

The Significance of Trees as Agents of Power and Resistance in Richard Powers' *The Overstory*: A Critical Analysis

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ABSTRACT:

Richard Powers is an American eco-novelist whose works explore the relationship between nature and humans and the effects of modern technology and science. His novel, *The Overstory*, is an example of eco-fiction, which deals with the relationship between the environment and humanity. It offers an ecocritical analysis and shows a significant interest in rural life. This study aims to identify the significance of trees or nature in *The Overstory* as one of the main concepts in ecocriticism. It provides theoretical and practical new insights on how humans think about non-humans like trees. The analysis aims to depict the concepts of ecocriticism to explore how the characters face difficulties and complexities to keep nature's existence and preserve it from damage. It also aims to display how forests and trees are considered crucial and substantial elements for humans and non-human life on earth from our ancestor epoch. The research aims to connect readers with nature. In other words, connect nature with literature by focusing on the pastoral aspects and characters, especially those associated with protest activity against deforestation as environmentalists. As a result of this study, trees must be protected before disappearing completely because they give many aesthetic values, such as keeping the environment green.

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Introduction:

Ecocriticism is an approach that studies the relationship between nature and literature; Glotfelty, accordingly, argues that "What then is ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and physical environment" (1996, xix)

This theory breaks down the relations between human beings and their natural environment. As a response to the environmental crisis, ecocriticism searches to evaluate ideas and texts in terms of their usefulness and coherence. Many theorists focus on this relationship in their studies. One of them is Garrard who in his book, *Ecocriticism: the New Critical Idiom*, discusses that ecocriticism "explores how we imagine and portray the relationship between nature and humans and conducts a deep inquiry about this relationship from the history of humans' culture" (2004, 2)

Garrard (2004) defines ecocriticism as a critical movement investigating the relationship between nature and humans. Ecocriticism is supported by environmental justice and social ecologists. Dewi defines ecocriticism as "the study of the relationship between literature and the physical environment as a result of the global environmental crisis and undertaking it either practically or theoretically" (2016, 20)

According to Garrard, the significance of ecocritical metaphors or tropes can be classified into various categories to which nature and environment are considered the essential elements. Those categories are the earth, wilderness, animals, pastoral, position, apocalypse, pollution, and dwelling.

As pastoral is considered one of the categories of ecocriticism, it formerly appeared in all types of literature, starting with poetry, then expanded to include drama, and was newly perceived in novels. In *Pastoral*, Gifford states that "pastoral indicates to any literature which describes the rural or the country life with an explicit or implicit contrast to the urban life" (1999, 2); rural and urban are considered one of the characterizations of pastoral. While in the urban area, it is rare to see or to find a large area containing many trees, in the rural area, it can be found an area containing many trees that are still untouched. The portrayal of trees can be considered pastoral because it concentrates on the difference or the contrast between urban and rural. For Garrard (2004), another essential category is the wilderness, which is central to cultural studies and literature on ecocriticism. According to environmentalists, its slogan is to protect nature from pollution. It holds an outstanding value in the relationship between the earth and humans. Other characterizations of pastoralism are nostalgia and utopia. Nostalgia means "when we look back to history, we will see an 'escalator' taking us back into a better past." Utopia, which transacts with the matter or the issue of time, is defined by Garrard as "looking forward to a redeemed future and humans have their expectations for something in the future" (Garrard, 2004, 37).

Environmentalists are a group of people who try to protect nature. Because they understand the significance of trees or forests, they do their best to preserve the balance of the ecosystem. Garrard defines them by stating that:

They are a group of people who are aware of the issues of the environment, such as pollution, global warming, climate change, etc. They also make a natural movement such as conducting the campaign in firmly planning to limit pollution, joining environmental organizations, buying organic foods, and ding recycling bottles. (2004,18)

For him, environmentalists give too much consideration to ecological problems, attempting to find and supply solutions. They estimate how rural life refuses radical social change and continues to live conventionally. They elevate a considerable or significant concept about the value and the importance of human and non-human life on earth. The deep ecologist has an essential role in the environment. He/she concentrates on environmental problems such as deforestation and poverty and on nature-centered rather than human-centered. Deforestation, one of the essential elements of ecocriticism and a global environmental issue, means the loss or the decrease of forest areas and regions all over the globe due to agricultural croplands and urbanization.

