

Molly Fisk's Poetry: An Ecocritical Study of Selected Poems

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Abstract. *This research explores environmental issues including global warming due to industrialization, technology and misuse of natural resources. These issues in turn lead to ecological imbalance, pollution and diseases that affect the land, oceans and air which in turn make harm on all living creatures including human being. This study aims to trace ecocritical evidences through the lens of the American ecofeminist poet, Molly Fisk. "Anthem", "Explanation", "American River", "Particulate Matter" and "The Give and Take " are selected poems by Fisk who calls for environmental justice. Fisk, as an ecofeminist, sheds light on ecological balance, harmony and unity with nature as the only way to protect the present environmental system. Moreover, she focuses on serious practices towards such a catastrophic danger that threatens the present and the future of the next generation through spreading environmental awareness that encourages people to find substitutions for the present resources such as recycling, clean energy in terms of environmentally friendly practices.*

Key words: *Particulate Matter, Ecofeminism, Molly Fisk, Ecological Imbalance, Environmental Awareness.*

Introduction:

Molly Fisk is an American poet and radio commentator. Some of her well-known poetry collections are: *The More Difficult Beauty* (2010), *Listening to Winter* (2000), and *Terrain* (1998) as well as a volume of radio essays, *Blow-Drying a Chicken: Observations from a Working Poet* (2013). Her recorded CDs of radio commentary include "Blow-Drying a Chicken" (2008) and "Using Your Turn Signal Promotes World Peace" (2005). Fisk teaches private writing classes online, works as a life coach, and lives in Nevada City, California (Crews, 2009).

Fisk's poetry is distinguished by a bold, vivid imagery, easy-to-understand language, and hint of sarcastic humor. In order to establish emotional experience in the natural world, Molly Fisk regularly uses imagery of trees, animals, seasons, and atmospheric conditions in her poetry. Her works also examines times of transition in families and daily life, establishing philosophical and emotional topics in concrete settings and sensory details, besides highlighting and examining the harmony between introspection and outside observation, frequently illuminating deeper meaning through vivid, tangible imagery as opposed to theoretical abstraction (Poetry Foundation, 2026).

Theoretical Framework

The approach of ecocriticism has been emerged during the late 1980s "asserting to the interconnectedness between humans (their culture) and nature"(Bressler, 1999, p. 231). It appears as urgent need to manifest literary responses to environmental issues like animal rights, pollution and surplus waste (Bressler, 1999, p. 232).

Scott Slovic (2000) defines it as "the study of explicitly environmental texts by way of any scholarly approach or, conversely, the scrutiny of ecological implications and human-nature relations in any literary text (p. 160). He explains that "ecocriticism has no central, dominant doctrine or theoretical apparatus—rather, eco-critical theory, such as it is, is being re-defined daily by the actual practice of thousands of literary scholars around the world" (p. 161).

The technological progress, which is the outcome of culture, is the cause of environmental violation and natural abuse. Consequently, nature is threatened because man alienates from nature and underestimated its importance. Thus, the ecocritic's job is not to portray the fancy of beautiful nature, but rather to spread the awareness of the natural world and how our actions play a huge role in both damaging or restoring nature "if we are not part of the solution, we are part of the problem" (Glotfelty & Fromm, 1996, p. xxi).

As Glen A. Love (1990) indicates:

The most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world. Why does nature writing, literature of place, regional writing, poetry of nature, flourish now—that the current ideology which separates human beings from their environment is demonstrably and dangerously reductionist. Because the natural world is indubitably real and beautiful and significant. p. 213).

In this respect, the urgent need to write poems about environmental concerns helps to increase the ecological awareness concerning the dangers that threaten the world. In addition, it encourages people to interconnect with nature again by appreciating not only its beauty but also its significant role that plays to keep the entire ecological balance.

While Carroll (2011) also notices:

Ecocritics believe they are not a sub-specialty but at the forefront of critical response to urgent practical problems of world-historical magnitude: global warming, pollution, misuse of ecological resources, and finally, irreversible of the Earth's environmental system. (as cited in Guerin et al., 2011, p. 138).

In other words, the current practical problems due to industrialization and technology create this necessity to focus on ecocritical field and pay more attention to discuss environmental issues that attaches both human and nonhuman beings alike.

