



A Comprehensive Survey of Ecocritical Studies in Turkish Academia Türk Akademiyasında Ekoeleştiri Çalışmaları Üzerine Kapsamlı bir Araştırma

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Abstract

Ecocritical theory began to be studied in Turkish academia during the late 1990s by pioneer scholars, Ufuk Özdağ and Serpil Oppermann. However, it was after 2000 that ecocritical studies started to gain popularity among Turkish scholars of the humanities. Although nature-oriented research dates back to earlier times in Turkish academia, research on a wide variety of genres and issues within the scope of ecocriticism created change by a re-evaluation of nature and human relationships. This research aims to provide a comprehensive survey of ecocritical studies of the last two decades, and explore Turkish ecocritical scholarship under two major headings: published books/articles, and unpublished dissertations. The ultimate purpose of this research is to introduce Turkish ecocritical studies to international scholars, to determine the least and most scrutinised ecocritical subfields, and to establish a framework for Turkish researchers of ecocritical theory. This article also strives to become a guide for future Turkish scholars of the humanities who are just stepping into ecocritical theory.

Keywords: Ecocriticism, Turkish academia, ecocritical books, ecocritical articles, ecocritical dissertations.

Öz

Ekoeleştiri kuramı ve buna bağlı çalışmalar Türk akademiyasında 1990'lı yılların sonunda, öncü akademisyenler Ufuk Özdağ ve Serpil Oppermann tarafından çalışılmaya başlanmıştır. Beşerî bilimler alanındaki araştırmacılar arasında popülerlik kazanması ise 2000'li yıllara dayanmaktadır. Doğa temalı edebiyat araştırmaları her ne kadar Türk akademiyasında daha eski yıllara dayanıyor olsa da, ekoeleştiri alanında geniş kapsamda tür ve konular üzerine yayımlar gerçekleşmesi doğa ve insan ilişkilerine yeni bir bakış getirerek değişim yaratmıştır. Bu makale, Türk akademiyasında son yirmi yılda ortaya konan ekoeleştiri çalışmalarına yönelik kapsamlı bir araştırma sunmayı amaçlamaktadır. Bu bağlamda, çalışmanın hedefi Türk ekoeleştiri araştırmalarını iki ana başlık altında mercek altına almaktır: yayımlanmış kitaplar/makaleler ve yayımlanmamış tezler. Çalışmanın nihai amacı uluslararası araştırmacılara Türk ekoeleştiri çalışmalarını tanıtmak, ekoeleştiri alanında en az ve en çok çalışılmış alt alanları tespit etmek ve gelecek dönemlerde bu alanda çalışacak Türk akademisyenler için bir çerçeve oluşturabilmektir. Bu bağlamda, makalenin beşerî bilimlerde araştırmalarını sürdüren ve gelecekte ekoeleştiri alanında çalışmalar yürütecek Türk akademisyenler için bir rehber niteliği taşımaya hedeflenmektedir.

Anahtar sözcükler: Ekoeleştiri, Türk akademiyası, ekoeleştiri kitapları, ekoeleştiri makaleleri, ekoeleştiri tezleri.

Introduction

Ecocritical theory first emerged in Turkish academia in the late 1990s but was more commonly studied after 2000. Pioneer scholars Ufuk Özdağ and Serpil Oppermann introduced the foundations of this theory and greatly contributed to the rise of interest in the field. Many Turkish scholars set their eyes on

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ecocriticism as it was a new, intriguing and multidisciplinary area of study which could be applied on a wide variety of genres and issues. As ecocritical theory proved to be innovative with its nature-centered approach, scholars had the opportunity to study works of literature in unique ways connecting texts with the natural sciences, the humanities and other facets of the scientific spectrum. Thus, when compared with other literary theories, ecocriticism appeared to be an appealing, versatile and fresh discovery whose rapid development made it even more compelling for many academics.

This study is an attempt to present a comprehensive survey of ecocritical studies by Turkish scholars of the past two decades. To this end, the research is divided into two main sections: published books/articles and unpublished dissertations, and a selection has been made in order to introduce representative research. Ecocritical books published by Turkish scholars are mentioned in chronological order as they are the most popularly received and well-known publications among the scholarly research. The article and dissertation sections are categorised according to ecocritical subfields. This study's ultimate purpose is not to give a precise account of ecocritical publications of the last two decades, but rather to set forth a general framework of how Turkish scholars responded to this rising trend. The article thus aims to introduce Turkish ecocritical works to international scholars of ecocriticism.

It needs to be stressed that the dissertations deserve the most attention as very few have been published, to date. Unpublished dissertations go unnoticed for the most part. Therefore, I would like to kindly urge the cited scholars in the upcoming pages to publish their dissertations. Moreover, the classification of these dissertations and the data obtained in research are based on the data of the Turkish Council of Higher Education (YÖK). Thus, this research has been conducted according to the search results acquired from the Council of Higher Education's Thesis Center. Hence, it has to be highlighted that the works listed in the dissertations section of this article largely depend on the YÖK internet database.¹ In addition, the research of ecocritical articles is largely based on the Turkish database of academic journals, Dergipark and (Ulakbim) TR index. The article will conclude with findings and inferences from the acquired data revealing the most and least common tendencies in ecocritical studies which may guide future Turkish ecocritical scholarship.

Foundations of Ecocritical Studies in Turkey

At the turn of the millennium, pioneers of ecocritical studies in Turkey, Ufuk Özdağ and Serpil Oppermann published their respective articles, "Sacred Earth at Last: Ecocritical Considerations at the End of the Millennium" (Özdağ), and "Ecocriticism: Natural World in the Literary Viewfinder" (Oppermann). Özdağ argued, "In the midst of our 'Earth-denying' ethical systems, the recent field of ecocriticism—the study of literature with an ecological awareness—is struggling hard to meet the environmental challenge. Finally, towards the end of the millennium, when the environmental crisis started threatening all aspects of life, literary criticism permitted the entry of environmental concerns within its scope" (Özdağ, 1999, pp. 41-42). Oppermann declared the necessity for a broad theoretical approach in examining the interconnections of literary and scientific phenomena, and stated that, ecocriticism adopts "an earth-centered approach to literature" as well as an ecological approach to literary critique (Oppermann, 1999, pp. 30-31). Özdağ and Oppermann not only introduced ecocritical theory to raise interest among Turkish scholars, but also set the basis of a fundamental framework for upcoming research.

