

**Nature- Inspired Identity: The Quest for Wholeness  
in Chenjerai Hove's *Blind Moon***

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### **Abstract**

This paper attempts to examine the use of environmental elements to represent natural features in the poetry of Chenjerai Hove (1956- 2015) and specifically in his book *Blind Moon* (2003). It illustrates a theoretical background on ecocriticism and ecopoetry as tools to show how Hove explored and expressed humanity's quest for identity and a place on Earth and examining his poetry in this way sheds light on the idea of 'nature' and investigates several questions regarding our interconnectedness and relatedness. Hove is a Zimbabwean poet who wrote extensively on Africa, nature, heritage and the preservation of one's identity. He always makes use of African and Zimbabwean traditions and conventions. Hove's poetry offers a close investigation of the psychological and social views of nature and the rural areas and features. He died in 2015 while living in exile in Norway after fiercely rejecting the policies of the Mugabe authority. This paper attempts to examine selected poems by Hove from *Blind Moon* using ecocriticism approach in order to answer the following questions: 1. What is meant by ecocriticism? 2. What are the environmental issues inscribed in his poems? 3. What elements of thought could be identified about human responsibility towards environment in the poem?

**Keywords:** Chenjerai Hove, ecopoetry, revolt, environment.

## الهوية المستوحاة من الطبيعة: البحث عن الكمال في أشعار شينجراي هوف من ديوان قمر أعمي

### المستخلص

يحاول هذا البحث دراسة العناصر البيئية لتمثيل السمات الطبيعية المستخدمة في أشعار الشاعر تشينجراي هوف (1956-2015) وبالتحديد في كتابه (قمر أعمي) الصادر عام 2003. يوضح البحث خلفية نظرية حول النقد البيئي والشعر البيئي كأدوات لإظهار كيفية استكشاف "هوف" للبيئة للتعبير عن سعي البشرية للهوية ومكان أفضل نقاء على الأرض. كان هوف شاعرًا من زيمبابوي و كتب كثيرًا عن إفريقيا والطبيعة والتراث والحفاظ على هوية الفرد ، علي الرغم من أنه كاتب متعدد المواهب فقد كتب الكثير من المقالات، الروايات، القصص القصيرة و الأشعار و قد بدأ مسيرته الأدبية كشاعر. إعتاد "هوف" على التعريف بشكل مكثف بالتقاليد والأعراف الأفريقية الأصيلة. توفي "هوف" في عام 2015 أثناء وجوده في المنفى بالنرويج بسبب معارضته الشديدة ونقده اللاذع لسياسات حكومة موغابي. تحاول هذه الورقة فحص قصائد مختارة لهوف من مجلد "قمر أعمي" باستخدام نهج النقد البيئي للإجابة على الأسئلة التالية: 1. ماذا يقصد بالنقد البيئي؟ 2. ما هي القضايا البيئية المدرجة في قصائده؟ 3. ما هي عناصر البيئة التي يمكن تحديدها حول مسؤولية الإنسان في قصائده؟

الكلمات المفتاحية: تشينجراي هوف ، شعر بيئي، الثورة، البيئة.

## Introduction

Hove was born in Mazvihwa. He was the son of a local chief. He became a tutor and then finished his higher studies at the University of South Africa and the University of Zimbabwe. He also took a job as a journalist, and contributed to the anthology *And Now the Poets Speak*. The poems selected in this paper are extracts from Hove's *Blind Moon* (2004). The poems reflect on the plight of the colonized citizen and the state of Zimbabwe, the poet's birthplace and spiritual home. They portray sympathy for those who suffer destruction and death in the shade of tyrannical power, and yearning for a more peaceful world and spirit of common destiny; their intention being in his words' to persuade the heart and the soul and human body to be together and to gently cry out to the world. His books have been translated into several languages including French, German, Swedish and Dutch. Accordingly, he utilized natural elements to discuss current political events in the international arena and issues related to Africa. He also made landscape and animal features stand for cosmic human behavior and he used his homeland a symbol to preserve his identity and capability as a writer. In his nature poems, Hove pinpointed between two main themes: man as part of nature and man as the savior of nature.

