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**AN ECOCRITICAL READING OF *THE INHERITORS* BY
WILLIAM GOLDING**

MASTER THESIS

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EKOELEŞTİREL BİR İNCELEMESİ

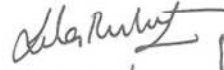
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ÖZET**Yüksek Lisans Tezi****William Golding'in *The Inheritors* Adlı Romanının Ekoeleştirel Bir İncelemesi****Emrah GÜMÜŞBOĞA****Fırat Üniversitesi****Sosyal Bilimler Enstitüsü****Batı Dilleri ve Edebiyatları Anabilim Dalı****İngiliz Dili ve Edebiyatı Bilim Dalı****Elazığ – 2015, Sayfa: V + 86**

Bu çalışma William Golding'in *The Inheritors* adlı eserinde geçen doğa tasavvurunun ekoeleştirel bakış açısıyla tartışılmasını amaçlamaktadır. Giriş ve sonuç bölümleri ve dört ana bölümden oluşan çalışma, ekoeleştirelin ortaya çıkışını ve gelişim sürecini inceleyerek *The Inheritors* adlı romanda ekoeleştirel öğelerin yansımalarını ele almaktadır. William Golding'in dünya görüşünü ve insanoğluna bakış açısını yansıtan bu roman, günümüz ekoeleştirel söylemleri önceler niteliktedir. Bu bağlamda, insanoğlunun doğaya karşı yıkıcı eylemleri ve doğayı sömürü üzerine kurulu solipsist yaklaşımının ilksel örnekleri, arkaik bir dünyayı temsil eden bu romanda resmedilmektedir. Bu çalışma Golding'in resmettiği bu dünyayı ekoeleştirel bir söylem olarak ortaya koymayı amaçlamaktadır.

Anahtar Kelimeler: Ekoeleştiri, William Golding, *The Inheritors*, Neanderthals, Homo sapiens

ABSTRACT

Master Thesis

An Ecocritical Reading of *The Inheritors* by William Golding

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This study aims to discuss the concept of nature in William Golding's novel *The Inheritors* through ecocritical approach. The study consisting of four main chapters with an introduction and a conclusion examines the rise and development of ecocriticism and addresses reflections of ecocritical elements in *The Inheritors*. This novel reflecting William Golding's worldview and approach to human beings precedes current ecocritical discourses. In this respect, the primary samples of the destructive actions and the solipsist approach of human beings based on the exploitation of Nature are pictured in this novel representing an archaic world. This study aims to examine this world pictured by Golding as an ecocritical discourse.

Key Words: Ecocriticism, William Golding, *The Inheritors*, Neanderthals, Homo sapiens

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INTRODUCTION

Since the environmental problems have reached to an alarming rate, literature and environment studies have become more and more important. As these problems have reached such a level that cannot be put off or omitted anymore, human beings have started to look for the underlying reasons of it. These environmental problems have not started in the last century but their effects have become clearer at this period. Nature has become the object and victim of human beings therefore; Nature has become a source which is exploited for all human purposes. As a result of this, the species of animals has decreased, water resources have dried up and natural flora has been destroyed. Global warming, acid rains, deforestation, expanding desert areas, damage to ozone layer, increasing number of storms, industrial wastes have become significant issues of this century.

Human beings neglected the environment and consumed the resources to a large extent; human beings have become dependent upon fossil fuels which give off toxic gases into atmosphere, forests have been cut off which caused the reduction of life giving gases, the soil that is used as farmlands have become filled with agricultural pesticides. So now, the world is faced with permanent climate change and the threat of global warming. One of the most important books written about these problems is Bill McKibben's *The End of Nature* (1989) which explains the environmental and social consequences of global warming. In *The End of Nature*, McKibben explains the recent history of environmental destruction and examines the ways how human beings have been changing the nonhuman world. McKibben argues about these changes as:

We have changed the atmosphere, and thus we are changing the weather. By changing the weather, we make every spot on earth manmade and artificial. We have deprived [N]ature of its independence, and that is fatal to its meaning. Nature's independence is its meaning; without it there is nothing but us. (McKibben, 1990: 54)

The changes in the atmosphere mentioned by McKibben have caused significant problems in the world and wherever we go, the footprints of human beings can be easily found on the Earth. According to McKibben, the idea of wilderness can disappear in the

near future: “From now on, there will be nothing truly wild and a child born now will never know a natural summer, a natural autumn, winter, or spring” (McKibben, 1990: 55). Population growth, urbanization, pollution, production and consumption practices could lead to a manmade Nature in which there will be nothing really *wild*.

People who live in developing parts of the world are not so aware of this fact and they live as though the world’s natural resources are limitless and indestructible. Cheryll Glotfelty points out in *The Ecocriticism Reader* that “if your knowledge of outside world were limited to major publications (...) you would never suspect the earth’s life support systems were under stress” (Glotfelty, 1996: xvi). With the age of technology, many people have started living in their technological devices, in other words, they do not live in a real world. In their virtual world, everything is defined in an instant way and consumed just in a couple of hours. The ecological problems or issues either do not exist or find place in the last pages of their list. The main focus of human beings is not ecological problems but the anthropocentric worries in contemporary world. Glotfelty gives us the impression that while some major publications are not telling the whole story of life, some headlines of some newspapers picture the natural problems:

If you were to scan the newspaper headlines of the same period, you would learn of oil spills, lead and asbestos poisoning (...) extinction of species at an unprecedented rate, battles over public land us, protests over nuclear waste dumps, a growing hole in the ozone layer, predictions of global warming, acid rain, loss of topsoil, destruction of the tropical rain forest (...). (Glotfelty, 1996: xvi)

When enough time and effort are spent, it can be understood sooner rather than later that our main concern should be about ecological problems as stated by Glotfelty. Day by day, one of these problems will be threatening our life so we must take measures and raise awareness: “If we’re not part of the solution, we’re part of the problem” (Glotfelty, 1996: xxi). In this technological era, the relationship between Nature and individual have been worsening as human beings get stuck in their isolated world and in the end, they end up alienated from Nature. At this very point, Henry David Thoreau emphasizes how important and valuable Nature is for human beings:

[T]his matter to which I am bound has become so strange to me. I fear not spirits, ghosts, of which I am one, – that my body might, – but I fear bodies, I tremble to meet them. What is this Titan that has possession of me? Talk of mysteries! Think of our life in Nature, – daily to be shown matter, to come into contact with it, – rocks, trees, wind on our cheeks! the solid earth! the actual world! the common sense! Contact! Contact! Who are we? Where are we? (Thoreau, 1983: 71)

A life with spirits and ghosts of Nature is preferable to the concrete bodies to Thoreau. Thoreau is questioning the purpose of life by asking “Who are we and Where are we?” Without contact with Nature, human beings could fear of themselves all the time. The actual world is the place where human beings learn to live in harmony with Nature.

In order to contribute to learning this harmony and become a part of the solution, many important academics and writers have taken action. Cheryll Glotfelty, Harold Fromm, Glen A. Love, Scott Slovic, John Tallmadge, Henry Harrington, Lynn White, William Howarth, Terry Gifford, Richard Kerridge, and Lawrence Buell are the pioneers who have made great contributions to the birth of ecocriticism. The articles of some of these writers are compiled in *The Ecocriticism Reader* (1996) edited by Cheryll Glotfelty and Harold Fromm and this book has become one of the most important works in the field of ecocriticism.

Ecocriticism questions “the relationship between literature and physical environment” by forming “an earth-centered approach to literary studies” (Glotfelty, 1996: xviii). Therefore ecocriticism seeks for creating awareness about the prominence of Nature and studies the relationship between human and nonhuman in literary writings by having an ecocentric approach. In these studies, ecocriticism avoids regarding the human beings as the sole subject of life. With the ecocentric approach, it is stated that all the living things have intrinsic values and they have a voice in this life. Because of this reason, the silenced or muted Nature is given voice by ecocritics. Many ecocritics think that the main reason of the environmental problems is caused by anthropocentric approach. In this view, human beings are considered as the center of the Earth and the other living things are underestimated or ignored. Unlike anthropocentric approaches, ecocentric approach’s border includes all the living things and does not put the human

beings in the center of the Earth. Christopher Manes criticizes the anthropocentric approach in his essay “Nature and Silence”:

For half a millennium, “Man” has been the center of conversation in the West. This fictional character has occluded the natural world, leaving it voiceless and subjectless. Nevertheless, “Man” is not an inevitability. He came into being at a specific time due to a complex series of intellectual and institutional mutations, among them the sudden centrality of reason. He could just as inexplicably vanish. To that end, a viable environmental ethics must challenge the humanistic backdrop that makes “Man” possible, restoring us to the humbler status of Homo sapiens: one species among millions of other beautiful, terrible, fascinating- and signifying-forms. (Manes, 1996: 26)

Taking the human beings into center has made the natural world voiceless and human beings have been considered as “an inevitability”. But human being is a species just like other living things in Nature. As everything is connected to each other in Nature, human beings must contemplate over the destruction given to Nature. If one part of Nature is destroyed, human beings will be directly affected by it. Serpil Oppermann argues the interrelatedness of ecology in her book *Ekoeleştiri Çevre ve Edebiyat [Ecocriticism Environment and Literature]* and she mentions “ecocriticism which claims effectively that even a damage to the smallest part of ecosystem could lead to destruction of whole system argues that the ideas or discourses based on duality in all human sciences need to change completely (Oppermann, 2012: 15).

To be a voice in ecological speeches, this study will try to speak for Nature. Throughout this study, “Nature” with capital N will be used instead of “nature”. The differentiation between Nature and nature is explained by Jhan Hochman as follows:

While the former is a rhetorically useful principle, it has often been associated with the highly suspect realms of the otherworldly or transcendental. The latter is to be preferred in that it is more worldly: it denotes no more – but certainly no less- than the collective name for individual plants, nonhuman animals, and elements. (Hochman, 1998: 2-3)

Again in the same vein “Green studies debates Nature in order to defend nature” (Coupe, 2000: 5). This study also aims to defend Nature in accordance with the power of literature.

In the first chapter of this study, development of ecocritical theory will be analyzed in details. The chapter will start with word formation of ecology and ecocriticism. Starting from its Greek root, the term ecology will be explained and the definition of ecology will be given by some important theorists. Then, the definition of ecocriticism as a branch of literary criticism will be given. As giving the definition of ecocriticism, various perspectives of many ecocritical theorists will be reflected. Since ecocriticism is an interdisciplinary theory and has a broad scope, it would be useful to give several explanations for ecocriticism. In the second part of this chapter, the concept of Nature will be examined by its historical origins. Starting from Aristotle’s ideas about Nature, the anthropocentric views about Nature will be analyzed. The Renaissance which brought about the emergence of humanism is believed to have contributed to the development of anthropocentric view. Christopher Manes explains this period as follows:

When the Renaissance inherited the scala Naturea, however, a new configuration of thought that would eventually be called humanism converted it from a symbol of human restraint in the face of a perfect order to an emblem of human superiority over the natural world. (Manes, 1996: 20)

Scala Naturea, which means the great chain of being, “starts from God and progresses downward to angels, demons, stars, moon, kings, princes, nobles, men, wild animals, domesticated animals, trees, other plants, precious stones, precious metals, and

other minerals” (Lovejoy, 1936). Human superiority over nonhuman world is combined with humanism at this period. The ideas of significant philosophers, such as Rene Descartes and Francis Bacon, about Nature which are believed to have supported the view of anthropocentrism, will form a basis of this part in order to emphasize the historical progress of ecocriticism. Francis Bacon expressed his anthropocentric view: “Man, if we look to final causes, may be regarded as the center of the world; inasmuch that if man were taken away from the world, the rest would seem to be all astray, without aim or purpose” (Lovejoy, 1936: 187). In the last part of this chapter, the birth of ecocriticism as a literary theory will be examined. Important writers and their works about ecocriticism will be given. The positions in ecocriticism which are Deep Ecology, Ecofeminism, Queer Ecology, Social Ecology and Eco-Marxism will be explained during the emergence of ecocriticism as a literary theory. Finally, the development of ecocriticism in Turkey and works written about ecocriticism will be given in this chapter.

The second chapter will present a biography of William Golding. In William Golding’s works, the notion of Nature is generally available. In relation to this notion, this study aims to examine *The Inheritors* with an ecocentric approach. As Neanderthals, the protagonists of the novel, are the important element of *The Inheritors*, scientific background about them will also be shared in this chapter.

The third chapter of this study will focus on ecocentric features in *The Inheritors*. In the first part of this chapter, natural order in Neanderthal people’s life will be explained in details. The fact that Neanderthal people are part of Nature and they are shaped by Nature will form the basis of this part. In the world of Neanderthal people, human beings are not the center of Nature and they do not dominate Nature. Their migration in the very beginning of the novel which shows the fact that Nature shapes their life is another important feature in their natural life. Besides, Nature descriptions and animism of Nature are fostering the narration in terms of ecocritical perspective. Golding defines Nature in *The Inheritors* in such a detailed way that it makes this novel be studied by an ecocritical approach. In the second part of this chapter, the animalism of Neanderthal people will be explained. Their primitive way of life and their animal-like behaviors will be examined through ecocentric point of view. Neanderthal people walk on their four legs and their senses are very strong like an animal. In the third part of this chapter, the importance of food and agriculture in Neanderthal people’s life will

be illustrated. As Neanderthal people are part of Nature and they respect Nature, their attitude towards nonhuman beings will be analyzed within some examples in the novel. The fourth part of this chapter will focus on language in the novel. As the main part of the story is narrated from the Neanderthal people's point of view, the structures and statements will be examined with their underlying meanings. The telepathic language of this primitive family will be examined in this part. The communication difference between Homo sapiens and Neanderthal people will also be depicted. As they are chiefly tied to Nature, Nature formed language will be justified by some examples in the novel. In the final part of this chapter, religions of both Neanderthals and Homo sapiens will be examined. Nature-oriented religion of Neanderthals and their rituals will be given in this part. The cannibalistic and savagery rituals of Homo sapiens which include human sacrifice will also be examined. Besides, the rituals of Homo sapiens and the reaction of Neanderthals to these rituals will be studied in this part.

In chapter four, the destruction of Nature and Neanderthal people will be examined. The corruption of the harmony between Nature and human beings will be an important focus of this chapter. In William Golding's *The Inheritors*, the extermination of Neanderthals by Homo sapiens will be analyzed in terms of ecocritical perspective. Finally, in the conclusion part, ecocritical elements in the novel will be summed up and the results of this study will be explained.

Ecocriticism helps to hear the voice of Nature and it raises awareness of human beings in society by using literary works. By studying *The Inheritors* from an ecocritical perspective, it is aimed to be a little spark in this process and contribute to raise awareness for a friendlier and greener life. In ecocriticism, "Nature is dangerous but purifying, innocent yet wise, the only real touchstone of what is good and right and beautiful" (Turner, 1996: 42) that will be the main point of this study.

CHAPTER 1

1. DEFINITION AND HISTORY OF ECOCRITICISM

1.1 Word Formation of Ecology and Ecocriticism

The relationship between human beings and the natural world is known by every member of society but to understand and to make sense of this relationship are not easy at all. The meaning of ecology and the history of ecocriticism should be handled in order to fully understand what ecocriticism is.

First of all, the word ecology is the combination of Greek words *oikos* and *logos*. Lyotard explains the term *oikeion*: “*oikeion* is everything that is not public” (Lyotard, 2000: 136). The derivation of the word means being private not public as it can be inferred from Lyotard’s description. In his essay “Ecology as Discourse of the Secluded”, Lyotard expresses the relation between ecological studies and being private and puts forward that: “‘ecology’ means the discourse of the secluded, of the thing that has not become public, that has not become communicational, that has not become systemic, and that can never become any of these things” (Lyotard, 2000: 136). In order to understand the underlying message of the word, Lyotard asks important questions: “Do we speak of the *oikos*, or is it the *oikos* that speaks? Do we describe the *oikos* as an object, or is it rather that we listen to it, to what it wants?” (Lyotard, 2000: 135)

Ecology has the Greek root *oikos* which means house, household and family. After Lyotard’s definition of ecology and giving emphasis on being secluded and private, a much wider description of ecology is given by Richard Kerridge. However, in his definition the focus is not privateness but interrelatedness of ecology. Richard Kerridge asserts that:

[E]cology is the scientific study of natural interdependencies of life forms as they relate to each other and their shared environment developed in reaction against the practice of isolating creatures for study in laboratories, is based in field-work, and draws on a range of specialist disciplines including zoology, botany, geology, and climate studies.
(Kerridge, 2006: 536)

With this definition, Kerridge confirms the interdisciplinary characteristic of ecology. If world is regarded as *oikos*, which means house, then ecology is affiliated with all organisms living in it. In other words, it is like a mother embracing all forms of life like her children. Kerridge draws the attention that ecology involves its origin even today. He, in his article “Environmentalism and Ecocriticism” explains the term ecosystem in relation with its Greek origin. In his words:

Ecosystems are full of variables, often in flux, and subject to forces outside their boundaries. New species arriving in an ecosystem will change it. Each local ecosystem is, in this way, part of a larger one, and all together constitute the global ecosystem, called the ecosphere or biosphere. (Kerridge, 2006: 535)

Having focused on ecology, now ecocriticism could be more meaningful because they share the same root of eco. Before giving a direct definition of ecocriticism, the word eco should thoroughly be thought. Why do scholars agree on “eco”? The term ecocriticism, rather than something about environment, was selected by scholars. Actually there is a list of reasons for the name of ecocriticism. They favor eco- over enviro- because ecocriticism studies the relationships between human culture and the physical world when the meaning of ecology is taken into consideration. Eco-, as it is understood from the meaning of ecology, is interrelated with all organisms in life, however enviro- focuses not on all organisms but humans. Glotfelty points out this opposition:

Moreover, “enviro- is anthropocentric and dualistic implying that humans are at the center, surrounded by everything that is not us, environment. Eco-, in contrast, implies interdependent communities, integrated systems and strong connections among component parts. (Glotfelty, 1996: xx)

When the term eco is combined with literary context, the area of ecocriticism appears. Human beings exist in this habitat for millions of years but how human beings

have affected Nature or how they have been affected by Nature is relatively a new approach in literature.