Özdağ introduced American nature writing to the Turkish reading public with her book, *Literature and the Land Ethic: Leopoldian Thought in American Nature Writing* (2005) (in Turkish) and with her translations of major nature writing classics, *A Sand County Almanac (Bir Kum Yöresi Almanacağı)* and *Desert Solitaire (Çölde Tek Başına)*. Özdağ introduced the term "doğa yazını" for nature writing texts in Turkish, to distinguish such prose texts of nature exploration from the more inclusive term, environmental literature ("doğa edebiyatı").² Drawing from her expertise on nature writing texts, Özdağ's publications focused on bridging the divide between literature, the social sciences, and the environment, such as her article, "The

¹ Some of the dissertations have not been granted open access on the web.

² For the use of the terms, see Özdağ, *Edebiyat ve Toprak Etiği: Amerikan Doğa Yazınında Leopold'cu Düşünce* (2005).

Turning of the Tide: The Evolution of Ethics and Contemporary Moral Considerations Regarding Nonhuman Entities in American Literature,” (2005) in which she connected environmental literature to cognitive ethology, a milestone in animal studies.³ Özdağ’s “An Essay on Ecocriticism in ‘the Century of Restoring the Earth’” published in the Ecocriticism issue of the *Journal of American Studies of Turkey* (2009) discusses recent developments in ecocritical studies in the United States with projections for a “Turkish Ecocriticism.”⁴ Özdağ expresses her aspirations for future Turkish scholars of ecocriticism and writes: “I envision a new Turkish ecocriticism that will light the fire for a nature writing mania in our country, for ‘narrative expressions’ of local lands tell us best ‘what constitutes an environmental value’” (Özdağ, 2009, p. 140). In short, Özdağ not only stresses the significance of ecocritical studies around the world, but also discusses why ecocriticism came to Turkey so late, and encourages a Turkish ecocritical scholarship with strong ties to Turkish literary and cultural heritage, such as an earth-friendly shaman past.⁵

Oppermann’s work, on the other hand, ranges from postmodern fiction’s capacity of raising environmental awareness⁶ to “material ecocriticism” and to “posthuman ecocriticism.” Arguing that the material turn is becoming an important paradigm in environmental humanities, in a joint study with the Italian ecocritic Serenella Iovino, Oppermann introduced new ways to analyse language and reality, human and nonhuman life, mind and matter, and refuted the long-held idea that storytelling is an exclusively human practice. Oppermann’s and Iovino’s material ecocriticism, as a new subfield from the third wave of ecocriticism, holds the expressiveness of material agencies, underlining that the world shared by humans and nonhumans is articulate and filled with stories. Oppermann has published extensively on ecocritical theory with special emphasis on the material turn in environmental humanities. In a 2008 article, entitled, “Seeking environmental awareness in postmodern fictions,” published in *Critique: Studies in Contemporary Fiction*, Oppermann professes that the influence of postmodern literary discourse on transforming our cultural, social, political, and economic links with biotic communities to more ecologically sustainable interactions is highly crucial in terms of the future sustainability of the planetary ecosystem (2008, p. 251). In 2010, Oppermann published, “The Rhizomatic Trajectory of Ecocriticism” in *Ecozon@*. This article contemplates that ecocriticism takes its strength from “diversity, multiplicity, and heterogeneity”, to add to the list of postmodern characteristics, plurality, situatedness, contextuality, and the subversion of unified categorizations and master narratives are also included (2010, pp. 19-20). The article concludes by affirming that Postmodern ecocriticism has the potential to reconstruct and change current thought’s multipolar vistas in order to form a new cognitive paradigm. It promotes a practice that values both variety and holism without conflating the two (2010, p. 20).

Thus, Özdağ and Oppermann provided significant guidance to Turkish academia by elucidating ecocritical literary theory to fellow scholars and defining its subject matter along with its scope. This would mark the beginning of a new era of scholarly research for literary studies. Each scholar published academic articles in peer reviewed journals in Turkey and abroad, on ecocriticism, and on the dynamic interconnections between ecology and literature. In the subsequent years, Özdağ founded the Land Ethic Research and Application Center⁷ at Hacettepe University (2014), dedicated to the land restoration legacy of renowned conservationist and nature writer, Aldo Leopold. Oppermann, on the other hand founded the

³ This research is a scrutiny of the cognitive lives of horses in the nonfictional works of Edward Abbey (“The Moon-Eyed Horse” in *Desert Solitaire*) and Alice Walker (“Am I Blue”). In this work, Özdağ states, “In time, ethology will secure the extension of ethics to the nonhuman world, and thus, cruelty to animals will become a topic for ethical considerability. Walker’s and Abbey’s texts on animal minds and emotions, in which they willingly embrace scientific ideas of their day, are significant in view of their contribution to the research of ethologists and to environmental ethics” (Özdağ, 2005, p. 135).

⁴ The Ecocriticism issue of *JAST* (2009) is guest edited by Ufuk Özdağ and Scott Slovic.

⁵ See Batur and Özdağ on “shamanism,” in “Novelist as Eco-Shaman,” published in *Routledge Handbook of Ecocriticism and Environmental Communication*, pp. 326-338.

⁶ The reference is to Oppermann’s article, “Seeking Environmental Awareness in Postmodern Fictions” (2008), published in *Critique: Studies in Contemporary Fiction*.

⁷ For further information: <http://www.topraketigi.hacettepe.edu.tr/>

Environmental Humanities Center⁸ at Cappadocia University (2019) which has been inspiring scholarly work on Turkish and international ecocriticism through various activities including the journal, *Ecocene*.

Promoting the Theory: Ecocritical Books by Turkish Scholars

Books have always had a pivotal mission of introducing, promoting and even popularising new movements and tendencies in literature and the academy. The public opinion tends to display little interest in academic articles and dissertations. Therefore, articles and theses are generally studied among narrow academic circles and scholarly networks. Books, however, possess a very significant function within publications as they form bridges between the academia and the public; books transfer scholarly research to the popular opinion and the people. Since the early 2010s, a rising interest in ecocritical research in Turkey led to books/edited books with the effect of introducing ecocritical theory to the Turkish reading public. *The Future of Ecocriticism: New Horizons*, edited by Oppermann, Özdağ, Özkan, and Slovic, is a versatile account of ecocritical articles by international scholars of ecocriticism. While presenting an overview of ecocritical theory, the book also concentrates on Turkish perspectives and offers a wide variety of nature-related issues from around the world. It ends with a “Roundtable Discussion on Ecocriticism” of the editors of the volume, where Özdağ declares the following:

I sincerely believe that now what the world needs is another Bauhaus ideology to conceive, create, and to rebuild the world, to restore the countless damages that have been inflicted on the earth. To make a long story short, I see in the future of expanding ecocriticism its leap out of the English departments, into a discipline in its own right, such as the evolution of Human Rights Studies and Women’s Studies Programs across the world. (2011, p. 476)