Echoing feminism, ecocriticism has historical roots in the 1960s. Similarly, it has waves. The first wave is represented by the ecocritic Lawrence Buell in his text *The future of Environmental Criticism: Environmental Crisis and Literary Imagination* (2005). It indicates that the first wave is concerned with somewhat earlier environmental criticism of the 20th century that investigate "nature writing" of the 19th century.

The ecocritics of the first wave focus on the natural landscape and they are concerned basically with earth care, whereas the ecocritics of the second wave supply the urban and suburban interests in the field. Unlike the first wave which was belonged to deep ecology, the second wave is more influenced by social ecology. Social ecologists debate that the first thing to do is to solve cases of social unfairness, injustice, and opposition. Then, the second step is to address the ecological dislocation (Ryan & Rivkin, 2017, p. 1512).

Buell (1995) states that the ecocritics of the second wave concern with "environmental justice issues" and a "social ecocriticism" (p. 9). This means that the ecocritics of this wave use the eco-texts as a context for investigating the relationship between social attitudes and nature, as well as to criticize this relationship and how culture effects to degrade and devalue the natural world

Ecocritics of the second wave address the environmental crisis and its solution, as well as explore how issues, like class, race, gender, and sexuality, can influence the perception of nature (Bressler, 1999, p. 236). They highlighted the ecological change that resulted from the relationship between human and non-human whether in an urban or natural environment alike. They also foreground new directions of ecocriticism such as environmental justice which emerges as a distinctive movement

(Bressler, 1999, p. 236). Environmental justice and ecofeminism are two important issues developed within the second wave.

In the biosphere, a man regarded himself as superior to the other living creatures and nature as being inferior. Similarly, the environmental justice movement is flourished up to replace this traditional consideration and to assure that nature is a "co-inhabitant" in the "ecosystem". Thus, man should have the full consciousness of his duty towards his environment and be aware of his destructive activities that may be paid back (Mishra, 2016, p. 169).

Environmental justice makes the concept of the environment complicated and wide by concentrating more on the urban basic literature. It has a belief that literature is the "effective tool" to reduce the ecological violation dues to social issues. Environmental justice is no longer concerned with the traditional question of how environmental violation affects nature, but rather it asks the following questions:

who does the polluting of the environments, how has environmental degradation been connected to environmental consciousness and concern; and what is the cognate excuse tenable for less privileged races (people of color especially) to be more exposed to environmental hazards compared to other races in the global environment? (Azeez et al., 2014, p. 4)

Critics of ecofeminism relate women to nature as they see that both are under the control of man. Man considers himself to be the dominating and has the absolute right to direct women and nature according to his aims. This subjugation of nature and women submit them to exploitation (Azeez et al., 2014, p. 4).

The second aspect of the second wave of ecocriticism is: Ecofeminism, highlighting on women, literature, and the environment. It discusses that the patriarchal forms of domination, for over 2000 years, has resulted in the violence perpetrated on our planet. The second wave notices the parallel of aggression actions against earth and the male aggression against female gender (Guerin et al., 2011, pp. 140-141). The reason is that the Western patriarchal mindset frames "linear, analytical, and rational qualities," (Guerin et al., 2011, p. 141). In fact, they consider "the intuitive, emotional, anarchic, and earthly [as]...passive, weak, irrational-and female. Nature is paradoxically considered inert, dead mass, and a wild, chaotic force" (Guerin et al., 2011, p. 141).

The third wave " is the one which was basically used by Scott Slovic and Joni Adamson in their introduction to the summer 2009 special issues of MELUS. This wave defies the boundaries of ethnic and national particularities through examining all dimensions of human experience from an environmental dimension "(Solvic, 2010, p. 4).

One important feature of the third wave ecocriticism is that the prior differences of eco-feminist leadership "have evolved into a new wave of 'material ecofeminism,' which has become part of the general trend towards new gendered ways in ecocriticism, ranging from eco-masculinism and queer theory" (Solvic, 2010, p. 7).

