

Reading Carol Ann Duffy's "Politics" through Unnatural Ecopoetics

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ABSTRACT

*Carol Ann Duffy is one of the most notable poets in contemporary English poetry. In accordance with her poetic dexterity, she was appointed as Great Britain's Poet Laureate in 2009. This study deals with Duffy's "Politics," which was introduced in *The Bees* (2011), her first collection published after having been named Poet Laureate. In this poem, the poet tackled natural and unnatural imagery resultant from diverse experiences. This study proposes that the material environment surrounding Carol Ann Duffy is intertwined with her nonmaterial environment in "Politics." This argument runs parallel with the concept of unnatural ecopoetics, which is considered to be a new direction in ecopoetics in examining contemporary poetry. The current study argues that the poet's ideology after becoming poet laureate and also her experience as a Scottish, feminist, bisexual poet have all together configured a kind of nonmaterial environment intertwined with the material world or nature in the textual space through "Politics". This assumption is not far from Sarah Nolan's concept of Unnatural Ecopoetics in her book *Unnatural Ecopoetics: Unlikely Spaces of Contemporary Poetry* (2017). So, this study is conducted in the light of Nolan's concept, which denotes the relations between the human, natural, and unnatural environments and the language in the poetic text. Accordingly, more focus will be on the poet's experiences, memories, ideology, and feelings which inspired her to symbolize nature in another dimension in "Politics" as an unnatural ecopoetics poem.*

Keywords: Carol Ann Duffy; Politics; The Bees; ecopoetics; unnatural ecopoetics

INTRODUCTION

As a post-modernist and feminist poet, Carol Ann Duffy has occupied a pivotal role in contemporary English poetry. "Politics" is one of the poems introduced in *The Bees* (2011), her first collection after becoming Great Britain's Poet Laureate. In "Politics," Duffy's poetic text seems to be an amalgamation of her experience, feelings, knowledge, and language translated into poetic space through lines synthesized into a poem in which Duffy's environment plays a vital role in fusing her poetic experience with sensation. In fact, the literary text is a space foregrounded from the poem's context and seems to be the poet's realm stretching from the real environment surrounding the poet either mentally or physically and homogenized with her/his inclination, which gives the poet inspiration to portray it in a

poem. Duffy's experience, memory and feelings created her nonmaterial environment which affected her poetic imagination in interacting with nature. This interaction has worked as a monolithic force and led the poet to describe and see the real environmental images around her in different ways. "Politics" is configured as a result of this amalgamation between the poet's material and nonmaterial environments. Furthermore, the poet's position as a laureate entailed her being near to the British royal family, and that pushed her toward a political direction which entailed coping with public and government concerns to prove herself as being a public poet. There is no doubt that the curse of the laureate position found its way into the poet's ideology, which obliged her to produce poetry seemingly composed to praise the queen and also showing Duffy's allegiance toward the UK. Although the collection has some feminist merits, as a Scottish poet, Duffy's discourse in "Politics" carries many themes that generally seem to deviate from her previous discourse concerning lesbians and her striving for female identity.

These contemplations concerning Duffy's textual space and her new poetic direction motivates this study to examine her poetry through Sarah Nolan's(2017) concept of *unnatural ecopoetics*, which constitutes a new trend in ecopoetics theory. Nolan has proposed that environment is divided into material and nonmaterial elements. Material elements are represented by the real things of the surrounding sphere of existence, while nonmaterial elements are the sensuous elements in the poet's persona like feelings, memories, and experiences. Instead of focusing on the natural environment, unnatural ecopoetics concentrates on the poet's mental and physical environments, which can be effectively used in analyzing an ecopoetics poem.

The main focus in Nolan's concept was to foreground the nonmaterial elements of the environment, which are represented in the poet's knowledge and attachment with the natural environment, translated through language into the textual space. The poetic textual space seems to be a reflection and an amalgamation of the poet's experience and poetic language through a specific environmental space. In the textual space, the environment in its material and nonmaterial aspects is used as a means to bridge the gap between the binary relation of nature and culture.

