

# Devall's Deep Ecology: An Ecological Analysis Of Nanao Sakaki's Selected Transnational Ecopoetry

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## Abstract

*This paper attempts to discuss and analyse the selected poems of transnational poet Nanao Sakaki from the theoretical lens of American sociologist Bill Devall's Deep Ecology to explore the theme of ecological consciousness. The study employs the qualitative research method, and the research design of thematic analysis is applied for the analysis of the aforementioned theme in the selected poetry. Deep Ecology is a relatively recent perspective that opposes anthropocentrism and emphasizes an ecocentric point of view and a need for profound interconnectedness between humans and nature. The study reveals its resonance with Sakaki's selected poetry, which focuses on environmental justice and expresses a longing for a renewed human-nature relationship. Moreover, the paper underscores the contribution of Sakaki's eco-poetry to a transnational discourse on ecological consciousness and the human-nature relationship. Ultimately, in the light of Deep Ecological philosophy, this research highlights the profound impact of literature, specifically poetry, in fostering a broader awareness regarding environmental stewardship and humanity's interconnectedness with the natural world.*

**Keywords:** Transnational, Nanao Sakaki, Ecological Consciousness, Deep Ecology, Ecocentric.

## I-INTRODUCTION

### 1.1. Background of the Study

#### 1.1.1. Ecological Consciousness in Poetry

Nature has always proved to be a constant means of support for the human kind. Unfortunately, humans in return of nature's benevolence, maintained an attitude of indifference and continued exploitative activities such as deforestation, habitat destruction and spreading pollution etc. which has disturbed the ecological balance and led to environmental degradation (Bose, 2018).

This Environmental crisis has become the core challenge that humanity has to face in the 21<sup>st</sup> century. The crisis found its roots during 17<sup>th</sup> and 18<sup>th</sup> centuries where the worldview of the modern, industrial society was shaped by the technological advancement and the industrial revolution. Such materialistic approach has alienated human beings from the nature and driven them towards exploitative use of natural resources (Gaiys, 2023).

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This ecocide is not only the destruction of natural world but is also a threat to human existence which is dependent on the sustainability of natural resources. Therefore, to deal with this ongoing ecological crisis scientists, artists and critics felt the need to develop ways to create an awareness in man regarding nature and her preservation which has marked the beginning of a new genre known as ecological consciousness poetry or eco-poetry. It tries to “cultivate an ecological consciousness” by focusing on environmental justice and calls for a globally coordinated, concerted action to save the natural world (Devall & Sessions, 1985, p.8)

### **1.1.2. The Founding of Bill Devall’s Deep Ecology**

The notion of “Deep Ecology” was initially advanced by Norwegian philosopher Arne Naess in his 1973 article titled “The Shallow and the Deep, Long-Range Ecology Movement”. In this seminal work, Naess used the phrase Deep Ecology for the first time to differentiate it from “Shallow Ecology”. He considered Shallow Ecology merely a “fight against pollution and resource depletion” started by humans for their own survival (Naess 1995, p.151). Naess’s Deep Ecology, which focused on a shift from anthropocentrism to ecocentrism, proved to be a pivotal moment in ecological philosophy. It also strongly influenced the sociologist, Bill Devall, who embraced it immediately. Devall has witnessed the ecological destruction of his native bioregion (Klamath-Siskiyou Region of the Northwest) as well as the whole world; thus, he wanted to draw mankind’s attention to this pressing issue of environmental destruction. In Arne Naess’s Deep Long-Range Ecological Movement, Devall finds a realm that allows his ecotopian ideals and ecosophy to emerge (Byrne, 2011). Hence, drawing from Naess’s philosophy, Devall developed his theory of Deep Ecology, which “engages in the positive task of constructing different visions of reality and of presenting ecotopian visions of harmony between humans and the rest of Nature” (Devall, 1988, p.55). He has co-written the 1985 book *Deep Ecology: Living as if Nature Mattered* with another Deep Ecologist, George Sessions, which became a classic text of Deep Ecology.

### **1.1.3 Nanao Sakai, A Transnational Eco-poet**

In his foreword to *Break the Mirror* (1987), Gary Snyder writes: “Nanao Sakaki’s poems and presence are known from Tokyo to Amsterdam, New York to London, Maine to San Francisco”.