The key theory that informs this study is ecocriticism. Among the prominent figures in the field of ecopoetry are Gray Synder, Lawrence Buell, Marcella Durand, John Elder and Don McKay. Ecocriticism can be defined as the study of poetry and its mirroring to the surrounding nature, to meditate environmental elements and to examine possible interpretations and reasons for being close and friendly to nature. The main goal of ecocriticism is to search for these texts where nature plays a meaningful role in any moral resolution (Reed 146). Thus, "environmental interpretation requires us to rethink our assumptions about the nature of representation, reference, metaphor, characterization, personae, and canonicity" (Buell 2). Equally important, the concept of land as a place for

psychological and social memory has led to romanticizing nature and not stressing the ecosystem for the environment's sake. Thus, ecocriticism focuses mainly on nature representations and interpretations in literature. Rueckert employed the term "ecocriticism" in 1978 in his essay "Literature and Ecology: An experiment in Ecocriticism". But the idea of applying ecological theories to literature is not Rueckert's. The first to mention it was Joseph W. Meeker in his book *The Comedy of Survival: Studies in Literary Ecology* (1972). By the term "literary ecology" Meeker aimed at discovering the roles that literature plays in the ecology of the human species (Glotfelty xix). This environment is connected to humans in an evolving and interactive way (McColley 58). Thus; ecologists study forms of life not in isolation, but as a part of a system (Kerridge 130). A thorough examination of Hove's poetry shows that he was interested in exploring one's worth and place on earth. Poems from *Blind Moon* reach a conclusion that when humankind has walked far away from the natural world, it has become ecologically abusive and detached with suffering. Hove vacillated between the positive side of nature as a hope and the despair that results in our abusing nature in his examination of our quest and search for meaning, identity and wholeness.

In truth, for thousands of years, humans have benefited from every single aspect of the universe. People's activities and actions have negative influences on the environment and on nature in general. The term was coined by the zoologist Ernst Haeckel in 1866 (Kroeber 22). It concentrates on examining the relationship between man and nature from the earliest of times till today. Man has always thought that he is separate from nature and somehow superior to it. Yet, he always finds a way to adapt to it and to benefit from it in several forms. However, the activities of many societies have a less impact on the environment than others.

Above all, humans should respect the moon, the sky, the landscape and even the bodyscape as a source of pride and identity

in their quest for wholeness. So, for him, nature has a poetic color with the ability to free everyone. It is humans' only hope for survival to share and to learn from the destiny of stars. Hove's quest for this is often expressed as nostalgia for every single element of nature as a living creature. This may also be called the search for wholeness through recalling our origin and forests and mother earth.

Let us share  
The moon  
The sky  
The landscape  
The bodyscape,  
A destiny of stars

(*Blind Moon* 44)

As a creative ecopoet, Hove is expressing his interrelatedness, sense of place, alert of his presence, and his self-awareness of the need for contingency. From the lines quoted, Hove's concern with the power of words, acquaintance with suffering, and his interest in nature imagery are apparent, as is his somewhat affected suspicion of capital letters. One may also detect elements of song and become aware of fiercely controlled and simple diction. With a close reading of Hove's poems on nature, it is obvious that he is a poet conscious of his words as he eclectically chooses them within a social context that fits his view of poets as "social messengers of the victims of colonization and industrialism of the new world". He often manages to do this with the use of simple and short words that give a vivid picture of the oppressor and the oppressed. This shows his consciousness of the presence of tyrant leaders in his society and that this corruption affects humans and natural elements alike. According to him, a poet is a social reformer and his audience must understand his message. He believes common words can be used in an uncommon way to describe a scenario. A close reading and analysis of his poems portray him as poet who believes in the principle of communication by adopting a simple language style. A part from the class conflict and inequality expressed in these poems, the call for

change is evident through the use of a simple and clear language. This style helps to make his message of change accessible to every common man, for whom the poems are meant for.