Nolan's unnatural ecopoetics seems to be a new direction in the ecocriticism movement since she offered the idea of textual space as the crux of her concept. But it would be a fragile study that explained the meaning of the concept as well as the textual space without tracing back the notions of ecopoetics, place, and space in ecocriticism theory. Many scholars and critics have emerged to give authoritative definitions of the concepts of ecopoetics since the concept appeared in the late 1990s. Some of the studies like John Elder in his book entitled *Imagining the Earth: Poetry and the Vision of Nature*(1985), seem shallow and did not show the real relation between ecopoetic poems and the biosphere. While Others like Jonathan Bates' *The Song of The Earth*(2000), intermingled the concept with the poetry of nature, which has long existed, having flourished in the age of Romanticism and the Victorian age, and is epitomized in the poems of Percy Bysshe Shelley, William Wordsworth and John Keats. However, some scholars like Jonathan Skinner and Forrest Gander did not make a notable distinction between ecopoetry and ecopoetics, and the concepts seemed synonymous in their writing.

So, this study will start with the basis of the ecopoetics concept, which is ecocriticism theory, to give an accurate explanation about unnatural ecopoetics. The ecocriticism movement, which began in the 1980s and has been defined by Glotfelty and Fromm in the introduction of their book *The Ecocriticism Reader: Landmark in Literary Ecology* (1996), as "the study of the relationship between literature and the physical environment" (Glotfelty & Fromm 1996, p. xviii), has become a distinctive emergent theory. The word ecocriticism first appeared in William Rueckert's essay "Literature and Ecology: An Experiment in

Ecocriticism” (1978). The movement has since been referred to with various names, such as ‘green study’, ‘the study of nature writing’, and ‘ecological’. As a movement, ecocriticism initially began in the USA with writing published in many journals. After that, it appeared as a critical and academic theory in Glotfelty and Fromm’s *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996). At the same time, it flourished in the 1990s in the UK and emerged from its roots in Romanticism with Jonathan Bate’s (1991) book entitled *Romantic Ecology: Wordsworth and the Environmental Tradition* (Barry 2010).

A brief outline will be given in this article on the waves of the ecocriticism movement to situate unnatural ecopoetics into ecocriticism phases. Through literary criticism, the ecocriticism movement has been divided into waves, the first wave dealt with the conventional aspect of nature in the literary writings. The second wave focused on the issues of environment and “critique of the demographic homogeneity of the traditional environmental movement and academic environmental studies” (Buell 2005, p. 115). The third wave emerged with the important writings of a few scholars, which included Joni Adamson’s *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Space* (2001). Most of the writings in this wave examined identity, nationality, race, and social relationships from an environmental perspective.

In 2009, the ecocriticism movement witnessed its third wave, in which ecocritics tried to “do away with mankind’s anthropocentric attitudes of nature, and implant biocentric attitudes instead” (Hooti 2014, p. 32). Moreover, new developments in this field were made through the new conducted studies by scholars like Scott Slovic whose “insight widens the scope for the field as a lens that can be applied for interpreting any literary text and no text resists ecocritical interpretations” (Ahmed 2015, 13). The fourth wave of the ecocriticism Movement began with the adoption of new concepts and theories especially ecopoetics which goes deep into the hidden meaning of texts to examine the elements of material or physical environment along with the elements of nonmaterial environment.

ECOPOETICS THEORY

As a sub-field of ecocriticism theory, many ecocritical scholars have attempted to clarify and name the study of poetry which deals with the environment. Bryson (2005) stated that Terry Gifford called the poetry which deals with nature as green poetry, while Leonard Scigaj goes further in his argumentation and asserts that ecopoetry deals with peripheral issues, neglecting the poet’s relation to the environment as a related system. David Gilcrest (2005) differentiated ecopoetry from nature poetry and the previous nature writing in Romanticism and the Victorian age as an upheaval in poetry to depict revolutionary environmental change.

As with any new concept or norm, ecopoetics has passed through phases, and the first phase seems to be associated with the writing of Jonathan Bate in his book *The Song of the Earth* (2000), which mentions the terms space and place while explaining the meaning of ecopoetry and introduces the coined term ecopoetics. Bate was highly affected by the views of the French philosopher Gaston Bachelard in his book *The Poetics of Space* (1958), which dealt with echoes of history transmitted into the future in the poetic images of writers. Bate argued that the images echoed in *The Poetics of Space* are images related to the spaces near to the heart of the poet. Bate assumed that *The Poetics of Space*, for Bachelard, represented the real connection between humans and the environment around them. Bate also examined the poetry of William Wordsworth and the poetic diversity in his discourse, asserting that Wordsworth is the founder of the idea that poetry is related to the place that the poet inhabits. Bate focused on the poet’s different residences and related the different places the poet inhabited to the different images of nature or the environment and sometimes even those of

the unnatural environment like ancient buildings that appeared in his poetry. He explored the poetic aspects of his poetry from the beginning of his career through his position as Great Britain's poet laureate and then to his time in France and Germany. At the end of his study, Bate asserted that the relationship between humans and ecology, man and place is quite intense and authoritative because it emerges from experience with nature, not from a mere descriptive perspective in relation to nature (Bate 2000).

