. This poem is an extended metaphor that puts man to the test and thus brings out their true greatness. Amukoshi draws similes that suggest humans are themselves evolved animals and part of nature too.

In the following poem "*Violets*" by Amukoshi, the persona feels connected to nature and views nature as a companion. The poet depicts the universe as alive and a continuous provider of pleasure. Nature is so fresh and alive for her that she finds violets to possess human senses. In these lines Amukoshi captures a moment of interconnectedness with her environment. She personifies the violets as a companion that she wants to spend a day with sitting under the tree by the road. *Violets on hills afar / come and spend / the day with me / sit under that tree / by the road, with me* (l. 1-5). The persona will miss the companion until they can spend time together again the next summer after violets bloom. *Violets / I will miss you / but only until / the next summer* (l. 10-14). Nature in this poem is depicted as a friend and a close companion.

The two companions appear to be in complete harmonious interconnectedness.

Julia Amukoshi's poems are filled with imagery from nature and her poetry is a guide to the natural world as they are filled with symbolic significant images of nature. In this poem, nature is depicted based on the significant ideas of Ecocriticism for example, the role of nature as a guardian and a great source of inspiration. "*Potential*" by Amukoshi presents how human beings can derive inspiration from nature to make something of themselves and to succeed. Nature is productive and has plenty and it has a unique way of replenishing itself amidst its destruction by humans. The idea of human being's fulfilment of their potentials with inspiration from nature is reflected in this poem.

A newly bloomed flower, / has the potential, / of turning life around (l. 13-15), blooming flowers symbolise rebirth and where flowers bloom so does hope. A newly bloomed flower is a metaphor signifying hope, a plan and a determination to go through with the plan. *A green summer field, / has the potential, / of turning life around* (l. 16-18).

By using a newly bloomed flower and a green summer field in the poem the poet envisions a prospective future, which has the potential of turning one's life around. They are metaphors to a new opportunity, a new job, house, relationship, energy, vitality, motivation and all these have a potential on improving lives for the better.

Nature is imperative, as it manifests inspirational energy towards the human mind and the same time provides motivation to allow the individual to recognize their potential and to transcend. By reading this poem and realising what an inspiration nature can be, people would lead a life

which is ecologically responsive.

On the contrary, nature can also be uninspiring, in the poem “*Turn*” by Amukoshi, the element of nature ‘ant’ is modified with the adjective, small. It is a metaphor depicting an inferior human being; *feel like a small ant*, denoting feeling low and unimportant whereas elephants in this line depict superior human beings, *trapped amongst elephants* (l. 20- 21). Human beings are not equal, in spite of the fact that human rights activists propagate equality in their campaigns. “*Animal Farm*” by George Orwell clearly depicts the equality ethos and goes on to say ‘all animals are equal, but some animals are more equal than others’. These lines (20-21) demonstrate through the contrast of small ants amongst elephants, inequality between among, materialistically and psychologically as well.

The second last stanza of the poem utters *stand would you / turn your tears into a smile / fears into courage / weaknesses into strength / hopeless situations to hopeful*. The poet encourages the audience not to be weighed down by life’s challenges, as life has always been about challenges and will remain as such. Some people were small ants at one point in time, made it to the top and are now elephants.

4.3.1.10 Nature, the Arena

Nature, a domicile, is a playground and a battle field too. In ancient history an arena was the site of celebrations, sporting events and bloodshed. Like an arena, nature is a place where life’s celebrations take place as well as where tears and blood are shed. The poem “*Soldiers in the Midst of a Battle*” visits the African struggle against colonial oppression, subjugation and

displacement (Ziwira, 2015). In the poem, the poet pays tribute to the fallen heroes who sacrificed their lives in the line of duty and soldiers on the battleground, whose piety and courage brought independence to the Motherland. The poem illustrates a war being fought by soldiers and it also tells of the same soldiers at war longing to go home, *soldiers in the midst of the battle / I know, I know how long you long to be home* (l. 34-35).

War is fought on land as shown in line 37: *...nights / lit by missiles and whistling bombs*. Ironically, as a war is being fought on one part of the land, children are playing and the soldiers *... long to hear / the distant voices of children, / playing in the mud waters* (l. 45-47). *Mud waters* is a happy place where the children can play.