Hence, the third wave is the starting point to the new trend of material ecofeminism which depicts both women and nature that are degraded by the patriarchal world. Since both nature's resources (providing raw materials) and women's activities (doing domestic duties) are available and free, men devalued the productive abilities of both. Although women contribute to the household economy by doing their domestic services, the men reject to treat them as economic. Barry (1999) stated that, "not 'men' perceived as individuals or as a group. Rather . . . 'male' forms of thinking, institutions, and practices which have led both to the degradation of the natural world, and the oppression of women and the denigration of female values and attributes" (Barry, 2009, p. 187).

As a result, Pramod K. Nayar (2010)state that materialist ecofeminism explains how the domain of production (represented by the men) cannot be dealt aside from the domain of reproduction (represented by the woman). Both are depended on the availability of natural resources. In this respect, Materialist ecofeminists seek a good understanding and appreciation of the contribution represented by women, the central role "of nature's economy to any economic system" (Nayar, 2010, p .251).

As women "suffer at the hands of patriarchy and capitalism" (Barry, 1999, p. 114), Similarly, they follow materialistic ecofeminism to resist this patriarchal and the capitalists' dominations. Materialist ecofeminism states that without addressing environmental issues feminist social justice could not be fulfilled " through concentrating on capitalist patriarchy, emphasizing the destructive effect of capitalist systems on nature and, as a result, the lives and livelihoods of marginalized people around the world"(Pandey, 2013, p. 347). Many materialistic eco-feminists attempt to free women from prejudices that relate women with nature that have been used as a reason for the abuse of women and other abused groups. So that, materialists conclude that the frame of women as grounded in nature must end (Power, 2020, p.9- 10).

Finally, the fourth wave of ecocriticism is a new trend of ecocriticism which has appeared in 2008, in the publication of Stacy Alaimo's and Susan Hekman's collection "material feminism". Solvic (2016) states that the fourth wave deals with issues like material ecocriticism, applied ecocriticism, and ongoing multiculturalism. This wave has a new trend that is valuing what is different and beyond human limits. It focuses on concerns in material things such as dirt, infrastructures, microbes, meat, stones, Styrofoam...etc. This wave works as an umbrella that holds under it all of human, natural, technological, and other nonhuman entities altogether. It classifies agencies under the discussion of "post humanism" (Vermeulen, 2020, p. 23).

In a word, ecocritics have the duty to spread awareness of the natural world using literature as well as to encourage the reader's consciousness to realize their relationship with nature and to explore the importance of this relationship in a text (Habeeb, G. & Habeeb, M., 2012, p. 504). In this way, ecocriticism aims to relate literature to the natural environment, to make a move against environmental disorder and the destruction of natural surroundings. So that, ecocriticism has an ethical side, as the perusing of literature have to manifest political activism and genuine change. Therefore, literature and literary texts could help us to trace the concept of nature, realize how human beings use nature for their needs, teach us to appreciate it through glorifying its beauty, and at the same time move us to interact with the natural world (Garrard, 2014, p. 35).

Theoretically, ecocriticism opposes the common perspective and the most critical point in the argument of the relationship between nature and culture, which illustrates that everything is constructed linguistically or socially. For this theory, nature is the core of all things, and it is not reducible to a mere meaning which we understand as a part of our social or cultural activity, but as an entity which has the ability to influence us and which we can influence if we abuse it (Barry, 2009, p. 243).

Literature Review

Considering the concept of ecology and environmental balance, there are so many critical studies that deal with ecological issues in particular climate change and its direct and pivotal effect on the whole planet. The present study probes the poetry of the ecofeminist American poet, Molly Fisk, through her selected poems in the scope of ecocriticism. She depicts herself to be one of the natural components through experiencing natural life as the poet interchanges roles and becomes an animal "All things are malleable and replicable. Not at this moment, but soon enough, we are lambs and we are leaves, and we are stars, and the shining, mysterious pond water itself"(Oliver, 2000, p.23). Consequently, it states the parallel of aggression actions against earth and the male aggression against female gender (Guerin et al., 2011, pp. 140-141). Moreover, it reveals the healing power of nature as the poet washes her body in the ocean and tries its salt. Approaching the more important issue which is pollution, waste and misuse of resources in Fisk's "Particulate Matter"(Fisk, 2018-19). Fisk uses the scientific term to indicate how harmful and horrible the whole situation is. It declares the last warning for the world as she faces the most serious and dangerous threat. Otherwise, we are literally inhaling particulate matter. At the end, the study diagnoses the problems that accompany the climate change and suggests practical procedures that should be followed to avoid such catastrophic consequences. The work and the responsibility should show solidarity beginning from the persons, the civil society, the media, the institutions and the governments by increasing the collective awareness towards the probable danger that threatens the whole planet. Besides, it encourages people to appreciate the beauty of nature and its significant role in keeping the environmental balance. In this

