

**Climate Change & Ecocide in Helen Moore's "Ecozoa":
An Eco-Poetic Study**

Dr. Mohamed Abdel Wahab Mahmoud

Lecturer in English Literature,
Faculty of Arts & Humanities,
Suez Canal University

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Abstract

The most urgent issue the world is suffering from is that of climate change resulting from ecocide. A big number of writers, thinkers, and scientists are involved in explaining the dangers of this horrible ecological crisis. Owing to poetry's rhetorical capacity of expression, Helen Moore, a contemporary British poet, has been inextricably entangled to use her eco-poetic approach to show readers the terrifying dimensions of the problem. Her collection of poetry "Ecozoa" has been fully devoted to convince modern man of his moral responsibility for the deterioration spread all over the planet as a consequence to his ecocide. Throughout the volume, Moore propagates themes like the scarcity of natural resources, the inevitable relationship between man and the Mother Earth, mass devastation of the Mother Earth (ecocide), and climate changes resulting from man's malpractices on the planet. Man has done all these harmful practices either because of his ignorance or as a desire to promote his life through modern technology. In this study, the researcher adopts the eco-poetic approach to throw condensed light on Moore's poetic skills in expressing her ecological ideas in a persuasive and influential way.

Keywords: Climate Change – Ecocide– Eco-poetry – Helen Moore – *Ecozoa*

التغير المناخي و التخریب البيئي في ديوان "Ecozoa" لهيلين مور:

دراسة شعرية بيئية

د/ محمد عبدالوهاب محمود

مدرس الأدب الانجليزي

كلية الآداب و العلوم الانسانية

جامعة قناة السويس

المستخلص

تعد قضية التغيرات المناخية التي طرأت علي كوكب الارض في السنوات الاخيرة هي القضية الاكثر سخونة التي انتبه لها العالم مجبراً. و قد بذل الكثير من العلماء و المفكرين و الكتاب ولاسيما الشعراء جهوداً مضنية لاقتناع قادة العالم و شعوبه بمدي خطورة هذه القضية التي تهدد بقاء البشرية بل و الكرة الارضية كلها. من هؤلاء الشعراء الذين تصدوا لهذه القضية الملحة الشاعرة الانجليزية المعاصرة هيلين مور التي نشرت ديواناً مهماً بعنوان "Ecozoa" عام 1915 تفضح فيه كافة ممارسات الانسان البيئية الخاطئة التي تمخض عنها الاحتباس الحراري و ارتفاع درجة حرارة الارض مما ينعكس علي الاضرار بالتوازن البيئي الذي حفظه الله لهذا الكون. و يستخدم الباحث المدخل البيئي الشعري ليبين كيف استخدمت الشاعرة فنيات الشعر و قدرته علي الاقتناع و التأثير لالقاء مزيد من الضوء علي الجرائم البيئية التي ارتكبتها ولا يزال الانسان اما عن جهالة او بدعوي الارتقاء بحياته عن طريق استخدامه للتكنولوجيا الحديثة.

الكلمات المفتاحية: التغير المناخي – التخریب البيئي – الشعر البيئي – هيلين مور - Ecozoa

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Introduction

One of the most urgent crises the whole world suffers from today is that of climate change. As Eriksen puts it in his article "Scaling Down in Order to Cool Down" "It is difficult to imagine a more critical or prominent topic in the world today than climate change (21). Climate change has made the world crazy with the tension between the urgency of the present moment and a remote, hard to imagine future. Eco-poets only can express and resolve that tension in a highly impressive way. Poetry has long been a tool to express emotion and beauty which nature fits in seamlessly with. Lots of readers have read nature themed poems enjoying the poet's ability to describe the beauty deeply rooted in the world of nature. Hence, it is through nature poetry that man has learned to appreciate and care for the natural world. Poetry is also now going beyond descriptions and appreciation of nature but serves as a vehicle for our increasing anxiety and fear of the climate crisis, environmental degradation, loss, and humanity's relationship to it. All these topics represent the basis upon which eco-poetry is built. Poetry has always been a literary genre that plays with emotions, molds and breaks them, and leaves us with no choice but to act.

The objective of this study is to identify and highlight the contemporary British poet Helen Moore's poetic treatment of one of the biggest issues threatening the world today: climate change and ecocide. In her collection of poetry "Ecozoa," published in 2015, she warns mankind against the inevitable dangers of the aggressive behaviors of man towards the Mother Earth. She uses her poetic talent to provoke modern man's awareness of his responsibility for what will happen next in his life on earth. She concentrates on climate change as an outcome of the industrial civilization and scientific materialism of the West which resulted in horrible changes in the natural world climate leading to the penetration of ultraviolet rays of the sun, the effect of which appears and causes damage to the world of man. Being one of the leading figures in modern eco-poetry, Moore seizes every opportunity to show her interest in the

ecological crisis, including collections of poetry, workshops, symposia, online lectures, and other activities to do her mission. Adopting the eco-poetic approach, the researcher studies Moore's "*Ecozoa*" to show her dissection of the urgent ecological crisis.

Helen Moore is an English eco-poet, essayist, short story writer, and an ecological activist. Her wide readings of world literatures have deepened her vision of life. In 2012, she published her first volume of poetry, "Hedge Fund, and Other Living Margins," in which she shows an early interest in the most dangerous plague of modern times: the ecological problem. The second collection of poetry, "*Ecozoa*," was published in 2015. The very title foreshadows the basic concern of almost all the poems within. Due to the interest in Moore's work and efforts towards the Mother Earth, readers worldwide have been attracted to the outcry she has given against all the horrible consequences awaiting mankind as an inevitable result to man's malpractices. In 2019, Moore was encouraged to publish her third volume, "The Mother Country," in which she accumulated her anger against man's indifference to the monstrous threat resulting from climate change and other ecocide serious crises.

Eco-poetry: Definition and Overview

If eco-poetry means any piece of poetry that is nature oriented, it can be traced back early in the 16th century English pastoral poetry with the writings of Christopher Marlowe and John Lyly. Innocent nature as a source of beauty has always been praised by 16th century English poets. For instance, in "Come Live with Me and Be My Love," Marlowe invites his beloved to share him the enjoyment of beautiful nature:

Come live with me and be my love
And we will all the pleasures prove,
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields
(*Complete Poems* 12)

In the lines above, undecayed nature is a source of pure beauty. Intoxication with love leads the poet to urge his sweetheart to accept his invitation of living with him in that beauty of the natural world. The scenes of "valleys," "groves," "hills," "fields," and "woods" exemplify beauty dwelling in almost every aspect of nature. Thus, 16th century poets approach nature as a source of imagery and inspiration. In their writings, there is an intermarriage between simplicity of emotions and plainness of expression derived from simple nature.