After a few years, many scholars and theorists seemed to follow Jonathan Bate's ideas concerning poetry and ecology. J. Scott Bryson is one of the important scholars who focused on the ecopoetry concept and its relation to space and place in his book *The West Side of any Mountain Place, Space and Ecopoetry* (2005). He explored the dual relationship between humans and the environment through the concepts of space and place, asserting that exemplifying these terms would make it easy to understand ecopoetics poems. He argued that a person who has proposed to be in a place would be related to it and have roots in that place, while spaciousness can be coped with to live in any place. In his book, Bryson asserted that ecopoetry poets work to close the gap between humans and nature by offering a reader a sense of relation to nature as their place. The poetry of American ecopoets was examined in Bryson's study to define the concept of ecopoetry and discover the tendency of each poet to produce poems expressing the synergy between human and nonhuman surroundings in a united organic system.

In recent years, the ecopoetics concept has gone further than ecopoetry in depicting nature and how humans can communicate and perceive ecology in a text and live with that text in a world from the poet's inspiration with the purpose of appreciating nature. Hence, ecopoetics has involved the spontaneous perceptions of specific contemplations on nature which go parallel with the poet's inclination and depicts them in a poetic text. Nowadays, the poets' task incorporates aesthetics with a mission of exhortation to preserve nature and appreciate communication between all creatures in the world through systematic procedures, which are human and nonhuman communication as ecopoetics concepts.

A new phase has been seen since 2010 concerning the ecocriticism movement, in general, and ecopoetics, especially, which has been charted by the publications of Ann Fisher-Wirth and Scott Knickerbocker. In *Ecopoetics: The Language of Nature and the Nature of Language* (2012), Knickerbocker asserted that the poet can use figurative language to address nature subjects instead of using direct ways of expression. Knickerbocker assured that the poet can employ metaphorical language instead of using sensuous poses to address nonhuman aspects of nature in poetry. The poetry of Sylvia Plath, Elizabeth Bishop, Richard Wilbur, and Wallace Stevens has been used as examples of Knickerbocker's idea of using metaphor and other literary devices to indicate the relationship between humans and nature in modern American poetry. Knickerbocker (2012) provided the readers of his book, with a broad explanation of the meaning of ecopoetics poems. Actually, many scholars before him tried to provide an accurate meaning or explanation of ecopoetics, Knickerbocker more properly clarified ecopoetics concepts through his introduction in the book and analysis of poems, he clarified ecopoetics in a proper way. He also focused on the impact of language in bridging the gap between humans and the natural environment as well as unnatural environments in certain poems. The poems read by Knickerbocker seemed to be on the margin of being ecopoems, but he introduced the poems in a new way of reading focusing on the form and the language of the poems. Undoubtedly, his book has given pivotal knowledge about ecopoetics, especially for beginner readers in this field (Nolan 2013).

Another scholar who has been under scrutiny by many readers and researchers for her ecopoetics ideas is Ann Fisher-Wirth. In *The Ecopoetry Anthology* (2013), Fisher-Wirth argued that ecological poetry seemed to have the ability to mingle postmodern and poststructuralist theories related with the language of poetry. She asserted that the difference

between ecopoetry and the extant theories is that ecopoetry has a sense of emotion (Fisher-Writh 2013). Namely, ecopoetics theory goes beyond the abstract meaning of the words and delves depth into the interpretation of textual space.

UNNATURAL ECOPOETICS

In more recent work, the ecopoetic concept has been developed and expanded to infuse the nonmaterial aspects of nature within the concept, forming a more comprehensive aspect of ecopoetics, as in Sarah Nolan's concept of unnatural ecopoetics in her book *Unnatural Ecopoetics: Unlikely Spaces of Contemporary Poetry* (2017). So, the latest phase is indicated by the flourishing of the concept of unnatural ecopoetics, which constructs a text out of the interactions between nature, space, time, and human reflections toward these nonhuman and voiceless things to be voiced in the context of a poem. It is metaphorical language and involves the poetic talent of weaving ideas alongside meanings beyond overt words about nature, bringing them homogeneously within the poetic text.