Nanao Sakaki, described as a wanderer, Japanese eco-poet, and an unrelenting environmentalist, was born in 1923 and died in 2008. He was recruited into the Japanese army during WWII, due to which he developed a strong opposition for war and nuclear power plants. After that, he lived in the mountains and wandered forests for over three years. The awe and influence of the natural world compelled him to write ecologically conscious poetry.

Sakaki was an observer of both the local and trans-local ecological perspective, a resolute battler for environmental conservation, an antinuclear and antimilitarist campaigner, a hater of industrialization, and an environmental activist against the destruction of forests for unnecessary purposes (Lee, 2012). Modernism resulted in a rift between man and nature, and Sakaki wanted a restructuring of the relationship that humans have with their natural world.

His poetry is infused with a love of nature, animals, traditional ways of life and simplicity, and a lament for the environmental destruction at the hands of the modern technological world. Some other themes include deception, vanity, loneliness, manipulation, lovelessness, frustration, and power.

## **1.2. Rationale of the Study**

The rationale behind this study lies in its attempt to unravel the relationship between literature and ecological philosophy. Transnational poet Nanao Sakaki's poetry provides a unique perspective on ecological consciousness, through the application of Devall's theory of Deep Ecology, this research aims to analyse the depth of ecological themes embedded Sakaki's selected poetry. The findings will contribute to the discussion of ecologically conscious literature and human-nature interconnectedness within transnational context.

### **1.3. Problem Statement**

This study aims to analyse the selected poetry of Nanao Sakaki, a transnational poet renowned for his profound connection with nature, through the theoretical lens of Bill Devall's Deep Ecology. The analysis will shed light on how Sakaki's selected poetry reflects environmental themes that converge with the Deep Ecological philosophy.

### **1.4. Objectives of the Study**

1. To analyse how the transnational poet Sakaki's selected ecologically conscious poetry represents the Devall's theory of Deep Ecology
2. To investigate the ways in which selected eco-poetry of Sakaki contribute to a transnational discourse on environmental consciousness and the human-nature relationship

### **1.5. Research Questions**

1. How does the transnational poet Sakaki's selected ecologically conscious poetry represent the Devall's theory of Deep Ecology?
2. In what ways does the selected eco-poetry of Sakaki contribute to a transnational discourse on environmental consciousness and the human-nature relationship?

### **1.6. Delimitations**

The study is limited to the analysis of a selected body of Sakaki's poetry that prominently focuses on the theme of ecological consciousness. The study acknowledges Sakaki's transnational identity and the diverse nature of his literary contributions but attempts to carry out a concentrated analysis for a deeper understanding. In addition, among the many alternative ecological theories, the study mainly employs Bill Devall's theory of Deep Ecology as the theoretical framework. These delimitations provide focus and allow for a more coherent analysis within the specified parameters.

### **1.7. Scope and Significance of the Study**

This research explores the interconnection between ecological philosophy and literature. It seeks to highlight Sakaki's literary contribution to raising environmental consciousness and also provides insights into the potential of poetry as a powerful medium for fostering environmental awareness and conservation. Moreover, in contemporary literature, there is a gap in the application of Deep Ecology principles to literary works. This research aims to fill this void through the opportunity to examine Sakaki's selected ecological consciousness poetry through the theoretical framework of Devall's Deep Ecology, which remains a relatively unexplored topic.

## **II-LITERATURE REVIEW**

### **2.1 Ecological Consciousness in Poetry**

Khan (2017) conducts an Eco-critical analysis to analyse the ecological consciousness in Kashmiri poetry. He highlighted that the peaceful environment and landscape of Kashmir have entirely changed because of the rapid urbanization and construction. A huge number of wild life reserves have fallen prey to devastation due to the encroachment of forest land. This man-Wild conflict resulted in increased ecological awareness among Kashmiri

writers, specifically poets. Consequently, the themes of Kashmiri poetry shifted from beauty of the Kashmir Valley to concern about its natural beauty.

Likewise, Bose (2018) discusses the notion of ecological consciousness in the poetry of Niranjana Mohanty and presents the relationship between literature and the physical environment. She states that Mohanty's poetry shows that he has deeply contemplated the condition of the natural environment, whose stability is threatened by human activities like deforestation, etc. According to Bose, Mohanty holds the view that human beings need to use the natural world sustainably in order to coexist and flourish in the same ecological sphere (2018). Hence, the study shows that the reason behind Mohanty's ecologically conscious poetry is awareness of the fact that literature can play a crucial role in disseminating this environmental consciousness among human kind.