Hence, Özdağ delivered her aspirations for ecocritical studies in Turkey and emphasised the need to impact land restoration. Özdağ also coined and laid the groundwork of “restoration ecocriticism” as a new ecocritical subfield to study literary and cultural texts with land/water restoration practices or projections, to impact ecosystem restoration.⁹ Following this edited collection, two more books were published with the mission of introducing ecocriticism to the general public. In 2012, *Ekoeleştiri: Çevre ve Edebiyat (Ecocriticism: Environment and Literature)* was published under the editorship of Serpil Oppermann. This book’s main purpose is to present ecocriticism to Turkish readers and to offer critical scrutinies of literary works belonging to Turkish and international authors. The book provides a comprehensive account of ecocritical essays and is comprised of nine sections along with a roundtable discussion. At the concluding remarks of this discussion, it is argued that:

Ecocriticism has become commonly dealt with in literary studies and has provided an infrastructure in raising awareness for an ecological consciousness. In our country, it is imperative to ensure that nature and literature studies become widespread, to teach ecocriticism courses at Universities and to remind people of the ecological values in our culture. (Oppermann, 2012, pp. 421-422)

⁸ For more information: <https://ehc.kapadokya.edu.tr/>

⁹ On the significance of “ecological restoration in other parts of the world” (p. 120) and on projections for wetland restoration in Hatay, Turkey, see Özdağ, “Keeping Alive the Memory of the Amik: Environmental Aesthetics and Land Restoration,” pp. 118-135. On the groundwork of “restoration ecocriticism,” see Özdağ, “‘Evrin Orkestrasının Trompeti’ Turnalar: Bir Restorasyon Çevreci Eleştiri Uygulaması” pp. 137-149; also see Özdağ, “Feeling Like the Colorado River: A Groundwork for Restoration Ecocriticism.” <http://dx.doi.org/10.22559/folklor.2073>

Oppermann edited another book with Greta Gaard and Simon C. Estok in 2013 with the title *International Perspectives in Feminist Ecocriticism*. This international work includes four sections and mainly concentrates on feminist ecocritical theory. In its foreword, Linda Hogan states that the book provides a firmer, more stable foundation for the field and the various weeds in the garden. New information is provided in new chapters on ecofeminist critique, animal studies, diverse global cultures, and human reinventions (Gaard, Estok and Oppermann, 2013, p. xvii).

Özdağ published *Çevreci Eleştiriye Giriş: Doğa, Kültür, Edebiyat (Introduction to Environmental Criticism: Nature, Culture, Literature)* in 2014, in which she suggested an overview of the first and second “waves” of ecocriticism exemplifying the waves with Turkish authors,¹⁰ and expressed her vision concerning the future of ecocriticism in Turkey. Özdağ articulated that in the west, “ecocriticism started with the utmost humanist purpose of saving nature. [...] This goal is achieved through disseminating ecocritical studies on influential work to society, and western examples are exemplary for Turkey and other nations. But, perhaps, Turkish ecocritics with deep connections to our *toprak ana* may create the new horizons that the west may look up to” (2014, p. 141).

Also in 2014, Serenella Iovino and Serpil Oppermann published their edited collection, *Material Ecocriticism*. This edited book seeks to “expose the ways in which material ecocriticism can be theorized” (Iovino and Oppermann, 2014, p. 12). The book also provides essential insights on material ecocriticism and its relation to literary works. Oppermann also published the edited collection *New International Voices in Ecocriticism* (2015). This book comprises articles by twelve authors with a foreword by Scott Slovic and an afterword by Greta Gaard. Oppermann purports that these essays:

Represent the internationalizing trend in ecocriticism, and are, therefore, a valuable contribution to an increasingly global conversation within the field of environmental humanities. But, different from other collections, the essays here are written by the field’s emerging scholars from around the world. (2015, p. 9)

Ufuk Özdağ and François Gavillon published the edited collection, *Environmental Crisis and Human Costs* in 2015. The book highlighted the impact of global environmental devastations on human health, as reflected in literary texts. In 2017, Meliz Ergin from Koç University published *The Eco-poetics of Entanglement in Contemporary Turkish and American Literatures*. Ergin maintains that the book “examines natural-social, material-discursive, and human-nonhuman entanglements” to bring to the fore a type of relational ontology and ecopolitical knowledge that emphasises the co-existence of many species (2017, p. 1). What makes this book unique is the fact that Ergin takes a comparative approach in the critical reflection of ecological notions and theories that emerged within different waves. Following Ergin’s inquisitive book, a particularly unique book was published in 2019 by an American scholar residing in Turkey. Kim Fortuny published *Animals and the Environment in Turkish Culture: Ecocriticism and Transnational Literature*. The book deals with various issues related to land and animals within the scope of Turkish culture and literature. Fortuny looks into ecocritical matters in the works of renowned Turkish authors such as Nâzım Hikmet and Ahmet Hamdi Tanpınar. In its introduction, the author contends that this book highlights the often tense relationship that exists between landscapes and cityscapes. It also strives to manage the different voices that comprise the book’s polyphonic universe, some Turkish, some North American, some literary, some theoretical, through inclusion (Fortuny, 2019, p. 1). Thus, Fortuny’s work offers captivating ecocritical outlooks on Turkish literary works from an American scholar’s perspective. Finally, *Animals, Plants, and Landscapes: An Ecology of Turkish Literature and Film* was published in 2019 under the editorship of Hande Gurses and Irmak Ertuna Howison.

¹⁰ For the first and second waves, Özdağ presented the works of nature writer Hikmet Birand and novelist Yaşar Kemal, respectively, with Birand’s *Anadolu Manzaraları* [Anatolian Landscapes] and Kemal’s *Deniz Küstü* [The Sea-Crossed Fisherman] and *Denizler Kurudu* [The Seas Dried Up] as models. For Kemal’s *The Sea-Crossed Fisherman* and *Denizler Kurudu* (on marine ecosystem devastation in the Turkish seas), also see Özdağ’s ecocritical article, “For the Health of the Sea: In Search of an Expansive ‘Land Ethic’ in Turkish Maritime Literature” (2013), pp. 5-30.