Indeed, what made Hove a successful eco-poet is his sense of eco-centric self. In his lines, he always depicts the process of diversity in the external world and his urge to be part of it. In *Blind Moon* by Hove, there are several items from the environment in an authentic poetic expression to examine ecology. Nature is his favorite background through which he is best creative and expressive. The emphasis in this paper is on the analysis of the representations of the environment in *Blind Moon*. Ecology is widely analyzed as a science examined by many disciplines through which land history can be read and appreciated. Hove studied literature and education in South Africa and Zimbabwe. Nature elements prove their existence in aesthetics that include elements of the surrounding nature, the results and effects of plantation and agriculture, colonization, wars, climate and humans interference to abuse nature as a guaranteed entity.

Ecopoetry comes as an instant response to the modernist environmental crisis. In this way, the eco-poet is not a mere romantic viewer and mirror of nature who romantically celebrates its beauty. However, he is a spokesman of nature, a mediator between nature and humankind, one whose main mission lies in addressing the nonhuman other interactively and ethically. Surely, in his eco-poetry, Hove represents the paradox of a world that is on the one hand near and that we are kin to, and that on the other hand is forever alien and strange. Most of his poems show the beauty of this paradox. His poetry addresses issues of animal subjectivity and environmental ethics in relation to endangered species and wild life extinction. In contrast to the nature poets who tended more towards the pastoral and idealized themes of nature, his poetry represents radical environmental and ecological themes. In the last few years, eco-poetry presents different ecological awareness of the

environment. Every individual ought to recognize the human relationship to nature and the environment. Ecopoetry is a poetic analysis to relate poetry with the surrounding environment in order to understand this message. It helps to create an examination and recognition of our position and attitude on the biosphere.

Humans cannot afford to take nature's free services for granted. Nor can creative writers and literary critics ignore the environment by ensconcing themselves in searches for the authentic human voice where they focus primarily on the logic of linguistic systems. The situation of poetry at the end of the twentieth century cries out for an appreciation of the authentic nature that grounds language and supports every human. (Scigaj 6)

In 2008, Seamus Heaney stated, "environmental issues have to a large extent changed the mind of poetry" (Heaney 56). Hove's poetry depicts geographical elements such as mountains, waterways, land, plants and animals. Howarth writes: "Several ecologists wrote histories of regional land-use, linking biogeography to agronomy and sociology to examine natural and cultural interaction ....This work enlarged the research community, leading to the founding of the Ecological Society of America in 1920" (qtd. in Hannes 74). In our own time of environmental crisis, Hove believes that poetry has a unique capacity to reevaluate our attention to the environment in its previous and current state. Moreover, it helps finding proper answers to vital and contemporary problems and issues like deforestation, loss of species, food scarcity and soil loss. Ecology is the science that examines how the world fits together. This includes the significant inquiry about the relationship between poetry and science or the relationship between disciplines of ecology and poetry. In the same way, poetry examines the influences of the psyche towards the world. Hence, science has a strong cultural dimension. It aims to explain the physical world. It looks like a bridge between the physical and the cultural. On the other hand,



poetry also explores the world but through metaphors, mythology and several creative technical devices. Castree explains:

Ecopoetry can be defined as poetry that addresses, or can be read in ways that addresses the current conditions of our environmental crisis...seen in this way, ecopoetry can be framed as an active and activist form of writing and reading contributing to the task of repairing division, between humanity and the ecosystems that constitute and support us... Ecopoetry may draw attention to specific places in order to deepen understanding of natural processes. (Castree 46)

Certainly, nature for Hove is a source of delight and satisfaction. For him, communication with nature is not confined to birds, animals, plants and rivers; rather, the ecopoet can duly utilize techniques and environmental style seeking to get meaning out of the chaos of life. In most of Hove's poetry, the speaker turns to Mother Earth for safety, freedom and wholeness. Like other distinguished ecopoets, his poetry urges readers to feel sympathy and united with the surrounding nature and it responds powerfully to the contemporary environmental crisis that threatens nature and its natural balance.