In a similar vein, Basumatary & Khiangte (2020) in their study delineate the ecological vision envisioned by Mamang Dai in her poetry and compare it with the ecological principles proposed by the eco-critical theorists. They argue that the primary concern of Dai's poetry collections is the non-human natural world. In this regard, she deviates from the usual poetry concerned with anthropocentric themes (Basumatary & Khiangte 2020). Moreover, her deep respect and care for nature gives her a position alongside the Deep Ecologists. The study revealed that Dai believes in the abolition of social ideologies that perpetuate environmental degradation and aims to spread awareness regarding the non-exploitative use of science and technology to ensure ecological stability.

Singha (2020) studies the selected poetry of Mamang Dai, who belongs to the Adi tribe of Arunachal Pradesh, in the light of Deep Ecology. In her study, she sheds light on how the philosophy of Donyi-Polo practiced by the Adi tribe is reflected in Dai's poetry and how it coincides with the Naess's theory of Deep Ecology. She suggests that Dai's poetry carries deep reverence for the natural world and presents everything inhabiting the planet Earth to be equal in stature. The ecologically conscious poetry converges with the philosophy of Deep Ecology which gives importance to the intrinsic worth of all creatures on Earth (Singha, 2020). This study proved to be a valuable piece of literature in providing a comprehensive comparison between ecopoetry and Deep Ecology.

Khosravi (2017), in his paper, explores the ecological consciousness and ecoethical vision of a Nobel Laureate poet, Pablo Neruda, through a study of his selected poetry. The research finds that the presence of ethics is one of the themes of ecologically conscious poetry, which Khosravi (2017) characterizes as a new genre of literature. The study employs the framework of Ecocriticism and ecopoetry to elucidate the presence of human and non-human interconnectedness and the significance of ecoethical consideration in Neruda's poetry (Khosravi, 2017). By doing so, the research attempted to incorporate a sense of ethics and accountability towards the natural world.

## **2.2. The Application of Deep Ecology**

Gautam (2021), in his research, examines the connection between nature and human beings through the study of the selected poem of John Keats. The analysis is done with the help of ecological insights provided by Deep Ecologists including Naess and Devall. Gautam argues that Deep Ecology's notion of uniformity between self and nature is similarly presented in the selected poem (2021). His study concludes with the findings that this uniformity leads to a harmonious fusion of nature and self, which gives rise to a single entity. Therefore, for these individuals, the destruction of the natural world is the destruction of self. On the contrary, when humans have a negative attitude towards nature, their self fails to form a connection with it (Gautam, 2021). This study delved in to the symbiotic bonding between humans and nature, and in this sense, adds a unique perspective to the existing research.

Another study conducted by Dhungel (2020) revolves around the relationship between man and nature. He explores this relationship by employing environmental theories on the selected poetry of a great poet Prasad Devkota and tries to prove the dual nature of this relation, i.e., analogous as well as antithetical (Dhungel, 2020). The findings showed that Nature, being a constructive source of life and knowledge, simultaneously becomes a destructive source of suffering for humans in the form of natural disasters. Similarly, man on the one hand loves nature, even worships it, and on the other hand, proves to be the reason behind its deterioration

Additionally, Bhandari (2023) analyses Henry Thoreau's selected poems from the perspective of Deep Ecology to highlight the presence of ecological consciousness and human-nature interconnectedness. Bhandari found that the Deep Ecological Philosophy is a form of criticism that stresses the biocentric approach towards the analysis of literary works. It is a relatively new stream of thought that opposes the idea of anthropocentrism and proposes solutions to cope with the ongoing environmental challenges (2023). Furthermore, he revealed that in Thoreau's poetry, there is a longing for a harmonious relationship with nature, so he produced ecologically conscious work to help increase environmental resilience.