Most battles of the Namibian liberation armed struggle took place in Angola, and most of the soldiers were based there far away from their homes, thus they *... longed to be home / to enjoy moonlit nights with family* (l. 36-38). Moonlight nights symbolise peaceful nights illuminated by the moon, the soldiers longed to be home in an independent, free of oppression country with their families. The poem acknowledges the soldiers' sacrifice and honours them for their selfless act of bringing independence to the country.

4.3.1.11 Nature, an independent entity

Nghikembua's poem "*Nature*" is a manifestation of the independence of nature. It is represented as an independent entity that needs no human beings to thrive as God created it in its entirety.

The poet tells us to *look around and you shall see, / the material world, all beautifully laid out / and existing independently of human activities* (l. 1-3), the landscapes of nature exists independently without human interference. Nghikembua urges the readers to *carefully look at the elements of nature* (l. 4) and see how distinct and beautiful they are, *the mountains-vastly out they stand / and seem to touch the sky, / the trees, animals and rivers, defined in their own way* (l. 5-7). Human beings had no hand in creating those distinct elements, as they existed before him and are defined and perfect as they are.

Nature is a marvel, *and true beauty*, everything in nature and that nature produces, *the landscape, the soundscape of hisses and splashes, / and the beautiful sky*, are such a spectacle that they *smoothens and pleases* (l. 8-11). Nature appeals to the five human senses: sight, hearing, touch, taste, and smell and it brings contentment to human beings as they experience the beauty of nature through those senses. In those lines the elements of nature *the mountains-vastly out they stand, the trees, animals and rivers, unique in their own way*, and the beautiful sky, are used to show and describe the natural beauty of nature.

The animals and people rely on nature for their sustenance and survival thus, *when flowers blossom or when it rains, / smell the fresh lovely air / and see smiles of faces* (l. 12-14). Flowers blossoming and rain falling is a twofold metaphor that means, food and water will be in abundance thus smiles of faces will be seen. Flowers blossoming and rainfall symbolise rebirth and emotional cleansing, thus people derive from nature healing sensations that lighten up their lives.

Nature offers lasting joy, and stabilises whatever misfortune befalls an individual. The poet further goes on and asks *what more can one ask for / from this universe and all its phenomena...* (l. 15-16).

Nature is so marvellous and complete with all its marvels and, according to Boland (2010), the list of nature's marvels is often disputed on. However, Victoria Falls, the Grand Canyon, Paricutin, Aurora, Harbour of Rio de Janeiro, Great Barrier Reef and Mount Everest are seven locations that are generally agreed upon as the most breath taking wonders of nature. These marvels are natural and are thriving without human beings' interference. Nature delights and satisfies us and that satisfaction is a product of the harmony between human being's inner processes and the natural world. Hence, *it is nature that we ought to adore, / as it takes away aches and pains. / Nature- nurture it. / It keeps us alive* (l. 18-21).

The poet inspires us to love and take care of nature after all, it takes care of us. The poet is aware that the way we react to nature depends upon our state of mind in approaching it, thus reinforces in her poem the beauty of nature, hoping to change our states of mind for the benefit of nature. Shereen (2013, p. 3) states that "Mary Oliver emphasizes the connection between nature and herself (as a woman) and believes that nature is an equal partner of humans in "*Some Questions You Might Ask*."

Similarly, Merchant (2010, p. 14) states that people and nature are equally important. Those two writers put humans and nature on the same scale. On the contrary, nature without human interventions can sustain itself as illustrated by Nghikembua. There are so many species of animals; some predators and others scavengers. They depend on one another for survival and

thus are hostile towards each other, and yet nature balances them out. Therefore, nature and human beings are not equal nor does nature need humans to exist, but humans need nature to exist. Human beings are an essential component of the world but they are not the most important.

4.3.2 Humankind's relationship to the environment as reflected in the poems

Amukoshi and Nghikembua come from places that have the same environmental features. For this reason their choices of language to express the setting of that environment is similar. Their poetry is a guide to the natural world especially that of Africa. They treat every part in nature as if it is a living being that has a soul.