The rising trend in ecocritical books continued in 2020. Onur İnal and Ethemcan Turhan's book, *Transforming Socio-Natures in Turkey: Landscapes, States and Environmental Movements* from a Turkish perspective, investigates the consequences of economic and political developments on the environment. Another edited book by Ufuk Özdağ and Gonca Gökalp Alpaslan, *Anadolu Turnaları: Biyoloji, Kültür, Koruma (Anatolian Cranes: Biology, Culture, Conservation)*, is an account of highly endangered cranes of Turkey, with contributions from international crane specialists, as well as crane representations in Turkish and world literatures. Serpil Oppermann and Sinan Akıllı co-edited *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes*. This book examines Turkish cultural and literary traditions while also considering environmental challenges, morals, and attitudes. The editors point out that *Turkish Ecocriticism: From Neolithic to Contemporary Timescapes* strives to combat capitalocene-based anthropocentric consciousness, which deteriorates environmental issues, by resurrecting old ties between humans and nonhuman habitats from Neolithic Anatolia to modern Istanbul (Akıllı and Oppermann, 2020, p. 7). All in all, in general, published books pertaining to Turkish ecocritical scholarship are satisfying and promising but nonetheless, there remain further issues to be covered as specified by Meliz Ergin that Turkish ecocriticism has yet to go into the following topics in depth: "climate crisis, drought, food insecurity, environmental migration, energy politics, nuclear power, air and water pollution, environmental health, infrastructure development, and ecotourism" (2020, pp. 55-56).

Early Ecocritical Articles, and Responses to Subfields by Turkish Scholars

Many articles have been published by Turkish scholars since the 2000s having associations with various subfields of ecocriticism.¹¹ Ufuk Özdağ's "Ecocriticism through Ecotheology: A White Heron Reconsidered" (2003) and Dilek Bulut's "An Ecocritical Analysis of George Orwell's *Coming Up For Air*" (2005) are some of the earliest examples, providing alternative readings of American texts from an ecocritical approach. Dilek Bulut's "Environment and Literature: Ecocriticism as a New Literary Theory" ("Çevre ve Edebiyat: Yeni Bir Yazın Kuramı Olarak Ekoeleştiri"), (2005, *Littera Edebiyat Yazıları*, 17: 79-86); Serpil Oppermann's "Body Politics in Nature Writing" ("Doğa Yazınında Beden Politikası,") (2006, *Littera: Edebiyat Yazıları*, 18: 75-85); Türkan Kuzu's "Developing Environmental Awareness in Children with Aytül Akal's Tales" ("Aytül Akal'ın Masallarıyla Çocukta Çevre Bilinci Geliştirme") (2008, Selçuk University, *The Journal of Institute of Social Sciences*, 19: 327-339); Ufuk Özdağ's "The Importance of Literature in Ecology-Based Nature Education" ("Edebiyatın Ekoloji Temelli Doğa Eğitiminde Önemi") (2008, *Ekolojik Okur Yazarlık: Sürdürülebilir Bir Dünya İçin Amanoslarda Doğa Eğitimi*. Ed. Y. Ergun, S. Yalçın-Özdilek, H. Pamir. Hatay: Mustafa Kemal University Press), Ufuk Özdağ's "Reading Yaşar Kemal's The Sea-Crossed Fisherman in the Year of the Dolphin." (2008, *Concentric: Literary and Cultural Studies*, 34.1: 45-74), are some of the ecocritical works in this period. In 2010, the 3rd International Turkish Studies Symposium was held at Hacettepe University's Institute of Turkish Studies. The proceedings of the symposium¹² was published the following year as a comprehensive book covering various topics on Turkish studies in a multidisciplinary context. One specific ecocritical article penned by Ufuk Özdağ and Gonca Gökalp Alpaslan, "A New Field in Turkish Studies: Ecocriticism" ("Türkiyat Araştırmalarında Yeni Bir Alan: Çevreci Eleştiri") provides an overview of ecocritical studies in the West and argues that ecocriticism is more often dealt with in the English speaking countries but that this condition is gradually changing (2011, p. 647). Moreover, the study also highlights the significance of nature in the Turkish cultural and literary tradition with examples from Turkic writings and sagas, such as the "Orkhon Inscriptions" which, as the first written source of Turkish literature, reflect "how engaged Turkish art and literature is with nature" (2011, p. 647).

Many ecocritical articles have been published by Turkish scholars, including associations with various subfields of ecocriticism. Exploring interconnections between women and nature, feminist ecocriticism retains its popularity among scholars in Turkey. In 2019, independent scholars, Hacı Özdemir

¹¹ These early publications are too numerous to list here.

¹² The proceedings can be accessed from: <http://www.turkiyat.hacettepe.edu.tr/kitap/OrhonBildirilerKitabiCilt2.pdf>

and Duygu Aydemir published, “A General Evaluation on Ecological Feminism/Ecofeminism: Conceptual Analysis, Historical Process and Types”. The researchers posit that the article: “aims to address the origins of ecofeminism” and the probable changes it will experience in the future (Özdemir and Aydemir, 2019, pp. 261-262). Gamze Güzel from Istanbul University published “The Analysis of Halil Babür’s Play ‘Kasap’ Using an Ecofeminist Approach”. This article portrays an apocalyptic world where disaster takes place due to environmental reasons and wipes out all animals. Accordingly, the animals become “an ‘absent referent’ in the livestock industry” as human beings are placed in their position. (Güzel, 2020, p. 83). Cenk Tan also provided contributions to the ecofeminist canon by publishing “An Ecofeminist Study of the Anthropocene Age in David Mitchell’s *Cloud Atlas*,” an ecofeminist critique of the anthropocene in Mitchell’s postmodern work of fiction.

A new subfield for ecocriticism, restoration ecocriticism,¹³ is currently promoted by Özdağ with her publications such as “Feeling Like the Colorado River: Laying the Groundwork for Restoration Ecocriticism,” and “Cranes Are the ‘Trompets in the Orchestra of Evolution’: A Restoration Ecocriticism Approach” (in Turkish). This approach might soon attract the attention of ecocritical scholarship as ecological restoration movement and land restoration policies are gaining momentum across the world.¹⁴

Ecocriticism has also been analysed and associated with global economies and capitalism. Sezgin Toska published an article analysing ecology and environmental concepts in the context of ecocritical and capitalistic discourses. In this study, Toska concludes that in capitalist discourse, the notions of ecology and environment are used interchangeably, in some cases deliberately and in others involuntarily “wishing to control its own enemy creating it itself” (2013, p. 233). The detrimental relationship between nature and capitalism has been expressed in Jason W. Moore’s notion of “Capitalocene”. Additionally, Burcu Kayışçı Akkoyun explores the connections between the natural environment and urban environments, as well as global capitalism’s negative influence on “socially, legally, and economically disadvantaged communities in Karen Tei Yamashita’s *Tropic of Orange*” (2020, p. 244). Akkoyun maintains that Yamashita highlights the continued devastation caused by the Capitalocene attitude that affects humans, non-humans and all living entities (2020, p. 253). Finally, Sezer Sabriye İkiz and Cenk Tan have outlined and discussed depictions of the Capitalocene in Caryl Churchill’s plays. The authors unveil “Churchill’s theatre as a theatre of the Anthropocene” and the playwright’s critique of capitalism in order to develop environmental awareness in British culture and public opinion (Sabriye İkiz and Tan, 2021, pp. 113-114).