Gaiys (2023), in her research, applies Arne Naess's Deep Ecology to the selected poetry of a significant American eco-poet Gary Snyder. She states that Deep Ecology is in complete contradiction to the human-centric approach to ecology. Likewise, Snyder raises the awareness that nature must be protected from the destruction of human beings and calls for a sense of uniformity with nature (Gaiys, 2023). Hence, the paper found that the ecological issues highlighted in the selected work of Snyder are deeply connected with the principles of Naess's Deep Ecology.

### **2.3. Nanao Sakaki's Ecological Consciousness**

Maher (2017) carries out research on the environmental issues presented in the poetry of Nanao Sakaki in which he states that amidst the chaos of postwar modernization, Nanao Sakaki found solace in nature and rose to prominence as one of Japan's leading environmentalists. Laced with a distinct blend of wit and wisdom, his poetry explores the wonders of nature and expresses dismay at humankind's disregard for the environment (Maher 2017). He further analyses Sakaki's environmental concerns, particularly his opposition to nuclear energy, river dams and destruction of habitats. The findings revealed that Sakaki becomes a voice for the world by drawing attention to the state of our vulnerable ecosystem, aiming to encourage people to revitalize their bond with the landscape and save the planet.

Ramos (2017), in his thesis, employs William Rueckert's ecocritical approach to analyse Sakaki's poetry collection, *How to Live on Planet Earth*. He includes a detailed biography of the poet and an account of the emergence of the modern ecological consciousness among Japanese writers. Ramos (2017) also explores the relationship between ecological consciousness and literature and presents an entropic eco-poetic model about ecological consciousness and the eco-poetic visions of Sakaki. The vision focuses on environmental activism in order to protect the natural world.

The above review and critical analysis of the relevant existing literature shows that ecologically conscious poetry of various poets has been studied from the Ecocritical as well as Deep Ecological perspective. However, the review also shows that exploring resonance of American sociologist Bill Devall's Deep Ecology in Nanao Sakaki's eco-poetry is a relatively less explored research topic. By researching this topic, the study endeavours to fill this research gap.

## **III-RESEARCH METHODOLOGY**

### 3.1. Theoretical Framework

The present study employs Bill Devall's Theory of Deep Ecology as a theoretical framework.

#### 3.1.1. Ecocentric Point of View

The modern view of the industrialist-technocratic world assigns human being a dominance over the rest of the species and regards him as in charge of all other creatures. Deep Ecology and ecological consciousness are contradictory to such an anthropocentric worldview and practice an eco-centric point of view (Devall, 1985). Devall defines ecocentrism as, "rejecting the position that some life forms (such as humans) have greater inherent worth than other life forms" (Devall, 1988, p. 15). This means that all other entities inhabiting Earth are equally important and possess equal rights. Devall states that "the Shallow Ecology movement tends to talk about resources for humans, whereas in Deep Ecology we talk about resources for each species (1988, p.30)"

Moreover, the eco-centric world view emphasizes that nature has intrinsic worth, that is, it has its own value, rather than just being an aesthetic commodity (Devall, 1993). Along with that, he has used the word 'living' for what biologists characterize as non-living entities, for instance, watersheds, landscapes, mountains, and ecosystems. This can be from a slogan such as "Let the river live!" (Devall & Sessions, 1985, p. 71).

#### 3.1.2. Transformation from the Egotistical Self to the Ecological Self

Shallow Ecology stresses the protection of environment instead of fostering a sense of connection between nature and man. In this perspective, humans view themselves as superior to the environment and stewards of the land, in spite of considering themselves a part of this ecology. According to Deep Ecology, this egotistical identity needs to be dissolved in order for the ecological self to foster. Human beings must "become part of something larger than their narrow, egotistic self" (Devall, 1988: 41).

Devall states that,

"The ego can be understood as the voice of the self, but when we use the ego to build a barbed wire fence around our feelings, to deny our vulnerability and deny our interactions with watersheds, forests, deserts, and rivers, then the ego becomes a prison guard-and not a voice" (1988, p. 41).

When humans begin to stop defending and supporting the egotistical identity, that is when they may begin to cultivate and implement the ecological self (Byrne, 2011). Further, Devall explains that "exploring the ecological self can be partly described as discovering an ecological consciousness (1988, p. 52).

This process of the full transformation of the egotistical self can also be summarized by the phrase,

"No one is saved until we are all saved," where the phrase "one" includes not only me, an individual human, but all humans, whales, grizzly bears, whole rain forest ecosystems, mountains and rivers, the tiniest microbes in the soil, and so on" (Devall & Sessions, 1985 p. 67).