The poets demonstrate that 'The Self' and humankind is only strengthened through an engagement with nature. Nature has been and will always be the cradle of human's livelihood and civilization, thus the poets recognize that humankind depends solely on nature for survival. Nature, in the poems of Amukoshi and Nghikembua, is illustrated as a giver of comfort, a harmonious place and a place of respite. They demonstrate that nature is the abode where living organisms get sustenance, joy and comfort as well as relief from pain and grief.

Additionally, the poets believe that nature nurtures, nourishes, comforts and thereof it will not cease to comfort and provide tranquillity to its inhabitants. Through their poems, they demonstrate that nature never betrays its inhabitants. The poems reveal intense feelings of adoration in humans towards the environment, humans and the environment have a mutual relationship of quid pro quo.

Therefore human beings must strive to safeguard nature from all manmade dangers and it will in turn continue to guard, nurse and guide them.

Nature can also be an abode of exasperation and agony. Natural elements present danger as well, and the same elements which depict joy can also depict deprivation, melancholy and distress and the same elements can also be both obstacle and aid. Nature as a bounteous treasure of horrid emotions and feelings, may lead humans to lose sensitivity towards nature and may depict relationships in a negative manner. This may break the bond between human beings and nature since humans may become indifferent which in turn may lead to the destruction of nature.

The poets view nature as the ultimate source of nourishment, health and cheerfulness. Nature appeals to the senses of human beings in aesthetic ways, calms and makes them exultant.

Amukoshi specifically sees nature as a close companion and all of those reflect that the poets are in complete harmonious interconnectedness with their nature. It nourishes its inhabitants in different ways mentioned and thus needs to be treated as sacred as this generation and the next depend on it. Furthermore, nature can exist on its own without humans, but humans cannot live anywhere in this galaxy but on earth. But since the environment is burdened with carrying some ungrateful inhabitants that destroy nature, it however has to count on human beings to conserve, maintain and preserve it.

The poets, through their depiction of nature as a harmony, educates human beings to live noteworthy regarding the sustainability of nature. In addition, the poems also communicate that we should establish a better world and as a result, better lives will ensue, and it teaches how a close relationship with nature should be created in order to establish a peaceful and harmonious world. Mukherjee (2013, p. 1) states that “nature does not need us to rule over it, but runs itself very well and better without humans. We are the parasites, consuming more and more, and putting too little back to restore and maintain the life system that supports us”.

The ecological vision of Amukoshi and Nghikembua is that nature and society are interdependent and what happens to each would inevitably affect the other. Thus humans must stop consuming more and start restoring and maintaining the life system that supports them.

In conclusion, in Amukoshi’s worldview, natural objects are able to do whatever humans can do and lifeless natural elements are alive. Her poetry bonds human beings to nature and it is apparent in her poems that she is against a selfish attitude towards nature. From her point of view, every natural element possesses value in its own right, without reference to human interests.

Nghikembua values nature and what it offers, she finds in every natural component an element of grace and magnificence. Just like Amukoshi, natural objects are able to do whatever humans can. Her poems communicate and remind human beings of the significance of nature. It can be evidently concluded from the analysed poems that she attempts to educate people on the preservation of the beautiful landscape and conservation of all the natural elements for human beings’ sustenance and for the future.

For both Nghikembua and Amukoshi nature is animate, and they are unified with it.

4.3.3 Consistency of the representations of nature expressed with conserving the natural environment

The following principles shed light on the seriousness of green studies (Ecocriticism) and they are used to answer and elaborate the third research question; whether the representations of nature expressed in the poems are consistent with conserving the natural environment.

1. Ecocriticism makes the environment and the non-human central to the interpretation of texts.
2. Ecocriticism has a related interest in animal welfare and the representation of animals.
3. Ecocritics take account of environmental conditions both at the time of writing and at the time of reading.
4. Ecocritics take a moral and/or political stance on environmental issues and may urge environmental activism.
5. Ecocritics break through traditional boundaries between texts and disciplines, connecting readily with science.
6. Ecocritics challenge the idea of nature as only existing in language. The environment is shown as a real problem needing real action.

7. Ecocriticism has historically shown interest in nature writing although all texts can be read eco critically.
8. Ecocriticism can celebrate the wonder of nature and/or seek to show the extent of the environmental crisis.
9. Ecocritics think and teach outside (or they at least look out of the window).