The definition of ecocriticism, even ecology, is getting more extensive with the new practices and theorists; however, in every definition Nature is the main theme. Because ecocriticism takes it as its central point and it is a very challenging notion to characterize, the definition of Nature is quite essential in ecocriticism. Kate Soper asserts that Nature has multiple roles in ecological discussion (Soper, 1995: 125). There are three main roles and the first one is metaphysical concept. In metaphysical concept: “Nature is the concept through which humanity thinks its difference and specificity” (Soper, 1995: 125). The second concept is realist concept and in this concept: “Nature refers to the structures, processes and casual powers that are constantly operative within the physical world” (Soper, 1995: 125). The third one is lay concept of Nature. Soper explains this last concept as follows: “It is employed as opposed to the urban or industrial environment. This is Nature of immediate experience and aesthetic appreciation; Nature we have destroyed and polluted and are asked to conserve and preserve” (Soper, 1995: 125).

These three concepts reflect every aspect of Nature. Ecocriticism needs to take all of these three definitions into consideration. Nature has all the answers to the questions raised in a literary text. So ecocriticism asks the questions to Nature and gets the answers from Nature. At this very point, how indispensable Nature is for the humanity is explained by Terry Gifford as follows:

There is much evidence to show that those of us living in large industrial cities—and that is most of us—need to have unmediated contact with [N]ature. A study of the therapeutic value of trees for hospital patients found that, compared with patients whose windows looked out on to brick walls, those whose windows gave them a view of trees required fewer painkillers and were discharged earlier. The frame here is a healing one. We not only need this sort of contact, we need to communicate it, examine it and share its meaning through our symbolic sign-systems. Our semiology of [N]ature keeps us sane by reminding us that we are animals. (Gifford, 1995:10)

In this respect, definition of ecocriticism and ecocritic are necessary. Ecocritic is defined by Howarth as “a person who judges the merits and faults of writings that depict the effects of culture upon Nature, with a view toward celebrating Nature, berating its despoilers, and reversing their harm through political action” (Howarth, 1996: 69). Ecocriticism has its roots from Greek *oikos* and *kritis*. When it is combined, it means house judge and probably this meaning surprises many Nature writers and green lovers. This combination is explained by William Howarth in his article “Some Principles of Ecocriticism” as follows: “So the *oikos* is Nature, it is ‘our widest home,’ and the *kritos* is an arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin the original decor” (Howarth, 1996: 69).

Without doubt, there is not just one and true definition of ecocriticism but there are a few important definitions one of which is by Garrard: “Indeed the widest definition of the subject of ecocriticism is the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term ‘human’ itself” (Garrard, 2004: 5). This comprehensive explanation of ecocriticism includes the most important elements in this universe that are Nature and human beings. As a matter of fact, these two units constitute what we call *life* today. It is quite clear that this relation is so important and vital. Scott Slovic, one of the initiators of ecocriticism, when asked for a broad description of the field, makes an encompassing explanation of ecocriticism: “[The] study of the explicit environmental texts by way of any scholarly approach, or, conversely, the scrutiny of ecological implications and human-Nature relationships in any literary text, even texts that seem, at first glance, oblivious of the nonhuman world” (Slovic, 2000: 160). As Slovic expresses, one of the most important features of ecocriticism is that: “there is no single, dominant view guiding the ecocritical practice” and he states that it is such a progressive literary theory that “there is not a single literary work anywhere that utterly defies ecocritical interpretation, that is off limits to green reading” (Slovic, 2000: 160). With these definitions of ecocriticism, Slovic emphasizes that ecocriticism is a very broad field and can be combined with any other theories. Since ecocriticism is somehow a new theory, the borders of ecocriticism are re-defined day by day.

Having a broad scope affects some features of all ecological criticisms but all ecological studies share the basic principle that the physical world and human culture are connected. Dependence of Nature and culture to each other forms the basis of

ecocriticism. Broad definitions can pose some problems about the borders of ecocriticism such as how ecocriticism is applied and what kinds of questions are asked. Cheryll Glotfelty makes a list of some specific questions about what ecocriticism does. She lists the questions as follows:

How is [N]ature represented in this sonnet? What role does the physical setting play in the plot of this work? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat? How can we characterize [N]ature writing as a genre? In addition to race, class, gender, should place become a new critical category? Do men write about [N]ature differently than women do? In what ways has literacy itself affected humankind's relationship to the natural world? How has the concept of wilderness changed over time? How is science itself open to literary analysis? (Glotfelty, 1996: xix)

It is apparent that although some main questions are raised by ecocriticism, the area is open to new investigation. Although there are some definitions, it is understood that those definitions are subject to change day by day because they embody a living feature. They have connection not only with human and culture but also with nonhuman and Nature. Nature is alive and compromises many fields in it. As all these fields are related to each other, it can be claimed that ecocriticism is also interrelated with those fields and many other disciplines.

1.2 Earlier Attitudes towards Nature in History

Today most people live in an urbanized world and they have no contact to Nature. Many of us just breathe and dwell in an artificial environment. We all have longing for Nature that's why some words are so popular today such as *organic* which stands against artificial things or all genetically modified ingredients. The modern world has an explanation for all happenings in the community. So, it is not a coincidence that modern people do like the word organic. Everyone knows and is surely aware of the fact that human beings damage the environment; nevertheless, there is an irony in the

actions of human beings. People want to escape from their artificial environment which was created by their own ambitions and greed. As a result, they look for somewhere which is unspoiled. That means wherever people go, they will take the damage with them. Therefore almost all the spots on Earth have been spoiled and all the spots have some people dwelling on and destroying it. White explains: “With the population explosion, the carcinoma of planless urbanism, the now geological deposits of sewage and garbage, surely no creature other than man has ever managed to foul its nest in such short order” (White, 1996: 5).

As the environmental problems have reached to an alarming concern in today’s modern world, ecocritical studies are becoming more important day by day. Every member of the society knows that these problems are mostly caused by the technological developments. In order to explain the starting point of this problem, many people go directly back to the 18th century. As anyone can easily predict, this century witnessed a revolutionary change in the world. The name is not new at all, which is the Industrial Revolution. Since the Industrial Revolution, human activities and advancements, from fossil fuels to genetic engineering, have changed the nonhuman world with such speed that we are in the middle of witnessing nearly the end of Nature: “The problem is that Nature, the independent force that has surrounded us since our earliest days, cannot coexist with our numbers and our habits” anymore (McKibben, 1990: 54).

In addition to the general point of view, it is necessary to return to the beginning and to think over those causes from both intellectual and historical perspectives. This is the only way to find the causes of contemporary problems. So, to decide the starting point of this historical return, Seyyed Hossein Nasr focuses on the birth of philosophy and science:

The ancient Greeks possessed a cosmology similar to that of other Aryan peoples of Antiquity. The elements, and [N]ature itself, were still inhabited by the Gods. Matter was alive with spirit and the spiritual and corporeal substances had not as yet become distinct. The rise of philosophy and science in the sixth century BC was not so much the discovery of a new realm as an attempt to fill a vacuum created by the

fact that the Olympian Gods had deserted their earthly abode. (Nasr, 1968: 53)

This focus has a point in it. It emphasizes the importance of spirit in the matter. With each day passing, this spiritual significance of Nature started to fade away. That led to cosmology and physics to turn to empiricism and naturalism. Nasr explains this tendency with these words: “The general movement was from symbolic interpretation of Nature to naturalism, from contemplative metaphysics to rationalistic philosophy” (Nasr, 1968: 54).

It is known that especially the philosophy of Aristotle put the reason and mind in the first place in every human action by neglecting the metaphysical and theological significance of life. First of all, Aristotle divided the things in Nature as living and non-living. It was the beginning of drifting away from the idea of wholeness of the cosmos. Aristotle started the first discrimination in the early world by categorizing the things as living and non-living but in this view, he put the animals and plants under the category of living things by thinking that they have soul like human beings. This could be seen a positive point of view when compared with other philosophical views. However; later in this period, the view that no other things have soul apart from human beings would be adopted. Aristotle, in a way, implied the anthropocentric view by forming a priority list and putting the human beings in the first place, animals in the second and plants in the third place. Aristotle by adopting the idea that human beings are superior to animals and plants presented an anthropocentric view rather than an ecocentric one in this sense.

Lynn White reveals in his essay “The Historical Roots of Our Ecological Crisis” that in the seventh century the attitude of man towards Nature started to change with some examples from daily life:

In older calendars the months were shown as passive personifications. The new Frankish calendars, which set the style for the Middle Ages, are very different: they show men coercing the world around them-plowing, harvesting, chopping trees, butchering pigs. Man and [N]ature are two things, and man is master. (White, 1996: 8)

To White, the balance between Nature and human beings began to change in the seventh century in favor of human beings. This domination over Nature was accelerated by the spiritual factor that is religion. In the middle ages, especially in the western form of Christianity anthropocentrism was dominant:

Man named all the animals, thus establishing his dominance over them. God planned all of this explicitly for man's benefit and rule: no item in the physical creation had any purpose save to serve man's purposes. And, although man's body is made of clay, he is not simply part of Nature: he is made in God's image. (White, 1996: 9)

Christianity made it more reasonable to exploit Nature and people believed in this idea. Despite all this happening in the Christian world, in the early Church and Latin east people were closely linked to Nature: "Nature was conceived primarily as a symbolic system through which God speaks to men" (White, 1996: 11). In order to convey the gist of this religious perspective, White puts forward the idea that: "What we do about ecology depends on our ideas of the man-Nature relationship. More science and more technology are not going to get us out of the present ecological crisis until we find a new religion, or rethink our old one" (White, 1996: 12). Nasr forms a similar point of view that the religion's role to attribute sacredness to Nature specifies anthropocentric or ecocentric point of view:

[T]hat the harmony between man and [N]ature has been destroyed is a fact which most people admit. But not everyone realizes that this disequilibrium is due to the destruction of the harmony between man and God. (Nasr, 1968: 20)

The anthropocentric view beginning in the ancient times had reached its peak with Cartesian philosophy. The Nature-based philosophies started to disappear especially with Descartes's ideas as Cartesian philosophy gives the idea that no other living creature has soul except human beings and they have no feeling of pain or pleasure. If so, human beings would behave Nature including animals and plants however they wished. It could be deduced that with Cartesian philosophy, no other

living things but human beings had the ontological value. The consumerist point of view of human beings towards Nature, animals and plants was supported by Cartesian philosophy in a way as human beings started to internalize the idea that they had no responsibility against Nature and other living things. And human beings would give not a spiritual but a functional value to Nature on the condition that it served for the benefit of them.

From Descartes's ideas, it is not so difficult to make an inference that all philosophies valuing human intelligence greatly contributed a lot to the anthropocentric view which gives a great damage to Nature. Mind is seen as a privilege that is just given to human beings and human beings are seen the most privileged creature in the world. So human beings' dominating Nature with this privilege is considered so natural.

Francis Bacon went further about giving priority to human beings and his ideas supported the view that human beings had to have dominance over Nature and other creatures with the power of knowledge obtained from science. With the help of mind and science, human beings were supposed to overpower Nature at first and then the other creatures. To this point of view, the damages coming from Nature to human beings would be prevented with the power of science and human beings would use Nature as a source of raw materials. Consequently, human beings would benefit from Nature as much as they want. Meanwhile, by putting the human beings in the first place of its hierarchal order and claiming that except from human beings no other living had spirit, supported the idea to dominate Nature with the help of science.

Before the scientific revolution, the purpose of knowledge was to understand the meaning and value of Nature. The purpose of science, however, has become exploiting Nature and being dominant over it: "Some scientists, like Bacon, Descartes, supported the idea that the desire of defeating and conquering Nature would be achieved with the help of science" (Uslu, 1995: 66). And this idea went even further: "Descartes had the idea that we could be the master of Nature" (Uslu, 1995: 67).

With the Renaissance, the human and Nature or in other words body and soul were separated from each other: "Freedom for him [human being] now became quantitative and horizontal rather than qualitative and vertical, and it was in this spirit that he went on to conquer the earth and with it to open new horizons in geography and natural history" (Nasr, 1968: 64). This new human character which made it possible to destroy Nature became dominant especially in the Renaissance period. This new

character could be considered as a mask for the human beings in this age and this mask had the name of *humanism*. Whoever wore the mask saw the Earth as a place to be conquered. Earth-bound man formed in this century had just secular ambitions. So it was no surprise that the new people were all ready to conquer the world. In this respect, by criticizing the humanist man of the period, Manes mentions that “we have to ask not only how to communicate with Nature, but who should be doing the communicating. ‘Man’, the prime fiction of the Renaissance, will not do (Manes, 1996: 25).

The publications of the great works of Copernicus and Vesalius in the 16th century were followed by the revolutionary studies of Newton in the 17th century. Those scientific revolutions brought about some changes. First of all it was switched from the philosophy of searching for the Reason to the philosophy of science which is seen as a power to increase the domination; in other words, from the cosmos which has sacred essence in it to the universe which works according to mechanical principles. This switch is sarcastically stated by Harold Fromm as follows: “[I]f the connection between the growth of industry and the decline of religion is a real one, the earlier spiritual longings appear as an escape from man’s vulnerable position in his battle with Nature” (Fromm, 1996: 32).

With the combination of science and industry in the 18th and the 19th centuries, science went beyond discovering Nature’s secrets and had a new mission which was the transformation of Nature. Harold Fromm, in his essay titled “From Transcendence to Obsolescence: a Route Map” puts forth how the Industrial Revolution had an effect upon human-Nature relationship and suggests that “technology has created an illusion that we control Nature” (Fromm, 1996: 32). As a result of scientification of knowledge, the struggle between man and Nature has had a new aspect with the power of technology on man’s side. Furthermore, the collapse of feudalism in the West and the birth of trade capitalism parallel to industrial revolution widened the gap between Nature and human beings much more.

In this sense capitalism, as a system, is based on rational thinking and its exploitation on man and Nature occurs with scientific and rational orientations. With the arrival of capitalism, there was a transition from the notion of cosmos which has holiness in it, to the universe which has no bond with holiness and works as a machine. Due to this new notion, Nature lost its sacred form and was thought as an object which needs to be tamed and captured by means of profane and mechanical principles. In this

respect, capitalism fostered this process. Consequently, Nature began to be regarded as source of raw materials, as an object and commodity that could be sold and bought in modern world.

1.3. The Rise of Ecocriticism

It was not until the second half of the 19th century that the first literary documents to defend the rights of Nature came out. John Muir, who was a Nature writer and naturalist, defended Nature's right and stated that people have responsibilities towards Nature for the first time. This notion of responsibility is a base for ecocriticism and has been supported by many ecocritics in their works.

With the advent of technology and increasing population, the 20th century was the time when human factor on Nature could be seen more clearly. The damage to Nature given by humankind could not be swept under the carpet any more. The extent of damage to Nature could be seen in anywhere; forests were destroyed, rivers would not run clean anymore, climate began to change every year. These apocalyptic scenarios began to call for attention and it was time to change the attitude towards Nature. That means the anthropocentric point of view needed to be abandoned and it was necessary to have an ecocentric worldview. In this respect, Muir's call for responsibility includes literature because there have been so many works written about Nature in literary history. Many people began to support the idea that all these problems and struggle to make people aware of them require much more than what science does. First of all, the approach and language of science is mechanic and science lacks of feelings while Nature is alive. At this point, literature has quite a lot words to say. In literature, the works about Nature are as colorful as Nature. In each work, you can see the colour of summer or you can feel the rain in spring. The lyric language of books connects people to Nature which cannot be attained by science.

At this point, Nature writers analyze Nature, flora and fauna as scientists do and take notes about observations. These writers discover the relationships of living creatures with each other, their lifestyles and other processes. After all these observations, it is noted that all the living creatures are important without considering their benefits to humankind and both Nature and living creatures have the right to live. Henry David Thoreau is known as one of the most important writers in Nature writing. Thoreau appealed not to academics but common people and by doing so he aimed to

make people more conscious about Nature to change their point of view. In this respect, ecocriticism developed out of more traditional scholarship about literary treatments of the natural world. So, “[i]t is not surprising that ecocriticism first emerged in the United States, because Americans have been obsessed with the landscapes of the ‘New World’ since European exploration of the continent began” (Westling, 2006: 26).