way, nature is depicted as the only safe shelter that protect us and in return we should reward it generously to get a better future for the coming generations.

In her (2023) study, "An Ecocritical Analysis of Selected Poems in Linda Hogan's: *A History of Kindness*" Dr. Shereen Hamed Mohamed Gbr explores Hogan's selected poems from her late collection *A History of Kindness* through the lens of ecocriticism discourse. The study is considered as an invitation for reconciliation with nature. It examined the mutual effects by demonstrating how human culture affects nature and is effected by nature in its turn. Moreover, being American Indian ecofeminist poet, Hogan argues environmental aspects concerning nature that is influenced by her indigenous American Indian culture.

In another essay, entitled: "Ecological concerns in Sylvia Stults' selected poems by M. Maria Juliet Rani and B. Beneson Thilagar Christados" (2022). The study probed another ecofeminist American poet, Sylvia Stults' selected poems in the scope of ecocritical reading. It reveals environmental degradation due to overpopulation and industrialization of the community which leads to exploit the natural resources. As a result, this overconsumption of the natural resources will violate the bio cycle which causes disorder in the entire ecological system.

The present study probes the poetry of the ecofeminist American poet, Molly Fisk, through her selected poems in the scope of ecocriticism. She depicts herself to be one of the natural components through experiencing natural life as the poet interchanges roles and becomes an animal "All things are meltable and replaceable. Not at this moment, but soon enough, we are lambs and we are leaves, and we are stars, and the shining, mysterious pond water itself"(Oliver, 2000, p.23). Consequently, it states the parallel of aggression actions against earth and the male aggression against female gender (Guerin et al., 2011, pp. 140-141). Moreover, it reveals the healing power of nature as the poet washes her body in the ocean and tries its salt. Approaching the more important issue which is pollution, waste and misuse of resources in Fisk's "Particulate Matter"(Fisk, 2018-19). Fisk uses the scientific term to indicate how harmful and horrible the whole situation is. It declares the last warning for the world as she faces the most serious and dangerous threat. Otherwise, we are literally inhaling particulate matter. At the end, the study diagnoses the problems that accompany the climate change and suggests practical procedures that should be followed to avoid such catastrophic consequences. The work and the responsibility should show solidarity beginning from the persons, the civil society, the media, the institutions and the governments by increasing the collective awareness towards the probable danger that threatens the whole planet. Besides, it encourages people to appreciate the beauty of nature and its significant role in keeping the environmental balance. In this way, nature is depicted as the only safe shelter that protect us and in return we should reward it generously to get a better future for the coming generations.

In a word, Fisk bridges the discussions of the two poets. She also diagnoses the serious problems and suggests in her last poem "The Give and Take" that the only way to protect our planet is to be active and generous to our mother earth.

Discussions

The theory is discussed within the frame work of the American ecofeminist poet, Molly Fisk (1955). One of her projects California Fire and Water, was planned to help Californians who faces uncertainty and to express their attitudes towards the climate crisis. She sent poet- teachers from California throughout the state to teach them on climate change five-session workshops:

Poems can help us translate and process our emotional responses to events. And it's been our honor to support Molly Fisk's important work as a poet laureate to bring that notion to life by helping those impacted by the devastating fires in California find some comfort through poetry. May this work be a model and resource for other communities. (Benka, 2020, page number)

Molly Fisk is the author of the following three collections: *Terrain* (1998), *Listening to Winter* (2000) and *The More Difficult Beauty* (2010). She states in one of the interviews with Elizabeth Stark (2020) that: "Poetry says something to people that is valuable in times of strife. It's always seemed to me to

be the language of emotion". Then, adds: "There's a strange flurry of poem-sending that happens in a crisis" (Stark, 2020). Fisk opens the interview saying that:

In every crisis that humans encounter, public or personal or both, part of what we naturally do is turn inward, toward our deepest selves, and that's where poetry lives in the poet and resonate in the reader. Another and opposite thing we do is turn outward, toward our world, our fellows, to see what everyone else doing, find solace or someone/something to blame(alas), try to make sense out of what's happening. (Stark, 2020)

To comprehend the waves of the ecocritical theory is to follow a chronological development of Fisk's poetry. Firstly, tracing American transcendental such as Ralph Waldo Emerson's *Nature* and Henry David Thoreau's *Walden or, Life in the Wood*, Fisk's "Anthem" (2011) focuses on the landscape or the natural settings such as: place, nature, the earth and the spiritual relation that unified both human and the natural world (Bressler, 1999, p. 233). Fisk quotes from Mary Oliver the following lines:

I have heard
This music
before,
saith the
body (Fisk, 2011, lines 1-5)

In fact, both poets have propagated for nature and the bliss to live in the lap of it, listening to a language similar to the language we as human beings have experienced before when we were inside the womb. Moreover, the music manifests itself as a language "which characterized by a continuous flow of fluidity and rhythm" (Bressler, 1999 p. 156). In this sense, the time you would be alone in nature, you would be literally living inside the body of your own mother. This is the way how you have heard the same "music".

The poet has the privilege of being enjoyed listening while acting as "the fox" to try "learning" the craft of living in the wild, peacefully and harmoniously with the other component of nature away from the complexity of the urban life:

This is when it gets difficult: learning how to live
A silver of burnished ocean sings beyond the hills

And the sturdy heart blesses its own reflection (Fisk, 2011, lines 15-17).

In her poem "Explanation" (2011) Fisk explains her strong desire to be an animal. In parallel with Mary Oliver who uses nature as an agent of interconnectedness¹ remarking, "All things are melt able and replaceable. Not at this moment, but soon enough, we are lambs and we are leaves, and we are stars, and the shining, mysterious pond water itself" (Oliver, 2000, p. 23). This mingling process of the elements of nature makes clear that we are literally part of nature in one way or another:

Finally I just gave up and became an
animal.
I slept when I was tired,
Sometimes dropping in mid stride,
Curling into a knot on the sunny moon (Fisk, 2011, lines, 1-5).

Fisk admits that she cannot resist as a human being anymore, since life of human being makes her exhausted. Therefore, she decides to be an animal. She would interact spontaneously: sleep, drop and

¹ "Interconnectedness is the state of having different parts or things connected or related to each other" (Cambridge Dictionary).

curl any time she likes. Moreover, she tries to live the experience of being an animal to behave like them away from the monotonous, artificial and materialistic lifestyle of modern life:

I ate raw food at odd hours,
Wiped my mouth on the back of my hand,
Stopped brushing my hair (Fisk, 2011, lines 6-8)

She gets fed and therefore decides to escape from the "spinning human world" and walk "in the hills at night". She prefers the life in the forest with animals and enjoys listening to the musical language, the sound of beetles as so many romantic poets do: "Listening to crickets ticking in the heat" (Fisk, 2011, line 23).

Believing in the healing power of nature, she washes her body in the ocean and tastes its salt:

I cooled my skin in the ocean, licked
The crusted salt from my arms.
In time, my throat forgot to speak,
It lost the bright angles of consonants,
the dark sloping vowels.it joined the chorus
of mute life with a kind of hum (Fisk, 2011, lines 24-29).

In Fisk's "American River" (2012), dwelling near the river is an active motive in strengthening her relation with nature and inspiring for many of her poetry. Furthermore, being largely exposed to the changes of the season there, she likens the natural cyclic of life to the human nature:

Fisk lives in the south fork of the Youba River's watershed, about 50 feet from Rush Creek, which does rush in winter but is dry in summer, helping her remember that season changes, disappear, and reborn, and so we are (Canary, 2012).