#### 3.1.3. Bioregionalism and Deep Ecology

Based on Naess's ecophilosophy, known as Ecosophy T, Devall proposes his notion of Bioregionalism, according to which humans identify with the place which they inhabit. Devall's definition of bioregion is as stated, "Bio means life, and region means the territory. It is the territory with which a person, or a community of people, identifies as part of their Self" (Devall, 1988, p. 64). It focuses on the cultivation of bioregional consciousness,

which is a “social expression of our vital need to be part of, not apart from, the place wherein we dwell” (Devall, 1988: 67).

Bioregionalism is the development of a sense in human beings to take practical actions for the protection of their bioregion and for “preserving native biological diversity, wilderness, forests, and marine ecosystems” and solidarity with each other in the movement” (Devall, 1993, p. 231).

Devall illustrates this concept through his discovery of his bioregion in the description he provides of his native land:

“Deep in the dark woods is the spirit, the breath of life. Rivers flow through my veins and the ocean swells with new storms in my body. Coming to my senses, deep in the dark woods, I know that I am home” (1996, p. 163).

Furthermore, Devall (1988) states that caring for and having an interrelationship with our place means leaving other creatures at peace in their own place. Deep Ecology expresses that “we can reconnect, in our recovery process, with the roots of life, with our sense of place in the biosphere” (Devall, 1993, p. 59).

#### **3.1.4. Simple In Means, Rich In Ends**

The idea behind Devall's this principle is the intuition of biocentric equality, which holds that everything in the biosphere has an equal right to exist and thrive. The fundamental idea is that, as components of the interconnected whole, every organism and entity in the ecosphere has equal intrinsic value. Everything is connected, and boundaries do not exist. So, if we harm the nature then we are harming ourselves and when “we defend wilderness we defend something in our Self. We are defending our connection with the greatness beyond our narrow Self” (Devall, 1994, p.22). “The practical implications of this intuition suggest that we should live with minimum rather than maximum impact on other species and on the Earth in general. Thus, we see another aspect of our guiding principle: ‘simple in means, rich in ends’” (Devall, 1985, p. 68).

### **3.2. Research Method**

The present study employs the method of qualitative research methodology in order to analyse the transnational poet Nanao Sakaki's selected ecologically conscious poetry in the light of Bill Devall's Deep Ecology. Qualitative method is selected since it proves to be effective for a comprehensive understanding of the selected aspect in the poetry.

### **3.3. Research Design**

The present study follows the research design of thematic analysis, which falls under the qualitative method of research. The thematic analysis is used for identification and analysis of the recurring theme of ecological consciousness within the selected poetry of Sakaki.

### **3.4. Sources of Data Collection**

#### **3.4.1. Primary data**

The Primary data source for this study is the selected poetry of Nanao Sakaki published in his books, namely, *Break the mirror* (1987), *How to Live on the Planet Earth: Collected Poems* (2013), and *Let's Eat Stars* (1997). For a theoretical framework, Bill Devall's theory of Deep Ecology is studied in his publications, *Simple In Means, Rich In Ends: Practicing Deep Ecology* (1988), *Deep Ecology: Living As If Nature Mattered* (1985), and *The Deep Ecology Movement* (1995).

#### **3.4.2 Secondary Data**



Secondary data for study includes relevant articles, theses, books and journals. These sources are studied and reviewed to find the research gap and have a better understanding of the selected research topic.

#### IV- TEXTUAL ANALYSIS

##### 4.1. Embracing Devall's Ecocentric Perspective

According to Deep Ecology, humans must not perceive all other entities as independent and separate beings; rather, they must be considered as parts of the whole ecology, having their own intrinsic value and rights. It stresses the notion that the "environment and nature could be used for enjoyment and not just for exploitive purposes" (Devall, 1970, p. 94). This idea is in accordance with what John Brandi has written in his foreword to Let's Eat Stars about Sakaki's ecopoetics, "He pays due respect to old trees, rivers that sings, stones that speaks, and the ancient breaths of typhoons"

This deep reverence and praise for nature is also evident in his poem "Kokopelli"

"I'm a song I walk here / Here means Where day break meets you / Here means Where a breeze meets you / Here means Where flowers meet you/ Here means Where birds meet you"

Most of the poems by Sakaki are manifestation of reconnecting with nature and embracing the intrinsic value of all living entities. This can be observed in his poems "Miracle" and "Break the Mirror" presented below:

"Air, wind, water, the sun / all miracle  
The song of Red-Winged Blackbird / miracle.  
Flower of Blue Columbine/ miracle".