Focusing on the significance of nature as a critical concept, ecocriticism emphasizes writing about nature as both a meaningful practice and a field of study. It maintains the distinction between nature and humans, explaining that the duty of the natural sciences and humanities is to raise awareness and come up with solutions to environmental crises. It promotes the need to stand up and speak for the value of nature. Trees exist in nearly all forms of literature over the last years; critical tree studies and the fields of ecocriticism have been developed to investigate the representation of trees in literature. The recent increased focus on trees in literature results from the growing focus on the effect of activity on ecocriticism. Accordingly, Duckworth and Guanio-Uluru state that "trees seem to hold a privileged place in the plant kingdom in the beliefs and imaginations of many peoples" (2021, 4). "Because they are used by someone for something" (2021, 14), they have primarily instrumental value in literature.

The central question for ecocriticism is: What is nature? In *Ecology Without Nature*, Morton states that nature "is an ecological state of humans in society" (2009,1). He wants to explain that humans can function successfully and ecologically only by dissolving the idea of nature's foundation. In order to strengthen the connection between humans and trees, he argues that "instead of looking at trees, look at the person who looks at them" (2009, 125). Both literally and culturally, trees have become part of human vocabulary.

Critics and authors give the trees too much consideration because they form a complex circle that provides shelter and life for humans and animals. The scholars Tisnawijaya and Kurniati claim that "Trees are Mother Earth. However, the reality is that Mother Earth is currently facing various ecological problems" (2021, 233). Ecocriticism, through literature, can go beyond connecting nature with readers and analyzing what constitutes those connections. Campbell states that human connection with nature "does not need to be surrounded by lost images of unachievable past. Nature is materially meaningful in our present and will surely be also in our future" (2010, 14).

Ecocriticism is linked to different forms of eco-philosophy such as eco-feminism, eco-Marxism and environmentalism. Accordingly, Gloffely explains that ecocriticism:

Is just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies. (1996, xix)

It is evident that ecofeminism is connected with ecocriticism and suggests a common cause between ecologists and feminists for the following reasons. Firstly, it analyzes the connection between the domination of nature and the domination of men over women. Secondly, it draws parallels between nature and women which is viewed as feminine and men's property. Ecofeminism takes two branches; while the first embraces the idea that women on a biological, emotional, and spiritual level are inherently closer to nature or trees than men because men are associated with culture, the second branch disagrees with this opinion, discussing that neither women nor men are linked with nature.

The Green Novel as Represented by Richard Powers' *The Overstory*:

From time to time, the issues and the problems of the environment become essential in literary works, especially in novels. Those novels about nature, particularly environmental destruction and trees, are called green novels. Green novels are stories about the relationship between humans and nature (Safina, 2021). Many famous novelists such as Jesmyn Ward, JG Ballard, David Wallace-Wells, James Bradley, and Richard Powers have written this novel. In his novel, *The Overstory*, Powers ecologically and scientifically deals with environmental issues and talks about nature. He starts romanticizing nature when he is in California, encountering giant redwood trees.

Richard Powers is a great American eco-novelist whose 12 novel, *The Overstory*, is a fictional book about trees and nine human characters. Those characters are a group of people who decide to preserve trees from deforestation, struggling to understand the hidden and invisible connections of the natural world. *The Overstory* is a term used by Powers as an umbrella that covers both the natural cycles of the earth and the forces of humanity. Before writing this book, Powers lived under the redwoods in

California's central Peninsula for a year. This book, translated into more than thirty languages, was awarded the 2019 Pulitzer Prize for Fiction and the William Dean Howells Medal. Powers constructs a sweeping narrative that mixes literature, history, science, and myth. He understands the effect of newly developed technology. The growing evidence of plant communication is considered the origin of his book. As a result of being a dendrological novice, he needs to do foundational groundwork. He reads several texts about the actions of the environment, such as *Natural History of North American Trees* by Donald Culross Peattie. He gains many benefits from social histories- "accounts of how trees have changed humans and their cultures", and looks deeper into what is called the new forestry- "the best ways for humans to take the resources they need from those ecosystems with the least possible damage, and the transformation of the way scientists think about what's happening in the forests" (<https://www.sierraclub.org/sierra/his-new-novel-richard-powers-writes-tree-s-point-view>).