Amukoshi' and Nghikembua's use of specific titles derived from elements of nature such as "Sweet rain", "Little Sparrow", "Violets", "Gardens", "Nature", and "Matrimonial Whirlwind" respectively echo their values about the environment. By using natural elements as titles, they alert their readers on the significance of nature because once people pay attention to what is in nature and what makes nature, the chances of changing their behaviour towards nature is high.

After analysing the poems in Amukoshi's '*Tales of The Rainbow' A Collection of Poetry in English*', it was found that the title manifests that after all the ill treatment that nature has endured from humans through various ways, a ray of light - the rainbow has appeared bringing with it hope for better treatment which will ensue from the readers of the poems.

"*Gardens*" a poem by Amukoshi focuses on the beauty and tranquillity of nature, and nature nurtures all. The same sentiments are expressed in Nghikembua's "*Just Fun*" in line 11 where she says nature nurtures all. The sentiments depicted in the two poems "*Gardens*" and "*Just fun*" denote profound love towards nature because of its nurturing capacity.

Humans maintain and preserve what they love, thus these poems are consistent with conserving the natural environment. In Nghikembua's "*Nature*", nature is represented as an independent entity that needs no humans to thrive as God created it in its entirety.

This poem is a manifestation of the independence of nature, but then again, although independent, the poem cautions us to nurture nature, as it keeps us alive in lines 20 -21: *Nature-nurture it / it keeps us alive*. Just as nature nurtures us, we should also sustain and maintain it.

Amukoshi acknowledges the fact that the status quo of the universe is appalling, the poem "*Take me to a land*", and the land where she lives in does not have rivers and streams that flow to the waving oceans as it is polluted. She wishes for an enchanted land, one with no pollution or any type of destruction. The third principle states that Ecocritics take account of environmental conditions both at the time of writing and at the time of reading. Thus this poet is consistent with the conservation of the environment as she did not only take into account the appalling state of the environment but her poem pleads with humans to critically look at their environment and to wish for a better one by cleaning up and then maintaining and conserving their environment.

Moreover, in the poem "*Cry not*" Nghikembua portrays the reward offered by nature to humans so readily and freely as perceived in these lines, *cry not my children / for the clouds are gathering and we will cultivate. / We will toil together and the birds will sing* (l. 1-3).

Nghikembua indicates that although nature is also our cause of hunger, e.g. Famine and drought, nature still remains the source of livelihood for humans because in time it will provide, and for as long as we conserve the environment, nature will continue providing, thus needs to be preserved.

Furthermore, rain is a benefactor in the cognizance of Amukoshi and Nghikembua as indicated in the poems “Sweet Rain” and “Nature” respectively. They are aware, through their poems, that nature is the ultimate provider. Nature nourishes its inhabitants thus it needs to be treated sacred as this generation and the next depend on it.

Amukoshi displays empathy towards the environment in “This beautiful day” and “Letter to Heaven”. The display of nature as a beautiful entity and the preservation of it as found in the poems, is at the core of the conservation of nature as the poems celebrate the wonder of nature and thus seek to show the extent of the environmental crisis as per the eighth principle. The poems motivate audiences to live within a limit that will be binding over generations; thus is consistent with preserving the natural environment. Similarly, Nghikembua’s “Imagination Tainted” and “My love for you”, display nature as an example of ideal beauty thus worthy to explain and describe the feeling of love, because in the poems nature teaches human beings how to live symbiotically with each other and with nature, plus they also teach us to appreciate flora and fauna. The poems and the natural elements used reflect an Ecocritic belief because they display a ‘romantic’ appreciation towards nature, and celebrate, the unspoiled ‘nature’ of nature.

Moreover, Amukoshi's "Whispers of the Whisperer" shows how different animals relate to different people due to their different abilities. The poet illustrates that by studying the lives of those animals that we humans identify ourselves with, would help in us living together harmoniously. This conforms to the second principle of Ecocriticism because the poem has an interest in animal welfare as it represents animals in an aesthetic manner.