Even the 17th century English poets were also eco-poets in that connection. The Shakesporean sonnets deal with the beauty of nature and the healthy relationship between man and nature. Neoclassic poetry of the 18th century also had a touch of eco-poetry as the poets “methodized” nature in their poems. Neo-classicists approached nature as a symmetrical phenomenon that is built on proportions and rules. In his famous poem “An Essay of Criticism,” Alexander Pope writes:

First follow NATURE, and your judgement frame
By her just standard, which is still the same:
Unerring Nature, still divinely bright,
One clear, unchang’d, and universal light
Life, force, and beauty, must to all impart
(*The Poems* 9)

Nature for him is a symmetry and a “frame” whose “just standard” is “still the same.” It is a well-proportioned structure whose beauty is derived from the balanced being of the whole. Pope stresses the idea that nature’s “universal light” can guide man’s life through. Nature for him is a source of “life,” “force,” and “beauty.” Thus, man’s respect for “standardized” nature can be inferred from Pope’s lines.

More important of all is Romantic poetry in which nature is “idealized” to the extent that Romantic poets approached it as a source of knowledge. Unity of being has been a slogan of Romantic poetry. William Wordsworth, for instance, deepens the relationship between man and nature by imagining a mutual reaction between them in moments of sadness and/or happiness. In his masterpiece “The Daffodils,” he expresses his happiness and reaction because of being in the midst of beautiful nature saying:

When all at once I saw a crowd,
A host of golden daffodils;
.....
Fluttering and dancing in the breeze.
.....
A poet could not be but gay
In such a jocund company.
(*Poetical Works* 217)

The poet approaches the beauty of nature represented by the daffodils expressing his deep feelings and respect for nature. The daffodils’ “fluttering” and “dancing” in the “breeze” stirs the poet’s feelings of happiness. Such reaction evidences the suggested unity of being between man and nature according to romanticists. Moreover, Romanticists worshipped nature as a god philosophizing its existence by adding a

transcendental element to every natural object. This pushed them to feel awe in the presence of nature.

In its Modern context, eco-poetry approaches nature in a down-to-earth way different from the imaginative, idealized approach adopted by all Romanticists. The real origins of eco-poetry can be touched with the work of the Victorian writers Thomas Hardy and Mathew Arnold who declared their early rejection of the passive influences of the 19th century Industrial Revolution spread in England at that time. The spread of chimneys at the expense of the greenery of the natural world urged them to write poems in which they beware people of the dangers hidden in the mixed blessing of the industrial civilization. For instance, in his poems "The Darkling Thrush," Thomas Hardy uses the British landscape as an extended metaphor to reflect the decaying state of western civilization and culture at the end of the 19th century as a result of the industrial revolution. The poet laments the failure of the west to take care of its own natural and cultural resources. Hardy says:

The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had thought their household fires
(*The Complete Poems* 101)

In the lines above, the poet compares "tangled bine-stems," the stems of a climbing plant to the "strings of broken lyres." The "lyre" symbolizes western culture and civilization. Its "broken strings" suggest that western civilization has fallen into disrepair. Metaphorically, Hardy propagates the idea that pure nature has gone forever. Later in the poem, the poet uses some metaphors which embody the death of the 19th century natural world.

The origins of the new definition of eco-poetry can be explicitly traced out with the spread of chimneys as an inevitable consequence to the Industrial Revolution at the beginning of the 19th century. In her essay "What is Poetry?" Helen Moore puts it directly when she writes:

"How can today's poets respond to the natural world without referencing the devastation that the industrial growth of economy and war have inflicted on it? What insights into new ways of relating with our planet and other species can be gained from our own fragmented animistic tradition." (*International Times*)

Thus, Helen Moore blames the industrial civilization for the destruction inflicted upon the world as a result of the side effects of such civilization. Moreover, she attacks the pretexts of those who call for the necessity of developing economy for the sake of the welfare of man. In fact, the accumulation of the bad effects of industrialization showed itself in modern times when people began to discern some dangerous climate changes because of ecocide. The real challenge that faced modern writers and thinkers who have realized the urgency of the matter has been the world's indifference and nonchalance towards the natural world putting people's lives under risk. From that time onward, a group of poets worldwide who have been convinced of the horrible consequences of ecocide began to bear the burden of showing the world what is awaiting it if no urgent measures are taken to face the ecological problem.

With the increase of harmful behaviors of modern man and civilization towards nature or the universe, Modern poets have become more aware of the dangers awaiting mankind in general if things are left without decisive measures to be taken by governments and all international organizations. From that time onward, a new concept of eco-poetry has been originated in which poets have used their poetic skills as a highly impressive means of expression to attract the world's attention to the most urgent ecological problems arising on the planet, earth. In her article "Defending Eco-poetry: A Dance with Shelley," Moore confirms the idea that in modern times, nature poetry has changed its focus from idyllic scenes of natural beauty to climate change and global warming affecting the balance governing the existence of earth (6). Thus, in a time of ecological disaster, traditional vision of comfortable nature is no longer accepted. Consequently, poets have developed a new style to describe a world characterized by environmental change. An offspring of poetry, "eco-poetry" has appeared to take a more critical lens towards humanity's inter-relationship with the planet. The new poetic approach tries to strip away the ancient illusion of nature and highlight the complex inter-relationships with the environment. A group of poets has taken the mission of removing the deceptive reception of the modern world to the ecological issue. For instance, Juliana Spahr uses her poetry to prevent readers from being mere observers of nature showing them how to be enmeshed within their environments and the ecological disasters they themselves have created. In her poem "Tradition," Spahr describes the process of nursing a baby to show how easily chemicals go into human bodies:

I make a milk like nectar,
A honeyed nectar of capacitor dielectrics, dyes, and electrical
insulations
And I pass it on every two hours to not really me
(*That Winter the Wolf Came* 2)

Spahr does not mince her words. She uses powerful words which regenerate terrifying feelings as for how the natural world symbolized by the baby is affected by products of modern science. The image used may justify the modern world's belief in the usefulness of modern civilization in promoting human life. However, it also sheds light on the change happening in the natural world.