For sure, Fisk enjoys the beauty of listening to the "sound of a thousand separate sounds made a new/ by /different water," (Fisk, 2012, lines 1-3). She also indicates the plurality of the process being interconnected and melt able " nothing is singular, everything here is multitude,"(Fisk, 2012, line 9)

As an ecofeminist, Fisk injects her poem with images of sea animals such as turtles in an attempt to test both ways of life in nature whether in the sea or on a land;

Three turtles on a log,
motionless, until the very last
minute, Not here, they grumble
and slide under green glass,
an oar parts their log's reflection (Fisk, 2012, lines 30-34).

Moreover, she uses the turtle for its many connotations and clear ties to nature, women, and Native Americans. The power of female energy by the Natives is identified with it. It also symbolizes the world's creation (Chwalkowski, 2016, p. 83). In this way, Penczak (2003) indicates that:

Turtle is the messenger of Mother Earth, the great Goddess welcoming us all home. Turtle is a symbol of the planet itself, and many Native traditions speak of the turtle who carries the world on her back. Turtle is associated by its very nature with the feminine elements, earth and water, spending time at both. Turtle is the symbol of protection, to retreat within when necessary and to snap defensively, too. (Penczak, 2003, p. 83)

Being American ecofeminist, Fisk alludes to turtles in many occasions:

Like turtle, the Natives have to learn never to give up and to keep fighting hard for their survival against those who tries to violate their rights and those who conspire uproot them from history

because when they would return to their land it would heal their broken hearts and souls.
(Hassan & Sadek, 2015, p. 73)

In this case, the turtle represents the sense of power and ancient wisdom. It urges women to learn from their past's experiences, as well as to have the strength to face the challenges of today's society:

Not me, whispers the brown trout
switching his tail faster than sight
and ducking under a shelf into
the dim reaches. (Fisk, 2012, lines 35-38).

Speaking of more serious and dangerous issue, Fisk's "Particulate Matter" (2018-19) addresses the horrible situation that people witness and live every day. She portrays an ugly image concerning the scrap and remnant that a person used to see near his house and "beside the roads":

If all you counted were tires on the cars
Left in driveways
And stranded beside the roads.
Melted dashboards and tail lights, oil
Pans, gas tanks,
Window glass, seat belt clasps (Fisk, 2018-19, lines 1-6)

Scientifically, Fisk assumes the huge number of these materials surround human beings in a hypothesis. Attempting to assess the present situation: "It gets worse, "though we didn't/ hear them explode" (Fisk, 2018-19, lines 9-10).

Pollution is one of the most serious dangers in the cosmos because it influences the land, water, air, and all other natural entities (Rani & Christados, 2022, p. 3). The possible explosion of pollution not only threatens the surroundings but also destroys a human being's healthy lifestyle. Any way, it easily affects the three main pollutants, such as land, air, and water pollution that consequently leads to kill creatures of various species in the world:

How many miles of electrical wire and PVC pipe swirling
into the once-blue sky:
how many linoleum acres? Not to mention the valley oaks, the ponderosas, all the wild
hearts and all the tame, their bark and leaves and hooves and hair and bones, (Fisk, 2018-19,
lines 19-24)

The substantial industrial and political powers deal everyone's lifestyle differently. If it goes on as follows, capitalism will spread its roots throughout the whole existence. Guerrero warns: "There is an increasing acceptance that capitalism is directly connected with Climate change and that the apocalyptic consequences" (Guerrero, 2018, p. 30). This is why this warning would be the last call for help, "their final/cries, and our neighbors: so many particular, precious, irreplaceable/lives that despite/ourselves we're inhaling" (Fisk, 2018-19, lines 24-27).

"Particulate Matter" (Fisk, 2018-19), as the title suggests, is the key word in the poem. It declares the scientific term concerning materials surrounding us and their direct effect on human health. According to Webster's dictionary; "a substance made up of very small separate particles". It consists of microscopic solid or liquid drips that can be breathed and leads to serious health problems. Therefore, the situation is horrible as far as we are inhaling this substance. (Merriam –Webster, 2025, Particulate).

As a way of finality, Fisk's (2023) "The Give and Take" would be the potential diagnosis for the crisis of the ecological system. It shows for the first time the two entities as equal in a reference to the

balance and more, the give is preceding the take. The superiority of the give is obvious in an attempt to encourage the givers and increase their number.