The subfield of postcolonial ecocriticism has also been taken up by Turkish scholars. In 2020, Adnan Barış Ağır published, “Intertwined Destinies: Colonization of Indigenous Peoples and Environment in V.S. Naipaul’s *In a Free State*” which examines the postcolonial ecologies in indigenous peoples. The scholar concludes that colonization resulted in catastrophe for indigenous people and their lands facing “deforestation and overexploitation of their lands and resources for capitalist industrialization” (Ağır, 2020, p. 309). In a similar manner, Cenk Tan also contributed to this subfield with his “Between Green Paradise and Bleak Calamity: *Elysium & Avatar*” which applies postcolonial ecocriticism to two canonical science fiction films.

Like postcolonial theory, ecocriticism has also been linked to posthuman theory. Sinan Akıllı produced, “Henry Rider Haggard’s Posthumanist Eco-consciousness” where he elaborates on Haggard’s posthumanist eco-consciousness with reference to his fiction and avers that a new appreciation for Haggard’s literary and intellectual legacy would demonstrate how his works are still relevant and beneficial in our day and age (Akıllı, 2020, p. 1). In this article, Akıllı presents a successful combination of posthuman theory and ecocriticism.

¹³ The term “restoration ecocriticism” was coined by Özdağ in her article “An Essay on Ecocriticism in ‘the Century of Restoring the Earth’” (2009, p. 140). In this article, Özdağ made a call for this subfield which aspires to concentrate on “restoring damaged lands” (2009, p. 140).

¹⁴ In “A Roundtable Discussion of Ecocriticism,” Özdağ shared her aspirations for the future of Turkish ecocriticism indicating, “There are hundreds of diminished areas in Anatolia that need to be taken up by Turkish ecocriticism so that recovery efforts can possibly take place. A restoration ecocriticism I’m talking about has the potential to transform the field.” See Oppermann, Özdağ, Özkan, and Slovic, Eds. *The Future of Ecocriticism: New Horizons*, p. 461.

Moreover, lots of scholars have combined ecocriticism with poetry. Eco-poetry has become a popular topic of analysis in the recent years. Dilek İnan and Merve Nur Boldan wrote “An Ecocritical Reading of Ted Hughes’s Hawk Roosting”. In brief, İnan and Boldan’s study maintains a close reading of Hughes’ poetry largely based on the interdisciplinarity of ecocritical theory (İnan and Boldan, 2018, p. 56). Another study on eco-poetry was penned by Meliz Ergin and Özen Nergis Dolcerocca, entitled “Ecocritical Approaches to Literature: Eco-poetry and Elif Sofya” where they highlight the significance of ecocriticism for contemporary Turkish literature (2016, p. 298). This article is a valuable contribution not only because it focuses on Turkish literature, but also due to its ecocritical interpretation of the genre of poetry. The article’s objective is to put emphasis on eco-poetry and the tradition of eco-poetics, and provide an eco-poetic reading of modern poet Elif Sofya’s work, *Dik Âlâ* (2016, p. 298). In addition, Turan Özgür Güngör published, “Vengeance of Nonhuman Beings: An Ecocritical Reading of Samuel Taylor Coleridge’s work, ‘The Rime of the Ancient Mariner’” where he argues that Coleridge cautions readers that people’s greed and contempt for natural things will lead to irreversible calamities. He encourages people to love, respect, and learn to coexist with other nonhumans in the planet (Güngör, 2020, p. 370). Finally, in 2021, Melis Mülazımoğlu wrote: “Eco-poetics of Charles Olson: An Ecocritical Study on ‘The Kingfishers.’”

Besides eco-poetry, ecocriticism has also become a widely preferred theoretical framework for the domain of cinema. In 2018, Aygün Şen published a research article with the title, “Ecological Justice and Ecocriticism in Science Fiction Cinema” which scrutinises science fiction films that put system critique and environmental justice at the heart of the plot. Selected films have been examined in terms of social and environmental justice, nature/culture duality, colonialism, and societal concerns from an ecological perspective (Şen, 2018, p. 32). Ahmet Emin Bülbül, on the other hand, published “Greener: On Ecocinema Theory” in *Sinecine: Journal of film studies* in 2015. Presenting an alternative outlook on film studies, Bülbül indicates that in light of post-2010 research, this article investigates the potential of an interaction between ecology and cinema in the context of ecocinema theory, breaking from ecocriticism founded in literary theory (2015, p. 7). Thus, the article’s ultimate purpose is to “form a bridge between Turkish cinema studies and ecocriticism” through the analysis of Solar Cinema (2015, p. 7).

In 2018, Başak Ağin published a material ecocritical analysis of Seth Boyden’s animated film *An Object at Rest*. Ağin offers insight on how animated films with ecological concerns might “use the stone’s story-telling characteristics as ‘heuristic strategies’ to discuss human-nature relations in a posthuman context” (2018, p. 27). Furthermore, in a recent publication with an earth scientist, Cemal Saydam, Ufuk Özdağ proposed a cross-disciplinary collaboration of ecocritics and scientists, for a more inclusive ecocriticism that would reach the general public. Their article “The Traces of Gaia in the Gavilan: Reconsiderations for a Planetary Land Ethic in the Encounter of an Ecocritic and an Environmental Scientist” takes up dust transfers to Sierra Madre Occidental as an exemplary case for a self-regulating Gaia, drawing from both nature writing and scientific data (Saydam and Özdağ, 2020, p. 178). Saydam and Özdağ’s article mainly concentrates on empirical ecocriticism which is a subfield that conveys an empirical-based scrutiny of environmental narratives. In addition, “animal studies” is another subfield that is studied in connection with ecocriticism. Sinan Akıllı mostly focuses on horses and his article, “‘Ride and Tie’: Looking at Horses in the English Novel through Posthuman Eyes” examines and exhibits the ‘narrative agency’ of live horses using five English novels produced between the Industrial Revolution and the end of the Victorian era, from a posthumanist critical perspective (Akıllı, 2018, p. 931). To conclude, in 2020, Meliz Ergin published the exemplary article, “Ecocriticism in Turkey,”¹⁵ which contributed to this research and to Turkish ecocritical scholarship.