The constant mirroring of the birds, moon, rain, African forests and sky of Zimbabwe is a recurring image in Hove's poetry. His speakers always long for freedom and integration with African nature. Birds have always been portrayed as carriers of human souls. Lots of birds without wings are around him. But after all, no one loves a beautiful bird with a broken wing. The word "Zimbabwe" refers to stones and 'rain' and in other poems it refers to forests and fertility. In a poem entitled "a poem for Zimbabwe", Hove illustrated:

I am a piece of you  
And you are a piece of me.  
The blood in my veins is you.  
Listen to the rhythm  
Of the stream of my blood  
And the echoes from the hills,  
Mixed with gentle ripples  
Of the waters in the fast stream

(*Blind Moon* 55-56)

Undoubtedly, these lines are a beautiful attempt for incorporation with nature for more understanding and appreciation for it. The imagery, sound and form of the lines help in portraying nature as the “resort” where all nations from different cultures can be one and equal. This resonates with the last developed and least considered approach which is the school of *Environmental Justice Ecocriticism*. It tries to figure out in what way literature supports the environmental justice movement. This movement does not support racism as it pays attention to the hazards colored or poor people face by analyzing their literature. Moreover, environmental justice ecocriticism tries to see if there is a link between the labor movement and the environmental justice movement. Reed sees that critics have a lot of work to do in order to have a complete field of ecocriticism. Therefore, all these schools must be woven together to achieve a solid and unified ecocritical approach. Connecting with nature is the key in the various interpretations of ecology. In these lines, his reverence for nature and mother earth is romantically examined. This interest in nature is a new consciousness due to a physical or biological understanding of our position within the universe.

As a romantic poet, Hove presented several poems on Africa and Zimbabwe in order to appreciate nature and to romanticize it. Science along with romantic treatment to academic matters could raise our awareness about recent situations and problems. Interest in nature and in ecology is an attempt to redress the balance, to

challenge the obvious alienation from nature. A true poet has to be associated with nature defending it and describing its beauty.

I dig the potato I planted  
 It is red with blood  
 I dig a well for the children's thirst  
 I meet a sky with a bullet hole  
 Earth of my mothers  
 Earth of my fathers

(*Blind Moon 53*)

It should be noted that it is not only land but also labor that is present as exploitable natural resource. In the previous lines, he stresses his ecological awareness and he imagines himself as the savior of this earth. He digs potatoes for the needy but it turned out red from the blood of the revolts. He tries to help Zimbabwean children get some water through digging well in mother earth. It is this holy water that can cure them and make them incorporate with earth. This earth is his mother and the symbol of protection of his father. Now addressing this entity of his heart; earth, he is declaring that her beauty is sinking and her breath is lost into a mist and her vision of the future is lost along the way.

It is true that Romantic poets are concerned with nature in its entirety, not just in an organic sense, but also in a theological and philosophical background. After all, ecopoetry is mostly a nature poetry that aims at raising awareness of natural features and the importance to integrate with nature. Nature's creative powers lead to an ultimate consideration of the state of society and man's relationship with the universe. Their poems also portray the poet's struggle to understand nature and man's creative and destructive parallel forces, which still exist today, where man's insatiable need to create to meet the demands of an ever-growing population, has been widely viewed to be destroying the earth's ecosystem and ultimately himself, be it through pollution or the exploitation of natural resources. Nevertheless, in expressing his longing for an

ideal world, Hove presents an inkling of hope, that if man desists from this destructiveness, nature can be preserved.