Again, the title reveals itself as the key word for the last poem. According to Webster's dictionary (2024), as a noun give and take: "the practice of making mutual concessions: COMPROMISE: a usually good-nature exchange (as of ideas or comments) (MerriamWebster.Dictionary, 2024, The Give and Take):

Sitting with my friend, each deep in
our thoughts,
the timer set, pens in hand, the
cacophony ebbing
& rising around us. Rumble of
baritone & soprano (Fisk, 2023, lines 1-3)

Undoubtedly, "When young citizens learn about and begin to address the issue of climate change, they inevitably have to grapple with some tough questions about how society collectively deals with complex global problems and the future" (Brien, 2018, p. 13). Thus, knowing about the climate change is the first step to address and take responsibility with the present and the potential problems in the future.

..... Beyond the plate glass, a
blue California
November sky. I think I'll try to stay
Alive a little longer,
Despite cars, Covid, wildfire, the
Black widow spider
Laying her eggs under the lid of my
Turkey pan again (Fisk, 2023, lines 6 -9)

Ecofeminists assure that the attitudes and beliefs of patriarchal society world have influenced both women and nature. The patriarchal realm ignores women's work, experience and their place in nature, whereas the relation with the environment is much closer than that of men (Nayar, 2010, p. 249).

Actually, Fisk is not the first who writes about ecological concerns but she has definitely experienced several catastrophes such as; Corona pandemic and the wild fire in California besides car fumes and the other pollutants. For sure:

The pollution of the environment and of the food chain by reckless humanity is not a new subject in dystopian writing. It has been a major preoccupation in a range of feminist dystopian texts for over forty years, and it continues today with renewed emphasis on post-apocalyptic and eco-critical dystopias. (Copley, 2013, p. 41).

Thus, it encourages more women poets to speak loudly being vexed together with nature and experienced the patriarchal oppression towards them that leads to apocalyptic reality in terms of pollution and environmental disorder.

As An American poet, Fisk ironically adopts the trend of her culture that pretends defending human and animal rights. A culture which claims discussing serious concerns such as the catastrophic consequences of the climate change. But never shows regret or confesses it expanding greediness all over the world.

of a country pretending it's not at
war, pretending to address

looming disaster& the accumulated
damage of unkindness
without admitting greed. (Fisk, 2023, lines 13-15)

Human greediness is shown here through the poet's voice. In fact, pollution refers directly to human actions which cause pollution and manifest through different ways, such as: human waste, industrial waste, and other human daily activities. However, the pollution which has been made would cause natural destruction after all. The last word "greed" would also focus on human greediness being over consumer who does not care for the terrible consequences on nature and his environment.

This statement manifests how humans become very greedy and scarify nature for their own desires. The violation started when people made something with an aim to facilitate human life.

According to Cheryll Glotfelty's concept of Ecocriticism theory in *The Ecocriticism Reader: Landmarks in Literary Ecology (1996)*, human greediness indicates the act of human through controlling the environment which negatively leads to nature destruction. In this way, Fisk states that:

.....I wince
even at the 12-step motto

Take what you like and leave the rest. (Fisk, 2023, lines 15-17)

Pollution, in particular air pollution, is caused by human action based on their own greediness to satisfy their needs more than they should be. Glotfelty explains that human lack of awareness of ecocriticism also become a big element in the way how humans react to nature now (Glotfelty & Fromm, 1996, p. 19).

Accordingly, many activities reveal human greediness and lack of human awareness. An example of how people try to get rid of waste is by burning it, but it instead causes air pollution due to the smoke burning produces. This is why many people speak out about this action because it is not only harmful to the environment but to humans themselves too:

..... However
well-meaning, it's colonial thinking,
and me a daughter

of colonizers from way back. Take care, instead. (Fisk, 2023, lines 18-20).