In her introduction to the anthology "Black Nature," Camille T. Dungy presents a comprehensive look at three centuries of environmental works by black poets. She argues that slavery and racial discrimination have deeply influenced in which Afro-American poets' approach to the natural world. This collection of poetry is significant as it shows the variety of topics dealt with in eco-poetry and how perception of the environment is intimately related to deep understanding of culture (Black Nature 4). Another important eco-poetic work is presented by Jorie Graham: "Sea Change" in which Graham shows the irreversible ecological change striking the planet. The imagery used throughout the book carries the reader into the turbulence of the world which is in a matter of constant flux. The book clarifies the eco-systems under threat emphasizing the original balances and inter-relationships that govern the global environment (Sea Change 5).

As for the poets who have deeply felt the critical situation in man-nature inter-relationship, ecocide has awakened their consciousness and conscience pushing them forward to interfere. On behalf of and for the human race in general, they urge authorities worldwide to take real steps as a counteract to restore the biologically-balanced relationship with the Mother Earth. In her article, "What is Eco-poetry?" Helen Moore speaks of "Eco-poetry" as it "arises out of the extended self, a sense of belonging to the widest community that we can imagine of our 4.5 billion year old home, planet Earth" (4). The eco-poet has become well-aware of the link between Mother Nature and Human Nature, a connection largely forgotten in Western culture in particular. Since the mid 20th century, increasing attention has been paid to the necessity of counter cultural awakening to the unity of being between man and nature. However, eco-poets raised up in a Western culture have been met with resistance to the

new trend of eco-poetry owing to their deeply-rooted attitude towards nature, being shaped by the dominant vision of earth as an inanimate resource that should be endlessly exploited. This may account for the necessity of a continual awareness among those poets of the dangerous track humanity is stepping forward in their treatment with the Mother Earth. In her essay “Beautiful Transgressions: A Radical Feminism for Our Times,” Sara Motta highlights the way in which our industrial growth economy colonizes all aspects of life. She writes: “...the violence of neoliberal capitalism is intensely subjective, affective, embodied, intellectual, physical, and spiritual.” According to Motta, “neoliberal capitalism” has been the motif behind man’s harmful treatment with his Mother Earth (10).

Thus, eco poetry is a kind of ethical and spiritual practice which regenerates out of direct experience and knowledge of the planet Earth. Eco-poets use their means of expression to awaken the unconscious mind of man in an attempt to urge him to play a powerful role in the process of reconnection or reconciliation with the wild nature. Helen Moore expresses the same idea when she writes “...the planet’s umbilical chord links to us at the root of the unconscious mind” (“What is Eco-poetry” 8). This shows the inseparable relationship between man and his Mother Earth. The eco-poet’s responsibility appears overtly in his sacred mission to enlighten people’s minds of that inevitable relationship with the planet. The eco-poet regards him\herself as a “channel” through which the Mother Earth can express her fury and wrath because of ecocide. In her own words, Helen Moore regards herself as an outlet through which the Earth can express its fears. In her article “What is Eco-poetry?” she says “May Gaia, our great Mother, speak through me ... May I be a channel, a conduit for Nature’s words” (5). In their poetry, Eco-poets speak on behalf of not only the Earth but also other non-human creatures that are irresponsible for the malpractices which threaten the future of the Mother Earth. Reflecting her attitude as an eco- poet towards the eco-poet’s message, Moore writes:

“In addition to being a channel, the eco-poet has a capacity to speak with and about non-humans throughout the ages. That capacity is his imagination, the tool of poets throughout the ages.” (*International Times*)

In this way, the eco-poet can use his\her peculiar faculty of imagination with which to raise the voice of inanimate as well as non-human creatures in a manifestation of their rejection of human malpractices on the planet.

In addition to the idea of reconnection between man and nature, eco-poets are required to enlighten people of the dangers of “ecocide.” In

their poetry, they exert efforts to explain in detail the dangerous consequences of disturbing the natural world: "mass extinction." The inevitable end of man's daily activities on the planet may accelerate the rate of extension. Real steps have followed eco-poets' efforts culminated in the authorities' decision of enshrining "ecocide" in law as an international imprisonable offence against humanity and world peace. In that case, eco-poets can be approached as a "planetary radar" that gives an evidence for any violations of international environmental laws. Actually, eco-poets document any patterns of climate change manifested in global warming which will inevitably lead to disastrous consequences. The eco-poet plays the role of an eye-witness to the human ecocide. In the same article mentioned above, Sara Motta writes,

"I see my own practice of eco-poetry as a means to address and reassemble fragmented aspects of myself- for example, my ability as a non-scientist to observe and trust my observations of change in weather patterns, or phonological phenomena, such as flowering and fruiting times, or leaf fall unmediated by "experts" or "government" (*Ceasefire Magazine*)

Thus, the eco-poet may compensate for the lack of interest by "experts" or "governments" concerning the forms of climate change resulting in horrible effects on the life of man on the planet.

In their work, eco-poets should have a vision which helps them predict what will happen next if no procedures are initiated to confront the ecological crisis. Not only do they behold intensely the present as it is, but also discover the laws according to which the present work and thus behold the future that is impeded in the present. Through his imaginative power, the eco-poet can read what is ecologically sustainable for future generations. Eco-poetry then foreshadows what is coming next and in that case the work of the eco-poet differs from that of the scientist whose main concern is the present as it is.

In her eco-poetry, Helen Moore propagates the basic dogmas of the intermarriage between ecology and poetry. Being one of the leading figures in that eco-poetic trend, Moore uses her art to expound in every detail the current industrial\money system with an amplification of real life that is smothering and choking to death. She also uses her poetry to grieve the losses (personal & planetary) and to express her anger at the inhumane economic system pursuing infinite growth on a finite planet. As Helen herself puts it, "I want to widen the lens through which I

understand myself and all beings” (Cudence 3). She wants the other marginalized creatures on the planet to take part and refuse man's harmful behavior to the Mother Earth. For Moore, eco-poetry is primarily an opportunity to enlarge and expand man’s awareness of the real dangers of “ecocide” on the planet.