The ideas of Thoreau were not limited to America. All over the world, many writers were inspired by this idea of Nature and published books. Rachel Carson’s *Silent Spring* (1962) is one of these books and is considered to have started modern environmentalism. Carson believed that people would be more conscious about Nature and ecological matters if our knowledge about Nature was improved. *Silent Spring* revealed the danger of pesticides and led to many changes in law. *Silent Spring* not only tells the damage of pesticides on environment and human life but it also appeals to the feelings through its lyrical narration. Carson defines an organic and interactive link between people and other living creatures in biosphere. She describes a place where the change is seen in the harmony of Nature:

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings’ and, invoking the ancient tradition of the pastoral, goes on to paint a picture of ‘prosperous farms’, ‘green fields’, foxes barking in the hills, silent deer, ferns and wildflowers, ‘countless birds’ and trout lying in clear, cold streams, all delighted in by those who pass through the town. Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. (Carson, 1962: 21)

The pastoral beauty is described in the first lines and the harmony between humans and Nature seems perfect but all of a sudden, human activities disturb Nature. Since then, the balance and unity in Nature have been destroyed. The most effective part of the book is about how bird flocks disappeared: “On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods

and marsh” (Carson, 1962: 22). After reading these lines about birds’ silence, the title of silent spring could mean on one level the loss of birds’ voices. This disruption in Nature’s harmony is expressed in another way by Fromm as follows:

Self-awareness, reason, and imagination have disrupted the “harmony” which characterizes animal existence. Their emergence has made man into an anomaly, into the freak of universe. He is part of [N]ature, subject to her physical laws and unable to change them, yet he transcends the rest of [N]ature. He is set apart while being a part; he is homeless, yet chained to the home he shares with all creatures. (Fromm, 1990: 40)

In this respect, literary critics have also been trying to be the voice of silenced people especially since the second half of the twentieth century. Women, minorities, and other silenced people in the society have become main focus of critics. With the similar purpose, ecocriticism has become the voice of silenced Nature rather than human beings particularly since the 1980s. Cheryll Glotfelty, who has contributed a lot to the birth of ecocriticism, explains the birth of ecocriticism in the introduction part of *The Ecocriticism Reader* as follows:

If your knowledge of the outside world were limited to what you could infer from the major publications of the literary profession, you would quickly discern that race, class, and gender were the hot topics of the late twentieth century, but you would never suspect that the earth's life support systems were under stress. Indeed, you might never know that there was an earth at all. (Glotfelty, 1996: xvi)

Glotfelty draws our attention to the problem that human beings were just interested in the matters which concerned them directly. Environmental problems had no place and voice in our lives at all. Glotfelty adds more to emphasize on the problem:

Until very recently there has been no sign that the institution of literary studies has even been aware of the environmental crisis. For

instance, there have been no journals, no jargon, no jobs, no professional societies or discussion groups, and no conferences on literature and the environment. While related humanities disciplines, like history, philosophy, law, sociology, and religion have been "greening" since the 1970s, literary studies have apparently remained untinted by environmental concerns' And while social movements, like the civil rights and women's liberation movements of the sixties and seventies, have transformed literary studies, it would appear that the environmental movement of the same era has had little impact. (Glotfelty, 1996: xvi)

There were individual studies carried out in a wide variety of disciplines such as pastoralism, human ecology, and landscape in literature. But all these studies were carried out in isolation. Each study focused on one part of the problem without noticing and considering other studies: "Each was a single voice howling in the wilderness" (Glotfelty, 1996: xvii). The most known definition of ecocriticism by Glotfelty made people aware of what ecocriticism is:

What then is ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment. 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. (Glotfelty, 1996: xviii)

With this definition, it is understood that ecocriticism involves not only human but also nonhuman. Human culture is affected by Nature and at the same time it affects Nature. Therefore, ecocriticism is interrelated with literature and Nature: "As a critical stance, it has one foot in literature and the other on land" (Glotfelty, 1996: xix).

The specification of ecocriticism can be provided by distinguishing it from other critical approaches. Literary theory looks through the connections between writers, texts, and the world. The world has the same meaning with the society in many literary

theories. That's why; the concept of the world is extended in ecocriticism in order to involve the whole ecosphere:

If we agree with Barry Commoner's first law of ecology, "Everything is connected to everything else," we must conclude that literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact. (Glotfelty, 1996: xix)

In the mid-eighties, as scholars began to undertake collaborative projects, the field of environmental literary studies was planted and in the early nineties it grew. After this period, some institutions were founded and writers began to write environmental literary studies in order to foster a greater environmental concern and awareness in literary disciplines. In 1989, Alicia Nitecki established *The American Nature Writing Newsletter* whose aim was to publish essays, book reviews, and notes related to the study of writing on Nature and the environment. In 1990, The University of Nevada created the first academic position in Literature and the Environment. As an academic discourse, ecocriticism officially appeared in 1992 in Nevada with the cooperation of a group of academics. But the word ecocriticism was used before 1992. William Rueckert who gave the name for the discipline first coined the term *ecocriticism* in his essay 1978 "Literature and Ecology: An Experiment in Ecocriticism".

There are a lot of reasons why ecocriticism appeared in the early period of the 1990s. Yet the main reason was that there was plenty of news about environmental problems in the headlines. The problems such as rapid population growth, toxic wastes, destruction of the forests, consumption of natural resources, climate change, and global warming made a group of ecocritics alarmed. In 1992, Association for the Study of Literature and Environment (ASLE) was constituted. ASLE's mission is:

To promote the exchange of ideas and information pertaining to literature that considers the relationship between human beings and the natural world and to encourage "new [N]ature writing, traditional and

innovative scholarly approaches to environmental literature, and interdisciplinary environmental research. (Glotfelty, 1996: xviii)

In 1993, a new journal, *Interdisciplinary Studies in Literature and Environment* (ISLE) was established. Thanks to this journal, ecocritics could have the opportunity to share their environmental studies. In 1995, the group had their first ASLE conference. After the conference, books and other documents such as *The Environmental Imagination* by Lawrence Buell and *The Ecocriticism Reader* edited by Cheryll Glotfelty and Harold Fromm identifying the discipline were published.

All of these efforts had common aims; to promote the exchange of ideas and the information related to literature that considers the relationship between human beings and the natural world, and to encourage new Nature writing. If the general views of people about Nature during the 1990s are observed, one can easily understand that achieving these aims is a difficult process. Because people cared just for themselves, they ignored how they were affecting Nature. The technological advancement blindfolded many people. In this sense, the brief definition of ecocriticism which is the relationship between human and nonhuman enabled people to question what the nonhuman is and what the role of human beings is in the destruction of nonhuman.

The suggestion that humanity is simply one part of Nature may appear to be clear for ecocritics and Nature writers. But to declare human beings as part of Nature can expand the meaning of Nature beyond recognition: "If humanity is somehow part of Nature, are all of man's inventions natural? Is there anything that is not natural?" (Garrard, 2004: 10) Even for ecocritics, connecting humanity and Nature has been easier in theory than in practice because the way ecocritics have imagined Nature as an untouched wilderness has resulted in a separation of humanity from Nature rather than a connection. The need to find environmental texts has often led ecocritics to study environmental nonfiction rather than literary genres like poetry or fiction because environmental nonfiction attempts to focus on objective human perspective in favor of realistically portraying the natural world as it is.

The emergence of ecocriticism is told differently in America and in Britain. While the writings of Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau are believed to have started the wilderness and Nature praising in America, in Britain it is thought that environmental studies started in the late period of the 18th

century of English Romanticism. The works considered to have sparked off ecocriticism in America are *Virgin Land* (1950) by Henry Nash Smith, *The Machine in the Garden* (1964) by Leo Marx, *Wilderness and American Mind* (1967) by Roderic Nash, *The Comedy of Survival* (1972) by Joseph Meeker. And in Britain, *The Country and the City* (1973) by Raymond Williams, *Romantic Ecology: Wordsworth and the Environmental Tradition* (1991) by Jonathan Bate are considered to be the works that started ecocriticism. Furthermore, *Silent Spring* (1962) by Rachel Carson has a very special and important place in the history of ecocriticism.

Lawrence Buell forms a new aspect to explain ecocriticism and its process in his book *The Future of Environmental Criticism* (2005). Buell puts forward the wave metaphor to describe the development of ecocriticism. He defines first and second waves for the development of ecocriticism. The wave metaphor is adopted from the idea that waves do not simply end when the new wave starts. This wave metaphor finds its roots in feminism as it is described in terms of the first, the second and the third wave feminisms. Actually Buell wants to use another word to describe the development of ecocriticism. Buell states that:

No definitive map of environmental criticism in literary studies can [...] be drawn. Still, one can identify several trend-lines marking an evolution from a "first wave" of ecocriticism to a "second" or newer revisionist wave or waves increasingly evident today. This first-second wave distinction should not, however, be taken as implying a tidy, distinct succession. Most currents set in motion by early ecocriticism continue to run strong, and most forms of second-wave revisionism involve building on as well as quarreling with precursors. In this sense, "palimpsest" would be a better metaphor than "wave". (Buell, 2005: 17)

By preferring *palimpsest*, Buell wants to give the idea that when the new wave of ecocriticism starts, the previous one does not end at all. For instance, the effects and traces of the first wave of ecocriticism still exist and are important today.

The first wave ecocriticism that started in the 1980s with individual and separate occasions aimed to be the voice of Nature. Ecocritics planned to form an ecological awareness in American literature in the first wave. They focused on American and

British writers' works which address American Nature writing and aim to protect Nature. In this period, the environmentalist works of Nature writers such as Henry David Thoreau, John Muir, Barry Lopez, Aldo Leopold, and Edward Abbey were studied. In these works which are dominated by the idea of organic world-view, human is not superior to Nature but s/he is a part of Nature, and the continuity of human depends upon Nature.

The first wave ecocriticism has been affected by earlier ecological movements. For instance, Rachel Carson's *Silent Spring* (1962) which points to the problem of DDT used in agriculture was one of the important sources. It had such an impact that the use of this pesticide was banned in 1971. *The Quiet Crisis* (1963) by Steward Udall and *A Sand County Almanac* (1949) are some of the other books that contributed to the birth of ecocriticism.

Deep ecology which was developed by Arne Naess is one of the most important sources contributing to the birth of ecocriticism. Arne Naess first used the term *deep ecology* in the article "Deep Ecology Movement: Some Philosophical Aspects" published in 1973. Deep ecology describes itself as deep because it asks deeper questions about the place of human life. The main idea of deep ecology is that we are part of the earth, rather than being apart from it. Naess stresses on *shallow ecology* before describing deep ecology: "Shallow ecology takes an instrumental approach to Nature and forms a self-seeking relationship between human and Nature" (Naess, 1995: 55). In shallow ecology, human takes the role of master on Nature and sees Nature as a source which can be exploited. Shallow ecology rejects the integrated unity of Nature and human, furthermore, it keeps the human outside of Nature. Environment is perceived apart from humanity but human beings are inside of ecosystems in the world.

Environmental pollution is one of the most important ecological problems. Shallow ecology claims that using technology and regulating some laws could be a solution to the problem. Deep ecology, however, does not only focus on the effects of pollution on human beings but it also examines its effects on all species and environment. Using technology and modifying some laws aim to prevent the problem or find temporary solutions. Instead of concentrating upon temporary and superficial solutions, deep ecology thinks about the reasons of environmental problems. Deep ecology puts particular emphasis on the fact that human beings would not be the only species affected by the environmental problems.

Deep ecology is grounded on two basic principles: *the first one is the perception of the interrelatedness* of all systems of life on Earth. Besides this, anthropocentrism is thought as a misleading approach. Human centeredness cannot be the prevailing concept to solve the problems. Deep ecologists assert that an ecocentric approach is more appropriate to the truth about Nature. Instead of considering humans as something completely unique, deep ecologists see humans as part of the life and Nature. To them, it is necessary to develop a less dominating attitude towards Nature in order to survive.

The second principle of deep ecology is human self-realization. Self-realization in this sense means broadening and deepening our sense of self beyond the narrow ego to identify with all living beings. Zimmerman in his article “Global Climate Change” published in 1989 exemplifies self-realization as follows: “We just wouldn’t do certain things that damage the planet, just as you wouldn’t cut off your own finger” (Zimmerman, 1989: 24). When we see ourselves in others in this broad way, our natural tendency could be to protect the Earth: “[C]are flows naturally if the self is widened and deepened so that protection of free Nature is felt and conceived of as protection of our very selves” (Naess, 1995: 29).

Naess and others spent years explaining and building the Deep Ecology movement around the world. In 1984, Naess and George Sessions formed a Deep Ecology Platform which consists of eight principles of Deep Ecology. The first and the forth principles are the most crucial ones:

1. The well-being and flourishing of human and non-human life on Earth have value in themselves (synonyms: intrinsic value, inherent worth). These values are independent of the usefulness of the non-human world for human purposes.

4. The flourishing of human life and cultures is compatible with a substantially smaller human population. The flourishing of non-human life requires a smaller human population. (Naess, 1995: 68)

The first principle states that all life has value in itself, independent of its usefulness to humans. The forth principle points out that the impact of humans in the world is excessive and rapidly getting worse. These principles are starting points for discussion and action on deep ecological matters.

Another important movement in the first wave is ecofeminism. Ecofeminism developed during the 1970s when feminist movements gained momentum. French feminist Françoise d'Eaubonne first used the word *eco féminisme* and drew attention to the relationship between Nature and women. With the development of ecofeminist approach at the end of the 1980s, ecofeminism has become effective in academic platforms. While deep ecology blames the anthropocentric dualism that is humanity/Nature as the main source of ecological problems, ecofeminism accuses the androcentric dualism that is man/woman. Anthropocentrism distinguishes human beings from Nature by claiming that they are superior to Nature because of immortal soul and rationality. Androcentric view distinguishes men from women and puts forward that men are superior to women. Both deep ecology and ecofeminism have the notion of domination: “[W]omen have been associated with Nature, material, the emotional and the particular while men have been associated with culture, the nonmaterial, the rational and the abstract” (Davion, 1994: 9). This could be the explanation of the relation between ecologists and feminists. Ecofeminism is based on both feminism and ecocriticism because it emerges from the approach which believes that there is a similarity between the domination on women and domination on Nature. As an environmentalist approach, ecofeminism is very important because it is interested in environmental problems that directly affect the life of humans and global ecological problems. As a feminist approach, on the other hand, ecofeminism criticizes the underestimation of women in political and social statue, and stands as a feminist movement or a feminist theory.

Ecofeminism puts stress on environmental justice to a greater extent than deep ecology. The notion of domination involves discrimination in terms of race, class, gender, and species. While deep ecology focuses on the works of white American and British writers, ecofeminism focuses on Native American, German, French and any other writers. This diversity is believed to come from ecological diversity. The description of ecofeminism, which stresses the diversity, is defined by Ynestra King as:

A healthy, balanced ecosystem, including human and nonhuman inhabitants, must maintain diversity. Ecologically, environmental simplification is as significant a problem as environmental pollution. Biological simplification, i.e., the wiping out of whole species,

corresponds to reducing human diversity into faceless workers, or to the homogenization of taste and culture through mass consumer markets. Social life and natural life are literally simplified to the inorganic for the convenience of market society. Therefore, we need a decentralized global movement that is founded on common interests yet celebrates diversity and opposes all forms of domination and violence. Potentially, ecofeminism is such a movement. (King, 1989: 20)

The first examples of ecofeminism appeared at a conference “The Women and the Environment” in California University. But the most important event starting ecofeminism in America is “Women and Life on Earth: Ecofeminism in the 1980s Conference at Amherst”. Thanks to this conference, a lot of panels and workshops were organized about the alternative technology movement, theory of feminism, politics of war, racism, and ecology. Another important conference “United Nations Conference on Environment and Development” was held in 1992. At this conference, global economy, environmental destruction, hunger, homelessness, war politics were the main topics. Thanks to these conferences many books were published. The important ones are Irene Diamond’s *Reweaving the World: The Emergence of Ecofeminism* (1990), Leonie Caldecott and Stephanie Leland’s *Reclaim the Earth: Women Speak Out for Life on Earth* (1983), and Judith Plant and Petra Kelly’s *Healing the Wounds: The Promise of Ecofeminism* (1989).

In the later years, however, the fact that the idea of natural zones and constructed environment are interrelated led some ecocritics to question organic world model. As a result, a social second wave ecocriticism which deals with not only urban but also the destroyed habitats started. Second wave ecocriticism that started in the middle of the 1990s was mainly society-oriented. In this period, the limits of ecocriticism were expanded to a variety of literary works that had not been examined by ecocritical principles. Cultural and social terms such as environment, race, class and gender found a place in ecocriticism as an inseparable part of environmental problems. Furthermore, environmental ethic and environmental justice that have an important role to discuss human and nonhuman world came into prominence in this period. Environmental justice is a collective term which involves the struggle of the poor to protect their lands

and themselves against toxic wastes and other pollutants and thereby to preserve the air they breathe as well as their food and water.

Patrick Murphy stated in his book *Farther Afield in the Study of Nature Oriented Literature* (2000) that the development of ecocriticism was blocked by the fact that it just focused on fictional studies and moreover it was just interested in American and British literatures. Ecocriticism needs to study other literary genres and other nations' literatures. Otherwise it would be difficult to understand the development of ecocriticism because it involves cultural and social interaction and socio-politic elements which shape the formation and development of theory.

In this period, ecocritics studied some aspects of globalization. Ecocritics such as Raymond Williams, Jonathan Bate, Timothy Morton, Ursula Heise, and Kate Soper made environmental problems have more place in literary world. In the second wave of ecocriticism, the fact that movement focused on social occasions and cultural process in terms of environment formed important collected works. Many of these works played an significant role to develop socio-cultural ecocritical approaches on American narratives. These narratives are based on American Indians' and black Americans' literatures that were ignored before, ecofeminist narratives, and modern literature. *Reading Under the Sing of Nature: New Essays in Ecocriticism* (2000) compiled by John Tallmadge and Henry Harrington, *The Greening of Literary Scholarship* (2002) by Steven Rosendale, *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism* (2001) compiled by Karla Armbruster and Kathleen R. Wallace are significant examples of developing scope of ecocriticism. In addition to these books, *Restoring the Connection to the Natural World: Essay on the African American Environmental Imagination* (2003) by Sylvia Mayer and *Ecocriticism: Creating Self and Place in Environmental and American Indian Literatures* (2002) by Donelle N. Dreese are some other important books in the second wave ecocriticism.

As it is seen, ecocriticism in its second wave deals with environmental problems in political and cultural aspect by expanding its social and cultural extent. Today, there are some discussions about what the third wave is. To recognize ethnic and national features by going beyond ethnic and national boundaries, to study all the aspects of human experiences from the point of ecocriticism could be the definition of third wave ecocriticism. The main subjects of third wave ecocriticism are emphasized as: "global concepts of place blended with neo-bio regionalist views, international comparative

studies, material ecofeminism, and studies about animal subjective, post humanism, postcolonial ecocriticism, and expansion scope of environmental justice” (Ozdog, 2014: 40).

Postcolonial ecocriticism came out in 2007 as an important branch of ecocriticism. Postcolonial ecocriticism put Nature, environment, dominance and power relationships into the main concern in analyzing the literary texts. Therefore, historical, political and economic statements come into prominence in ecocritical studies. *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010) by Graham Huggan and Helen Tiffin is a significant example of it. Huggan and Tiffin claim that if there is no ecological justice, there is no social justice. According to Huggan and Tiffin, postcolonial ecocriticism discusses the advantages of literary texts, in a way to contribute to environmental change of world in terms of political and social aspects. *Wilderness into Civilized Shapes: Reading the Postcolonial Ecocriticism* (2010) by Laura Wright, *Postcolonial Environments: Nature, Culture, and the Contemporary Indian Novel in English* (2010) by Pablo Mukherjee, *Postcolonial Tourism: Literature, Culture, and Environment* (2011) by Anthony Carrigan are very important books for developing the postcolonial ecocriticism.