A little boy  
 Plays with the sea;  
 The waves wave  
 At the little boy,  
 The water nibbles  
 At his feet  
 .....  
 Love in the water  
 Mailed by the sea waters

*(Blind Moon 46)*

In Hove's poetry, romance is interwoven with nature and again environmental elements are playing huge part in drawing the complete image of the poem. Water is the realm of spirits and the source of life and love. The poem alludes to nature's sustaining power through the sea's cyclical regulatory function. The speaker refers to the Earth's geomorphogenic formation and the process of continental drift in the poem. The little boy is playing wildly with the sea. The sea responds playfully and plays along. The water plays along and nibbles at the little boy's feet. Love is in the air and is in the water. Love is mailed through the water to the little girl on the other side of the sea. In African tradition, water is a symbol of life, purification and regeneration. Although it is the most subjected to pollution and change from industrialization, water has played an integral role in the fertility of fields and the fecundity of beings and things. Beyond that, every kind of water—rain, river, spring, pond, lake, sea, water cupped in the hollow of a tree, dew—is invested with a particular significance.

Hove became a turning point from the African- romantic tradition to an intellectual poetry of raising awareness. Nature has loomed large in his consciousness from the beginning of his writing career. From Biblical times to the present times, poetry has

continuously drawn us toward the natural world. In Hove's poetry, there are images of the glowing ashes, rough winds scattered like leaves, and dark images of autumn representing falling apart, fading away and death. For Hove, nature is both wonderfully giving and also dark as a dynamic force that cannot be tamed by man. Sometimes he warned us about being aggressive to nature and other times he warned man not to equate beauty with serenity. Even his childhood memories in Zimbabwe evolve around the idea that nature has provided him with a cheerful confidence in his identity and in a better future for his fellow revolts yet to come. Nature, in this way, is often related to freedom and other times it is deadly.

I wish I were a bird,  
 Flying,  
 A bird with wings,  
 No one loves  
 A bird with a broken wing. (*Blind Moon* 1)

Indeed one of the main objectives of ecocriticism is to portray the other creatures living in the environment. This goal tries to direct attention to the fact that, "in addition to human language, there is also the language of birds, earthworms, wolves, and waterfalls" (White 15). This is why many ecocritics are interested in the relationship between humans and nonhuman animals. Consequently, the sky is only clear when colonization ends. The speaker shall turn into a free bird flying wildly in the sky. There is nothing more sad or pathetic than a bird with a broken wind and a stolen home. He addresses his home land as a piece of his being. The blood in his vein is entirely a part of this environment. The stream of the Zimbabwean rivers echoes the stream of his blood in his African vein. Both streams respond to the echoes of the hills and again mix gently with the Zimbabwe ripples of the waters. The environment presents the ugly side of truth with the shadows of the dead birds and the dead elephants along with several bodies of Zimbabwean orphans.

The world is the  
 Leaf that is floating in the wind next to me, the  
 Task of the poet is to tell the story of how that  
 Leaf is floating in the sky with his or her heart  
 Also.  
 The sky? Yes, it is in poetry that the human soul  
 Can fly and the sky is not even there                    (*Blind Moon ix- x*)

Again, he portrays a beautiful parallel between the modern world and a leaf from a Zimbabwean tree. The poet, who confesses to boyhood dreams of flight, thinks of a leaf 'floating, floating, floating / in the wind / not falling'. Just why the leaf defies gravity is not explained, but it may be held up by the poet's conviction, his heart. However, in all this somewhat etiolated talk, Hove does not close his eyes to facts. This is illustrated by 'Search', where he writes bleakly: 'After the search / there is nothing / except the coffin / and a dying homestead'. It is the task of the eloquent poet to tell the story; the story of a land stolen and exploited long ago. The home as a leaf flies and floats in the sky with the poet's heart hanging with home's memories. Human soul also can fly and can long and accommodate to new cultures but can never forget roots of home and heritage. It can only immortalize these memories within the lines of poetry. It is a metaphysical idea adopted beautifully by Hove to illustrate his longing to his home town while he was in exile. He imagines the world as a leaf that is floating in the wind. It is the poet's task to tell the story of how this leaf is floating and where it shall land. The leaf is like the soul flying within the sky of motherland and feeling liberty and unity with the environment and nature. But within colonization, the borders of human geography are broken, lost and paralyzed. It is again the task of the poet to remind people of this unity between the soul and the environment. He should sing heavily about the landscape telling the stories of man, souls, animals, birds, mountains and how they all form one body; the body of Zimbabwe.