“Ecozoa”

In “*Ecozoa*,” Helen Moore’s second collection of poetry, tackles the most urgent issue of modern times: the ecological crisis manifested in climate changes resulting from “ecocide.” Scientists have officially termed the modern era “the Anthropocene,” the one in which mankind horribly affects the Mother Earth. However, lots of other thinkers and interested theologians rejected what is called “Anthropocene,” for it describes the whole age as being “The Age of Man.” For instance, Thomas Berry, the famous theologian, rejects the idea and gives a new description of the modern age: “The Ecozoic Era” (Kumar 1). Because of the huge damage to which the planet has been exposed owing to man’s malpractices on earth (ecocide), everything should be reconsidered, especially the relationship between man and the planet. In his article “The Ecozoic Era,” Satish Kumar comments on the off-relationship between man and the Mother Earth condemning man's harmful behaviors. He writes,

“The first principle of ethical and ecological living is to live in harmony with oneself, with the fellow\members of the human family, and with all the species of the Earth community. Unfortunately, rather than living in harmony, the industrial societies have been busy controlling, dominating, and reshaping the natural world to suit the industrial design of modern civilization” (2)

Kumar blames modern man for sacrificing the harmony he should have had with other creatures on earth, as a result of which the great cosmos has been perplexed leading to cosmic crises. Moreover, by highlighting man's malpractices in the world of nature and the impact of such practices, the world community might be awakened and being urged to do something in order to save the planet from its inevitable disastrous end. Kumar’s words can be approached as an invitation for humankind to repair the damage it has inflicted on the planet and to restore the harmonious and ecologically sustainable relationship with nature it has once experienced. Kumar’s insistence on man's responsibility for the ecological changes can be understood in the context of highlighting the need for man's reconnection with nature paving the way for the “Ecozoic Era.”

"*Ecozoa*" is composed of poems ecocide-oriented. In these poems, Helen Moore deals with themes the objective of which is to throw light on man's ecocide. She surveys man's offensive actions on the planet resulting in serious climate change. She also confirms resource depletion and species extinction owing to industrialism (Harland 5). In a number of poems, she calls for reconciliation between man and nature asserting the beauty and compassion of the Mother Earth. In "*Ecozoa*," Moore tries to stretch her readers beyond their everyday life helping them to approach the world out of a different perspective and giving voice to the intangible emotions they might have within. She wants to bring into her readers' consciousness the "Ecozoic Era" they are all living in. "*Ecozoa*" has gained Helen Moore real reputation as an activist and eco-poet whose main objective is to enlighten the world urging it to bear deeply in its conscience the responsibility for the consequences resulting from human beings' malpractices. In his famous review of Helen Moore's "*Ecozoa*," the famous Australian poet John Kinsella hails Helen's "*Ecozoa*" describing it as "a milestone in the journey of eco-poetics" (1). The poems condemn man's attitude towards his Mother Earth. "*Ecozoa*" can be approached as an outcry on behalf of other creatures on earth to reject humans' dissolution of the planet devastating its biological balance. This volume of poetry is considered an assertive plea for the planet Earth to reclaim its intactness and wholeness in the face of human destruction and abuse. It is also a declaration of nature's independence, a manifesto for humans' engagement and responsibility for the hurtful impact they have made on the Earth's living body.

"*Ecozoa*" is a title which blends two related connotations: Thomas Berry's "Ecozoic Era" which he suggests in place of the "Anthropocene" adopted by scientists as a description of the world in which we live and William Blake's visionary poetic myth of "*The Four Zoas*" (Clarke 5). Adopting Blake's divisions of "the four zoas" or powers in our life, Moore divides her collection into four powers. Blake's "four zoas" are Tharmas, Urizen, Urthona, and Luvah. These four powers can be approached in the same way Karl Jung, the famous philosopher, divides the four psychological powers of man: sensation (Tharmas), thought (Urizen), intuition (Urthona), and feeling (Luvah) (Clarke 5). In "*Ecozoa*," Helen Moore names her sections after Blake: witness (Tharmas), resistance (Urizen), reconnection (Urthona), and vision (Luvah) (Cresswell 3). Moore's adoption of Blake's visionary poem is perhaps derived from her desire to give a complete vision of the

ecological problem simply because it has long been neglected by the world. Higher consciousness cannot be agitated unless the roots of the danger of human extinction are unfolded before readers. This has pushed Moore forward to use her poetic talent to expound the depth of the problem bearing in her mind the peerless ability of poetry as a means of expression to do so.

Helen Moore intentionally adopts William Blake's "Four Zoas" to stress the inevitable relationship between man and his Mother Earth. The four elements (Zoas) Blake imagines in the nature of man are closely related to the elements of which the Mother Earth is composed. In his article "Blake & Nature Spirituality: Four Zoas," James Fox comments on that relationship when he describes man's four powers suggested by Blake as being "microcosmic" and the four elements of Earth as "macrocosmic." He writes,

"We might find the power of the intellect as a microcosmic manifestation of the same power that manifests itself as the element of air in the microcosm of the natural world Intuition and fire are seen as manifestation of the same power, for inspiring ideas Our feelings flow like water in the stream" (4)

The idea here is that the writer finds it witty to stress the similarity between microcosmic (man) and macrocosmic (earth) powers in order to give evidence to the inevitable relationship between them. This confirms man's responsibility for keeping that unity to guard himself against the horrible consequences that might happen if he fails to preserve such a unity. In his poem "The Marriage of Heaven and Hell," Blake writes

If the doors of perception were cleansed
Everything would appear to man as it is - infinite
For man has closed himself up, till he sees
All things thro' narrow chinks of his cavern
(*The Four Zoas* 18)

In order to secure his life on earth, man has to "cleans" his "perception" of the Mother Earth. Such pure perception will help man unfold the "infinite" secrets hidden in nature. Man can never feel the inevitable relationship between him and his Mother unless he "sees" things as they really are. Otherwise, man will not be able to uncover the truth of earth so long as he approaches "all things" through his "narrow chinks of his cavern."