Fisk discusses the hypothesis from many dimensions. One of them is based on a colonial background. Being "a daughter / of colonizers from way back" (Fisk, 2023, lines 19-20), she confesses the "colonial thinking" that American people collectively used to adopt. This statement reveals that both women and nature are subjected to oppression and unfairness at the hands of colonialists or male forces who justify their control and exploitation of women and nature by saying that women and animals represents weak creatures who are too easy to be dominated which is in turn what the ecofeminist perspective rejects. The concept of colonization is very old it belongs to Romantic poets who emphasize on going back to nature and its elements as the safe shelter and warns human who violates it by cutting trees and replacing them by factories. For instance, William Wordsworth wonders in his poem "Resolution and Independence" as he says: "What occupation do you there pursue?" (Abram, Line 88, p. 1424).

Fisk seems to condemn such a colonial way of thinking, on the contrary she adopts a different perception "Take it easy. Takes one to know one,/ Even Take a hike!/ but other than that, stop taking, give" (Fisk, 2023, lines 21-22).

Essentially, she speaks loudly and asks to stop the human style life and behavior being mere consumers who just think about getting whatsoever they could "take". And more, the speaker reclaims people to change their strategies in terms of giving instead of taking as they used to do before;" generously, give it/ everything you've got, your best shot, / give it up,"(Fisk, 2023, lines 24-26).

In many ecological poems, there are many advices or instructions to be followed. But concerning this poem, these statements draw a road map rather than mere suggestions. It encourages people to support the concept of unconditional giving as the only way to protect and improve their environment.

In fact, there is no time to be selfish and keep watching the successive catastrophes around us. The soon human aware and act towards such dangerous issues, the better the situation would be and things could be still in control or at least can be manipulated. One of the meanings that are found in Merriam Webster dictionary (2024) concerning "shot" is to "attempt" or "try" and also give "chance" for something that deserves it (Merriam-Webster. Dictionary, 2024, Shot).

The phrase "your best shot" is necessary in the context for it means to give something a try. In such risky and complicated situation concerning the planet and the living creatures including human life, the matter deserves an opportunity before deciding to give up.

In this case, the issue being discussed here should have a collective responsibility in an attempt to reduce the terrible consequences and improve our live. It is in fact a matter of ethical duty which would serve and enliven the ecological cases. Moreover, it is to spread the awareness towards the natural world and how our actions play a huge role in both damaging and restoring nature since "[...] we are not part of the solution, we are part of the problem" (Glotfelty & Fromm, 1996, p. xxi).

As the historian Donald Worster (1994) explains:

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (Worster, 1994, p. 27).

It seems that the problems appear on the surface concerning the ecological system have created full perception for the ethical crisis. The main reason that leads to this complicated situation is in the first place that the lack of conducts and morals. "In fact, the odd features of the climate change problem reveal substantial obstacles to our ability to make the hard choices necessary to address it. Climate change is a perfect moral storm" (Gardiner, 2006, p. 398).

Therefore, this environmental disorder is due to the misuse of nature as well as the loss of unity between nature and human. To recover this unity, which is pivotal to maintain a healthy ecosystem, the human being should know that nature is worthy and he is, without doubt the main reason behind recovering or destroying it, so he should be aware of his actual role towards nature (Frederick, 2012, p. 147).As a result, the human being who has ongoing attachment with environment has to be responsible towards the ecological issues. Being the active and the influencer element in the ecological system, he has to reacts and behaves positively to protect the environment as well as improve it.

CONCLUSION

To conclude, Molly Fisk's selected poems focus on the importance of appreciating nature and its raw materials yet to stop violating it. The misuse and the overconsumption of the natural resources will create disorder in the ecological system. Therefore, it is necessary to find a sort of compromise between humans and natural resources to ensure its sustainability and more to develop environmentally friendly practices towards the environment for a better future to the coming generations. The so many decisions that climate conferences and other forums take will be in vain unless we, as human beings, activate our individual roles by increasing our ecological awareness in dealing with waste and the safe ways to get rid of them by classifying them, recycling and using clean energy as much as possible. Moreover, there should be an activation to the of the society's collective awareness to protect and restore the natural resources. More important, that is to find high coordination between government institutions and other civil society organizations, together with the media to guarantee a better life for the future generations and the whole planet.

RECOMMENDATIONS

Based on conclusion, the researcher highlights the following recommendation:

Examining the poetry of Risa Deneberg, especially her most recent publications including *Slight faith* and *Rain Dweller*. The suggested topic will be: An Ecocritical concerns of Risa Denegerg's Selected Poems.

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