Eco-Marxism and social ecology are other important positions for ecocriticism. Greg Garrard in his book *Ecocriticism* (2004) explains the roots of Eco-Marxism and social ecology: “Social ecology and eco-Marxism are explicitly political and have their origins in nineteenth-century radical thought: the anarchism of Mikhail Bakunin (1814-76) and Pyotr Kropotkin (1842-1921), the communism of Karl Marx (1818-83) and Friedrich Engels (1820-95)” (Garrard, 2004: 28). Anthropocentric attitudes are not the only reasons of environmental problems. Domination and exploitation of human beings by other human beings poses problems which are related to environmental problems. “Social ecology and eco-Marxism have the crucial insight that the notion of ecological limits is a kind of mystification” (Garrard, 2004: 28). Scarcity which is created by capitalistic forms of production brings about manipulation of supply and demand. Greg Garrard points out that: “scarcity is not simply an objective fact about natural world, but a function of the will and means of capital: the purposes that guide production, and technologies that facilitate it” (Garrard, 2004: 28). Eco-Marxists draw attention to the class division in the society and in this system domination of humans by other humans is demonstrated one of the reasons of environmental problems: “The true, post-

revolutionary, communist society will be classless, and when it is attained the state, environmental disruption, economic exploitation, war and patriarchy will all wither away, being no longer necessary” (Pepper, 1993: 207).

As another sub-branch, queer ecology has developed during recent years and it addresses problematic links between the power relations of sexuality and Nature. Queers have, in many different ways, challenged the destructive pairing of heterosexuality and Nature. Reverse discourses have been developed by queer ecologies to challenge dominant understandings of our desires. Queer ecologies have challenged the destructive pairing of heterosexuality by borrowing ecological thinking to develop radically transformative gay and lesbian politics. Queer ecologies have aimed to construct an environmental perspective by taking elements of queer experience. In the introduction part of *Queer Ecologies* which is compiled by Catriona Mortimer-Sandilands and Bruce Erickson, queer ecology is defined as follows:

There is an ongoing relationship between sex and [N]ature that exists institutionally, discursively, scientifically, spatially, politically, poetically and ethically and it is our task to interrogate that relationship in order to arrive at a more nuanced and effective sexual and environmental understanding. (Sandilands, 5: 2010)

Although ecocriticism has been mostly studied in English speaking countries such as Britain, America, Canada and Australia, it is becoming more common in other countries. In Turkey, *Ekoeleştiri: Çevre ve Edebiyat [Ecocriticism: Environment and Literature]* (2012), which includes the articles of some scholars, edited by Serpil Oppermann is a leading book in the field of ecocriticism. *The Future of Ecocriticism: New Horizons* (2011) edited by Serpil Oppermann, Ufuk Ozdag, Nevin Ozkan and Scott Slovic is another significant book in this field. In the introduction part of *The Future of Ecocriticism: New Horizons*, Oppermann and Ozdag draw attention to the globalization of ecocriticism and state that “as more literary scholars take up the moral defense of Nature, the ecocritical field catch fire and spread to all corners of the globe” (Oppermann and Ozdag, 2011: 7). Ecocriticism is relatively new approach in Turkey as well as in many other countries where the natural resources are exploited, natural species are destroyed and ecosystems are badly damaged via technological

advancements which are caused by greed rather than need. Opperman and Ozdag believe that when ecological studies become widespread, the ecological awareness will increase:

In a world where all life is under the storm signal, ecocriticism now wishes, more than ever, to keep its feet firmly established on the ground and is taking a stronger stance against the abstractions and complacencies of the contemporary literary scene. (Opperman and Ozdag, 2011: 7)

As environmental problems have become so apparent in modern world, a stronger stance against these problems is needed and ecocriticism will certainly be part of the solution. In this sense, the rise of ecocriticism has contributed to raising ecological awareness related to literary works that is the main subject of this study.

CHAPTER 2

2. WILLIAM GOLDING AND *THE INHERITORS*

William Gerald Golding was born in Cornwall on September 19, 1911. His father was a master at Marlborough Grammar School where Golding himself was a pupil. In his early childhood, Golding's infatuation with writing and words were quite clear. In his essay "Billy the Kid" he describes his first days in school:

It did not occur to me that school might have discipline or that numbers might be necessary. While, therefore, I was supposed to be writing out my tables, or even four oranges between two poor boys, I was more likely to be scrawling a list of words, butt(barrel), butter, butt(see goat). While I was supposed to be learning my Collect, I was likely to be chanting inside my head a list of delightful words which I had picked up God knows where. (Golding, 1965: 159)

After realizing his interest in the power of words, it is hardly surprising that Golding makes his first attempt to write at the age of twelve. At the age of nineteen, in 1930, he enters Brasenose College at Oxford with the intention of studying science. Two years later Golding quits studying science and turns to English literature. His explanation for this transition is as follows: "The answer is really this, that my father was a scientist, and I took from him a great admiration for science, which in a curious way, I've still got. It took me a long time at Oxford to find that I was simply pushing a ball uphill and I really didn't care about it" (Golding, 1970: 88). By the way, Golding devotes himself to literature by realizing his enthusiasm for it. In 1934, Golding publishes his first work entitled *Poems*. But Golding does not think this work as a success. In an interview he mentions that: "I don't own a copy ... Actually I'd rather forget it... You might say I write prose because I can't write poetry" (Golding, 1965: 480). Golding enters the Royal Navy in 1940, at the age of twenty-nine. He becomes lieutenant in command of his own rocket ship. However, Golding's belief in perfectibility of social man is destroyed during the war years. He explains the destruction as:

Before the Second World War, I believed the perfectibility of social man; that a correct structure of society would produce goodwill; and that therefore you could remove all social ills by a reorganization of society. It is possible that today I believe something of the same again; but after the war I did not because I was unable to. I had discovered what one man could do to another... I believed then, that man was sick—not exceptional man, but average man. I believed that the condition of man was to be a morally diseased and that the best job I could do at the time was to trace the connection between his diseased nature the international mess he gets himself into. (Golding, 1965: 86-87)

Early novels of Golding are dominated by this recognition of “average man” via war. After the war, Golding returns to Bishop Wordsworth School and between 1945 and 1954 he starts to write fiction and writes three or four novels which no publisher would accept. In 1954, *Lord of the Flies* is published by Faber and Faber after being rejected by twenty-one publishers. Although it is not so popular at once, the novel progressively attains fame. In the meantime, Golding produces three more novels, *The Inheritors* (1955), *Pincher Martin* (1956) which is published in the US as *The Two Deaths of Christopher Martin* (1957) and *Free Fall* (1959). In 1958 Golding’s play, *The Brass Butterfly* is performed in Oxford.

In 1961, Golding leaves his profession as a teacher in consequence of his success and begins to spend time on writing. He writes book reviews for *The Spectator*. His novel, *The Spire*, is published in 1964. In 1966, *The Hot Gates and Other Occasional Pieces* in which his articles are collected, is published. Another novel, *The Pyramid* is published in 1967. He is chosen as an honorary doctor of letters by Sussex University in 1970. *The Scorpion God: Three Short Novels* is published in 1971. *Darkness Visible*, a novel, is published in 1979. *Rites of Passage* is chosen as the year’s best novel and Golding is awarded Booker McConnell Prize in 1980. A second book of essays, *A Moving Target* is published in 1982. Golding wins The Nobel Prize for Literature in 1983. *The Paper Man* (1984), *An Egyptian Journal* (1985), *Close Quarters* (1987), and *Fire down Below* (1989) are published later on. Golding dies of heart failure in June, 1993.

Lord of the Flies is undoubtedly the most important and popular book of William Golding. It is published in 1954 and gains much popularity. It is set on an imaginary South Sea island and tells the story of a group of English schoolboys confined on a tropical island after a plane crash during the war. Although the novel is fictional, Golding's experience with the real-life violence and brutality of World War II contributes to explore the idea of evil in the book. William Golding explains the theme of book as follows:

The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system. The whole book is symbolic in nature. (Epstein, 1959: 250)

It is clear that Golding's words provide that the story needs to be read variously, with their references to society, human beings, ethics, and politics in relation to the nature of human beings. Golding does not refrain from labelling himself as a moralist writer. He is well aware of the risky status of a moralist writer who couldn't be understood by other people and by the reader. He mentions:

The moralist has to be out of his victim's reach, when the full impact of the lesson strikes him. For the moralist has made an unforgivable assumption; namely, that he knows better than his reader; nor does a good intention save him. If the pill is not sufficiently sugared it will not be swallowed. If the moral is terrible enough he will be regarded as inhuman; and if the edge of his parable cuts deeply enough, he will be crucified. (Golding, 1965: 86)

As a matter of priority, Golding focuses on the moral responsibility of human beings who is expected to behave with ethical purposes. In this sense, to Golding, the writer's responsibility should be to guide human beings in this process with her/his works and *Lord of the Flies* is such a moral work that aims to show the potential evil in human beings to make a warning to hinder the arising of this potential.

Although *Lord of the Flies* is the best known novel of Golding, in an interview with Bernard F. Dick, to the question “Was there a favorite novel?”, Golding answers that “*The Inheritors*” and he adds “it is also my best” (Dick, 1965: 481). Possibly, the reason of this answer is related to Golding’s aim to reverse the general perception of the reader. As Biles mentions “[i]n the process of hitting his reader hard he turns things seemingly upside down, reversing from the accepted or expected, so that the reader is forced to see the ‘there in which he lives’ ” (Biles, 1970: 81). *The Inheritors* also aims to reverse the general perception that civilization is superior to primitiveness as Golding suggests a possible antithesis. Like in *Lord of the Flies*, “in encountering his own possible darkness, the reader will become the inheritor of Golding’s suggested morality and responsibility” (Biles, 1970: 81) in *The Inheritors* as well.

Golding’s second novel, *The Inheritors*, is set in a similarly exotic location as *Lord of the Flies*, and traces the process of civilization and its disintegration. Unlike *Lord of the Flies*, it is set in prehistoric past rather than the near future and this time the central characters are a group of hairy, simian pre-humans called “Neanderthals”. To give a short scientific data on Neanderthals, in Encyclopædia Britannica Online, it is mentioned as:

Neanderthals also spelled Neandertals are the most recent archaic humans, who appeared between 300,000 and 100,000 years ago and were replaced by early modern humans between 35,000 and perhaps 24,000 years ago. (...) Since Neanderthals lived in a land of abundant limestone caves conserving bones well where there has been a long history of prehistoric research, they are better known than any other archaic human group. As a result, they have become the archetypal cavemen. (...) From shortly after the discovery in 1910, a series of Neanderthal skeletons were found in western and central Europe. Using those skeletons as a basis, scholars reconstructed the Neanderthals as semi-human, lacking a full upright posture and being somewhat less intelligent than modern humans. (Encyclopædia Britannica Online)

According to that view, Neanderthals were accepted as an intermediate species between modern humans and the apes, as no older human forms had been recognized hitherto. They were also thought to be too different from modern humans to be their ancestors.

Only after World War II were the errors in this perception of Neanderthals recognized, and since then the Neanderthals have been considered as quite close to modern humans evolutionarily. This latter view has been reflected in the frequent inclusion of the Neanderthals within the species Homo sapiens, usually as a distinct subspecies (...).
(Encyclopædia Britannica Online)

William Golding's *The Inheritors* uses the historical setting of Neanderthals. In the novel, there is a family of Neanderthals whose members' relationships are vaguely indicated. In the narration, Golding chooses to tell the story through the eyes of Lok, who is not the brightest of the group, so not the one spoiled by culture. This point of view adds a dimension which allows the reader to take an active role in process of discovery. The family has eight members; Mal is the old man and the leader of the family and the wisest, the old woman who is never named is alpha mother of the group, Ha is a young adult male who has also many pictures, Nil is an unintelligent female and mother of a new born baby named as "the new one", the new one is baby of Ha and Nil, Fa is an intelligent female and mother of Liku, and Liku is a pre-adolescent female and daughter of Lok and Fa. Lok is the protagonist and conceives the events around him in a naïve way because of his unsophisticated mind. In the novel, another group of people who are the representatives of Homo sapiens appears after a time. The new people consist of nine members and their names are; Marlan, Tuami, Tuft, Chestnut head, Vakiti (Pine Tree), Bata (Bush), Vivani, Twal, and Tanakil.

The external world of *The Inheritors* is a mainland near an island placed in pre-history. Neanderthals come across Homo sapiens in this place. The seasons force Neanderthals to migrate and the narrative begins by the Neanderthal family's returning to their spring home after hard winter spent in a cave near the sea. The winter and other references to climatic changes indicate the ice age which threatens the existence of

people. William Golding explains his fascination with unusual out-of-time worlds like that of *The Inheritors* by these words:

Yet what am I after? What am I trying to discover? For it is not merely a question of symbols. As I back away, I know there is something beyond the glass of another showcase which is vital to me — something, a language, perhaps a script of which beads, figures, amulets, are no more than the alphabet. Man himself is present here timelessly frozen and intimidating, an eternal question. (Golding, 1965: 74)

In *The Inheritors* Neanderthals are the innocent people and they do not figure out the world as the Homo sapiens do. They respect Nature and they do not kill any creature in Nature. On the other hand, the Homo sapiens are intelligent, however selfish. They use Nature for their own benefits. The novel consists of twelve chapters. The narration starts with Lok's point of view but in the last chapter it switches to Tuami, one of Homo sapiens. As Mukadder Erkan mentions, "[t]he novel begins with an alien mind and ends with a human mind" (Erkan, 1994: 41). Language used in *The Inheritors* is limited because communication of Neanderthals is mostly carried by physical movements. As they cannot conceptualize, their words are generally short and simple. Besides, there is no grammatical structure in their language. Throughout the novel, the dichotomies between Neanderthals and Homo sapiens become clear. The main dichotomy of Nature/culture constructs the other oppositions related to not only their characteristics but their approach towards Nature that is the main focus of this study. In this respect, the dichotomies will be elaborately handled in the following chapters from an ecocritical point of view.

CHAPTER 3

3. ECOCENTRIC WORLD IN *THE INHERITORS*

*Polixenes: Say there be;
Yet Nature is made better by no mean
But Nature makes that mean; so, o'er that art,
Which you say adds to Nature, is an art
That Nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race. This is an art
Which does mend Nature, change it rather; but
The art itself is Nature.*

(William Shakespeare, *The Winter's Tale*, 4.4.6)

3.1 Natural Order

At the beginning of the novel, the Neanderthal people are returning their summer home. The people migrate from a cave they stayed in winter across the water to a ledge overlooking a waterfall in summer like animals. From the beginning of the novel, Golding's Neanderthals are pictured as innocent and presented as part of the natural order. They flow with the current and cannot think of any alternative. As an ecocritic Muir asserts that "when we try to pick out anything by itself, we find it hitched to everything else in the universe" (Muir, 1992: 248). In fact, that idea is what forms the basis of ecocriticism. As mentioned in the first chapter, Barry Commoner's first law of ecology is also "everything is connected to everything else" (Glotfelty, 1996: xix). So, the border of ecocriticism includes the entire ecosphere that consists of both human and nonhuman beings. In the modern world, it is difficult to find a harmony between human and nonhuman beings because human becomes dominant over nonhuman. However, in *The Inheritors*, the life of Neanderthal people is well integrated with nonhuman. Their life patterns depend on seasons; the housing is provided with Nature, the food is

supplied by Nature and they feel safe in Nature. There is no domination over Nature; on the contrary, they are part of it.

The structure of their minds seems to prevent them from ruining their innocence; they cannot break Nature's social union. The idea that the nonhuman world has been created to serve human is completely rejected in the lives of Neanderthal people. In their lives, Nature and human beings are equally important; not any of them is superior to the other. This is one of the most significant principles of Deep Ecology that human and nonhuman beings have value in themselves. In the same vein, John Muir argues that "alligators, lions, poisons and diseases are all ample proof that Creation is not prefabricated for human use and comfort, and that every living thing down to the 'smallest trans microscopic creature' has intrinsic value" (Muir, 1992: 155). As it is understood from Muir's statement, the intrinsic values are independent of usefulness of nonhuman world for the purposes of human beings. Muir even claims: "If a war of races should occur between the wild beasts and Lord Man, I would be tempted to sympathize with the bears" (Muir, 1992: 155). This sympathizing is similar to that of Neanderthals in the novel in many ways as Neanderthals have a life of not attacking non-human world just for the sake of their own pleasures and desires.

As mentioned in the first chapter, the word ecology is derived from *oikos* and *logos*. Based upon the meaning of *oikos* which is home, Jonathan Bate emphasizes the importance of Nature and unity: "Man has come home to Nature and the place takes on wholeness, a unity that is entire" (Bate, 1991: 103). This unity is provided with the description of Nature throughout *The Inheritors*. The pastoral descriptions are like the lights enlightening a dark room: "The cliff leaned out as if looking for its own feet in the water. The weed-tails were very long, longer than many men, and they moved backwards and forwards beneath the climbing people as regularly as the beat of a heart or the breaking of the sea" (Golding, 1955: 25)¹. The senses observing Nature make it not only visible but also audible. By this way, the enthusiastic descriptions present Nature as a living being rather than a passive object.

