



# ECO-CONCEPTS

CRITICAL REFLECTIONS IN EMERGING  
ECOCRITICAL THEORY AND ECOLOGICAL THOUGHT

Edited by **CENK TAN** and **İSMAİL SERDAR ALTAÇ**

# **Eco-Concepts**

# ECOCRITICAL THEORY AND PRACTICE

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## **Critical Reflections in Emerging Ecocritical Theory and Ecological Thought**

Edited by Cenk Tan and İsmail Serdar Altaç

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# Contents

Editors' Introduction <i>Cenk Tan &amp; İsmail Serdar Altaç</i>	ix
<b>PART I: REIMAGINING ECOLOGICAL CONCEPTS</b>	<b>1</b>
Chapter 1: Revisiting Ecocide: At the Threshold of International Ecocide Law <i>Cenk Tan</i>	3
Chapter 2: Petroculture: Exploring the Limits of Oil, Utopia and Imagination <i>İsmail Serdar Altaç</i>	15
Chapter 3: Dark Ecology: Embracing Strange Intimacies and Withdrawals in the Joyful Collapse of Nature <i>Clara Soudan</i>	25
Chapter 4: Anthropocene and Capitalocene: Humans and Systems in Earth's Emergent Epoch <i>Rebekah A. Taylor-Wiseman</i>	37
Chapter 5: Plantationocene, Chthulucene, and Agency as Process and Relation <i>Lenka Filipova</i>	47
Chapter 6: Bioregionalism and Biocultural Region: Reconceptualizing the Human-Environment-Place Interrelationships Beyond the Culture/Nature Dichotomy <i>Abhra Paul &amp; Amarjeet Nayak</i>	57
Chapter 7: Reading Ecophobia in the Capitalocene <i>Brian Deyo</i>	69

Chapter 8: Eco-Deconstruction, or (Post)Humanism of the Other (Nonhuman) <i>Philippe Lynes</i>	79
Chapter 9: Environmental Justice: The Beginning, Present and What Awaits Humanity in the Future <i>Erden El</i>	91
Chapter 10: Ecopsychology and Indigenous Ecosophy: Lessons in Sustainability <i>Panchali Bhattacharya &amp; Pritam Panda</i>	101
Chapter 11: Hyperobjects: How to Move Forward While Entangled in the Mesh <i>Ana Simić</i>	113
<b>PART II: EXPLORING ECOCRITICISMS</b>	123
Chapter 12: Restoration Ecocriticism: From Habitat Destruction to Hands-on Action <i>Ufuk Özdağ</i>	125
Chapter 13: Affective Ecocriticism: From Thinking to Feeling and Being Together <i>Denis Petrina</i>	137
Chapter 14: Empirical Ecocriticism: Unveiling the Power of Literature in Environmental Consciousness <i>Milena Škobo</i>	147
Chapter 15: Material Ecocriticism: Reading the Nonhuman World <i>Gina Stamm</i>	157
Chapter 16: Posthuman Ecocriticism: Finding Our Way Through Collaborative Survival <i>Mahinur Gözde Kasurka</i>	167
<b>PART III: TRAVERSING DISCIPLINARY BOUNDARIES</b>	179
Chapter 17: Blue Humanities: Oceans as History, Matter, and Imagination <i>Aina Vidal-Pérez</i>	181
Chapter 18: Nuclear Humanities: Envisioning the Nuclear as a Societal and Ecological Value <i>Inna Sukhenko</i>	191

Chapter 19: Critical Animal Studies: Toward the Anthropocene <i>Ziba Rashidian</i>	205
Chapter 20: Unravelling Critical Plant Studies <i>Kübra Vural Özbey</i>	215
Chapter 21: Gandhian Ecosophy: Reflections on Ecology and Self <i>Narayan Jena</i>	227
Index	237
About the Editors and Contributors	245



## *Chapter 12*

# **Restoration Ecocriticism**

## *From Habitat Destruction to Hands-on Action*

*Ufuk Özdağ*

Restoration ecocriticism that I set forth more than a decade ago is now timely as 2021–2030 is announced as the UN Decade on Ecosystem Restoration. “There has never been a more urgent need to revive damaged ecosystems than now,” reads a headline in their website.<sup>1</sup> Edward O. Wilson’s Half-Earth Project, devoting half the surface of the earth to nature, provides a useful road map with which an ecologically sustainable relationship with the ecosystems can be implemented.<sup>2</sup> I first mentioned the need for a “restoration ecocriticism” in my “An Essay on Ecocriticism in the ‘Century of Restoring the Earth’” (2009), voicing concern about a lack of a restoration component within ecocriticism, the field of study that mobilized the literary scholar for the last three decades to heal the earth.<sup>3</sup> During this time span, ecocritics responded to a range of environmental challenges, but did not pay attention enough to the call of the restoration movement that conservationists have been engaging for many years.<sup>4</sup> As a response to increased urbanization and industrialization that have severe consequences for how lands are used, Aldo Leopold’s biographer and conservation biologist Curt Meine once stated,