Due to the rapid development of technology and people being estranged from the rural and natural life, ecopoetics theory witnessed a new phase which was represented in Nolan's study. Sarah Nolan incorporated a new prospect through her thesis entitled *Unnatural Ecopoetics: Unlikely Spaces in the Contemporary Poetry* (2015). In her study, Nolan consolidated the material and nonmaterial world and introduced them in one concept, which is *unnatural ecopoetics*. She used the term in reference to the physical objects and places in nature and the nonmaterial elements related to the speaker's emotional, ideological, and experiential senses of a space which are translated into a poem's textual space. Through her thesis, Nolan explained her concept by applying it to many contemporary poems in which material images are woven with nonmaterial subjective experience through the textual space. By proposing such a concept, Nolan aimed to break down the boundaries between nature and culture in a poem's space. In her conclusion, Nolan argued that her concept was a movement away from or beyond the traditional concept of the bioenvironmental sphere and nature, corresponding to Timothy Morton's contention in which he stated, "Ecocriticism is too enmeshed in the ideology that churns out stereotypical ideas of nature to be of any use" (Morton 2007, p. 13). Moreover, her study has broadened the application of ecocritical theory and added a new direction to it because "unnatural ecopoetics builds on previous work in material ecocriticism and ecopoetics, bringing the two fields together by acknowledging naturecultures in unlikely spaces and broadening the reach of both fields into texts that are distinctly concerned with unnatural setting and cultural elements" (Nolan 2017, p. 125).

Nolan's unnatural ecopoetics has motivated many scholars and researchers to examine many contemporary poems, and the current study is one of them in that it is an attempt to evaluate Duffy's politics in the light of this concept because Duffy's poetry appears to share convergent ideas and images which solidify the proposed concept. It is worth mentioning that Nolan later published her thesis as a book with a nuance but still under the same title, which is *Unnatural Ecopoetics: Unlikely Spaces in the Contemporary Poetry* (2017), which the current study is based upon.

CAROL ANN DUFFY'S POETICS BEFORE LAUREATESHIP

Duffy, as a feminist and bisexual poet known for her feminist writings, represents the voice of the Other and seems to be the bravest voice among the writers of her generation. Her collections before becoming the poet laureate of Great Britain in 2009 focused on the themes of gender, female identity, love, sexuality, and desire, starting from her *Standing Female*

Nude (1985), *Selling Manhattan* (1987), *The World's Wife* (1999), and *Feminine Gospels* (2002). Duffy has had a significant role in the feminist movement, using literary language as a means to portray women's reactions against marginalization. Female marginalization is frequently focused on in Duffy's poetry, especially in *The World's Wife* in which she offered many stereotypical ideas about what it is to be a woman. She has shown her dexterity in all of her poems, even the collections of poems on childhood, and has received many prizes like "the Somerset Maugham for *Selling Manhattan* (1987); The Cholmondeley (1992); the Forward and Whitbread for *Mean Time* (1993); T. S Eliot for *Rapture* (2005)" (Dowson 2016, p. 1).

In a brief, Duffy's uniquely hybrid techniques in her poetry add inertia to the continuing crosscurrents of linguistically formal and avant-gender practices and prohibits fixing her in any one stream. A poet with an ear to a growing polyphony in British culture since the 1980s, Duffy leads some dominant trends that extend the imaginative and linguistic boundaries of the art. She rejuvenates the lyric, centers the language and perspectives of marginal groups, and restores poetry's function as public utterance. At the same time, her poetry delves into shared, often taboo or extreme, human experience that traverses time, place, or personhood (Dowson 2016).