Thoreau writes an entry in his journal which seems to explain Golding's pastoral descriptions: "A writer, a man writing, is the scribe of all Nature; he is the corn and the grass and the atmosphere writing" (Updike, 1990: 501). Golding's atmosphere writing

¹ William Golding, *The Inheritors*, London: Faber&Faber, 1955. Subsequent references to *The Inheritors* will be to this edition and will be included in the text.

is apparently dominant in *The Inheritors* as the story is told from Lok's point of view and the descriptions appear natural to the reader by this way. Everything is described with Lok's view so the value of things does not depend upon how beneficial they are for human beings. As Lok narrates the world around him with a naïve point of view not spoiled by the greed of "civilization", the reader also perceives the world with an ecocentric point of view. Neanderthal people respect Nature and become a part of it. In this sense, Golding fills the book with a type of picturesque animated flora and fauna. So, Nature plays the chief role within the novel:

He [Lok] remembered the hyenas and padded along the terrace until he could look down the slope to the forest. Miles of darkness and sooty blots stretched away to the grey bar that was the sea; nearer, the river shone dispersedly in swamps and meanders. He looked up at the sky and saw that it was clear except where layers of fleecy cloud lay above the sea. (The Inheritors, 40)

Nature metaphors such as; "the sun flickering over the trees" (*The Inheritors*, 122), "the weed tails trailing in the water" (*The Inheritors*, 25), "the wood pigeons talking to one another" (*The Inheritors*, 57) are Nature's reflections in the novel as well. The setting is surrounded with all natural places which are intact. Nature becomes one of the members of the family and when one of the family members speaks, we feel like it is Nature that is speaking:

One of the deep silences fell on them that seemed so much more natural than speech, a timeless silence in which there were at first many minds in the overhang; and then perhaps no mind at all. So fully discounted was the roar of the water that the soft touch of the wind on the rocks became audible. Their ears as if endowed with separate life sorted the tangle of tiny sounds and accepted them, the sound of breathing, the sound of wet clay flaking and ashes falling in. (The Inheritors, 34)

Silenced Nature finds its body within the Neanderthal people. The fact that Neanderthal people are part of Nature prevents them to become the sole subject of the world. In this respect, Christopher Manes draws attention to the communication of nonhuman as follows:

[F]or animistic cultures, those that see the natural world as inspirited, not just people, but also animals, plants, and even "inert" entities such as stones and rivers are perceived as being articulate and at times intelligible subjects, able to communicate and interact with humans for good or ill. (Manes, 1996: 15)

The interaction between living and non-living beings in *The Inheritors* is so common that Nature and Neanderthal people share similar roles and values in life. The basic determiner is that Neanderthal people have no intent to be superior to Nature: "Here the ravens floated below them like black scraps from a fire, the weed-tails wavered with only a faint glister over them to show where the water was: and the island, reared against the fall, interrupting the sill of dropping water" (*The Inheritors*, 25). The idea of people includes all living creatures alike. Even snails are regarded as people in their world: "There are no shells by the mountains. Only shells of the little snail people. They are caves for them" (*The Inheritors*, 63). The communication between Nature and Neanderthal people is similar to the ecocentric expression of Christopher Manes: "In addition to human language, there is also the language of birds, the wind, earthworms, wolves, and waterfalls -a world of autonomous speakers whose intents (especially for hunter-gatherer peoples) one ignores at one's peril" (Manes, 1996: 15). Golding effectively uses the communication between Nature and Neanderthal people and makes the conversation be heard by the reader. Hans Peter Duerr asserts that "people do not exploit a Nature that speaks to them" (Duerr, 1985: 92). This is the case in *The Inheritors*. Neanderthal people do not exploit Nature. But unfortunately, if today's modern world is taken into account, the converse of this expression may also be true. The only voice that is heard today is that of humans, whether Nature speaks or not.

Unlike Neanderthal people, *Homo sapiens* try to control their Nature. They have primitive type of tools such as knife, canoe, bow, arrow and all they want to do is to dominate Nature. Contrarily, the usage of the tools by Neanderthal people is Nature-

oriented. When Nil needs a knife to cut up the deer or when Lok needs a shovel to dig Mal's grave, each of them merely picks up a sharp rock from the ground. The people play with gold stones but they have no intention of valuing or keeping them. When they finish playing with them, they simply put them back to the earth. They do not make a distinction between them and nature. They belong to the earth and whatever is of the earth belongs to them. When the other people steal the log which is used as a bridge over water in people's migration, it signals that their static, predictable world has come to an end.

Neanderthal people make no distinction between their life and Nature. Manes asserts that "[m]any primal groups have no word for wilderness and do not make a clear distinction between wild and domesticated life, since the tension between Nature and culture never becomes acute enough to raise the problem" (Manes, 1996: 18). In *The Inheritors*, Neanderthal people, as a primal group, live in the middle of the wilderness. Their perception of wilderness as a part of natural order does not create a problem for them, either. To ecocritical approach, wilderness is related to freedom instead of constraining: "Afford the time to allow for prolonged engagement with and meditation on Nature. Enter the wilderness and experience freedom. Be alive to the redemptive possibilities of the wild" (Scheese, 1996: 315). The relationship between wilderness and freedom is apparent in the novel in this respect.

As the novel progresses, the natural descriptions become more intense and Neanderthal people are more integrated into Nature. The natural settings are described as if they were a character in the book. By this way, they set the tone of the natural environment:

The arms of clouds turned to gold and the rim of the moon early at the full pushed up among them. The sill of the fall glittered; lights ran to and fro along the edge or leapt in a sudden sparkle. The trees on the island acquired definition; the birch trunk that overtopped them was suddenly silver and white. Across the water on the other side of the gap the cliff still harboured the darkness but everywhere else the mountains exhibited their high snow and ice. (The Inheritors, 43)

While commenting about *Land of Little Rain* by Mary Austin, Lawrence Buell states that “her protagonist is the land, more particularly the geography of its watercourses and the patterns of life created by water scarcity” (Buell, 1995: 80). The same statement could be expressed for *The Inheritors*. Lok and Fa has the chief roles throughout the narration, however, because of the fact that they are not apart from Nature, it can be stated that the protagonist is Nature in the novel.

Scott Slovic has argues that “Nature writing texts may be characterized as either ‘rhapsodic’ celebration of natural beauty and wildness, or jeremiad, the ‘warning or critique’ that challenges the reader to political action and self-reform” (Slovic, 1996: 85). The celebration of natural beauty and wildness can be seen in the first chapter of *The Inheritors*: “The onyx marsh water was spread before him, widening into the river. The trail along by the river began again on the other side on ground that rose until it was lost in the trees. Lok, grinning happily, took two paces towards the water” (*The Inheritors*, 11). Their primitive way of living makes everything easier for them. As they are happy with Nature and wildness, their life looks like a dream: “So sure was he of this log the people always used that he opened his eyes again, beginning to smile as if he were waking out of a dream” (*The Inheritors*, 12). Their happiness is accompanied by Nature all the time; they are pleased with Nature and Nature is joyful as it is respected by them: “The people cried out in relief and joy. The sun chose this moment to reappear so that the whole world seemed to share their pleasure” (*The Inheritors*, 18). The foundation of the pleasure of Neanderthals springs from Nature that is based on an ecological order in the novel.

As Nature is the source of life for Neanderthal people, it has not only life but also danger in it. Their life is threatened by Nature and its habitants. Although hyenas are dangerous for them, they fight against them. Neanderthal people have no weapon and this fight is all natural. The struggle is like a fight between two animals:

A hyena whined by the overhang. Lok and Fa scuttered over the terrace toward them. Without a word their pictures were one picture. By the time they were near enough to see the hyenas each had stones in either hand and they were wide apart. They began to snarl and yell together and then the prick-eared shapes had fled up the rock to slink

and sidle there, grey, with four eyes like green sparks. (The Inheritors, 123)

Another natural danger for Neanderthal people is water. As they are not a developed colony and they cannot fight against the destructiveness of water, they are scared of it. At the beginning when the people return to their spring camp, they discover that their log which crosses the water is gone. So, Ha and Mal have to build a bridge. Mal falls in the water during crossing a log, and this fall leads to his death in the end. In a way, the water kills him. Later, Ha falls from the cliff into the water and dies. The old woman is drowned, and finally Fa is swept over the fall by a huge tree. Neanderthal people have a primitive life so they cannot resist against Nature. Their fear of water can be explained with their primitiveness because they do not have domination over Nature. They are so afraid of water that they cannot even imagine that Ha may have fallen into the water: “No man falls in water. Ha is on the island” (*The Inheritors*, 85).

As Neanderthal people have not developed an egocentric world view that will transmit them into power relations, they have not formed fighting and attacking strategies against Nature yet. That’s why; the egocentric subject does not exist in their life and they share responsibility for each other and other beings. Their fundamental instinct is communal. The basic emotions they have are presented as love, joy and grief by Golding. They do not have the feelings like hate and dissatisfaction. While they are moving to their summer home, they are all aware of the miscalculation of Mal but nobody has feeling of anger against him: “Mal had taken them into the mountains too early” (*The Inheritors*, 28). As they reach their camp early, there is not enough honey and food for them. Besides, the weather is still cold. But all of them respect their leader and nobody resists against him. Golding expresses this communal and well-integrated Natural life in his non-fiction *The Hot Gates* as follows:

Our humanity, our capacity for living together in a full and fruitful life, does not reside in knowing things for the sake of knowing them or even in the power to exploit our surroundings (...) Our humanity rests in the capacity to make value judgments, unscientific assessments, the power to decide that this is right, that wrong, this ugly, that beautiful, this just, that unjust. (Golding, 1965: 130)

In this respect, their communal life is parallel to the rules of Nature: “A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise” (Leopold, 1968: 224–5). In order to show communal bonds of Neanderthal family, there are some statements in the book which clearly point out their unity: “The people are a knot” (*The Inheritors*, 21), “they are bound to one another with a thousand invisible strings” (*The Inheritors*, 104), “[t]he strings were not the ornament of life but its substance. If they broke, a man would die” (*The Inheritors*, 78). These invisible ties show that they are like a forest. Each of them is like a tree on its own but they are altogether and connected all the time. So there is an ecological bond between Neanderthal people and Nature.

However, by the appearing of *Homo sapiens* on the island, their life begins to change. The strong family ties start loosening ironically as they connect with *Homo sapiens*. When Lok becomes isolated, he feels that the strings are not tying all the family any more. “The solitary strings of life that bound him to Liku and the new one” (*The Inheritors*, 191) begin to loosen from now on. In the end, when Lok looks around, the rope as a metaphor of attachment shows this ironic truth: “[I]t halted, peering down at the scars, the abandoned rollers and broken ropes” (*The Inheritors*, 217). Rope that the other people have left behind is symbolically broken, and this rope has in the end replaced the invisible strings of the people.

The senses and reactions of Neanderthal people are also related to Nature of an average living being. Their reactions against unexpected things are not critical in this sense. They are not “intelligent” or cunning enough to understand any danger immediately. Even when other people shoot a poisonous arrow to Lok, the primitive discovery of an unfamiliar danger is described as follows:

The bushes twitched again. Lok steadied by the tree and gazed. A head and a chest faced him, half hidden. There were white bone things behind the leaves and hair... A stick rose upright and there was a lump of bone in the middle. Lok peered at stick and the lump of bone (...). By his face there had grown a twig: a twig that smelt of other and of goose (...).
(*The Inheritors*, 106)

In their primal life, the first feeling is not the feeling of danger. Other people shoot an arrow but miss. The lump of bone in the middle of the stick is the man's knuckles grasping the bow, because they appear bone-like to Lok and they are hairless unlike his own. Similarly, Lok thinks that cheekbones and forehead are bone things over the man's head, rather than a natural and integral part of his face. When Lok sees the arrow, he thinks it is something good: "He had a confused idea that someone was trying to give him a present" (*The Inheritors*, 111). At first, they are not aware of the danger but after some time, Fa remembers that they are throwing rocks to the hyenas: "We throw stones at the yellow one" (*The Inheritors*, 119). Lok is so impressed by the new people that he ignores the fear of them. Even when Fa tells about the slaughter of the old woman and Nil, Lok keeps his naive optimism about the new people: "When the new people bring Liku back I shall be glad" (*The Inheritors*, 133). Watching the new people, Lok feels even sympathy for them: "The indefinable attraction of new people pushed the flock out of Lok's head" (*The Inheritors*, 135). Although new people steal Liku and the baby, he cannot be sure if attacking them to take the children back is a fair action. He feels that by planning to steal Liku and the baby back from them they are going to do something bad: "An immediacy of danger came to him; the knowledge that they were about to cheat these strange people and all their inscrutable works" (*The Inheritors*, 179). Although Lok is afraid of them, he still has good will about other people: "He was frightened of the new people and sorry for them as for a woman who has the sickness" (*The Inheritors*, 193). It is significant that by these expressions Golding, a writer who mainly writes on the evil in human beings, mentions the unspoiled good nature of archaic human as in the example of Neanderthal people. The idea of natural order which requires not killing and damaging other beings if you do not need to or have to is apparent in this novel.

In *The Inheritors*, Nature is one of the characters which are individualized. In many parts of book, personification of Nature can be seen; trees have ears, the island has huge thigh, skin and foot, the river sleeps and awakes. Their animistic world is a place where fire may wake up, and where a log decides how to place itself in the river. This suits the life of Neanderthals and at the same time it is one of the most important features of environmental ethics: "Environmental ethics places far less emphasis on the individual organism, but demands moral consideration for inanimate things such as rivers and mountains, assuming pain and suffering to be a necessary part of Nature"

(Garrard, 2004: 139-140). Environmental ethics is reflected in *The Inheritors* in terms of Golding's general point of view on morality. As he accepts the solipsist Nature of human beings as immoral, his attitude towards the misuse of Nature is also related to the lack of ethics. Stone emphasizes that "[h]is metaphors, patterns of images, give his World a lambent actuality which helps the reader understand his pessimism about man's dark nature and his hope for man's acceptance of moral responsibility" (Stone, 1980: 21). In this sense, Golding's descriptions about Nature as live and "rhapsodic" in Slovic's words signify this hopeful attitude at the beginning of the novel. Many descriptions at the beginning of the novel presenting a kind of environmental ethics regard Nature as inspirited like in the following statement: "The cliff leaned out as if looking for its own feet in the water" (*The Inheritors*, 25).

As environmentalist philosopher J. Baird Callicott claims:

These entities possessed a consciousness, reason, and volition, no less intense and complete than a human being's. The Earth itself, the sky, the winds, rocks, streams, trees, insects, birds and all other animals therefore had personalities and were thus as fully persons as other human beings. (Callicott, 1983: 243)

Similar to Callicott's expression, Neanderthal people are so united with Nature that they cannot understand who the other people are when they start to notice them on the island: "There is a smell on the cliff. Two. Ha and another. Not Lok. Not Fa. Not Liku. Not Mal. Not her. Not Nil. There is another smell of nobody" (*The Inheritors*, 66). Ha is lost and cannot be found on the island and everybody is looking for him. They think that they are the only living things on the island: "I have a picture of Ha. I will find him. How could Ha meet another? There is no other in the world" (*The Inheritors*, 69). In their primitive world, the only inhabitants are Neanderthal people but new people are capturing the island by killing members of the family.

After climbing Mount Ktaadn, Thoreau writes:

It is difficult to conceive of a region uninhabited by man. We habitually presume his presence and influence everywhere. And yet we have not seen pure Nature, unless we have seen her thus vast, and drear,

and inhuman...Nature was here something savage and awful, though beautiful. This was that Earth of which we have heard, made out of Chaos and Old Night. (Thoreau, 1983: 71)

The savage and awful but beautiful Nature in Thoreau's description is the atmosphere of *The Inheritors*. The facts that narrative takes place in prehistoric time and Neanderthal people are unintelligent make it delay realizing that there are other people on the island. The "Chaos and Old Night" they face leave Neanderthal people in a powerless and tragic situation.

As Neanderthal family has lived in accordance with Nature before, they feel safe and this is the first time they feel fear of others that they do not even know what it is: "Then there came a cry from the island. Lok shouted again and jumped up and down (...). This was a different voice; not the voice of the people. It was voice of other" (*The Inheritors*, 76). The other people who invade their island are not seen as a part of Nature: "What other man can this be? Is one alive who was dead? Is one come back from Oa's belly as it may be my baby that died in the cave by the sea?" (*The Inheritors*, 70) The feeling is like their natural life is interrupted by other people.

In his book *Ecocriticism*, Greg Garrard explains what the difficulty is for ecocritics about Nature: "The challenge for ecocritics is to keep one eye on the ways in which 'Nature' is always in some ways culturally constructed, and the other on the fact that Nature really exists, both the object and, albeit distantly, the origin of our discourse" (Garrard, 2004: 10). So these two types of Nature need to be differentiated because Nature described in *The Inheritors* is not culturally affected. Nature is the origin of Neanderthal people's discourse and it is precious for them. Homo sapiens, on the other hand, care for their own life and cultural forms. Golding apparently gives the idea that Nature and natural order are indispensable for all living and non-living beings to sustain life. The fact that Nature is essential for life is well-expressed by Christopher Manes as follows:

If fungus, one of the "lowliest" of forms on a humanistic scale of values, were to go extinct tomorrow, the effect on the rest of the biosphere would be catastrophic, since the health of forests depends on Mycorrhizal fungus, and the disappearance of forests would upset the

hydrology, atmosphere, and temperature of the entire globe. In contrast, if Homo sapiens disappeared, the event would go virtually unnoticed by the vast majority of Earth's life forms. (Manes, 1996: 24)

The fact that Homo sapiens are on the top of the food chain shows human depends on the other organisms more than the rest of organisms. As everything is connected to everything else in Nature, human must not forget that any damage to Nature will certainly affect human. Neanderthal people may not be intelligent but they are well-aware of the fact that they depend on Nature for their survival and therefore they respect Nature. The natural order of which they are a part is accepted without questioning and reserved respecting its origin.

3.2. Praise of Animalism as a Part of Nature

In *The Inheritors*, Neanderthal family lives as an integrated part of Nature and the animal like features of family can be observed throughout the novel. When the narrative starts, Lok's animal like movements are described as follows: "Liku rode him laughing, one hand clutched in the chestnut curls that lay on his neck and down his spine, the other holding the little Oa tucked under his chin" (*The Inheritors*, 11). As the narrative moves on, more animal-like behaviors can be easily seen: "She came straight to the water's edge, looked, smelt, then turned accusingly to Lok. She did not need to speak. Lok began to jerk his head at her" (*The Inheritors*, 12). These animal-like behaviors can be seen as signs of primitiveness. Kate Soper asserts that "by associating all our 'lowlier' characteristics and bodily functions with animality, we assert the importance of sustaining those higher or more spiritual attributes that grant us human sovereignty over the beast" (Soper, 2005: 86). In this respect, ecocriticism does not conceive animalism as an inferior status compared with "civilized human" status.