If we could take the life lessons from the animals in the poems, study and embrace them, the world would be a much better place and we would treat the environment as it deserves to be treated as well. In these lines, *violets on hills afar / come and spend /the day with me/sit under that tree / by the road, with me* (l. 1-5), *violets / I will miss you / but only until / the next summer* (l. 10-14), Amukoshi captures a moment of interconnectedness with her environment. Amukoshi and Nghikembua through those poems analysed aspire towards the conservation of the environment and towards the broad environmental advocacy and therefore are consistent with the fourth principle of Ecocriticism, because in their poems they take a moral stance on environmental issues and urge environmental activism.

According to Campbell (2010), underneath many of Wordsworth's 'nature' poems there is the familiar conviction that nature is beautiful and full of joy; that man is corrupted by civilization, and that nature not only brings pleasure, but generates moral goodness.

The poems of Amukoshi and that of Nghikembua portray that Nature will never betray its inhabitants. At the beginning of time it was given to its inhabitants as a 'Garden' a harmonious sanctuary, man turned against it, but it still continues to be a sanctuary, a source of comfort and a tranquil abode. Hence, if human beings safeguard nature from all manmade dangers and all

hazards, it will in return continue to guard, nurse and guide them.

As a result of the interpretation of the analysed poems, it is evident that the poets are Ecocritics as they challenge the idea of conserving the environment also existing in language, the environment is shown as a real problem needing real action.

Finally, throughout the analysed poems of Amukoshi and Nghikembua, nature provides the vital influence and sustenance to humans. They repeatedly emphasize the importance of nature to an individual's intellectual and spiritual development. By use of titles derived from nature and by using elements from nature, the poets conform to the first principle of Green studies, as they have made the environment and the non-human central in their poems. All the expressions of the natural world in their poems from the highest mountain to the simplest flower, stimulate noble, elevated thoughts and passionate emotions in the readers, and thus urge them into taking better care of their environment.

4.3.4 Literary Devices and the natural environment in Amukoshi's and Nghikembua's Poetry

Amukoshi's and Nghikembua's language gives their themes on the natural environment a specific landscape/ soundscape-experience, presenting imagery and fitting words to raise the senses of the readers. There is a clear indication in their nature poems that their art is largely for life with a clear focus especially on the natural environment.

Both poets' poems are free verse poems, as they have lines that do not have prescribed patterns or structures. The poets determined all the variables as they wished and saw appropriate for each of their poems.

Amukoshi and Nghikembua use natural elements as literary devices such as personification, metaphor, simile, imagery, connotation/denotation and juxtaposition. They use those various literary devices to express their ideas and feelings, and the literary devices in the analysed poems are simple and self-contained, and enquire the profundity of human thought, emotion, and empathy towards the environment.

It is evident that Amukoshi uses more elements from nature than Nghikembua does. Although more of Amukoshi's poems than Nghikembua's were analysed since Amukoshi's anthology has more poems than Nghikembua's. As a result it is also evident that Amukoshi uses more literary devices depicting nature than Nghikembua does. The study has analysed the various natural environment-related themes and subject matters in selected poems of Amukoshi and Nghikembua and it has been observed that the poems selected for this purpose, are pre-occupied with items on landscape, items from the seasons, flora and fauna. The natural environment has provided the poets a barn full of nature related vocabulary for their poems.

The use of literary devices like imagery, symbols and metaphor parallel to the poets' natural environment enables us to appreciate their innate creativity, experiences and influences as young female poets. This study established that there is a variety of empathies towards the environment in the poems analysed. Amukoshi uses elements of nature to express and construct unique details of her pleasant environment; in "Gardens", "The joy in living" and in "This

beautiful day”. Nghikembua, on the other hand uses the images of the rain and air to construct the paradoxical aura that her environment can generate as found in “Matrimonial Whirlwind” and “Nature”.

Despite this trivial difference, there are elements from nature that are commonly used by the poets such as rivers, mountains, air, rain, rainfall, sunshine, rocks, harvest, birds, various flowers, earth, night and day.