"Land and life / Fishing in the ocean  
Sleeping in the desert with stars / Building a shelter in mountains  
Farming the ancient way / Singing with cayotes  
Singing against nuclear war / I'll never be tired of life"

In both the poems the recognition of every entity such as land, ocean, sun, animals and plants reflect a profound all-inclusive ecocentric perspective. Sakaki's verses align with the principles of deep ecology, particularly ecocentrism, as they clearly advocate for a peaceful co-existence of all life forms on earth, reinforcing the idea that the environment is not merely a resource for human use but an interconnected web of life deserving of reverence and respect.

##### 4.2. Transforming Egotistical Devastation into Ecological Conservation

One of the basic principles of Devall's Deep Ecology is to dissolve our narrow egotistical self in order to form an identity that goes beyond humanity to include non-human beings of the world. This is the only way through which "we will naturally respect, love, honour, and protect that which is of our self" (Devall, 1988, p. 43). Similarly, Sakaki shares Devall's concerns regarding the indifference of contemporary world towards the environment. For instance, Sakaki represents a general lack of respect for the environment in the starting lines of the poem "Let's Eat Stars"

"God made /Sky for airplanes / Coral reefs for tourists / Farms for agrichemicals Rivers for dams / Forests for golf courses / Mountains for ski resorts Wild animals for zoos / Trucks and cars for traffic tragedies / Nuclear power plants for ghost dance. / Don't worry, children! / The well never dries up".



The lines carry a satirical tone, which Sakaki has used to criticize human activities and their negative impact on the environment. The final reassurance to "Don't worry, kids!" ironically highlights the ignorance of humanity to the long-term effects of these activities, highlighting the necessity of environmental consciousness and responsible stewardship to ensure an ecologically sustainable future. In another poem, "Stange, Strange", he raises the same issues of environmental degradation, exploitation of natural resources and destruction of ecosystems for self-centred industrial purposes.

"In the public construction enterprise  
Somebody makes big money & breaks down the earth.  
Why do you call it public?"

Despite this environmental devastation, Sakaki shows optimism that humans will take the necessary action to rectify this situation. There is hope that humans will develop a deep connection with the ecological self and strive hard to preserve and save the natural world. Additionally, humans will focus on the environmental stability of their region and celebrate their connection with nature (Devall, 1985). In the poem "Twenty-First Century", Sakaki writes:

"In the twenty-first century / We're going to have / no big construction/ companies / no corruption / no estuary dams / no pH-neutral detergent/no bright city lights / no industrial waste disposal sites /no river sludge/ no acid rain".

In his other poem "Manifesto" Sakaki shows his fondness for nature and specifically for the Island of Moshiri. He declares five times: "Hokkaido Island will be an independent country.

"This island is made as a garland / No nuclear power plant/ No agri-chemicals / No big corporations / No authorities  
No arms / We call this island Moshiri, the Peaceful Land".

There is a shift from the destructive nightmares due to ecological devastation towards a peaceful environment where human and environment develops a harmonious relationship.

#### **4.3. Cultivating Bioregional Consciousness of Bill Devall**

The principle of Bioregionalism encompasses mindfulness of the local habitat, history, and community desires that can lead to a safe and sustainable environment. It emphasizes a connection through which we, as humans, are able to understand the complex dynamics of our relationships with our environment. By practicing bioregionalism, people will rediscover "what is essential, and what is meaningful in their lives" and make the necessary adjustments to their way of life to preserve their bioregion (Devall, 1988, p. 2). Nanao Sakaki was truly alarmed by the insensitive attitude of humanity towards their bioregions; therefore, he used poetry as a tool to speak up about environmental injustices. He urged human beings to turn the table of environmental destruction to form a harmonious identification with their bioregion. In his poems "Perennial Treasures" and "Oh My Buddha", he reflected his sense of bioregionalism.