In a similar way, William Golding describes these primitive Neanderthals within a sympathetic way and their animal-like behaviors are not considered something inferior at first glance. As they are chiefly tied to Nature, they depend on their natural animal like features in order to survive: "Then he searched the forest with ear and nose for intruders and only when he was sure of safety did he put down his thorn bush and kneel by the water" (*The Inheritors*, 13). These strong senses, especially smelling, touching and hearing help them to protect themselves and find food: "They ate again in silence as

the hyenas whined and yelped. Lok's ears told him they were hungry and his nose assured him that they were alone" (*The Inheritors*, 119). Even their feelings of happiness are shown by animal like movements: "Proudly he pranced forward, his pride diminished, he crouched and scuttled back. Liku was bouncing and shrieking" (*The Inheritors*, 20). There is no distinction between Neanderthal people and Nature and this link is fostered by animal like behaviors. As the leading role of this novel is given to Neanderthal people, accordingly Nature, the animal like behaviors of people do not have a passive role. As Berger mentions that

(...) animals are always the observed. The fact that they can observe us has lost all significance. They are the objects of our ever-extending knowledge. What we know about them is an index of our power, and thus an index of what separates us from them. The more we know, the further away they are. (Berger, 1980: 14)

In this respect, Golding's effective use of animalism in the novel challenges the general despising and discriminating view of people to the nonhuman. As Berger states, human beings do not behave animals as they are alive and important part of Nature. The fact that they are not created only to serve human beings is implied in Neanderthal people's animal like characteristics. As the narrative goes on, the figures related to animalism become quite clear: "Then his back foot pushed a piece of bark off the trunk and left a bare patch and he was not quick enough" (*The Inheritors*, 20). These primitive people walk on four-legs like an animal and this feature is emphasized in the novel: "When Lok glanced back, he could see her, red as a squirrel, running mostly on all fours in the cover of the trees. He began to climb, listening for voices" (*The Inheritors*, 207). The point here is more than describing the archaic *Homo sapiens* in a realistic way. Golding's sympathizing style of narrating the issues related to Neanderthal people with their animalistic characteristics makes it significant for an ecocritical reading in this sense.

Neanderthal people just observe their kind and Nature all the time. In their self-contained life, there is nothing extraordinary therefore; when they first meet other people on the island, they get so confused: "At last they saw the new people face to face and in sunlight. They were incomprehensibly strange. Their hair was black and grew in

the most unexpected ways” (*The Inheritors*, 137-8). After overcoming the first shock of meeting, Lok gives a detailed description of new people:

*There was hair growing thickly over their bodies about the waist, the belly and the upper part of the leg so that this part of them was thicker than the rest...A piece of white bone was placed under them, fitting close, and where the broad nostrils should have shown were narrow slits and between them the bone was drawn out to a point. Under that was another slit over the mouth, and their voices came fluttering through it...The eyes of the face that peered through all this bone were dark and busy. There were eyebrows above them, thinner than the mouth or the nostrils, black, curving out and up so that the men looked menacing and wasp-like. Lines of teeth and seashells hung round their necks, over grey, furry skin (...) Their legs and arms were stick-thin so that the joints were like the nodes in a twig. (*The Inheritors*, 138)*

After realizing the physical differences, next thing that makes them surprised is walking of new people. When Lok first saw new people, he tries to figure out what kind of things they are:

*Now Lok could see two other things. The new people did not move like anything he had ever seen before. They were balanced on top of their legs, their waists were so wasp-thin that when they moved their bodies swayed backwards and forwards. They did not look at the earth but straight ahead. (*The Inheritors*, 143)*

The walking position of new people looks strange to Lok. He thinks that new people are not part of Nature because he has not seen anything like that before. As he keeps observing the new people, he learns more about them:

And they were not merely hungry. Lok knew famine when he saw it. The new people were dying. The flesh was sunken to their bones as Mal's flesh had sunken. Their movements, though they had in their

bodies the bending grace of a young bough, were dream-slow. They walked upright and they should be dead. (The Inheritors, 143)

They look thin and as they walk on legs, Lok thinks that they move slowly. When he sees one of the new men, he thinks that the man resembles to Mal due to its grey hair: “Then a new man appeared. He was tall and not as thin as the others. The hair under his mouth and above the head was grey and white like Mal’s” (*The Inheritors*, 144). In order to define the old man, Lok uses the hair color of Mal. So, the outer world is narrated like from an animal’s point of view who tries to identify a human being it has seen the first time in its life.

The descriptions throughout the novel show how human beings interpret the animal like behaviors of primitive Neanderthal people. The behaviors of the new people appear sympathetic when they are read by the reader; however, this is because the narrative is told by Lok’s point of view. Normally, animal-like behaviors of Neanderthal people are slandered when compared with *Homo sapiens* and are considered inferior in the civilized world. Steve Baker analyses this stereotype and puts forward that:

Much of our understanding of human identity and our thinking about the living animal reflects – and may even be the rather direct result of – the diverse uses to which the concept of the animal is put in popular culture, regardless of how bizarre or banal some of those uses may seem (...) Culture shapes our reading of animals just as much as animals shape our reading of culture. (Baker, 1993: 4)

Animals and animalism that are generally accepted as inferior and irrational in popular culture of today are challenged in Golding’s novel. The animalistic characteristics that are attributed to Neanderthal people are given as naïve features that are away from civilized human’s greedy intelligence and unconditional desiring Nature. This attitude makes *The Inheritors* an ecocentric narration regarding animals and animalism as significant as any part of natural order.

3.3. Nourishment in Natural Formation

In ecocriticism, agriculture and the issues related to food supplying are the main interests especially as a result of the threat of food shortage in contemporary world. In this respect, nourishment and food supplying are so crucial in *The Inheritors* from an ecocritical point of view. First of all, Neanderthal people are not hunters by nature but collectors. They can only eat meat if an animal is killed by any other one and blood has been drawn. In their lives, killing and destruction are strictly forbidden: “Now I have a picture in my head. Lok is coming back to the fall. He runs along the side of the mountain. He carries a deer. A cat has killed the deer and sucked its blood, so there is no blame” (*The Inheritors*, 37). So, it is apparent that killing an animal intentionally to supply food is a crime for them. Nature has answer to all questions of them. They respect Nature not for how beneficial it is to them but for its intrinsic value. At one occasion, Neanderthal people get hungry as they are searching for their family member and they find a killed doe. However, even in this situation while eating a killed animal, they are not willing to eat: “This is bad. But a cat killed you so there is no blame” (*The Inheritors*, 54).

When the family members search for Ha, they get famished. However, they express their reluctance to eat meat: “There is little food when the people come back from the sea. There are not yet berries nor fruit nor honey nor almost anything to eat. The people are thin with hunger and they must eat. They do not like the taste of meat but they must eat” (*The Inheritors*, 56). Instead of fetching food from Nature, they have the idea that Nature offers food for them. So, the respect they feel for Nature is stronger than an average man of today: “Lok saw a picture. Honey for Liku and the little Oa. And armfuls of meat that a cat had killed” (*The Inheritors*, 59). Their respect is not only for animals but the plants as well. They try to “find a tree that has fallen” (*The Inheritors*, 16) instead of cutting one. When they are not hungry, they feel contented enough with life: “Fa and Lok have brought many days’ food back. And soon the warm days will be here” (*The Inheritors*, 59).

They do not exploit Nature for their own benefits. When they feel hungry, they eat but they do not store more food without their need for other days: “Life was fulfilled, there was no need to look farther for food, tomorrow was secure and the day after that so remote that no one would bother to think of that” (*The Inheritors*, 61). They are aware of the fact that Nature is generous to them. The reverse of it cannot be

expected. Whereas *Homo sapiens* do not even respect to each other and let Nature alone, Neanderthal people put Nature in a holy status. Hence they are sure that Nature will embrace them: “In the skirts of forest there was food; bulbs that just showed a point of green, grubs, and shoots, fungi, the tender inside of some kind of bark. They could eat where there was food” (*The Inheritors*, 136). To use Nature and its products as much only as they need is a significant approach in ecocentric point of view and it is totally contrary to today’s high rate production and consumerism that are criticized by many ecocritics.

Neanderthal people, the fathers of human beings, are conscientious to the soil. Although they are conscious about abundance of food in Nature, they do not just benefit from Nature for the source of food but they also construct their life on it. They do not exploit soil for production. They make use of the products of soil but they are not engaged in agriculture which is a branch of culture because they do not have a cultural formation in their life. On the other hand, *Homo sapiens* want to dominate Nature and they are not innocent as Neanderthal people. *Homo sapiens* are not content with what Nature offers them. They cut finger of Pine-tree as a totem who is one of the companions of *Homo sapiens*, in order to get more food from Nature. Their coming represents the main tendency of human beings that is to invade soil. White mentions that “Man’s relation to the soil was profoundly changed. Formerly man had been part of Nature; now he was the exploiter of Nature” (White, 1996: 8). Whereas Neanderthal people respect soil, *Homo sapiens* ignore the importance of it.

Homo sapiens rely on hunting. They make totem pictures and blood sacrifices in order to force Nature to give them food. Jeanne Kay asserts that: “Nature is God’s tool of reward and punishment, and its beneficence depends on human morality” (Kay, 1998: 214). In this sense, new coming *Homo sapiens* appear as immoral beings. *Homo sapiens* arrive as the invaders of the island and they want to kill all Neanderthal family. They invade the island and they are aware of that. Therefore, they wait an attack from native inhabitants of the island. When they see Ha approaching to them, they think that he will attack because of the fact that they are invaders. Leopold mentions that “a land ethic changes the role of *Homo sapiens* from conqueror of the land-community to plain member and citizen of it. It implies respect for his fellow members, and also respect for the community as such” (Leopold, 1968: 204). However, *Homo sapiens* in the novel do not show that kind of land ethic. They invade the island and they show respect neither

for its inhabitants nor for Nature. The arrival of Homo sapiens threatens the ethic for survival.

Max Oelschlaeger formulates in *The Idea of Wilderness: from Prehistory to the Age of Ecology* that everything needed in life can be found in Nature: “Go into the wilderness; stand on the rock of granitic truth. Hear the Ur syllables, the seed syllables, of mother earth: the wind! the moving water! the sighing boughs! We are her children, she is our mother, we are it, the flowing land...” (Oelschlaeger, 1991: 274). Contrarily in *The Inheritors*, not only the children of mother earth but also the earth itself is threatened by Homo sapiens. By this way, Golding pictures the beginning of spoiling Nature and soil appearing domination on them and he presents a critical ecocentric point of view.

3.4 Language of Nature

In *The Inheritors*, the ecocentric world view goes parallel to egocentric one to challenge it in a way. While the deeds and the world of Neanderthal people are based on an ecocentric world view, the attitudes of Homo sapiens appear as egocentric. In this respect, one of the main components of cultural formation that is language should be analyzed in relation to egocentric world of Homo sapiens. As mentioned before, Golding enters into the mind of Neanderthal Lok and presents the world from his restricted intelligence. Neanderthal people have limited mental power and the language they use is simple. Communication is mostly carried by physical movements. They have limited vocabulary and confined to minimal amounts of dialogue. The Neanderthal’s vocabulary is adequate, but limited. Instead of fully formed thoughts and expressions, Neanderthals have pictures: “Ha has many pictures and few words. Lok has a mouthful of words and no pictures (*The Inheritors*, 38). There seems to be some form intuitions amongst Neanderthals described as *sharing pictures*. If one individual tries to share a concept with another and they do not agree or understand, they say: “I do not share this picture” (*The Inheritors*, 16). These telepathic capabilities replace a sophisticated language in Homo sapiens’ life. However, pictures are more expressive than the abstractions of human language due to the totality of sharing, as well as the Nature of that sharing.

The fact that narrative is told from Lok's point of view makes everything more complicated to understand. Description of some events are so confusing that only after some time the reader can understand what they really mean:

They held more of these round stones and now Lok saw that they were drinking from them. His nose caught the scent of what they drank. It was sweeter and fiercer than the other water, it was like fire and the fall. It was a bee-water, smelling of honey and wax and decay, it drew toward and repelled, it frightened and excited like the people themselves. (The Inheritors, 172)

In fact, the people drink mead and get drunk. The mead is described as bee-water and their chalice is seen as round stones. By this way, a concept or object is described by some other connotations that are limited for Neanderthal people. In another statement Lok describes the weeping of Fa as follows: "The water run out of her eyes. It lingered at the rim of her eye-hollows, then fell in great drops on her mouth" (*The Inheritors*, 20). Their language remains simple in structure, and the vocabulary is, on the whole, uncomplicated by abstraction. Lok pictures his world using very concrete words, words that are limited only to his experience.

Their language includes the parts of body because they use them effectively: "[H]e searched the forest with ear and nose for intruders" (*The Inheritors*, 13); "They followed the scent from the blood to the edge of the river. There was blood on the rock by the water too and a little milk. Fa pressed her hands on her head and gave her picture words" (*The Inheritors*, 114); "Fa made an agreeing noise" (*The Inheritors*, 64). The noises and mimics rather than speech are common in their communication.

In some part of the book, communication difference between Neanderthal people and Homo sapiens is shown clearly:

Those men who were not on watch gathered round Tuami and talked to each other and to the old man. They did not gesticulate much nor dance out their meanings as Lok and Fa might have done but their thin lips puttered and flapped. The old man made a movement with his

arm and bent down to Tuami. He said something to him. (The Inheritors, 145)

Contrary to Homo sapiens, the communication of Neanderthal people is mostly formed by gestures and mimics: “Mal took the stone from Ha, felt the weight, frowned a moment, then smiled at them” (*The Inheritors*, 31). However, Homo sapiens use a comprehensive language: “Marlan spoke hoarsely out of some meditation” (*The Inheritors*, 231).

By focusing upon similes, Golding forces the reader to experience Lok’s moment of recognition and his ability to acquire connections:

Lok discovered “Like”. He had used likeness all his life without being aware of it. Fungi on a tree were ears, the word was the same but acquired a distinction by circumstances that could never apply to the sensitive things on the side of his head. Now, in a convulsion of the understanding Lok found himself using likeness as a tool as surely as ever he had used a stone to hack at sticks or meat. Likeness could grasp the white faced hunters with a hand, could put them into the world where they were thinkable and not a random and unrelated irruption. (The Inheritors, 194)

Lok begins to learn naming, defining, and organizing. Language, chiefly specialized into simile, has expanded his mind. Lok unconsciously uses comparisons when Liku is kidnapped. He experiments with a series of negatives -not likes- before determining what her scream resembled:

The screaming of Liku was not like the screaming of Fa when she was bearing the baby that died, or the mourning of Nil when Mai was burned; it was like the noise that a horse makes when the cat sinks its curved teeth into the neck and hangs there, sucking blood. (The Inheritors, 105)

So, the comparing and contrasting of phenomena opens the way for differentiation in language. The animated life of Neanderthal people is reflected by personification and simile by Golding: “The beaches opened, the bush went away” (*The Inheritors*, 11); man waits “still as a deer” (*The Inheritors*, 15); Fa runs “breathing quickly as a doe when she is heavy with young” (*The Inheritors*, 44); Lok himself moves “like a red squirrel from tree to tree” (*The Inheritors*, 103). This language is not the language of Neanderthal people, it is Nature’s language. Their life is well-integrated into Nature so it is inevitable that their language is formed by Nature. This language is the one that ecocritics are looking for. Silenced Nature has voice in this novel. Christopher Manes explains in *The Ecocriticism Reader* the process of silencing Nature by humanist critics:

By neglecting the origin of this silence in the breakdown of animism, the humanist critics of deep ecology reiterate a discourse that by its very logocentrism marginalizes [N]ature, mutes it, pushes it into a hazy backdrop against which the rational human subject struts upon the epistemological stage. (Manes, 1996: 16)

This marginalized and muted Nature is the main concern of *The Inheritors*. The Neanderthal people are primitive in terms of conditions of life, mental processes, and technological devices but they are highly developed in integrating Nature within their life cycle. Manes examines this concern and he suggests a solution that is learning a new language:

A language free from an obsession with human preeminence and reflecting the ontological humility implicit in evolutionary theory, ecological science, and postmodern thought, must leap away from the rhetoric of humanism we speak today. Perhaps it will draw on the ontological egalitarianism of Native American or other primal cultures, with their attentiveness to place and local processes. Attending to ecological knowledge means metaphorically relearning “the language of birds”-the passions, pains, and cryptic intents of the other biological

communities that surround us and silently interpenetrate our existence.

(Manes, 1996: 25)

Similarly, in the language of Neanderthal people, everything is connected to Nature. When Lok comes across some of the other people on the island, he finds some names for them related to Nature. The names that Lok confers on some of the other new men such as “Pine-tree”, “Chestnut-head”, and “Bush” also work to some degree ironically to dehumanize these people.

When the point of view changes from the middle of chapter eleven, the language is also affected. The objective point of view for the first time describes the appearance of Lok and the reader figures out that the language spoken by the Neanderthal people is translated into English throughout the novel just as the Neanderthal people suggest that the language of Homo sapiens sounds like birds’ noises and they call it as bird language. When the point of view shifts to Tuami in chapter twelve, it is understood that the language of Homo sapiens is highly metaphorical. When Tuami questions if their deeds towards Neanderthal people are fair or not, he uses such a metaphorical language: “I am like a pool, some tide has filled me, the sand is swirling, the waters are obscured and strange things are creeping out of the cracks and crannies in my mind” (*The Inheritors*, 227).

Without doubt, the systematic language as a main component of culture is an inseparable part of human of today. However, the central point here is that language is a phenomenon related to nature of human beings. So, it should not be spoiled just by “rational” and “practical” purposes. The sensational, sensible and even wild side of language that is mainly related to Nature should be taken into consideration as well. As Snyder mentions, “[e]ven human language, the supposedly unassailable marker of culture, is wild in the sense that it ‘rises unbidden’ and ‘eludes our rational intellectual capacities’”. It may be domesticated for educational or other purposes, but fundamentally language ‘came from someplace else’ ” (Snyder, 1999: 177). In this sense, the language of Neanderthal people belongs to “someplace else”.