At last, I would like to take this opportunity to make an appeal to Turkish authors and editors of journals to publish special issues on ecocritical, ecological and nature-oriented scholarly research. The newly emerging *Ecocene: Cappadocia Journal of Environmental Humanities* is an initiative which brings together scholars from all over the world to freely share their insights without disciplinary limitations. To that end, I would like to make a call for the establishment of new journals solely devoted to the field of ecocriticism/environmental humanities. The essential need for more ecocritical journals in the Turkish

¹⁵ For detailed information: <https://ecozona.eu/article/view/3489/4455>

academia is evident as more authentic research is required both in Turkish and English in order to raise awareness to ecological issues and to create a difference in our society. Additionally, scholars could also publish more authentic ecocritical research articles in international journals around the globe.

An Unpublished Asset: Ecocritical Dissertations by Turkish Scholars

Ecocritical dissertations in Turkish academia go back to the 2000s but it is after 2010 that ecocritical dissertations experienced a boost in Turkey. These theses focused on a wide variety of ecocritical subfields. One of the most prominent subfields is ecofeminism which scrutinises nature in direct connection with women's issues. In 2011, Sultan Demir earned her MA degree with her thesis, *Ecofeminist Themes in American Women's Novels* from Dokuz Eylül University's department of American culture and literature. In her study, Demir employs ecofeminist theory to three women writers' works: Margaret Atwood's *Surfacing*, Marge Piercy's *Woman on the Edge of Time* and Ursula K. Le Guin's *Always Coming Home*. Demir contends that the three before mentioned women authors expose the "connection between patriarchal societies and degradation of nature" (2011, p. 60). In 2015, Neşe Şenel wrote *An Ecofeminist Reading on Margaret Atwood's the Handmaid's Tale and Starhawk's the Fifth Sacred Thing*. Şenel disputes that the fictions are centered around women and their status in the society and unless the society does not refrain from patriarchy and hierarchy, "environmental crisis and gender-based discrimination" will last indefinitely (2015, p. vi). Following this study, in 2017, Behiye Çelik Karahan defended her dissertation entitled, *An Ecofeminist Reading of William Shakespeare's The Winter's Tale and As You Like It* at Erciyes University. In addition, in 2018, Tuba Ünlü wrote her MA thesis, *The Fall of Civilization: An Eco-critical Analysis of Ursula K. Le Guin's the Word for World is Forest and William Golding's Lord of the Flies* at Yaşar University's department of English literature. Ecofeminism retained its popularity in 2020. Yasaman Gonagova wrote her dissertation entitled, *An Evaluation of Three Novels in Buket Uzuner's 'Tabiat dörtlemesi' Series in the Context of Ecocriticism* at Samsun Ondokuz Mayıs University's department of Turkish literature. In the same year, at Ege University's department of English literature, Neslihan Köroğlu Çallı defended her PhD with the study, *Shakespeare Retold: Contemporary Visions of the Bard*.

Apart from ecofeminism, eco-consciousness, ecological ethics and environmental justice are also subfields that have been widely covered by Turkish researchers. In 2010, Özge Parlak Temel wrote her MA thesis, *The Nature Element Emphasized in Stefano Benni's "Margherita Dolcevita" and "Terra!" in the Light of Ecocriticism and the Writer's Environmental Notions* which was defended at Ankara University's department of Italian literature under the supervision of Nevin Özkan. Temel contemplates that literary works embrace the particular mission of ecological awareness which "combats the previously-held belief of a homo-centric universe" (2010, pp. 122-123). In brief, Temel presents an intriguing study on Stefano Benni's novels based on ecological awareness. In 2012, Ayşe Çiftçi (Şensoy) earned her MA degree from Erciyes University with her dissertation entitled, *Anglo-American and Anatolian Attitudes towards Nature in the Twentieth Century: Ecocritical Analyses of "The Grapes of Wrath" by John Steinbeck, "Coming up For Air" by George Orwell, "The Pomegranate on The Knoll" by Yaşar Kemal and "The Tortoises" by Fakir Baykurt*. The author employs environmental ethics, in specific, Aldo Leopold's land ethic to the before mentioned novels. In 2014, Özge Aksoy wrote her thesis, *The Awareness of Nature in Oktay Rifat's Poetry: An Ecocritical Approach* at Hacettepe University's department of Turkish literature under the supervision of Gonca Gökalp Alpaslan. Aksoy carries out a perusal of environmental consciousness in Oktay Rifat's poems (2014, p. iv). Finally in 2016, Nurdan Yurdusev earned her MA degree with the study, *Scrutinizing Environmental Ethics in the Works of Gene Stratton Porter as a Prototypical Ecocritic and Analysis of A Girl of The Limberlost and Freckles in the Light of Ecocriticism* from Atatürk University's department of English literature. Furthermore, in 2019, Erden El defended his PhD with his *Slow Violence in Contemporary American Environmental Literature: Richard Powers's Gain, Ann Pancake's Strange As This Weather Has Been, and John Grisham's Gray Mountain* under the supervision of Ufuk Özdağ.¹⁶ Erden El mainly relies on a third wave ecocriticism, in specific, combines

¹⁶ This dissertation is published by Cambridge Scholars Publishing (El, 2020, p. 3).
<https://www.cambridgescholars.com/resources/pdfs/978-1-5275-5771-0-sample.pdf>

slow violence with an environmental justice approach (2019, p. viii). Additionally, environmental justice ecocriticism is a relatively new concept that is on the rise in the recent years. At Hacettepe University, Mustafa Eray Eren wrote, *American Radical Environmental Fiction: Deep Ecology and Eco-Defense in Edward Abbey's The Monkey Wrench Gang, Paul Chadwick's Concrete: Think Like a Mountain, and T.C. Boyle's A Friend of the Earth* with the guidance of Ufuk Özdağ. Eren's work examines the radical environmentalist characters by Abbey, Chadwick, and Boyle and their struggle to maintain justice in their endeavour to construct a better world (2019, p. v).