These meditations have given him the green light to launch his critique of the endeavors presented by nature. Hove has learned throughout his political career that the art of survival resides mainly in writing and specifically in honoring the Zimbabwean environment. Zimbabwean people without their heritage are exactly like a tree without a shadow. Hove describes the process of wrong doings to power that leads to overflowing the environment with blood. It is a symbol of corruption, war, death, loss and killing. The result is blood all over the place, hearts are broken and skulls are exploding bursting everywhere and bricks thrown in revolt.

Days do not smile  
 On those who sup on human blood,  
 Suns do not rise  
 For those who wield only death,  
 The moon too,  
 Changes its color  
 To this dark red,  
 Clotting on the pavements of conscience (Blind Moon 7)

Hove's poems stress the feeling of spiritual connectedness and identification with the African environment. The sun, moon, rivers and even death will all respond negatively towards this destruction. The moon will change its color in revolt and all aspects of the environment shall react negatively as well. Sun shall refuse to shine in anger for those who yield only death.

We were not  
 The only ones left;  
 The fig-trees stood by us.  
 We were not  
 The only ones left  
 Until the sky refused us  
 A visa (Blind Moon 20)

What is unique about these lines is the personification of the forest and the trees that stood by the rebels refusing to submit to corruption. Trees, forests and other environmental phenomena are important in the lives of blacks. The forest plays a dual role both negative in refusing and positive in embracing man. In all cases, Hove always portrays man as part of the environment:

I feel  
You are part of a raindrop,  
And I am part  
Of the mist.  
All visions  
Sometimes obscure in doubt  
Till the final penalty

*(Blind Moon 21)*

The speaker wants to feel integrated with nature and one of the most notable of African forests is “rain”. Rain always portrays signs of harvest, fertility and goodness. In poetry, rain is often related to existence and life. In these lines, Hove portrays the double duality of reality vs. appearance represented by clarity after raindrop vs. doubt and mist. It is the case of every citizen in the colonized nations. He is in a war between rebelling against the new system or the doubt and misleading promises of the colonizers.

You took away  
Our only moonlight,  
That moon of love.  
You planted anger  
In our hearts.  
You took away  
The burning petals

*(Blind Moon 22)*

In these lines, there is the general tendency to remind readers of humans’ positions with the new world of war, death and colonization. The tyranny has taken away the only source of love left



represented in moonlight. In many African societies, the moon is often linked to life itself, through lunar cycles that align with human and agricultural fertility and that structure ritual calendars. The land, which is the bedrock of the environment, has been the home to a plethora of flora and fauna but now it is the home for anger and hatred. Each of these is revered for various purposes in the lives of the African people as revealed in Hove's lines:

I am a slice  
 Of the moon,  
 You are a slice  
 Of the sun  
 Mysteries merge  
 Once in many moons

(*Blind Moon* 41)

The title poem is about a moon that the poet himself says is destined to see all these corpses decorating earth after the war and all these shadows of political corpses. He says it is better for the blind moon to remain unsighted than being able to see the various iniquities that have blighted the political landscape. As the teller of the story, he is proud to be part of the moon itself. Again, the setting is rural inland Africa where ecological equilibrium is more likely to be present. To stress his firm belief in the urge for "unity with nature", Hove expresses this microcosmic perception of life ecologically in order to obtain freedom only within nature. Again, unity with the environment is the only way for the preservation of identity and for wholeness. The poet is whole only when he is reminded that he is a part of the moon and his fellow Zimbabwe are part of the sun. Even birds become a source of comfort".