The Overstory by Powers is considered a type of green novel that excites the issues and the problems of the environment mainly deforestation, focusing on trees as one of the most wondrous beings on earth. In an interview, he states that, "Autumn makes me think of leaves, which makes me think of trees, which makes me think of *The Overstory*, the best novel ever written about trees, and really, just one of the best novels, period" (<https://www.richardpowers.net/the-overstory/>). In this novel, the writer depicts how trees can share, talk, protect, and communicate with each other. He also portrays the forests as a great social community. Because many damages threaten to the existence of trees, Powers creates characters in his novel who have a close relation and connection with forests and trees. Their memories of the past encourage them to devote their efforts and lives to preserving the natural world. By chance, they meet each other. Their fate brings them in their way to protect trees. Those characters are Olivia Vandergriff, Patricia Westerford, Douglas Pavlicek, Mimi Ma, and Nicholas Hoel.

Discussion:

Tackling environmental issues, *The Overstory* by Powers is fundamental to enrich readers' insight and knowledge about the damage consequences of deforestation and environmental destruction as a result of civilization. In this novel, Powers portrays an essential characteristic of pastoral: the different and various lives in urban and rural areas. People in the countryside have clear air to breathe, bigger spaces to live in, and bigger chances to escape from the city's troubles and problems such as pollution. They love to do agricultural work, planting and harvesting crops such as beans, potatoes, and corn. "Their nearest neighbors are two miles away. They plow and plant four dozen acres that first year. Corns, potatoes, and beans" (Powers, 2018, 10). The statement "Their nearest neighbors are two miles away" indicates that the countryside lands are available for farming and planting. They are not allowed to be entered by the expansion of humans, such as luxury resorts and huge factories. The space between its houses is unlike the city's houses. The wall of every house in the city is very close and attached to others' walls. In the city, no land is left for activities like planting and farming. Correspondingly, Gifford in *Pastoral*, states that "the portraying of people doing work they love, and the description of their countryside are considered one of the aspects of pastoral" (1999, 1).

In order to distinguish between rural and urban life and focus on the significance of trees, Powers portrays the atmosphere of the countryside and the scenery of its farms, farms of soy and corn, something that cannot be found in the city:

More than twelve hundred places east of the Mississippi have the word "Chestnut" in them. But you have to come to a rural country in western Iowa to lay eyes on one. Ordinary people, driving between New York and San Francisco on the new interstate that cuts a channel alongside the Hole farm, see only a fountain of shade in the lone and level expenses of corn and soy. (2018, 18)

The contrast between urban and rural life is reflected through Olivia's character, who represents the ecofeminism. When she drives to the forested area from the city she finds on her roads several vehicles. This indicates the distinction between rural and urban life by showing the contrast and

the dissimilarity of the road's situation. Unlike the city's road, which is hustle, bustle, and crowded, the situation on the countryside's road is calm, full of harmony and peaceful, and far from pollution:

She needs to call her parents, but she has no way to tell them what's happening. She drives another fifty miles, trying to reconstruct what she just saw. Plates of harvested Indian farmland shine yellow-brown-black, all the way to the horizon. The road is clear and cars are few, with no towns to speak of. Two days ago, down a road like this, she would have been doing eighty. Today, she drives like her life might be worth something. (Powers, 2018, 148)