CAROL ANN DUFFY AS A POET LAUREATE

Duffy was the first Scottish, feminist, single mother and bisexual poet to be appointed as, poet laureate of Great Britain in May 2009. "Congratulations came from the Labour Prime Minister, Gordon Brown, along with the literati. The position was an endorsement to carry on taking poetry into many walks of life and signaled huge advances in the status of women as poets" (Dowson 2016, p. 17). Duffy was not surprised at the news because she was supposed to hold the position 10 years earlier, but she was ruled out for the laureateship because of Tony Blair's opposition to the idea at that time (Higgins 2009). Blair had much concern about Britain's social establishment and how a bisexual poet would dedicate her poetic talent to pen poems for the diverse occasions she would be called upon to compose for. As a gay poet, Christina Patterson stated in her article "Carol Ann Duffy: 'I Was Told to Get a Proper Job'" (2009) that Duffy had long been considered as a threat to British social cohesion, especially in consideration of the royal family's ideology. After becoming the poet laureate, she promised not to write any royal poem unless she felt it was necessary. Nevertheless, crucial critical attention has been paid to Duffy's first collection *The Bees* (2011) in which she introduced many political poems, some concerning politicians and others related to diversified wars. After becoming the laureate, Duffy's political tone seemed quite high and she intensified her criticism toward war makers, particularly the Obama administration. Although she mentioned that the laureateship was merely a new job for her (Patterson 2009), the political poems do not seem to come as a symptomatic self-revelation rather than a direct effect on her ideology as a result of her experience as a poet laureate and her responsibility as a public poet.

READING CAROL ANN DUFFY'S "POLITICS" THROUGH UNNATURAL ECOPOETICS

Sarah Nolan has conceptualized her unnatural eco-poetics with her point being to go beyond the normative idea about the environment, stating:

The human experience of a space is partly nonmaterial and utterly subjective, based entirely upon the observer's position, memory, aesthetic preference, attentiveness, while also hinging on material factors of objects, weather, movement and the presence of the other beings. (Nolan 2017, p. 7)

That means human experience can include physical or even spiritual experience represented in the observer's emotions, memory, thoughts, and ideology, while also intertwining with the natural elements of the environment. Nolan also said, "My unnatural ecopoetic methodology recognizes that environments are complex spaces, composed not only of things but also context, experience, and language" (Nolan 2017, pp. 6–7). In this way, Nolan's methodology or hypothesis can be seen as obvious in Duffy's experience, ideology, and language in "Politics", and so the poem will be analyzed according to these elements.

DUFFY'S DISCOURSE AND EXPERIENCE IN "POLITICS"

A month after becoming a poet laureate, Duffy published her first poem, "Politics" in *The Guardian*, and then republished it in her first collection *The Bees* (2011). As Duffy's first poem after the laureateship, "Politics" is not comparable with royal poetry as it is usually supposed to be composed. On the contrary, Duffy's "Politics" seems to be a direct attack on politicians and their pretense of idealism (Brown 2009). In spite of being a non-royal poem, it was composed out of the poet's great anger and passionate feeling of responsibility in her position as a poet laureate to direct public awareness toward specific subjects such as politics. Actually, the poetic discourse in this poem can be read as a kind of reaction to the position the poet occupied and being near to the royal family, which led her to feel responsible for dealing with people's worries and issues.

DUFFY'S LANGUAGE IN "POLITICS"

From the beginning of the poem, "Politics" seems to be suitable for unnatural ecopoetics reading because Duffy turned the reader's perception to the multiple elements of everyday infusions. She thrusts into the poem memory and feelings ranging from material to natural and then to emotional forces. In addition to that, figurative language is used in the context of the poem such as metaphor, onomatopoeia, and alliteration, playing pivotal roles in mixing the material objects with the nonmaterial feelings of the poet.

The poem consists of two stanzas, composed in free-line verse of different numbers of lines. The poet opened up her poem with reminding the readers of the ruinous effect of politics on idealism, and how it causes turbulence in the people's lives. Duffy foregrounded her idea with a profound description starting with the tough countenance of people's faces in the modality of stone, and their melancholic state which led them to weep and their hearts to shrink. She reminds the readers how they are doing no act to change their life and how the politicians made people still and silent as if their tongues were clipped. Then the poet conjured up many material objects from the readers' material environment to resemble the idea of being trapped between self-struggle and upheaval with all the surrounding sphere creating an atmosphere as if the reader is locked in a room with a latch but with no door to open and get released.