Moreover, ecocritical studies have often been affiliated with capitalism as a perpetrator of nature. One of the first dissertations in this context was written by Turan Özgür Güngör in 2013 who defended his PhD with his thesis, *Ecocritical Study of Daniel Defoe's Robinson Crusoe, Charles Dickens's Hard Times and Graham Swift's Waterland* under the supervision of Mukadder Erkan at Ataturk University's department of English literature. Güngör emphasises that humans have forgotten being a part of nature and have set themselves apart from nature by converting it "into a mere commodity that is bought and sold in markets" (2013, p. 192). In addition, Güngör argues that people's apathy to crimes against environment is mostly due to anthropocentrism and androcentrism (2013, p. 192). Likewise, in 2016, Aygün Şen successfully defended her PhD degree with her dissertation, *Ecocriticism in Popular Cinema: "Avatar" and "Hunger Games"* at Marmara University's department of Radio, Television and Cinema. Şen scrutinises the cultural sources of the environmental destruction and the function of cinema studies on "changing misdetections on nature and increasing human ecologic consciousness" (Şen, 2016, p. ii). Lastly, Fatma Aykanat concluded her PhD under the guidance of Serpil Oppermann with her thesis, *The British Climate Change Fiction in the Age of the Anthropocene: Ecocritical readings of J.G. Ballard's The Drowned World, Maggie Gee's The Ice People and Ian Mcewan's Solar*. The author asserts that her study: "discusses the Earth's entrance into a new geological epoch, the Anthropocene" and relates the human-caused climate change to specific examples of British climate fiction (Aykanat, 2018, p. viii). Aykanat determines that capitalism is the major responsible for the anthropocene. Thus, these scholars not only confirmed capitalism's involvement in the damaging of the environment but also stressed the immense scope of its impact in the harming of nature.

Furthermore, deep ecology and social ecology are other subfields that gained ground in ecocritical dissertations. In 2019, Ayşe Şensoy earned her PhD with her work *Eco-Bakhtinian Explorations in Anglo-native Selected Novels*. Şensoy applies a deep ecological analysis to the selected novels of Jeanette Winterson and Linda Hogan and combines this analysis with Bakhtinian theory (Şensoy, 2019, p. iv). Şensoy mainly conducts theories pertaining to the first wave of ecocritical theory, in particular, Arne Naess' deep ecology. The following dissertation was penned in 2020 by Merve Çay at İstanbul Bilgi University's cultural studies department and was entitled, *Animation and Ecocriticism: Hayao Miyazaki Rediscovering the Balance*. Apart from deep ecology, social ecology also became a topic of interest. Cenk Tan defended his PhD with the dissertation, *An Ecocritical Study of J.G. Ballard's Climate Fiction Novels* with the guidance of Mehmet Ali Çelikel. The scholar analysed Ballard's post-apocalyptic works of climate fiction by applying theories related to the subfields of social ecology and ecofeminism (Tan, 2019, p. iv). In the same year, Hatice Kübra Yeğin conducted an inquiry on fantastic fiction at Ibn Haldun University's department of English literature with her dissertation, *'Winter has got No King': An Ecocritical Analysis of George R. R. Martin's A Song of Ice and Fire*. This study's theoretical framework provides an extensive scrutiny of the development of ecocritical theory and touches upon many concepts with emphasis on social ecology which maintains that "the systems of domination and exploitation, the unequal hierarchy" are the basic causal factors in environmental matters (Yeğin, 2019, p. 16). All in all, despite considered as older theories in the ecocritical canon, deep and social ecology still remain popular subfields of study for many researchers.

Another commonly studied subfield is urban ecocriticism and place. In this context, Gülşah Göçmen defended her PhD with the dissertation, *Ecological Interactions: The Sense of Place in E. M. Forster's Howards End, D. H. Lawrence's The Rainbow, and Virginia Woolf's Mrs Dalloway* at Hacettepe University's department of English literature, under the supervision of Serpil Oppermann. The scholar contemplates that every novel constructs a sense of location "through their literary representations of the

sense of place” (Göçmen, 2017, p. ix). In addition, Özlem Akyol earned her PhD at Pamukkale University with her thesis entitled, *Ecological Heterotopias in Neil Gaiman’s Neverwhere and China Mieville’s Perdido Street Station* under the supervision of Şeyda Sivrioğlu. This research which mainly centers on urban ecocriticism aims: “to offer an insight into heterotopic dimensions of urban fantasy” by referring to ecocritical theory on two major works: Neil Gaiman’s *Neverwhere* (1996) and China Mieville’s *Perdido Street Station* (2000) (Akyol, 2019, p. iv). Finally, also in 2019, Sedat Taşın wrote *An Investigation of an Urban Novel from an Ecocritical View: If Nobody Speaks of Remarkable Things by Jon McGregor*.

Following urban ecocriticism and place, postcolonial ecocriticism stands at the crossroad between ecocriticism and postcolonialism. In 2017, Yeşim İpekçi wrote her MA thesis, *A Postcolonial Ecocritical Approach to Animal’s People* by Indra Sinha at Firat University’s department of English literature. Following İpekçi, in 2018, Derya Biderci Dinç defended her PhD from Erciyes University with the dissertation, *A Postcolonial Ecocritical Reading of Sea of Poppies by Amitav Ghosh, an Atlas of Impossible Longing by Anuradha Roy and a River Sutra by Gita Mehta*. Apart from postcolonialism, ecocriticism has also been studied in relation to posthumanism. At METU’s department of English literature, Gülşat Topsakal graduated from the Master’s programme with her dissertation, *Ecocritical Reflections in Jeanette Winterson’s the Stone Gods and Maggie Gee’s the Ice People: Redefining the Center in Relation to Margins through Ecological Thinking* under the supervision of Nurten Birlik. Likewise, in 2015, Başak Ağın Dönmez defended her thesis, *Posthuman Ecologies in Twenty-first Century Short Animations* with Serpil Oppermann’s guidance at Hacettepe University’s department of English literature. Ağın Dönmez states that the study is an endeavour in the Posthumanities to interpret animations within the context of posthumanist strategy “as ecologically oriented ‘heuristic’ tools” (2015, p. 144). The scholar also indicates that the study’s purpose is to rise above the problems concerning the comprehension of nonhuman agency (2015, p. 145). Finally, in 2017, Ezgi Hamzaçebi earned her MA degree with the dissertation, *The Literary Representation of the Non-Human: An Ecocritical Approach to Yere Düşen Dualar and Yeryüzü Halleri*. In this interesting study on Turkish author Sema Kaygusuz’s novels, Hamzaçebi purports that these texts’ aesthetic environments are produced using a vocabulary that emphasises on body experiences and effects, shifting away from a logocentric point of view (2017, p. v). The author determines that these novels exceed humans’ anthropocentric point of view and express posthumanist ethics (Hamzaçebi, 2017, p. v).