As it is known, memory cannot be separated from humans' lives, especially the meaningful ones that are still in their minds. They remember and call back their memories when they see something related to their excellent and beautiful times. This is related to an essential characteristic of pastoral, which is nostalgia. In *The Overstory*, when Nicholas Hoel looks back to his historical back, he will see an escalator that takes him back to his better past as Garrard states. Whenever his family goes on holiday to the countryside in every season, he remembers all his wonderful memories and the good times in his farmland:

He and his folks have driven out to be with his grandmother. Tomorrow, more family will arrive from all over the state. With a flip through the photos, the farm memories come back to him: the holidays of his childhood, the entire clan gathering for turkey or carols, midsummer flags and fireworks. (Powers, 2018, 20)

When Nick arrives in the countryside and sees Mimas, a great redwood tree, he recalls his memories at his farmhouse. This tree reminds him of his family's giant tree, chestnut. Mimas becomes an escalator, which takes his memories back to a better past and a wonderful time when his parents photographed the chestnuts' growth in their courtyard. The chestnut tree would remain alive and be as Mimas tree if human's civilization did not destroy his farmland. For him, it stands for his better past when he lived peacefully on his farm:

Oh, my hopeless Jesus. He has seen monster trees for weeks, but never one like this. Mimas: wider across than his great-great-great-grandfather's old farmhouse. Here, as sundown blankets them, [...] The tree runs straight up like a chimney butte and neglect to stop. From underneath, it could be Yggdrasil, the World Tree, with its roots in the underworld and crown in the world above. Twenty-five feet aboveground, a secondary trunk springs out of the expanse of flank, a branch bigger than the Hoel Chestnut [...] Tree of life-one great idea splintering into whole new family branches, high up in the run of long time. (Powers, 2018, 230)

Utopia, another pastoral aspect, can be found in Powers' novel through the expectations. The expectations of humans are regarded for nature's existence. Concentrating on the significance of nature, especially on trees, Garrard declares that "humans' emotions affect nature, and nature responds to their emotions" (2004, 36). He means that nature provides them with millions of knowledge to learn, and if they take its advantage without exploitation, humans will have a hope to meet the biodiversity on earth and a chance for a better future, and the ecosystem will run in balance:

Soon enough, his learners will see across the planet. They'll watch the vast boreal forests from space and read the species-teeming tropics from eye level. They'll study rivers and measure what's in them. They'll collate the data of every wild creature ever tagged and map their wanderings. They'll read every sentence in every article that every field scientist ever published. They'll watch every landscape that anyone has pointed a camera at. They'll listen to all the sounds of the streaming Earth [...] Then they'll say what life wants from people and how it might use them. (Powers, 2018, 424)

The action of planting seeds by Douglas Pavlicek shows utopia as an aspect of pastoralism. When he enters forests, he plants seeds, hoping they will live and survive for a long time. He works hard for a better future and keeps the trees' existence. He thinks that by planting seeds, the destruction of the environment will not happen in the future, and the ecosystem will run in balance:

Douglas Pavlicek works a clear-cut as big as downtown Eugene, saying goodbye to his plants as he tucks each one in. Hang on. Only ten or twenty decades. Child's play, for you guys. You just have to outlast us. Then no one will be left to fuck you over. (Powers, 2018, 85)

What leads forest area to deforestation is the growth of population. Many trees and forest areas have been exploited and clear-cutting to fulfill the needs of humans without replanting. Some environmental issues, which are caused by exploiting and clear-cutting trees without replanting, are portrayed by Powers in his novel. "The damage consequences of deforestation as a result of civilization" (Garrard, 2004, 36) is shown in Nick's farmland. The harmony of his farmland is getting worse, starting to be damaged by the greed of several people:

Extinction sneaks up on the Hoel farm-on all the family farms in western Iowa. The tractors grow too monstrous, the railroad cars full of nitrogen fertilizer too expensive, the competition too large and efficient, the margins too marginal, and the soil too worn by repeated row-cropping to make a profit. Each year, another neighbor is swallowed up into the massive, managed, relentlessly productive monocrop factories. (Powers, 2018, 19)