What are you doing  
 When every hill harbors a political corpse  
 When the teachers' pillows are fresh skulls  
 And villagers songs at gunpoint?

.....

When the hills are places of fears  
When the soil smells of fresh blood and  
Corpses?

*(Blind Moon 28- 29)*

The poet condemns the culture of politically motivated violence where human life is devalued and without any defense, people sacrificed for the sake of political power. The poem is addressed to politicians who leave a trail of broken hearts, broken bricks, orphans, widows, unsmiling faces and nameless graves on their way 'to the house of power'. The negative side of environment comes along reminding us of war, death, corruption and killing. Yet, the truth prevails that every hill is covered with corpses and every channel of water is red with blood. The soil which used to be brown and fertile is now fresh with blood and death.

Our moon was sunk  
Our sun was sunk  
Both red with planetary tears,  
Of blood from our own veins.

*(Blind Moon 35)*

Again, the moon is sunk with red tears along with the sun. The Zimbabwean citizens are incorporate with the planter tears through blood. The previous lines are a plea for seeking freedom and a plea for liberation. These lines evoke a rural, physical environment while framing it through a personal and historical account of the speaker's relationship with this particular soil, through the physical labor of his father and grandfather. The result is a poetic account of an experience that is at the same time physical, cultural, and social. The farming activities that shape the land also create an inner landscape from which the poet writes.

## Conclusion

Hove's preoccupation with nature runs across *Blind Moon*. Man has always thought that he is separate from nature and somehow superior to it. Yet, he always found a way to adapt to it and to benefit from it in several forms. However, the activities of many societies have a less impact on the environment than others, and some groups have a less impact on the environment than others. After all, humans are not just animals and they are sociable, self-aware and cooperative. In recent decades, the term "ecopoetry" has come into use to designate poetry that in some way is shaped by and responds specifically to this crisis. The current paper attempted to focus on Hove's poetry in the light of ecocriticism. It demonstrated the poet's views in relation to the interdependence of man and nature.

For Hove, humans should share the moon, the sky, the landscape and even the bodyscape as a source of pride and identity in their quest for wholeness. Hove's writings have always been admired for paying heed to the ecological environment in minute detail. Hove does not 'talk' about the land in isolation. He pays attention to the flora and fauna that lives on and depends on the land for survival and how the land and these in turn mirror and enhance human existence. The thing that made Hove a successful ecopoet is his sense of eco-centric self. In his lines, he is always open to the process of diversity in the external world and his urge to be part of it. An ecocritical examination of key poems from Hove's *Blind Moon* shows his persistent preoccupation with man's position within nature and the consequent ecological implications of this relationship. Chenjerai Hove was a leading figure of post-colonial Zimbabwean literature. In a nutshell, His poetry is dominated by a passionate voice that critiques his society. His eagle's eye peruses the political, social and economic situation. Nature is an integral part of life. But even while nature bestows blessings everywhere, people tend to forget its charming treasures and thereby deny future children the

pleasure of enjoying nature in all her abundance and variety in the future. The beauty of nature has been extolled in the works of poets and artists. The poet expresses the amazing power of nature with all its elements and features and how it is important for modern man to pay due respect to nature in order to reach wholeness and calmness. Throughout his poetry, he looks for a constructive holistic perspective of planet Earth in which a reconciliation replaces exploitation. After all, ecology leads to the recognition that life has encoded messages through which directions and purposes are clear. A careful reading of Hove's poetry shows both the delight out of nature and the sorrow resulting from unethical treatment to nature. Hove reflects his quest for identity and wholeness through the wish of integration with nature. He also reflects sorrow and frustration with the severe degradation of natural ecosystems and the consumption of natural resources. In a way, Hove' ecopoetry stands as an honest reflection of the present ecological crisis which seriously threatens the natural world.

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