"*Ecozoa*" includes 39 poems across the four imaginative visionary voices of Blake. The poems vary in length, scope, and context from the deeply

intimate to the cosmic. Throughout her poems, Moore asks all readers to see the particular in the universal, in the sense that she deals with particular concrete examples of ecocide urging readers to approach them according to the universal cosmos that is endangered because of ecocide (Iles 1). The poems are aimed at deepening the idea that the earth dwellers in general should be united with a strong desire to protect the planet under threat as a whole in an attempt to get prepared for the future. The poems take the reader "in a journey across time, from prehistory through the present crisis towards a hopeful vision of the future" (Clarke 5).

Climate Change and Ecocide in "*Ecozoa*"

Before blaming man for his ecocide and disrespect for his Mother Earth, Helen Moore reminds him of the vast blessings the kind Mother offers her sons and daughters even though they haven't met her beneficent nature and sincere compassion with Her due share of respect. In her masterpiece "Glory be to Gaia," Moore resorts to one of the well-known verses in the Bible, "Glory be to God," as well as the onset of one of the poems of the famous Victorian English poet Gerard Manley Hopkins, "Pied Beauty," which begins "Glory be to God for dappled things" (*The Collected Works* 15). Her objective can be perceived as an attempt to add sacredness to real value of the Mother Earth. She insists on mentioning some of the blessings throughout the poem to pave the way for showing how far man has not only neglected all these natural gifts but also foolishly approached them in a destructive way. Moreover, to deepen the idea of the holiness of the Mother Earth's mission towards man, Moore uses Greek Mythology as a source to get the title "Gaia," the ancient goddess of the earth and daughter of Chaos who married Uranus (Heaven). (Encyclopedia Britannica) Moore opens her wonderful poem saying:

Glory be to Gaia,
for rainbows, glaciers, and fresh snow;
we honor & praise you, Gaia,
mysterious blue planet
unique in this vast universe;
like your widest rivers our hearts
flow with gratitude.
(*Ecozoa* 68)

On behalf of the whole human race, Moore announces her respect for the Mother Earth by quoting the most sacred line "Glory be to Gaia." She

stresses some of the natural jewels offered to man by his kind Mother Earth. "Rainbows," "glaciers," and "fresh snow" are just examples of the so many gifts deeply rooted in Earth. She also confirms man's should-be reaction, that of "honor" and "praise." However, man has given up his duty as a receiver of all these blessings. The first stanza ends with a beautiful simile in which the poet likens the flow of man's feelings of "gratitude" to the spontaneous overflow of the "widest rivers." Continuity of the feelings can be perceived through the smooth and constant movement of the river's waters. Moore uses "Glory be to Gaia," the first line, as well as "we honor & praise you Gaia," the third line, as a refrain in each stanza throughout the poem to stress the meanings inferred through these two lines. Later in the poem, Moore recounts some other examples of the Mother Earth's blessings such as "forests," "valleys," "flowers," "clean air," "water," "fruits and seeds," "birdsong," "mountains," "clear lakes," ...etc.

The sacred relationship between the Mother-Earth and her sons and daughters is confirmed in the last stanza of the poem. Stressing such a relationship is one of the key-solutions Helen Moore suggests for the ecological problem. To deepen man's foolish attitude towards his Mother Earth by devastating its peaceful existence, Moore writes,

We honor & praise you, Gaia,
Planet-jewel of the cosmos,
sacred being infused in our dna;
please light the spark of peace in us
that we may serve this precious life.

(Ecozoa 69)

Helen Moore skillfully asserts unity of being between man and his Mother Earth by the infusion of the Earth's sacredness into man's "dna." Man is invited to look with respect to the "planet jewels of the cosmos" simply because they are the rarest things man has which he can never compensate for if they are lost. The poem ends in a pleading tone when the poet asks the Kind Mother to "light" the flame of "peace" in man's conscience to restore his wisdom keeping the "precious life" he once has on that sacred planet.

In another poem, Helen Moore boasts of the original relationship between man and nature, or the Mother Earth. "I Thank My Ancestors" presents reasons why human beings should feel proud of being sons and daughters of a merciful Mother, the Earth. The poem begins:

Thank you, infinitesimally Great
Grandmother Worm, for gifting
us the swirl of blood pulsing

through our bodies to feed each tiny cell;
praise be upon you!
(*Ecozoa* 14)

In an intelligent way, Moore goes back to the story of man's creation from dust changing into a worm and finally becoming a human being. She refers to the initial link between man and earth to stress the inescapable relationship of man and Earth, his Mother. On behalf of man, she thanks "the worm" as it gifts man "the swirl of blood pulsing" which is responsible for feeding all body "cells" giving life to him. "Praise be upon you!" is used as a refrain throughout the poem to enhance the feelings of gratitude man has towards the "worm" which represents the Mother Earth. In the following stanzas, she mentions examples always connected with the story of creation. She ends the poem speaking about the "Monkey" and the "Ape" showing how man is indebted to them in his creation. As for the "Ape," she says "To you, Sister Ape, gratitude for sharing \ your DNA and your intelligence." The poet stresses the bond among all creatures, especially in their relation to the earth. However, the poem blames man for forgetting his fellow-creatures in his arrogant and foolish treatment with the Earth in a time he should have been aware of the dark mutual future awaiting them all. Such innocent creatures are more sinned against than sinning in this ecological crisis.

Helen Moore begins her attack on man's ecocide culminated in climate changes which eventually lead to mass destruction of the Mother Earth from the same idea of unity of being of both man and the Mother Earth. She condemns man's malpractices all over the sacred planet violating the supposed-to-be intimate relationship between him as a son and his mother. In "Healing Song," Moore speaks on behalf of the mother whose children have abused her meekness neglecting their duty towards a most compassionate mother. She writes,

She who's one with her ancestors, she who sometimes forgets
we divided, trying to be whole
she a neglected vine
shriveled grapes, leaves, stems
tendrils curling out through mortar, panes
(*Ecozoa* 47)

Moore attacks man's attitude towards his loving Mother. Though the kind Mother Earth extends her hands for man as a manifestation of her readiness to interfere and redeem his foolish behaviors resulting in being "divided" from his merciful Mother, the Mother is "neglected" exactly

like the “grapes,” “leaves,” or “stems” of a dying tree. However, a group of people is wise enough to realize the stupidity of man who is “scattered” in his “power” insisting on being separated from his kind Mother. Those wise people remind man of the original unity he should have been devoted to with his Mother. Moore writes,

we atoms blasted in seas of original Chaos
.....
“I” whose atoms are in you now
.....
aching for human-Earth community
divided longing to be whole
.....
the world's burning up there’s little I can do
(*Ecozoa* 47)

Moore reminds man of the original unity with his Mother simply because his “atoms” are “blasted” in “Chaos,” the Mother of Gaia, the Earth in Greek Mythology. She tries to deepen the idea that the unity of existence of both man and earth goes far back in the history of life on Earth. Again, she stresses the infusion of man's “atoms” in the Earth's body long time ago. Nevertheless, man has foolishly damaged that inevitable relationship and Moore declares her remorseful feelings by her “aching” because of the division of the “human-Earth community;” she expresses her “longing” for restoring the healthy relationship between man and his Mother Earth. As a result of that separation, the whole world of man is now “burning” leading itself into thorough destruction.