To end deforestation, several characters, such as Patricia Westerford, a biologist, suggest that humans should make a real movement to keep the ecosystem balanced and preserve trees from destruction. She is another woman who represents the ecofeminism in the novel. She has high expectations that if humans cut down trees in forests, the forests will grow back immediately. Her speech "Grow harder, grow faster" (Powers, 2018, 267) suggests that humans must plant many seeds to keep trees and forests' surviving. Cutting trees takes so much time to grow back. The damage will occur if humans leave the forests after cutting them down without any attempt and effort to replant and preserve them:

The judge frowns. "What grows back after a clear-cut isn't a forest?"

Frustration boils over here. "you can replace forests with plantation.

"A suburban backyard has more diversity than a tree farm!"

"How much untouched forest is left?"

"Not much"

"Less than a quarter of what we started with?"

"Oh, heavens! Much less. Probably no more than two or three percent. May be a square, fifty miles on each side." [...] We barely had time to romanticize! These trees out here are our last stands, and they're disappearing. (Powers, 2018, 250)

Giving too much consideration to environmental problems, Powers creates several characters as environmentalists who closely relate to nature, particularly with trees. According to Webster's New World Dictionary, an environmentalist is "a person who works to solve environmental problems, such as uncontrolled population of growth, the exhaustion of natural resources, and air and water pollution" (1991). Garrard's definition of environmentalist is "a person, whether individual or in group, shows respect and love for the agricultural of life, makes an effort to preserve nature, and joins several environmental organizations such as Earth First! and Friends of the Earth" (2004, 36). Powers' characters accede to some activities and movements such as protest against deforestation. They show feelings of upset, sadness, anger, and depression when they see cutting down the trees. They respect nature and understand that each tree provides a lot for humans. Douglas Pavlicek feels a debt of gratitude towards a banyan tree. In the past, he fell from a plane when he was acceding the Air Force. His story is miserable, but a banyan tree has saved his life. He feels sad when he sees that trees in the national forest have been exploited and cleared-cut. The cashier at the gas station, in contrast, doesn't care about this deforestation:

He stops at a gas station to take up. He asks the cashier. "Have they been clear-cutting up the valley?" [...] "But... isn't that all national forest?"

The cashier just stares, like may be there's some trick to question's sheer stupidity. "I thought the national forest was protected land."

The cashier blows a raspberry big as a pineapple. "You're thinking national parks. National forest's job to get the cutout, cheap. To whoever's buying." (Powers, 2018, 83)

A feeling of respect toward nature makes Douglas's anger grow bigger. Inside his heart, he feels upset and mad that he wants to fight and struggle with someone when he sees every tree that has been cut down, something that hurts him:

Douglas makes it a practice to learn something new every day. [...] Anger starts to boil over, somewhere before Bend. It's not just the hundreds of thousands of acres that have vanished on him from one morning to its adjacent afternoon. [...] highway lining curtain of trees make him want to smack someone. Every mile of it dupes his heart, just like they planned. [...] he loves and trust trees as he would dearly love to trust his fellow men. (Powers, 2018, 83-85)

From the datum above, it can be seen how the grief surrounds Douglas who has a deep bond with trees. The sentence "It's not just the hundreds of acres that have vanished on him from one morning to its adjacent afternoon" displays how deforestation does not require years to sever down trees. Even cutting thousands of trees can be occurred in a short period to fulfill the humans' greed. Deforestation can be happened as short as between morning and afternoon. Douglas shows his respect for nature not only from the inside but also from the outside. He joins a real movement whose job is planting thousands of seeds to keep the forest's existence and hoping to take the world for a beautiful and better future that is free of devastation. He treats trees and their seeds kindly and gently "every hour, every day, and every week that exhaustion doesn't stop him" (Safina, 2021, 46).