The study reveals the challenges of the environment and the impact of man on its sustenance or destruction. It also shows the common characteristics of the environment as well as the uniqueness of the natural environment. The study also revealed that the natural environment is a paradox, an entity of sustenance and also one of deprivation. It is an object that must be preserved for continuous existence of life on earth. Through the empathy that the poets have shown towards the environment in their poems, success in raising awareness on the need to preserve and maintain the natural environment is foreseeable. For the reason that empathy towards the environment is abundant in the poems, it is irrefutable that the poets are Eco- poets; and it is mandatory to the theory of Ecocriticism that writers show and raise awareness of the importance of the environment.

Amukoshi’s and Nghikembua’s poetry propagates that humans express love and respect, and practice equal rights to all existence; to establish harmonious human-human and human- nature relations. Gan-Yeosug (2006) in a study found that “Wordsworth indicates that the “voices” or interests of nature are interconnected to human existence and silenced only if the authors comply with the patriarchal attitude that nature exists only to serve humanity” (p. 151).

Certainly, the voice of the oppressed, the voice of nature must be articulated by writers. Human beings must value these voices articulated on behalf of the oppressed, because they help us understand our relationship with the oppressed and they provide a radical change.

There is a philosophical relationship between humankind and nature because they are interrelated. They communicate with each other; signify each other and heal each other. The natural environment consists of a complex ecological system: the flora for example, not only provides breeding ground for the fauna, it supports soil fertility, prevent erosion, provides wild life habitats for the fauna and enhances climate changes.

The fauna provides food through a food web and aids with some of the ecologically important process to reproduce both flora and fauna. These complex systems are crucial to human prosperity and existence and also very valuable for creative literature and literary arts as seen in the case of Amukoshi and Nghikembua; having used a variety of literary devices depicting the environment. The environment is an irreplaceable source of inspiration for artists and as a result needs to be conserved and well managed by them too in their writing.

Through Ecocriticism the place and significance of the environment in literature and the poetic creativity of Amukoshi and Nghikembua were examined.

4.4 Conclusion

This chapter focused on the interpretation and analysis of the poems based on the research questions.

It looked at how nature is represented in selected poems by Julia Amukoshi and Anneli Nghikembua and found that they are interconnected with nature and that this interconnection is manifested through various ways in their poems.

The poets treat every part in nature as if it is a creature that has a soul. They seem to have a friendly relationship with nature to a degree that they find joy and comfort in all its parts.

Secondly, the chapter pursued the ways in which the poems reflect humankind's relationship to the environment. It established that nature and society are interdependent but not equal, however, what happens to each would inevitably affect the other. Nature can maintain itself without human interference, but humans need all the elements of nature to survive. Finally, the chapter looked at how the representations of nature as expressed in the poems are consistent with conserving the natural environment, and established that recognizing environmental elements as entities of feeling through human depictions aids in connecting readers with their environment, which in turn will lead to a sustainable conservable relationship between the two.

CHAPTER 5

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This study was guided by an analysis that sought to answer the following research questions;

- How is nature represented in Amukoshi's and Nghikembua's poems?
- In what ways do the poems reflect humankind's relationship to the environment?
- How are the representations of nature expressed in Amukoshi's and Nghikembua's poems consistent with conserving the natural environment?

This chapter provides a synopsis of the study and also reports the conclusion and recommendations that resulted from the study.

5.2 Summary

It was the purpose of this research to bring to the fore the environmental aspects used in the poems, as well as the attempts towards environmental conservation through an Ecocritical lens in the poems written by Julia Amukoshi and Anneli Nghikembua.

Ecocriticism examines the relations between writers, texts, and the environment. As a literary approach, Ecocriticism provided a frame or mechanism for this study to analyse the poems which are directly or indirectly concerned with ecological concerns and contexts.

The study also regarded the use of stylistic features that depict natural sights and landscapes along with people's attitudes and attention towards nature, whether favourable or unfavourable. Features that were examined from an Ecocritical perspective in the poems included juxtaposition, metaphors, personification, simile, imagery, symbolism, and connotation/denotation and metaphors and their implications in the poems.

In reviewing the literature on Ecocriticism, it was discovered that the language discipline can also resolve environmental issues. Literature acts as a voice for the environment; articulating virtuous or vicious treatment of the environment and thus also promoting better treatment of the environment.