At the end of the poem, Moore subscribes the remedy for man's inescapable dilemma. The first healing step man should take is to be well-aware of the ecocide he has done everywhere on the most precious planet, the Earth. To encourage man to do so, she assures him that “light” can be “perceived” from complete “darkness.” The initial step comes by man when he puts an answer to the exclamatory question “why do we kick beat rape your precious body? \ divided we who would be whole.” The conclusion Moore reaches at the end of the poem is that “in healing ourselves we begin to heal, the whole.” Man should take the initiative and present important steps to rescue himself from the horrible effects of the ecocide he himself is ironically responsible for.

On behalf of the human race condemned for the ecocide resulting in climate change, Moore announces man’s responsibility for such an ecological crime. In “Deep Time, Deep Tissue,” she puts it clearly that man's foolish practices have changed the nature of the Mother Earth

destroying the natural relationship of a mother and her children. She writes,

In a pinch of geological time our minds
have made deserts of grasslands
dead-zones in oceans, have cut away
vast sections of rainforest "lung"
erasing cultures of birds, animals, people
eroding soils elaborated for millennia
(*Ecozoa* 3-4)

Moore condemns man's devastation of the natural topography of the Mother Earth violating the pre-destined balance of the Great Cosmos. Man has changed "grasslands" into "deserts" and has made "dead-zones" in "oceans." She propagates the idea that damage has inflicted both land and water sources throughout the Mother Earth (Mowl 8). Moore uses the beautiful metaphor of "rain-forests" made naturally by God to be the "lung" through which man can breathe fresh air to survive. Because of ecocide, the natural world represented by "birds," "animals," and "people" is exposed to the danger of being extinct out of man's foolish treatment of the natural balance in God's creation of the cosmos. Even the "soils" needed for the survival of all living organisms, being an important component of agriculture as a source of food, are not excluded from the offensive interference of man.

Later in the same poem, Moore shows the depth of the ecological dilemma by surveying some aspects of climate change resulting from man's ecocide. For example, she writes:

We knowing humans
disrupting the grand cycles
of biology, chemistry, geology, knowingly persist
in filling the atmosphere with gases
which trap the sun's rays
melting glaciers, turning seas acidic
and where our eyes-sheets melt
prospect for yet more of Gaia's bitter blood.
(*Ecozoa* 4)

Moore stresses man's responsibility for the tragic effects of ecocide early in the lines above when she speaks of "humans" who are "knowing" that they are "disrupting the grand cycles" of all aspects of the Earth. The atmosphere is filled with "gases" harmful for living creatures through climate changes resulting from trapping "the sun's rays" in a horrible

way. As a direct consequence to that greenhouse effect, “glaciers” have melted and “seas’ waters” have become “acidic” threatening sea life as a whole. In the last line above, the metaphor of the bleeding “Gaia” is used to show the amount of injury from which the Mother Earth suffers. The “bitter blood” being shed because of ecocide denotes the painful feelings of a mother when badly hurt by her children in spite of her compassion towards them.

At the end of the highly impressive poem “Deep Time, Deep Tissue,” Moore confirms her role as an eco-poet towards stirring the “awareness” of her fellow-human beings through pleading to man's “four zoas,” i.e. four powers: thinking, feeling, imagination, and intuition. She asks man’s full powers to help her in the process of agitating man's feeling of his moral responsibility for the problem. She cries,

.....help me to navigate
this crisis in our evolution, to stay
with what others have begun
millions of cells rising
in and for our life-source, Earth
willing Ecozoa's birth.

(*Ecozoa 4*)

Thus, to show the difficulty of her mission, Moore intentionally uses the word “navigate” to denote the long voyage awaited her to reach the haven of enlightenment of her readers concerning the dangerous situation humanity is in the midst of. She directly calls it a “crisis of evolution” endangering the future of the human race. Confirming her inability to exclude others’ attempts and efforts in the same connection, she expresses her intention to complete “what others have begun” hoping that their efforts may be crowned with success to participate in an “Ecozoa's birth” in an attempt to save the “life-source, Earth” from its predicted dark future.

As a surgeon who uses his scalpel to dissect a malignant tumor, Moore uses her words to probe deeply into the reasons underlying the ecocide crime committed by man day and night. The origin of the problem lies in modern man's vision of earth. In “Apples Are Not the Only Gadgets,” Moore depicts man’s approach to the earth stressing his belief that:

earth is not our wider, life-sustaining body,
but a cache of raw matter to be stripped, mined, fracked,
made machines to appropriate the native.

(*Ecozoa 6*)

According to modern man, the Earth is just “a cache” full of treasures and minerals that should be dug and elicited for the sake of industrialization.

An important allegation adopted by almost all those concerned with the ecological crisis is that the Industrial Revolution of the late 18th and 19th centuries marks the real beginning of the problem (Syrad 20). Helen Moore is one of those who blame industrialization for the attack on the virginity of the Earth. The "machine" used above symbolizes the industrial abundance in modern times leading to accumulation of the ecological crisis.