Patricia Westerford also has a feeling of respect towards the forest. She talks to trees, especially cedar trees, as if she were speaking to humans. Expressing her gratitude to nature, she mentions that trees provide humans with countless advantages and all other living things on earth. She expresses her feeling of sorry for the fact that human beings exploit many trees; they do not appreciate and preserve them on earth. She shows how humans take many things from trees for years, aiming to explain that trees are crucial in the ecosystem. She reminds them how trees take a long time to grow back.

She addresses the cedar, using words of the forest's first humans. "Long Life Maker. I'm here. Down here." She feels foolish, at first. But each words is a little easier than the next.

"Thank you for the baskets and the boxes. Thank you for the capes and hats and skirts. Thank you for cradles. The beds. The diapers. Canoes. Paddles, harpoons, and nets. Poles, logs, posts. The rot-proof shakes and shingles. The kindling that will always light."

Each new item is release and relief. Finding no good reason to quit now, she lets the gratitude spill out. "Thank you for the tools. The chests. The decking. The clothes closets. The Paneling. Thank you," she says, following the ancient formula. "For all these gifts that you have given." And still not knowing how to stop, she adds, "We're sorry. We didn't know how hard it is for you to grow back." (Powers, 2018, 124)

Being a biologist who gives too much consideration for nature, Patricia writes about forests in her book entitled *The Secret Forest*, which later changes the perspectives of many people towards forest "Years from now, she'll write a book of her own, *The Secret Forest*. Its opening page will read: You and the tree in your backyard come from a common ancestor" (Powers, 2018, 122). She is an example of a woman who advocates the significance of trees through her writings. In her book, she reminds people about nature's existence and suggests that humans should respect trees as they respect themselves. She

explains how every part of trees is beneficial and valuable from life to death. She points out the advantages of trees for each living thing on earth, especially for human needs, such as pure water and clear air. Therefore, trees' exploitation should be reduced "If you want next century's soil, if you want pure water, if you want variety and health, if you want stabilizers and services we can't even measure, then be patient and let the forest give slowly" (Powers, 2018, 250). She researches on nature and trees and devotes her life going from forest to forest and taking care of the seeds to keep trees on earth longer. In the sentence "when you cut down a tree, what you make from it should be at least as miraculous as what you cut down" (Powers, 2018, 392), she refers to the concept of taking and giving. She means that trees can be considered gifts; if humans take these gifts, they should give more than they take. In other words, if they cut down trees, they should plant seeds more than they cut down.

Olivia Vandergriff is another character in the novel who dedicates her life to protesting deforestation. She is a young environmentalist woman whose the idea of protecting nature comes to her mind when a mysterious being of light visits her. It happened one night when she went back to her bedroom after finishing her shower and her body remained wet. By a socket in the wall, she got electrocuted stopping her heart for a minute "First she was dead, and there was nothing. Then she came back" . When she awakes, she senses that a mysterious being of light visits her trying to tell her something: "and there was everything, with beings of light telling her the most wondrous products of four billion years of life need help" (Powers, 2018, 292). After delivering this message, she drives from her college to the redwood forest in California to volunteer in such activity. She summons her father, telling him that she has decided to prioritize trees above her matter. She is willing to take a break from her studies, deciding not to finish college in time. "Important volunteer work. I've been recruited." "What do you mean, recruited? What about your classes?" "I won't be finishing school this term. That's why I called. I need to take some time off." (Powers, 2018, 153)

When Vandergriff drives from her college, she a woody artist, Nicholas Hoel, on her road. He lives on a farm with his family. His family plants a chestnut tree and photographs its life to monitor its growth. Nick's relationship with Vandergriff becomes closer when they arrive at a giant redwood, Mimas. During their stay at Mimas for almost a year, they built a camp and made their own kitchen, library, and bed using the branches of this tree. In order to protect this giant redwood from the loggers and to keep the ecosystem run in balance, they call it tree-sitting:

He has seen monster trees for weeks, but never one like this. Mimas: wider across than his great-great-great-grandfather's old farmhouse [...] Tree of life-one great idea splintering into whole new family branches, high up in the run of long time. (Powers, 2018, 230)