As it is the case with articles, ecopoetry is also commonly scrutinised in dissertations by Turkish academics. In 2014, Özlem Yılmaz studied, *Ecocriticism in Romantic Poetry* at Celal Bayar University’s department of English literature. Adnan Barış Ağır earned his PhD with his thesis, *Ecocentric Poetry of Gary Snyder and W. S. Merwin* at Ege University’s department of English literature. This study unveils Snyder and Merwin’s ecopoetry which “deconstructs the anthropocentric ethics and values of western culture” (Ağır, 2018, p. 184). Ahmet Özkan also wrote, *Poetry Analysis within the Scope of Ecopoetry: The Voice of Nature in Ecopoetry*. Finally, Zümürüt Altındağ earned her PhD degree with an intriguing scrutiny of poetry entitled, *Ecocentric Polyphony: The Subversion of Dualistic Thinking in Dylan Thomas’s Poetry* at METU’s department of English literature. In this thesis, which mainly applies first and second wave ecocritical theories, Altındağ proclaims that Thomas emphasised the need of global ecological awareness by illustrating that the globe truly functions on “non-hierarchical and non-anthropocentric laws” (2019, p. iv). Similarly, Aycan Gökçek defended her PhD at Ankara University with the analysis entitled, *An Ecocritical Approach to the Concept of Pollution in British Poetry from Romantic Poetry to Contemporary Poetry*. Gökçek establishes that from the Romantic Era to today, English poetry clearly demonstrates that, via their works, English poets of this century attempted to raise consciousness about the subject of environmental contamination and degradation (2020, p. 236).

Finally, other subfields within ecocritical studies include ecophobia, ecocriticism and animals, trauma, postmodernism, ecocriticism and food and material ecocriticism. Zümre Gizem Yılmaz wrote, *The Discord between the Elements and Human Nature: Ecophobia and Renaissance English Drama*. Similarly, in 2021, Çağla Kılınç defended her thesis, *Ecocriticism, Ecophobia and Romantic Ecology: Coleridge and an Ecophobic Reading of “The Rime of the Ancient Mariner”* at Kocaeli University’s department of English literature. At Boğaziçi University, Ayşe Beyza Artukarslan directed her focus on the scrutiny of Dickinson’s poetry with her MA thesis, *An Ecopoetic Inquiry into Emily Dickinson’s Dwelling Earthward*. Artukarslan contemplates that the ultimate goal is to demonstrate the ability to improve human animal sense of nature

“by carrying it from the circumference to the centre of attention” (2019, p. iv). In 2012, Önder Çetin was granted PhD degree with his thesis, *Reflections of Nature in the First World War Narratives: An Ecocritical Approach* under the supervision of Dilek Direnç at Ege University’s department of English literature. In his study, Çetin defends that nature has an important part in human mental health throughout traumatic situations, and the Great War was the first industrial war to have a large-scale environmental impact (2012, p. 133). Çetin’s study combines ecocriticism with trauma theory. In addition, Rıdvan Gül completed, *Ecocriticism: A Study of the Relationship between Literature and the Physical Environment in Prodigal Summer and Flight Behaviour by Barbara Kingsolver and The Jungle and The Oil by Upton Sinclair*. Gül examines these novels in connection with postmodernism. In addition, Hazan Gençay wrote the thesis, *The Local Food Movement in the Works of Three American Nature Writers: Wendell Berry, Gary Paul Nabhan, and Barbara Kingsolver* under the supervision of Ufuk Özdağ. Gençay’s study mainly deals with the essential matters of food security and the local food movement. Lastly, Büşra Kırmızı has scrutinised poetry from a material ecocritical perspective and wrote, *A Green Reading of Corporeality in John Donne’s Metempsychosis and ‘The First Anniversary: An Anatomy of the World’*. As dissertations possess a focal place in the academia, the rising trend in ecocritical dissertations is promising and it is up to the younger scholars to pursue this tendency.

Conclusion

This article’s main objective was to present an overview of ecocritical studies by Turkish scholars. The study has been conducted under two main headings: published books/articles and unpublished dissertations. From the findings acquired through research of this survey, it can be concluded that from the 2000s, ecocritical theory has been received with enthusiasm and curiosity in Turkey. As the cited works reveal, there has been a growing trend in ecocritical studies in Turkish academia especially after 2010. This rising tendency clearly manifests itself in the ecocritical books, articles and dissertations published until today.

As a result of this extensive survey, it has been determined that Turkish scholars most commonly exhibit a preference for the genre of the novel, followed by drama, poetry and short story. On the other hand, the few number of ecocritical articles in the subfields of environmental justice ecocriticism, empirical ecocriticism, animal studies, ecocriticism and food, affective ecocriticism, and plant studies display the need for scholarly research in these areas. There also exist plenty of ecocritical analyses in cinema/film studies thanks to the scholars of the faculty of communication’s radio, television and cinema departments. In addition, ecocriticism as a multi-disciplinary genre is being studied by scholars of various disciplines and departments from within the humanities. Satisfactory as it is, I share the ambition that more and more scholars from different disciplines add up to the list. Once again, I would like to urge Turkish scholars to publish their ecocritical dissertations as these works reflect an undiscovered asset that awaits recognition from readers in Turkey and abroad. So far, the majority of the books that have been published are mostly written and/or edited by the pioneer scholars of the field. However, younger scholars should also be publishing ecocritical books and facing this challenge. Another aspiration of mine is ecocritical work incorporating areas other than the humanities in Turkey, such as engineering, architecture, education and even medicine, to achieve a more inclusive and interdisciplinary approach. Thus, cooperation between scholars of humanities and other sciences ought to be encouraged and consolidated through various academic activities.

From a literary perspective, many scholarly works have been produced on ecocriticism in Turkish literature but nevertheless, these are far from being satisfying in number. Therefore, it is imperative that Turkish scholars, both in the fields of western literatures and Turkology, engage in producing scholarly research related to works of Turkish literature. Many academics in the Turkology departments already produce scholarly research about ecocriticism in Turkish, but it is essential that the Turkish scholars of western literatures publish ecocritical research about Turkish literary works in various western languages. This is of utmost importance not only for the promotion of ecocritical theory but also for the introduction of the Turkish literary oeuvre to international scholars. In this respect, Turkish scholars may also encourage

their international colleagues to take up ecocritical issues in Turkish fiction. Comparative ecocritical studies on Turkish and world literatures must also be taken up by Turkish scholars.

Delving into the vast domain of ecocriticism, the Turkish academia will have a vital role in raising awareness to ecological and nature related issues in the Turkish society, and share a responsibility in spreading the establishment of an ecocentric worldview. Turkish ecocritical scholarship is promising in terms of creating a difference, and the outcome of the past two decades testifies that ecocritical publications will become more prevalent and valued in academic networks throughout Turkey.

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