How it makes your face a stone
That aches to weep, your heart a fist,
Clenched or thumping, your tongue
An iron latch with no door; your right hand (1–4)

Then, the poet used imagery to illustrate the people's situation wherein trust in their politicians has waned and they have become bored with them because of their artificial idealism. Furthermore, Duffy's dexterity in this poem can be epitomized in her illustration, which is vivid and elucidated. She successfully conveyed her idea in a way that touches the sense of her readers, reaching their minds and affecting them. Then she compared their situation with many simple incidents that could happen with any person through their life and cause them disappointment or malaise. It can be said that material and nonmaterial elements of the environment are seen highly incorporated in the textual space of this stanza. In addition to that, Duffy employed material elements of the environment (a dry leaf and wind), which are quite close to readers' daily lives in a way that reflects the people's situation. The lines go rapidly and become shorter toward the end of the first stanza, and to add an emphatic effect on the reader's senses, Duffy expressed her profound interest in materiality with a slight reference to nature. Concentrating on figurative language's ability for expression, Duffy used an onomatopoeia (hiss hiss hiss) to powerfully convey her idea. Then she ended the stanza with a picture of shattered hope in people attaining their goals. The poet used the word (dice) to portray the situation as if being people were gambling with their future by choosing those politicians. Hence, Duffy used the rolling of dice that cannot result in a six to indicate people's loss of hope and trust:

a gauntlet, a glove-puppet the left, your laugh
a dry leaf twitching in the wind, your desert island discs
hiss hiss hiss, the words on your lips dice
that throw no six (5–8)

The second stanza seems to be a culmination of the embarrassment which was introduced in the first stanza; however, here the voice of the speaker seems more nervous. Duffy used many material visual images like urine in a public road and the influence of this disgusting image on the passerby, and (Dropped pound coin) without having any intention to take it. People's attention toward politics just like their attitude toward the aforesaid images. The purpose behind using those visual images is to illustrate the negative attitude of people toward politics. Then she reminds the people about the hegemony of politics on particular and sensitive aspects of the society and how politics threatens all their lives. Her experience as a poet and a citizen living in a society dominated by politics is epitomized in these lines as a space of free expression. At the end of the poem, she asked people to shout and take action to stop the violation of politics and exclude it from their lives. In the last line, the poet again used the power of figurative language, namely repetition, when she repeated the word (POLITICS) three times in order to state her anger and give more significance to her point.

How it takes the breath
Away, the piss, your kiss a dropped pound coin,
Your promises latin, feedback, static, gibberish,
Your hair a wig, your gait a plankwalk. How it says
Politics- to your education, fairness, health; shouts
Politics!- to your industry, investment, wealth; roars, to your
Conscience, moral compass, truth, POLITICS POLITICS POLITICS. (9–15)

Although "Politics" might be read as a political poem fused with anger and disappointment, these feelings represent the poet's subjective experience and emotions reflected in the poem. The poet embraced the material and nonmaterial elements of the environment in a way that seems apt to unnatural ecopoetics reading. Physical objects in the environment and people's experience of those objects are fussed in this poem to give the meaning of the inconvenience they are living in because of politics. In addition to that,

“Politics” seems to flow out of Duffy’s subjective observations in the society translated into the textual space of this poem. For the above mentioned explanations, Duffy’s “Politics” seems apt to unnatural ecopoetics reading. It is also worth mentioning that, Unnatural ecopoetics is not limited in its scope to the mere material and nonmaterial elements of nature, as discussed above. On the contrary, the methodology provides extensive freedom to the researchers who want to investigate contemporary poetry.

CONCLUSION

This study presents a new way of reading Carol Ann Duffy’s “Politics” through Nolan’s (2017) concept of *unnatural ecopoetics*. Being Poet Laureate of Great Britain has constituted a motive and an experience that affected Duffy as reflected in her poetic discourse as well as the textual space in “Politics”. In addition to that, her observation of the consequences of politicians actions on people is configured out of subjective experience, which is reflected in her textual space. The society in which the poet lived represents a kind of a space since “space is an abstract term for a complex set of ideas” (Tuan 2001, p. 34). Duffy’s experience and ideology in that space are interpreted as active interaction with that environment or the space in which the poet lived. She succeeded in transferring her subjective observations into synthesized lines composed of material and nonmaterial elements of the environment. The material elements of the environment in the form of physical objects is exposed through the poem's textual space in a way intertwined with nonmaterial elements represented in the feelings, experience, and the ideology of the poet. Moreover, the nonmaterial environment overlaps and sometimes overshadows the material or natural environment in the textual space of “Politics”. Actually this is what the current study concluded through reading “Politics” as an unnatural ecopoetics poem since "Unnatural ecopoetics focuses on how material elements, ranging from a tree to a taxi cab, intertwine with nonmaterial subjective experiences and express agency through the foregrounded textual space"(Nolan 2017, p. 13).

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