3.5. Nature-Oriented Religion

Although there is not a religion formation as understood today in *The Inheritors*, Neanderthal people have some motives that could be called religious. It is inferred that

they worship Oa, described as a kind of spiritual transcendental being. At the beginning of the novel, Oa appears as a huge ice block, the object of worship and reverence by Neanderthal people. It happens to be of a maternal shape, and changes between freezing and melting as the temperature fluctuates. As Neanderthal people are part of Nature, it is quite normal that their religion is directly connected to Nature that is also an ecocentric point of view. Norwood mentions that “[o]ur tame world, our controlled, created garden is only a momentarily calm surface; if we look closely, everything opens back to Nature. Even that which we create is but a mirror of Nature and as such provides apt reflections of natural processes” (Norwood, 1996: 342). In a similar way, the origin of Neanderthal people’s spiritual belief is a reflection of natural process.

Another representation of Oa is little Oa, a small doll that Lok’s daughter Liku always carries with her as a toy. The maternal figure projected on the earth implies that Oa is seen as the universal womb from which all things in Nature are born: “There was the great Oa. She brought forth the earth from her belly. She gave suck. The earth brought forth woman and the woman brought forth the first man out of her belly” (*The Inheritors*, 35). By this way, Golding not only attributes the productive female characteristics to Nature but he also presents the archaic creative power as something female and related to Nature.

In this sense, religion belongs to the female in the novel. It is Fa who speaks to Oa; it is the women who have Oa: “A man for pictures. A woman for Oa” (*The Inheritors*, 95). Nature, Oa, is generative and the prominent characteristic of the little Oa is her distended, pregnant belly. According to their belief, Oa gave birth to the earth, which gave birth to woman, who gave birth to man. Men are forbidden from entering the ice cave but when Fa walks toward ice woman in order to offer a gift, Lok follows Fa. While they are approaching, Fa warns Lok not to come with her but Lok insists on going with her. When they both reach to the point, Lok is frightened and Fa says: “[I]t is too much Oa for a man” (*The Inheritors*, 85). Golding’s description of the source of human beings’ origin as female and related to mother earth is similar to ecofeminism that is a significant sub-branch of ecocriticism in recent decades.

In the novel, religion is an essential part of their lives. They worship their goddess Oa, to whom they give various gifts. They communicate with Oa through the ice woman: “Without help Mal will die. Fa must take a present to the ice woman and speak for him to Oa” (*The Inheritors*, 70). They offer meat to Oa for recovery of Mal.

They do not pray for a good hunt or a good war, they generally offer gifts for innocent purposes. From the way that they worship Oa, it can be understood that the relationship Neanderthals have with their goddess Nature is full of love, respect and obedience. Oa is in everywhere for Neanderthal people. Lok thinks that even hacking at meat with a stone could be disrespectful to Oa: “This is very bad. Oa brought the doe out of her belly” (*The Inheritors*, 54).

The ceremonies related to their spiritual belief are significant in this sense. The Neanderthal people bury Mal when he finally dies. They set a funeral ceremony for him:

The old woman lowered Mal on his side and folded his knees to his chest. She and Fa lifted him and lowered him into the hole. The old woman put his hands under his face and saw that his limbs lay low. She stood up and they saw no expression in her face. She went to a shelf of rock and chose one of the haunches of meat. She knelt and put it in the hole by his face. (The Inheritors, 90)

While Lok is digging hole for Mal’s burial, it is understood that the same ritual was made for the former deaths of people because bones and skulls are dug out of earth: “They came on dry and scentless bones, bones so long divorced from life that they had no meaning to them and were tossed on one side, bones of the legs, rib-bones (*The Inheritors*, 89). So, burying the dead is a signifier of their wish to turn back to soil and Nature. As they formulate their own religious rituals, the burying ritual is significant.

Contrary to Neanderthal people’s religion, Homo sapiens’ religion is male dominated. It is generally linked to human sacrifice, savagery and cannibalism. In *The Ecocriticism Reader*, Vera L. Norwood points out this man-oriented Nature as follows:

Masculine culture characteristically sees wilderness as a place for defining virility, for playing out aggressive, adventure-seeking, sometimes violent impulses. Survival in a hostile natural environment is an ego-gratifying achievement and feeds the achievement-oriented male psyche, enabling men to return to civilization and improve their culture. (Norwood, 1996: 323)

Compared to the ritual of Neanderthal people, the humans' religious rites are cruel magic. In the ceremony of Homo sapiens, two stags are represented, one drawn, one acted. This is directly opposed to Oa worship. Rather than women, men perform the ceremony and this ceremony is set to help the hunters find food. In this ceremony, the focus is on controlling power, not on worshipping. The Homo sapiens cut the finger of Pine Tree, a man among them. The sacrifice of the finger is dedicated to ward off devils in contrast to the food offering of Fa. The yell of the stag is full of pain and desire, worldly things, while the echo of Oa is quite natural. The rites of Homo sapiens are violent and more pragmatic than being transcendental. It can be inferred from the ceremonies that there is a qualitative difference between the natures of worship and its forms.

In an interview, Golding argues that “[w]hen you turn away from God, He becomes a darkness; when you turn towards Him, He becomes a light, in cliché terms” (Biles, 1970: 106). In a similar way, Neanderthal people turn towards the light instead of darkness while they worship Oa which is a representative of natural order. While the Neanderthal nature is female, generative, and kind, the human nature is dark, and destructive. It calls for painful human sacrifice and is occupied with death and hunting; Nature is not magnified, but controlled. The religion of Homo sapiens is magic, not a spiritual identification. In the novel, it can be understood how destructive the religion of people is not only the specific ritual of magic they use, but also their view of the world as hostile, and their purpose in the world that is to control Nature. It can also be noted that in their rituals the women are not involved. So, the spiritual approaches of Neanderthals and Homo sapiens are determined by their attitude towards Nature and natural order in a great sense.

CHAPTER 4

4. FROM INNOCENCE TO CORRUPTION

4.1. Symbols Representing Innocence And Corruption

The Inheritors presents a transitional period in the history of human beings. The disappearing of the Neanderthal people by the arrival of Homo sapiens is pictured as the end of an archaic world and appearing a new one. In fact, as a foreshadowing, the fall of Neanderthal people is implied at the beginning of the novel when their log is missing. While they are crossing the water, Mal falls into the water and brings on a chill and in the end it causes his death. After they pass through the bridge to their summer camp, they settle in overhang which overlooks waterfall and this is another metaphor of their falling state. But once they encounter with the other people, the state of falling is hastened. When Lok feels that there are other people on the island, his fear is described as: "Lok was running. The scent of the other was pursuing him and he could not get away. It was night and the scent had paws and a cat's teeth. He was on the island where he had never been. The fall roared by on either side" (*The Inheritors*, 93). The feeling of fear and evil enter their life: "Listen. Do not speak. The new people took the log and Mal died. Ha was on the cliff and a new man was on the cliff. Ha died. The new people came to the overhang. Nil and the old woman died" (*The Inheritors*, 133). William Golding comments: "Evil enters the world through humanity and through no other creature" (Golding, 1958: 15). So, the arrival of the new people starts the rise of the evil in the world.

In the novel, whereas light symbolizes the Neanderthal people, darkness represents Homo sapiens: "The sun goes in briefly when Ha crosses the water. Later when Lok is searching for Ha, the light falls on Lok as he moves between the trees, those great bars of darkness" (*The Inheritors*, 75). When Fa and Lok observe the others for the first time, they think that other people look "incomprehensibly strange with their black hair and fungoid skin" (*The Inheritors*, 138). When the Neanderthal people see the logs of the new comers to the island, the scene is described as the beginning of a transmission from light to darkness: "The sun was right down in the gap, and the river flamed so that the edge of the fall was burning bright as the ends of sticks in the fire.

There were dark logs coming down river black against the flaming water” (*The Inheritors*, 118). Similarly, when people search for Ha who had fallen from the cliff, Nil feels the darkness that other people bring to the island and says: “There is no sun on the cliff” (*The Inheritors*, 66). After Fa and Lok drink mead, they enter the dark world of people. They become sick because of mead and then they vomit up. In the end they become normal again: “Lok put his hands to the earth on either side of him. The sky was bright and the world blazed with colour, but it was still the world he knew” (*The Inheritors*, 206).

While light and darkness symbolize the opposite worlds of the Neanderthal people and Homo sapiens respectively, fire symbolizes different things for the Neanderthal people and Homo sapiens. Fire is the only possession of Neanderthal people and they carry it from one place to another. Although fire killed a number of people, it is not something feared. When they reach their camp, the old woman, carrying sparks with her, blows on it to bring the flame to life: “Fire is awake again” (*The Inheritors*, 30). However, the fire of Homo sapiens is just a tool to exercise power and it only emphasizes the darkness surrounding their life. It is the reason that they live in darkness though they have knowledge of light: “Yet this light illumined nothing but the spray so that the island was total darkness” (*The Inheritors*, 40). Here, fire symbol is a reference to Prometheus’s stealing a spark from the gods and giving it to human beings who will not use it usefully not all that. Fire, as a symbol of civilization, is not illuminating but destructive and darkening in this sense. The symbol of civilization brings destruction with the burning of the forest, meanwhile Nature, in the novel. When Lok sets eye on the island looking for the others, he sees that: “the blob of darkness seemed to coagulate round the stem like a drop of blood on a stick” (*The Inheritors*, 79). From the beginning, Golding links darkness and blood with the others: “The flames of their fire were leaping madly with them” (*The Inheritors*, 170). The Neanderthal people use the fire as a tool in order to make their life better and they regard Homo sapiens as fire: “There was nothing warm and comfortable about this fire — it was like the fall, like a cat (...) The people [the others] were like the fire, made of yellow and white, for they had thrown off their furs and wore nothing (...)” (*The Inheritors*, 171).

Another important symbol is honey and it has multiple levels of meaning in *The Inheritors*. When the narration begins, Fa and Lok find some honey which is from a hive still drowsy with winter. They are happy to find honey and feed Liku with this

honey to give her strength. Later, other people drink mead which is fermented honey in order to be able to get drunk as a way to forget their hunger and their fear. After they drink mead, violence, hatred and their passions come to light and they fight, they make love and they have nightmares. When Lok smells the mead, he says: “[I]t was sweeter and fiercer than the other water, it was like the fire and the fall” (*The Inheritors*, 172). As Fa and Lok are watching Homo sapiens, one man crawls around the fire like a moth. Tanakil lies in front of one of the caves dead drunk. Liku has been eaten savagely as a part of this orgy. In order to soothe Lok and Fa, other people who are frightened of Neanderthals offer mead to them. The others allure them to become like Homo sapiens. Fa and Lok drink the mead and in a short of time, they become *the others*. In an essay, “Fable”, Golding uses the image of honey to suggest man’s nature. He states: “Men produce evil as a bee produces honey” (Golding, 1965: 87). The evilness invades Fa and Lok in a way because of this mead. Fa and Lok fight, attack and they become uncaring of one another and unwilling to share. When Lok want to have some more honey, Fa reacts harshly: “Do not touch it” (*The Inheritors*, 200). Like Tanakil, Fa turns around drunkenly around the fire. Lok and Fa have been taken into a secret and terrible world of knowledge. Fa’s lips flutter like the others. Lok says “log” the totem identifying word for the others. They become one of them: “All at once Lok discovered the power of the new people in him. He was one of them, there was nothing he could not do. (...) Lok ran sideways to a log and commanded it to move. He shouted” (*The Inheritors*, 202). After they become sober, they realize that the honey no more offers strength. It is weakening and the only escape for Lok and Fa is vomiting it back up again. Lok says: “The people are like honey” (*The Inheritors*, 195); namely destructive and deluder.

The Neanderthal people are afraid of water and they see water as sin of knowledge. Water is also shown as a fascination for people. When Lok swings Liku near the water’s edge, he admits the fascination of water: “The other people with their many pictures were like water that at once horrifies and at the same time dares and invites a man to go near it” (*The Inheritors*, 126). He is obscurely aware of this attraction without definition and it makes him foolish. Water is important in the novel’s scheme. After Ha has been killed, Mal is dead, Nil and the old woman have been killed and Liku and the new born have been kidnapped in a raid by Homo sapiens on people’s camp, Lok hears the scream of Liku.

While he is crawling far out over the stream on a mass of overhanging branches in an attempt to reach Liku, Lok have a nightmarish vision:

Everything else under the teeth and the ripple was remote and dark (...) He ceased to think of the old people or the new people. He experienced Lok, upside down over deep water with a twig to save him. Lok had never been so near the middle of water before (...) Even fear was a dullness like the ache of hunger (...) The green tip was withdrawing up river. There was a darkness that was consuming the other end. The darkness became a thing of complex shape, of sluggish and dreamlike movement. (The Inheritors, 108)

Lok comes face to face not only with death but also with himself. His reflected face swings above depths which are remote and dark. These depths are both his inner self, depths of his own mind and the depths of river. Lok feels that complexity exists not only without but within himself as well. He figures out that his simple life is coming to an end. The danger that is related to water and Homo sapiens becomes real and the innocent life of Neanderthal people gets close to the end.

Although Lok has this vision, Fa wants to go on further and starts to act: “Lok has no pictures in his head. (...) Do what I say. Do not say: ‘Fa do this.’ I will say: ‘Lok do this.’ I have many pictures” (*The Inheritors*, 117). Lok lets himself be persuaded like Adam. With parallel to Adam and Eve, it is understood that: “the only serpent in this Eden is man” (Stone, 1980: 117). Although Fa and Lok’s only wish is to save Liku and new born, the Homo sapiens attack them. After Lok and Fa reach the camp of Homo sapiens, they come across their animal-worshipping religious rite. Upon seeing this brutal scene, Fa wants to retreat and leave Liku and the new born captive and go back to their previous life. But unlike Fa, Lok wants to rescue them. In their religious rite, Homo sapiens want to kill their religious leader Marlan because of starvation. They accuse him of evil luck. Marlan refuses and tells them that the forest devils which are Neanderthal people need to be blamed. He persuades them and for their religious and physical needs they kill Liku and eat her. Ritual killing and giving sacrifice are main points of man’s history. Golding comments that: “It’s an odd thing- as far back as we can go in history we find that the two signs of Man are a capacity to kill and a belief in

God” (Biles, 1970: 106). At the end of the book, the child Tanakil becomes insane mad because of cannibalistic killing of Liku and the fear of forest devils. Tanakil speaks from her madness: “Liku! Tuami heard Marlan whisper to him from by the mast. That is the devil’s name. Only she may speak it” (*The Inheritors*, 228). The slaughtered innocent is equated with evil and the primal murder is legitimized. While Liku is scapegoat for people, the real source of evil is presented as man himself. They kill Liku for their religious and physical purposes and they believe their evil luck will come to an end.

Just as Homo sapiens mistake innocent for evil, Lok mistakes Homo sapiens for god. As Lok and Fa try to rescue Liku who is believed to be alive by Lok, as well as the new one, they are separated from each other. Lok, who is alone, learns the likeness and in the end he comes to a false conclusion that: “He thought of their patience, of the broad man Tuami creating a stag out of colored earth. They are like Oa” (*The Inheritors*, 195). After Fa and Lok find each other, they go to the camp of Homo sapiens. The camp is deserted but they find mead which is left them as a sacrifice. They drink mead and become one of them. Lok says: “I am one of the new people” (*The Inheritors*, 204). So, the power of Homo sapiens, whether it is good or evil, is respected by Lok in a way. His intention to be one of them is mainly related to his wish to get power.

4.2. The Fall

When the point of view changes in chapter eleven, the sympathetic narration of Neanderthal people disappears. Lok is firstly described through his psychical appearance. He becomes “the red creature” (*The Inheritors*, 216). When Lok finds Liku’s bones and little Oa, he realizes that all the members of his family are dead. Having surrendered in struggle to survive, Lok is seen as lying in a foetus position to death. When the last chapter opens with Tuami, the transitional atmosphere appears quite effective as the point of view shifts to Homo sapiens. “It seized a great swinging beach bough and lugged it back and forwards until its breathing was fierce and uneven” (*The Inheritors*, 218). Bough and the related things to it convey the understanding of how it feels to move from joy through distress to grief. The laughter has turned into tears. The togetherness has become loneliness. When the last chapter begins, acute awareness of this is felt. By making Lok’s death pathetic, the point of view focuses on

Homo sapiens who are in a confused and tragic position. Lok is not the only one who gains a measure of consciousness in the narration. Tuami, who is the artist of Homo sapiens tribe, has self-awareness as well. At the beginning of this last chapter, Tuami sharpens his knife in order to kill Marlan who is the priest leader of Homo sapiens and the rival for Vivani. Tuami is confused about the murder and he feels the change that happens to him. “I am like a pool, some tide has filled me (...) strange things are creeping out of cracks and crannies of my mind” (*The Inheritors*, 227). Because of his intelligence, Tuami is more perceptive than Lok. While sharpening his knife, he realizes that murder will be in vain: “What was the use of sharpening it against a man? Who would sharpen a point against the darkness of the world” (*The Inheritors*, 231). He realizes that even if he kills Marlan, the evil will not come to an end because Marlan is not the only guilty one in the world. On the other hand, Marlan still reassures himself and the other people about devils: “They keep to the mountains or the darkness under the trees. We will keep to the water and the plains. We shall be safe from the tree-darkness” (*The Inheritors*, 231). It is implied that nothing has changed Marlan, the representative of mankind. He has the same evil inside him. When Tuami gives the details of their past in the last chapter, he mentions the insignificance of their journal to this island: “What a fool Marlan was at his age to have run off with her (...). What fools we are to come with him, forced by magic or at any rate forced by some compulsion there are no word for” (*The Inheritors*, 226). As Tuami is watching Vivani and the new one, he mentions:

Then the devil appeared, arse-upward, his little rump pushing against the nape of [Vivani's] neck... Tuami let the ivory drop his hands...everything was all right again and the sands had sunk back to the bottom of the pool...They were waiting in the rough ivory of the knife-haft that was so much more important than the blade. (The Inheritors, 233)

While he is watching Vivani, he thinks that she is the devil. And by using the knife, he gives a message that the knife has a blade as well as a haft. The innocent and the evil are one. Tuami again describes how humanness has left them: “The world with the boat moving so slowly at the centre was dark amid the light, was untidy, hopeless,

dirty” (*The Inheritors*, 225). In order to show that evil is endless in this world, Tuami’s perspective concludes the novel: “He peered forward past the sail to see what lay at the other end of the lake, but it was so long, and there was such a flashing from the water that he could not see if the line of darkness had an ending” (*The Inheritors*, 233).