In her poem "Spaced Out," Moore widens the scope by alleges that not only industrialization but also scientific materialism as well as modern technology have deepened the problem. She announces the reasons behind ecocide which ultimately led to an ecological crisis. She writes,

claiming space towers & spires
needling the clouds
uprooting humans, forests, animals, plants
.....
their fantasy inventing ever new frontiers
till Gaia had been girdled with this homogeneous project
(‘scientific materialism’)
(*Ecozoa* 51)

The poet dissects the dimensions of the problem by referring to the spread of materialism represented by "towers," "spires," and "claiming space" to be its own possession. In contrast, all natural components of the Earth represented by "humans," "forests," "animals," and "plants" are uprooted meaning that they lost their identities forever by such an act of "uprooting". Consequently, "Gaia," i.e. the Earth, has been "girdled" by the invasion of scientific materialism to the rear positions of the universe. Ecocide here is doubled, for it decreases the space left for nature and, at the same time, increases the effect of the problem by spreading that materialism harmful to the Mother Earth. This accounts for the poet's opening of the poem as "It was a close-run thing, wasn't it?" She expresses her fears that under "reason," those whose attitude encourages the trend of scientific technology as a necessary tool for the promotion of human life to dominate the scene hindering any efforts exerted to save the human race from its inevitable tragic end.

In her eco-poetry, Helen Moore attacks the idea that the spread of industrialism and scientific materialism is protected by national laws and regulations. She confirms that ecocide is prepared, executed, and guarded by governments and authorities. For instance, in "Earth Justice," Moore writes

.....Canada is a highly industrialised nation,
a member of the Commonwealth
the fourth richest economy in the world.

.....
operations were licensed according to national rules
and where operated in accordance with the terms
(*Ecozoa* 36)

Moore takes Canada as an example of the “richest” countries in the world whose economical abundance has been built on industrialism. She condemns governmental protection of the ecocide crime under the pretext that the objective of any scientific promotion is done for the sake of the human race. This idea adds a feeling of bitterness to those who are mainly interested in restoring the healthy relationship between the Mother Earth and her children. The poet laments the absence of people's kind feelings towards their Mother Earth. She also reminds people that every raid on the naturalness of the scene over the Earth contradicts the ecocide acts issued to keep the remaining healthy part of the Earth from being devastated. In the same poem above, Moore writes:

In Canada, the peaceful enjoyment
by the inhabitants of that territory
has been severely diminished,
thereby putting birds at risk of injury and death,
contrary to sections 1 and 2 of the Ecocide Act 2010
(*Ecozoa* 30 – 31)

The poet assures that all practices done by people in which the reserve beauty of the Earth is damaged is offended by the Ecocide acts. In Canada, the process of “extracting Tar Sands” has resulted in “putting birds at risk” and even “death.” This of course violates the rules given in the Ecocide acts which protect such natural gifts against any possible attack by man.

Changes of atmosphere and greenhouse effects initiating climatic changes have been dealt with by Helen Moore. Ecocide has badly damaged the balanced construction of the atmosphere in Earth. In “The Pocket Circumference,” Moore illustrates the different aspects of the imbalance happened to the structure of atmosphere which consequently hurts and threatens the lives of all creatures on Earth. She says,

From outer space we see the pale cloud, and here and there the
holes. If Earth were a fist balled up and thrust in a pocket, the
atmosphere would be as thin as that cotton fabric. Our lungs
know this.

.....

pockets point up towards the element on which they depend.

(*Ecozoa* 8)

Moore gives the impression that her vision is comprehensive and the issue she is discussing is worldwide. "From outer space we see" echoes the idea of comprehension. Describing the clouds as being "pale" reflects the amount of damage happened to the atmosphere. The "pocket" is an extended metaphor in which the poet compares the Earth (tenor) to the pocket (vehicle) referring to the idea of greenhouse which surely affects the Earth's temperature leading to the phenomenon of Earth warming. Earth warming inevitably leads to climate changes and atmospheric imbalance. She goes further showing the effects of atmospheric changes on the ability of man to breathe fresh air. Human lungs are badly affected finding difficulty in doing their job. What is really ironical is that all these harmful effects are the direct outcome of man's foolish behaviors in his treatment with the Earth. Moreover, while damaging the air he breathes, man forgets that other creatures on Earth share him the same air such as "Doves," "pigs," and "cheetahs" representing animals in general. Moore blames man for neglecting the right of creatures other than him to breathe clean and fresh air. Such creatures are suffering without being responsible for these atmospheric changes.

Man's indifference to the horrible extent and dangerous situation of the ecological crisis paying no attention to his responsibility for the ecocide and climate changes urges Helen Moore to ask for a supernatural power that may shock man. She believes that the continuity of man's recklessness will inevitably lead to the extinction of life on Earth. In "Kali Exorcism," Moore uses her wide reading of Indian religious culture and brings one of the Hindu goddesses back to life using her as a metaphor for the current state of man and the Earth. She begins the poem saying,

O Kali, shadow-slayer, destroyer of illusion,
I offer up the military-industrial complex,
and all the complexes within me that destroy peace.
Descend, blue-skinned mother, raging, bloodthirsty
.....
and take this putrid fruit of our violence.

(*Ecozoa* 18)

"Kali," the most terrifying Indian goddess according to Hinduism who is typically depicted as a black, naked, old, and hideous figure, is masterfully used by Moore as a superpower that can astonish man giving

him that chance to be awoken from his miserable sleep. The shock may shake man's conscience to be aware of the horror of the situation. "Kali," the "shadow-player" and "destroyer" is invited to interfere saving man from the illusion of modern technology restoring him back to his Mother Earth. The poem pleads for the horrible goddess to "descend" using her powers to help man get rid of all forms of violence he practices with his helpless Mother Earth.

An important aspect of ecocide leading to the destruction of Earth according to Helen Moore is the phenomenon of war. War is a manifestation of violence and man's evil part of his nature. Not only do wars affect the lives of people but also result in horrible devastation, especially when mass-destruction weapons are used. In the same poem above, Moore condemns warfare and all those participating and flaming the motives that push human beings forward to fiercely attack their fellow human beings. Speaking about the malpractices of those who fire the idea of war, Moore writes,

then show us the hands of
morbid regimes and crackpot dictators,
and their arms fairs where they never ask what's fair
in selling arms, just rake in the bloodied money,
as our own banks account to cluster-bomb makers.
(*Ecozoa* 18)

The poet begs "Kali," the horrible goddess of violence, to "show" the offensive deeds of "morbid regimes" as well as "crackpot dictators" who never cease to wage wars to satisfy their vicious whims. Such people are fully possessed by their devil to the extent that they let the devil take the lead pushing them forward towards their tragic end. She also condemns those who sell "arms" without paying attention to where and why they will be used. This absence of conscience leads the poet to describe the money used in such bargains as being "bloodied." The metaphor here shows the offense behind using money to shed blood here and there spreading ruin and destruction. Even the banks to which such criminals resort to get large sums of money to fund their immoral business cannot be excluded from this inhumane crime. Moore pleads for the dark goddess Kali to disclose such "war-mongering deeds" that will lead eventually to "collateral damage." In highly expressive lines, Moore cries "O Kali, reveal in us all the places where we let the devil \ make his garden-in scorched earth, leafless forests" (*Ecozoa* 19). The devil uses its deceitful wiles to urge man to go forward towards his tragic downfall out of free will. The ironical touch can be perceived in these two lines.