"By the beginning of the 21st century  
Japan, my mother land will be  
The number one junkyard on planet Earth  
Leaving such a mess behind  
Who can die in peace?"

"With the help of a starfish, the crown of thorns  
Japan destroyed ninety percent of her coral.  
Here, another Kamikaze project –

last motherly reef of Okinawa may soon be buried  
underneath a new tourist airport

The poems undoubtedly highlight the deep remorse over the disrespect shown to the environment during humanity's rush to modernization, which leaves Sakaki disturbed and aggrieved. Although he expresses disappointment, but he acts as a positive voice by calling people's attention to the threatened environment. He becomes a voice for the earth, hoping to inspire others to renew their bond with their landscapes and save the planet. In the realm of deep ecology, which advocates for bioregionalism, the verses highlight the necessity of the principle of identifying with and nurturing the unique ecological character of one's region.

#### 4.4. Emphasizing Devall's Notion of "Simple In Means Rich In Ends"

Humans, while living in Devall's notion of the "Age of Exuberance"—the period of economic booming, overconsumption, and excess of everything — undermine the biodiversity of the Earth (Devall, 1993, p. 48). Deep Ecology strongly demands a drastic change in this negative attitude of humans towards nature to a more caring one. When humans start following the recovery process of downscaling, they start to develop an interconnectedness with nature and a consciousness that if they treat nature poorly, they are harming themselves because Deep Ecology cultivates "the insight that everything is connected" (Devall & Sessions, 1985, p. 7-8). Sakaki's ideas align with the notion of downscaling, as his poem "In the Twenty-First Century" serves as a cautionary tale about the dangerous course of over-mechanization and humans' complete disregard for nature.

"In the twenty-first century / We're going to have /no smile on children's faces / no bird songs / no earthworms in the fields / no dragonfly nymphs in the river / no mushrooms in the forest / no fish in the coral reefs / no sun in the deserts no cloud shadows on the ground /no color in the rainbows /no stars in the Milky Way / Everything will disappear / From planet Earth"

The lines show utter dejection and the consequences of neglecting nature. Despite it all, the tone shifts in the final lines to a more optimistic one, "But somewhere – / Wind speaks".

Devall calls for "revitalization of our connection with nature to make decisions in favour of the emerging ecocentric worldview" (Devall & Sessions, 1985, p. 49). This is in correspondence with Sakaki's discontent expressed in his poem "In and Out", particularly with respect to nuclear weapons and war because of the danger they pose to all the species in the world.

"Stand up to Nuclear War!  
To protect Universal Citizenship of All Living Things,  
To have all our life and death in peace,  
Stand up to Nuclear War!"

These lines convey his call for a collective consciousness that challenges destructive activities and prioritize a more ecologically conscious perspective. Besides that, Devall states that the recovery process starts with people who are ready with an open-mind and spirit to "create new lifestyles that conform to deep ecological principles" (Devall & Sessions, 1985: 49). Likewise, Sakaki's poem "A Big Day" is a declaration of the joys of a simple life and a disregard for the consumerism and environmental deterioration.

"Getting water at the spring  
Carrying firewood  
Chattering with a neighbor  
The sun goes down.  
A big day".

## V- CONCLUSION

This study interpreted and discussed the selected poems of transnational poet Nanao Sakaki from Devall's Deep Ecological perspective in order to analyse the theme of ecological consciousness. With the help of a qualitative thematic analysis, the study finds out that Sakaki's selected poems show his sensitivity to ecological degradation that resonate with Devall's Deep Ecological principles. It has been observed that his selected poetry has a deep concern for the loss of human- nature relationship and a strong desire for humanity's harmonious interconnection with the nonhuman world. Furthermore, the study elucidates Sakaki's selected poetry's role in developing an awareness that humans are a part of nature and not the dominant creatures which is in line with Devall's Deep Ecology's Ecocentric principle. The study also reveals Sakaki's poetic contribution to a transnational discourse on ecological consciousness and the universal relevance of his work in stimulating a cross-cultural dialogue on environmental stewardship. The application of recently developed Deep Ecological philosophy to the analysis of selected poetry in this study provides a deeper understanding of the role of literature, particularly poetry in shaping readers collective understanding of their relationship with nature and fostering consciousness to give equal importance to all forms of life for an ecologically stable world.

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