The study was a content analysis desktop based study, qualitative in nature and made use of primary data. The purposively sampled population consisted of two poetry anthologies by two poets, *Tales of the Rainbow: A collection of poetry in English* by Julia Amukoshi and *A True Me in Words: An Anthology of poems* by Anneli Nghikembua.

The data analysis process of this study was guided by the Ecocriticism theory. Analysis and discussion of findings were done concurrently in Chapter Four. The analysed poems of Amukoshi and Nghikembua broadened our poetic perspective on Eco-critical studies, and environmental issues and concerns. Through inter-textuality, the creative capability and poetic ingenuity of the poets in question have been explored.

Based on the findings in the poems of Julia Amukoshi and Anneli Nghikembua, human beings without a doubt depend on the environment and there is a need to sustain and conserve the entity that they profoundly depend on. The analysed poems display a divergence from humans' exploitative tendencies towards the environment to an environmental conservation focused pursuit. Thus the study has added a poetic voice to the stream of Namibian and Universal voices like 'Namibia Nature Foundation', 'Namib Desert Environmental Education Trust', 'Save the Rhino Trust', 'Namibia Cheetah and Environmental Conservation Project' and many more. These are environment concerned bodies that play a significant role by continuously reminding humans that earth is the only habitable home in the array of planets and that it needs to be conserved.

According to Moss (2014), Namibia was one of the first African countries to incorporate environmental protection into its constitution under the Environmental Management Act. 7 of 2007. The Namibian government gave its people the opportunity to manage natural resources through communal conservancies.

Sustainable growth for the people calls for a development strategy that does not compromise the balance of our ecosystem and welfare of future generations. Thus the people in Namibia are given an opportunity to seek prosperity but through sustainable means such as eco-tourism, eco-farming, eco-mining and eco-fishing. The government and the environmental concerned bodies in Namibia all play important roles in promotion and preservation of the environment. Through concerted efforts from the government, Environment concerned bodies including Ecocritical literary works and the community, a sustainable enduring environment-friendly

future will be built.

5.3 Conclusion

The study focused on the analysis of the environmental aspects and features in Julia Amukoshi's and Anneli Nghikembua's poetry anthologies using the Ecocriticism scheme. It investigated words and phrases used in the poems that depict the environment. In addition, it also examined the literary devices used by the poets in their poems. This study has thus brought fresh insights into the value of literature with regard to environmental issues. It has served to further evaluate the extrinsic value of literature in the context of Ecocriticism.

The analysis discovered that Amukoshi's and Nghikembua's poems are filled with symbolic significant images of nature through the use of semantic literary devices. All the devices play a significant role in evoking sympathetic and affectionate emotions in readers towards the environment, thus encouraging them respond to and to treat the environment conservatively. The devices also presents messages related to theme of the environment and also convey the poets' strengths of affectionate feeling for nature.

The environment and humanity has become gravely endangered. Environmental issues have become a matter of concern for many countries and educational institutions. Studying the environment in literary and non-literary studies has become more necessary than ever before. Analysing Amukoshi's and Nghikembua's selected poems has aided in the understanding and appreciation of the environment. By appreciating the environment, the readers are thus also aided in appreciating and understanding the importance of treating the environment selflessly.

By analysing the sampled poems, evidence has been provided that there is in humankind that instinctive unique capability to create and to express his or her own perception of the world as is the case with the two poets. The two poets reveal through their poems that nature and humans are interdependent and that what happens to each would inevitably affect the other. The study has also proven that arts, especially written arts or literature has a great influence on the readers and audience. In this regard, the manner that writers portray certain elements in their writing influences readers to feel and perceive those elements similar to the manner they are portrayed in.

5.4 Recommendations

According to Ayinoula (2013), because the preservation of the natural environment is paramount to a sustainable earth, “there is need to start a study, collection and compilation and immediate use of eco-friendly and sustaining words that are not exploitative in current world usage, to be known as ‘eco-language’” (p. 141). This ‘eco-language terminology store’ should be used by writers and people in general. This might help to achieve the shift from a negative attitude and perception of the environment to an attitude and behaviour favourable to a sustainable natural environment. Through Environmental and Literature classes an awareness and encouragement of a non- exploitative language towards “others” may also be raised.

The study recommends that further research be conducted in linguistic stylistics, especially environmental literary criticism or green studies in Namibia.

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