Helen Moore has written her "*Ecozoa*" to enlighten and warn the world against ecocide in an attempt to restore humanity to the main track preserving their original relationship with their Mother Earths. In some poems, she asks people to keep the scarce natural gifts they already have reminding them of the rarity of the gifts available to them. In the history of English poetry, the Modern poet Wilfred Owen is well known for his opposition to the idea of war attacking all parties taking part in military actions. Moore refers to him in her poem "I Call on the Spirit of Owen" asking the reader to put him in context with the same kind of danger threatening mankind. She begins:

Gas, Gas quick boys!
Ah, Wilfred, how your cries resound in my head
but parroted by corporate vampires & undead
politicos all eager to suck, to pound
the last molecules of gas from deep underground.
(*Ecozoa* 45)

The poet uses "Gas" as a symbol of the rare natural world we have. The speaker asks the boys to be "quick" in their reaction as if it were an opportunity that they will have once. In her view, history repeats itself represented by the horrible atmosphere hovering the world upon World War 1, especially when the huge number of victims, injured or killed after the war, has been realized. Moore wants to say that the world does not pay real considerable attention to the horrors awaiting it owing to ecocide. For her, it is a matter more of war. She speaks to Owen assuring him that they are exposed to a similar situation of his at war that should be met with outcries similar to his. Moore is terrified by the behaviors of the "politicos" whose desire is to "suck" and to "pound" every drop of gas. The two verbs denote the politicians' readiness to have everything used regardless of their rarity. At the end of the poem, she asks Owen to "assist us now to keep the gas within its shale \ that it may never flare\ escape\ incinerate" (*Ecozoa* 45).

One of the solutions of the ecocide problem according to Moore is a shock released by the Mother Earth; perhaps it may awaken the ignorant man of what is awaiting him at the end of that unknown road. In "The Eco-psychologist," she propagates the idea of the Mother Earth's inevitable interference to rescue her sons and daughters. Moore writes,

Divided from myself - and from the source
of energy that keeps the soul vital, rooted in its wider body-
I felt grey, weak, desperate.

But your mental medicine became a hurricane
blowing

(*Ecozoa* 37 – 38)

The reason for man's suffering is ascribed to violating his original link with his Mother Earth. His torn-self separated "from the source of energy that keeps" him alive has become well-aware of the cause of all these troubles. As a result, man feels "grey," "weak," and "desperate" because of the severity of the situation. The only "medicine" that is likely to soothe the pains of man is a shocking "hurricane" almost like using the hands or the machine which hits man's chest to restore the pulses of a dying heart. Nothing else can be done to save man from his doomed end. The poem concludes with a wish that the "hurricane" would teach man "how to be human in nature." The solution lies in man's restoration of his respectful relationship with the Earth, being his compassionate Mother. Reasonable thinking necessitates man's persistent interference to put an end to ecocide, the crime he is going to be punished for if he does not sincerely take real steps to restore the healthy relation with his Mother. In "Climate Adaptation 2," Moore propagates the idea of man's wisdom in his future approach to his community. She confirms such a vision saying:

now the original has gone. And there's no choice
but be in what's left of Europe-Mother
Earth has moored humanity together at her table,
and she's at the center of all our decisions.

(*Ecozoa* 50)

The successful treatment begins with a proper diagnosis. To be more realistic, man has to be certain as for the ecocide he has done in the Mother-planet. The virgin Earth has gone forever because "the original has gone." It will be more reasonable if man has preserved "what's left" from the planet. In all decisions to be made to achieve this, the Mother-Earth should always be at the heart of decision makers so as not to waste any possible chance to rescue humanity from going with the wind of mortality.

conclusion

In her eco-poetry, Helen Moore uses her poetics to better express her attitude towards one of the most urgent crises the modern world has severely suffered from. Applying the eco-poetic approach, the study shows the importance of Moore's treatment of the crisis. What adds value to her poetry is the world's growing reaction to the ecological problem. Though dangerous to almost every vital source of our life, the frightening issue of climate change and ecocide has not been met with due share of

interest by the peoples worldwide. Modern man's malpractices have led to a serious ecocide crime for which the whole world is offensive. The problem has been accumulated simply because industrialism and scientific progress translated into technology have been doomed necessary for the promotion of the quality of man's life on earth. Forgetting the other side of the same coin, man has not approached his Mother Earth with respect and even has foolishly dealt with its most invaluable rarities with complete carelessness. Being a highly cultured poet whose wide readings have enlightened her to probe deeply into the ecological crisis, Helen Moore has taken the matter seriously and made-up her mind to do her best exerting her most sincere efforts to face the ecological problem. In "*Ecozoa*," she uses literary heritage to build the structure of her volume trying to provide a deeply-rooted image of her poems. William Blake's "Four Zoas" has been chosen by Moore as a literary foundation for her work.

all the poems of "*Ecozoa*" are used by Moore to urge man's feeling of his moral responsibility for ecocide and climate change inviting him to restore his healthy relationship with the Mother-Earth. At first, she reminds man of the gifts he has been endowed by the Mother-Earth showing him their scarcity and his duty towards preserving them for his future. Moore, then, attacks man's malicious behaviors on the planet leading him to a dark tunnel of which he cannot get out. All human pretexts accounting for his ecocide, such as industrialism and technology, have been refuted by Moore to push man forward to make sure that he is not excused and that the disastrous inevitable end of his life on earth ironically comes out of his practice of free will. The current study has been an effort exerted by the researcher to explain and evaluate the work of a promising contemporary poet who has proved to be faithfully and honestly interested in the future of human life on the Mother-Earth. Helen Moore's work is an invitation for contemporary man to restore harmony with his Mother-Earth since that reconciliatory strategy is the only way to save humanity from drowning in the sea of the ecological crisis.

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