If *The Inheritors* is considered an ironic revelation of man’s fallen state, it can be deduced that there is little hope for an alternative to that state or no hope for returning to innocence. In fact, the novel with its title negates the statement from the Bible: “Blessed are the meek, for they shall inherit the earth” (Matthew 5:5). In Golding’s world, *the meek* are incapable of inheriting the earth. Contrarily, modern man who places the reason in the center of the world is the current inheritor of the earth. In this respect, in the novel, while reason represents evil, unreason represents innocence. Golding shares an ecological point of view about the unconditional place of reason in modern world. As “reason became the means to achieving total mastery over Nature, now conceived as an enormous, soulless mechanism that worked according to knowable natural laws” (Garrad, 2004: 62) in modern times, its hegemony over Nature is criticized by ecocritics and here by Golding. To Redpath, “[a]n antithesis between the reason of the epigraph and the new people and the unreason of the Neanderthals constitutes the basic structure of the novel (Redpath, 1986: 83). So we can conclude that this antithesis is between Nature and culture as well.

In the novel, Homo sapiens with their capacity to think logically represent evil which destroys innocence. Erich Fromm in his book *Man for Himself: An Inquiry Into the Psychology of Ethics* explains the paradoxical side of reason:

Reason, man’s blessing, is also his curse; it forces him to cope everlastingly with the task of solving an insoluble dichotomy. Human existence is different in this respect from that of all other organisms; it is in a state of constant and unavoidable disequilibrium. Man’s life cannot “be lived” by repeating the pattern of his species; he must live. Man is the only animal that can be bored, that can be discontented, that can feel evicted from paradise. Man is the only animal for whom his own existence is a problem which he has to solve and from which he cannot escape. He cannot go back to the prehuman state of harmony with

[N]ature; he must proceed to develop his reason until he becomes the master of [N]ature, and of himself. (Fromm, 1990: 40)

While Fromm mentions the need of human beings to search for harmony with Nature, he states the difficulty to get it as well. This state of struggle to return to innocence is stressed by Fromm. In Neanderthal people's life, the time concept is ever present: "Today is like tomorrow and yesterday" (*The Inheritors*, 46). The only time that counts for them is the present. They do not make any plans for future so it can be commented that their world is spatially cyclical and self-contained. Their universe is closed upon itself. When Mal is dead, they believe that Oa gives birth to him and now he is back in Oa's belly. Homo sapiens, on the contrary, need to make plans for future. They need to invent new machines and change Nature in order to keep progressing and moving. In the end, they have exterminated Neanderthals just as modern people destruct other species on the earth:

[T]he goodness of the species transcends the goodness of the individual, as form transcends matter; therefore the multiplication of species is a greater addition to the good of the universe than the multiplication of individuals of a single species. The perfection of the universe therefore requires not only a multitude of individuals, but also diverse kinds, and therefore diverse grades of things. (Lovejoy, 1936: 77)

However, in *The Inheritors*, Homo sapiens destruct the diversity by killing Neanderthals and so they change the course of Nature. They invade the island and kill innocent people and left Lok alone to death:

It [Lok] pulled its legs up, knees against the chest. It folded its hands under his cheek and lay still. The twisted and smoothed root lay before its face. It made no noise, but seemed to be growing into the earth, drawing the soft flesh of its body into a contact so close that the movements of pulse and breathing were inhibited. (The Inheritors, 221)

Greg Garrard points out: “To be fully human, then, is to be a part of such a community. More ominously, the reverse is logically true too: not to belong to such a community is to be less than human, although one might say so either as a lament or an indictment” (Garrard, 2004: 115). Homo sapiens cannot achieve being part of such a community. While Neanderthal people are united with nonhuman and they respect for Nature, Homo sapiens are good at destroying this harmony. Erkan summarizes this as follows: “*The Inheritors* shows the destructive force of mankind in a tragic texture” (Erkan, 1994: 33). At the end of the novel, the tragic extermination of Neanderthal people is symbolized with the avalanche which is the end of Ice Age while Homo sapiens are leaving the island.

Golding comments about the extermination of Neanderthal people: “I picture the Neanderthals as a primitive but good race that existed before *the Fall* [my emphasis], wiped out by Homo sapiens simply because it wasn’t evil enough to survive. Its animal innocence was no match for our capacity for surviving at all costs” (Biles, 1970: 106). The evilness as a life force of human beings beats innocence and innocent species to Golding. However, Homo sapiens take the new born with them when they leave the island. In other words, they take the innocence with them. So there is still hope for the innocence living inside human beings.

Once the human mind is considered as the only source of value, Nature ceases to have its worth. However, “an ecology of the mind” should be adopted by human beings as Zapf mentions:

Relational, metaphorical thinking, rather than syllogistic reasoning, corresponds to the principles on which the biological world is built and on which an ecology of the mind can orient itself. An example of a traditional, subject-centered syllogism is “All men die/ Socrates is a man/ Socrates dies”, which Bateson replaces by what he calls “[a]ffirming the consequent”, or “syllogism in grass”: “Grass dies/ Men die/ Men are grass”. (Zapf, 2006: 57)

In the novel, the ancestors of Homo sapiens who have failed to establish “an ecology of the mind” do not want to recognize any other species on the earth except themselves; they consume natural recourses and exploit all nonhuman. The fact that the value of

nonhuman is measured how they serve to human beings and their intrinsic values are ignored is what today's ecocritical approaches criticize. In this respect, Golding pictures an ecocritical concern much before the appearance of environmental crises in the twentieth century. The nature of human beings that should be related to its big Other, which is Nature, gets more evil when it moves away from Nature. That's why; in Golding's world, the meek will absolutely not inherit the earth.

CONCLUSION

All the ecological and philosophical theories and movements which aim to protect Nature are struggling for raising awareness and therefore create a sustainable future. Global warming, pollution, deforestation, climate changes, extinction of species, the damage to ozone layer, diseases arising from genetically modified organisms are the most common problems that we see all over the world. These ecological problems we are facing today are mostly caused by human beings so it does not seem logical that these problems can be solved on their own. In this sense, ecocriticism which emerged in the 1980s aims to be a part of this solution. Ecocriticism creates awareness by examining the works of literature. Instead of taking human beings into the center, it focuses on Nature and nonhumans. By taking an ecocentric point of view, ecocriticism addresses how Nature is reflected in literary works and how ecological problems and destruction of Nature affect both human and nonhuman. This view is explained by Christa Grewe-Volpp as follows: “To represent [N]ature not as an object, but as an autonomous force is a choice based on cultural as well as individual notions” (Volpp, 2006: 80). So, ecological awareness is a matter of self in particular and of community in general. This study which aimed to depict William Golding’s *The Inheritors* in terms of ecocritical awareness has found out there is such a kind of notion in this book.

According to ecocriticism, there must be a shift from traditional concept of Nature to a movement which aims to be activist and political. Unless the egocentric approach is given up, the problems cannot be solved. “What ecocriticism calls for, then, is a fundamental shift from one context of reading to another – more specifically, a movement from the human to the environmental” (Kern, 2000: 18). In this sense, when the concept of Nature is examined in *The Inheritors*, it has been noted the attitude in the novel is environmental and Nature-oriented rather than anthropocentric. When this Nature-oriented point of view is handled in the novel, it has been seen that the natural order with all of its elements is a significant notion in the narration.

Now that ecocriticism wants to have a word by using literary texts to emphasize the importance of Nature, more works need to be examined in order to reflect how human beings destroy the home, *oikos*. Before ecocriticism appeared, environmental writings wrote up the natural beauties and pastoral life. However, ecocriticism takes a stance on behalf of environment. So, the difference between environmental writing and ecocriticism is that ecocriticism takes a political stance. In this respect, this study that

also takes an ecocritical point of view has examined William Golding's *The Inheritors* by ecocentric approach. It is apparent that Golding gives Nature a vital role in this work. So, in this study, his concept of Nature has been given a primary status and different themes have been handled in terms of ecocritical perspective. The changes that Nature has experienced starting from the prehistoric time and the contribution of human beings to these changes have been examined in *The Inheritors*. Dominating Nature, regarding the natural things as creature, struggling to tame Nature, and consuming the natural sources more than needed are the themes examined through the novel. When this novel has been studied in terms of these themes, the ecocentric point of view appears under five subheadings which are natural order, praise of animalism as a part of Nature, nourishment in natural formation, Nature oriented religion and language of Nature.

Natural order in the novel has been examined and some important principles of ecocriticism have been found out. The first one is that Nature is not the object of life but its subject. Clearly depreciating or objectifying Nature does not help to solve the ecological problems. For a long time, human beings have alienated Nature and wanted to dominate it instead of being a part of it. Indifference to the destruction of Nature is one of the key points of anthropocentric approach. However, as the ecological problems caused by human beings emerged increasingly in the last centuries, it is not possible to become indifferent to these problems any more. Nature has become like a house on fire where the rising smoke could even be seen from far corners. By taking anthropocentric view, all human beings brought about this fire and now they are disturbed by its smoke. This fire cannot be put out by traditional human centered concepts. By maintaining anthropocentric approach, human beings can only add fuel to the flames. Christopher Manes asserts in *Ecocriticism Reader* that we need to change this view: "If the domination of [N]ature with all its social anxieties rests upon this void, then we must contemplate not only learning a new ethics, but a new language free from the directionalities of humanism" (Manes, 1996: 17). By adopting this kind of ethics, in *The Inheritors*, Golding pictures Nature not as the object of people's life. It has been perceived that Neanderthals have a communal life and in this life Nature has an important role. They change their homes according to seasons, they find food in Nature, they worship a Nature oriented religion, and they speak Nature's language. In short it has been observed that they are shaped by Nature; that's why, Nature is the subject of their life.

The second important principle of ecocriticism is that everything is connected to each other and this interrelatedness becomes clear in *The Inheritors*. When the narrative starts, the log, which is used by Neanderthal people to cross the river, is missing and the harmony is broken with this missing log. The log represents the bridge between Nature and Neanderthal people. It shows the harmony and interrelatedness between Nature and Neanderthal people but this bridge is destroyed by new coming Homo sapiens. The broken harmony starting from the missing log leads to extermination of Neanderthal people in the end. Mal is dead, Ha is killed, Fa is killed, the old woman and Nil are killed, Liku is killed, the new born is kidnapped and Lok is left alone to the death. As everything is interconnected in ecology, human beings pollute, destruct and even exterminate not only Nature but also themselves: "Everything is cooperatively and interdependently linked; if one element is disturbed, the whole will be changed" (Barbour, 1995: 235). So, when the events from the beginning are examined, it has been seen that the first break in the chain leads to the extermination of Neanderthals.

The third principle is that all living organisms have value regardless of their benefits to human beings. In this sense, Golding uses animalism in order to eliminate the anthropocentric point of view that accepts animalism inferior. In ecocentric view, human beings and nonhuman beings are not superior to each other. When the animal-like behaviors of Neanderthals are observed in *The Inheritors*, it has been revealed that these behaviors are conveyed in a sympathetic way. Besides, the behaviours of Neanderthals towards nonhumans have been analyzed and it has been observed that nonhumans are given significant value in the novel.

Nourishment of Neanderthals is another sign of ecocritical narration of William Golding. As the fourth principle, the relation between production and consumption of food has been analyzed. It has been noted that Neanderthals respect Nature therefore; they do not kill animals or cut the trees for nourishment redundantly. Neanderthals are collectors and they are content with what Nature offers them.

When two cultural elements that are religion and language are analyzed in this study, it has been found out Golding's point of view pictures Neanderthal's religion and language Nature-oriented rather than culture-oriented. As of religion, this study has observed that their religion is directly connected to Nature that is also an ecocentric point of view. They worship a huge ice block and it happens to be of a maternal shape.

They believe that Oa that is their goddess created all the world and they will go back to Oa's belly.

Language of Nature in *The Inheritors* has been studied and it has been seen that language of Neanderthals is not culturally deformed. The story is told by Lok's point of view. As today we live far from Nature, some expressions in the novel become quite difficult to understand. When the point of view switches to Homo sapiens at the end of the novel, everything becomes clearer and more comprehensible. This shows that modern people are separated from Nature and can understand Homo sapiens' language better. In the novel, it has been observed that Golding makes Nature an important character of the book. Just as ecocriticism is the voice of the silenced Nature, Nature has a voice in the novel. In traditional concept, Nature is considered as something needed to be tamed and thus Nature has no word to say. Manes mentions that we need to find new ways: "When, however, the issue is the silencing of [N]ature by the rhetoric of 'Man,' we need to find new ways to talk about human freedom, worth, and purpose, without eclipsing, depreciating, and objectifying the nonhuman, world" (Manes, 1996: 24). This study has shown that Golding uses personification and similes in *The Inheritors* and mountains, trees, and rivers are given voice. In this world of Golding, Nature is not muted. There is harmony with Nature as the communication between Nature and Neanderthals is present.

Consequently, this study has found out that the beginning and the end of the novel appears as a miniature of history of human beings. As a moralist, Golding pictures the past to illuminate the future of humanity and as a pioneer ecocritic, in a sense, he warns the humanity against the possible natural catastrophes. That all living things have intrinsic value which is one of the key principles of Deep Ecology is clearly observed in Neanderthal people's attitudes towards Nature. They do not kill the animals, they do not cut trees. They respect Nature and they are quite sure that they are part of Nature. They do not think they are superior to Nature. However, contrary to Neanderthals, Homo sapiens want to dominate Nature. They use tools to modify Nature, build shelters, and kill people for their rituals. On the other hand, Neanderthal people are shaped by Nature; at the beginning of the narrative it is understood that they are migrating like animals. As the spring comes, Neanderthal people are greening with Nature and with spring. When the Homo sapiens turn up island where Neanderthal

people spend the summer, they try to dominate the island with their own rules regardless of the inhabitants and species living there. So, this novel puts two different viewpoints about Nature and nonhumans that of Neanderthals and Homo sapiens.

In an interview, Golding expresses the motivation that led him to write on Neanderthals as follows: “I went back into Wells’ book [*Outline of History*] and looked at the premises ‘of the Neanderthal as an ogre and Homo sapiens as an admirable being’ that he was using and decided I did not agree with them. So I stood them on their heads” (Biles, 1970: 106). In a way, Golding’s aim is to challenge the established humanist idea that rational human beings are superior to other living beings. His claim that reason-oriented human beings are also possible to stay away from humanness is a preceding ecocentric claim in this sense. So, *The Inheritors* claims that in prehistoric times Neanderthal people had the same language with Nature. With their primitive way of life, they had the harmony with Nature. Homo sapiens, however, with their tools and greed cut the bonds with Nature. Since the beginning of “civilization”, more science, more technology, and more logical assumptions clearly have not helped to solve ecological problems. If the problems are needed to be solved, more “naive” and friendly instead of more “civilized” approach to Nature must be adopted and it has been observed in this study that *The Inheritors* takes that kind of approach apparently.

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APPENDICES



SOSYAL BİLİMLER ENSTİTÜSÜ

YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLIK RAPORU

ÖĞRENCİ BİLGİLERİ	
Adi-Soyadı	Emrah GÜMÜŞBOĞA
Öğrenci Numarası	131201103
Enstitü Anabilim Dalı	Batı Dilleri ve Edebiyatları
Programı	İngiliz Dili ve Edebiyatı
Danışmanın Unvanı, Adı-Soyadı	Yardımcı Doçent Doktor, Seda ARIKAN
Tez Başlığı (Türkçe)	William Golding'ın <i>The Inheritors</i> Adlı Eserine Ekolojistik Yaklaşım

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Yukarıda başlığı belirtilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 72 sayfalık kısmına ilişkin 08/07/2015 tarihinde şahsim/tez danışmanım tarafından Turnitin editi intihal tespit programında aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 19'dur.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar hariç/dâhil
- 4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Yukarıda bilgileri verilen öğrencinin yüksek lisans tezi Sosyal Bilimler Enstitüsü Yönetim Kurulu tarafından belirlenen azami benzerlik oranlarını aşmadığını ve tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim. Gereğini saygılarımla arz ederim.

Yrd. Doç. Dr. Seda ARIKAN

Danışmanın Adı-Soyadı

(İmzası)

Yrd. Doç. Dr. A. ŞİMİ KOÇSOY

Anabilim Dalı Başkanı

(İmzası)

F.Ü.LİSANSÜSTÜ EĞİTİM ÖĞRETİM YÖNETMELİĞİ

Madde 41- Lisansüstü tezleri ile birlikte teslim edilmesi gereken belgeler şunlardır:

- a) Lisansüstü tezler, savunma öncesinde intihal program raporu ve ilgili makale şartını¹ sağladığına dair belgeleri ile birlikte enstitüye teslim edilir.
- b) İntihal raporu ile ilgili olarak etik kurallar dâhilindeki benzerlik oranları ilgili Enstitü Yönetim Kurulu tarafından belirlenir. (Enstitü Yönetim Kurulu tarafından tezin, intihal kapsamı dışında değerlendirilmesel için TURNITIN'den alınan raporda "benzerlik oranı"nın, "alıntılar hariç" en fazla %10, "alıntılar dâhil" % 30'ın geçmemesi şeklinde kabul edilmiştir).

¹ Makale şartı doktora öğrencilerini kapsamaktadır.

AUTOBIOGRAPHY

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