As an environmentalist, Mimi Ma values trees. She is another woman in the novel who has an emotional attachment to nature. Her attachment to trees results from her father's planting a mulberry tree in their courtyard. Her effort to preserve trees grows more prominent when she encounters the cutting-down of a pine grove by the logging outside her office. She, with the other activists and environmentalists, walk to the forest expressing their disagreement, objection, and rejection towards deforestation:

They walk shoulder to shoulder across the skid road, ten abreast, more rows deep than she can count. [...] walking sideways near the front of the pack, stirs up some call-and-response. Clear-cuts coast too much! Save our last stands! (Powers, 2018, 213)

Conclusion:

After analyzing Richard Powers' *The Overstory*, depending on Garrard's aspects of ecocriticism, it can be concluded that Powers focuses on the significance of trees supporting his novels with women who represent the ecofeminism in addition to men. Those characters show the readers that protests against deforestation cost a lot of energy and time to protect nature, and it is not an easy thing to do. They dedicate their whole life to doing that as environmentalists. Accordingly, Safina (2021) shows that Powers divides his characters into three types depending on their feelings, emotions, opinions, and reactions toward

natural damage. The first characters deeply understand trees and nature, and they feel frustrated when they see deforestation. The second characters join some activities and raise a real movement to protect trees, encouraging people to keep forests alive. The last characters give too much respect for nature by showing particular starts and emotions.

The study's findings display that Powers tackles the aspects of pastoralism in his novels, such as nostalgia, utopia, deforestation, and the variance between urban and rural life. The distinction between these two lives is depicted through Nick's farmland. Utopia, which highlights the hope for a beautiful future and a better world free of natural damage, and nostalgia, which deals with memories of the past, are pastoral in a matter of time. Deforestation is portrayed through the characters who try to preserve forests.

Ultimately, each character in the novel has his/her own path in life. In order to keep forests alive, they try to show people that any tree is present. It is not permitted for humans to cut or exploit it "We're saying, cut like it's a gift, not like you've earned it. Nobody likes to take more gift than they need. And this tree? This tree would be a gift so big, it would be like Jesus coming down." (Powers, 2018, 254)

اهمية الاشجار كعوامل للقوة والمقاومة في "القصة الزائدة" لريتشارد باورز: دراسة تحليلية

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ملخص البحث:

ريتشارد باورز هو روائي بيئي امريكي تستكشف اعماله العلاقة بين الطبيعة والبشر وتأثيرات التكنولوجيا والعلوم الحديثة. تعد روايته "القصة الزائدة" مثلاً للخيال البيئي وهو النوع الذي يتناول العلاقة بين البيئة والإنسانية. يقدم تحليلاً نقدياً بيباً ويظهر اهتماماً كبيراً بالحياة الريفية. تهدف هذه الدراسة الى التعرف على اهمية الاشجار او الطبيعة في "القصة الزائدة" كأحد المفاهيم الرئيسية في النقد البيئي. ويقدم رؤى جديدة من الناحية النظرية والعملية حول كيفية تفكير البشر في غير البشر مثل الاشجار. ويهدف التحليل الى تصوير مفاهيم النقد البيئي لاستكشاف كيفية مواجهة الشخصيات لل صعوبات والتعقيدات للحفاظ على وجود الطبيعة والحفاظ عليها من التلوث. ويهدف ايضاً الى إظهار كيف تعتبر الغابات والاشجار أحد العناصر الحاسمة والجوهرية ليس فقط للبشر ولكن ايضاً للحياة الغير البشرية على وجه الارض منذ عصر اسلافنا. نتائج البحث هو ربط القراء بالطبيعة. بمعنى اخر هو ربط الطبيعة بالأدب من خلال التركيز على الجوانب والشخصيات الرعوية، خاصة تلك المرتبطة بالنشاط الاحتجاجي ضد ازالة الغابات كمشطاء حماية البيئة. ونتيجة لهذه الدراسة يجب حماية الاشجار قبل ان تختفي تماماً لأنها تعطي العديد من القيم الجمالية مثل الحفاظ على البيئة خضراء.