If we equate conservation with a simple and static notion of preservation, and regard restoration as a separate undertaking that seeks to reestablish lost or degraded ecological qualities, then the idea of “novel ecosystems” obviously presents fundamental challenges to the very notion of restoration. If, however, we regard conservation as encompassing varied and dynamic relationships between humans and nature, and ecological restoration as one expression of those changing relationships, then restoration remains vital and relevant. Thus,

the idea of novelty tests the viability of ecological restoration, and restoration conversely tests the practical relevance of novelty to conservation. (Meine, “Restoration and Novel Ecosystems” 218)

How can this potential ecocritical school, restoration ecocriticism, help communities around the world to develop a sense of stewardship and responsibility for land and its nonhuman inhabitants with engagements in hands-on restoration?<sup>5</sup> I’ve been encouraging the growth of this new approach so that implementing collaborative and dynamic projects that build awareness, appreciation, and responsibility for conserving and creating rich ecological landscapes around the world becomes habitual.<sup>6</sup>

Recently, in “Feeling Like the Colorado River: Laying the Groundwork of Restoration Ecocriticism” (2022), I provided a definition for restoration ecocriticism, and outlined the task of the ecocritic:

Restoration ecocriticism is the ecocritical study of literary and cultural texts that explore or inspire individual or collaborative community restoration efforts in the degraded lands/waters/marine environments, most often caused by anthropogenic activities.<sup>7</sup>

I also listed the three distinctive features of this new ecocritical school, saying that hope will replace despair in ecocritical scholarship in the rush to reverse the fate of degraded local lands, that natural history will become an integral part of ecocritical studies with emphasis on lands before and after anthropogenic damage, and that the ecocritic will connect individual or collaborative community restoration projects to sustainability in the local areas for community well-being (11). The goal of restoration ecocriticism, then, is to highlight literary texts that will support an emerging ecological citizenship dedicated to restoring degraded lands, as well as to bring awareness about the actual land healing efforts in the most hands-on way. Aldo Leopold’s life and legacy is important in this context. The father of ecological restoration, Leopold is widely acknowledged for the restoration of his shack property in Baraboo, Wisconsin, in the 1930s, but his grand legacy is that of helping restore the Coon Valley, the restoration of a wide expanse of land in Wisconsin, a first in world environmental history that proved that the health of an ecosystem can be reintroduced through collective collaborative action (Meine).<sup>8</sup> In this region, land was devastated to such an extent that gullies were formed deep and wide, salmon was depleted in the Coon Creek, and sustainability was totally gone. It was absolutely necessary to lead lives in accordance with the ecosystem laws that had shaped the lands across millennia. As a matter of fact, in “Marshland Elegy” in *A Sand County Almanac*, the essay that led to the restoration of many wetlands in Wisconsin,<sup>9</sup> Leopold pointed at the

geological processes, how the “crane marsh” was formed over millennia in the Baraboo landscapes,<sup>10</sup> and that altering the natural processes ultimately backfires “in the march of aeons.” Leopold stated, “[A] crane marsh holds a paleontological patent of nobility, won in the march of aeons,” and he urged its restoration saying, “the sadness discernible in some marshes arises, perhaps, from their once having harbored cranes. Now they stand humbled, adrift in history” (97). Leopold’s land restoration legacy, then, is grounded in the knowledge of the land shaped by geological forces over millennia. In line with these ideas, restoration ecocriticism is the literary reflection of restoring lands to their original state, of ecological necessities, of reverence to biological life processes, of respect to geological forces. Continuing the Leopold family legacy, Scott Freeman, in his nature writing book *Saving Tarboo Creek* (2018) significantly stated, “In restoration is the preservation of the world” (97).<sup>11</sup>

Environmental narratives that trigger landscape-scale restoration abound from around the world. Turkey’s legendary environmental writer, Yaşar Kemal’s novels in his *Akçasazın Ağaları* series [*The Lords of Akchasaz*], elegies for the once rich lands, facilitate such interest. I pick this series as there is urgency to restore wide expanses of lands that had seen massive degradation by the tragic drainage of the watery scapes more than seventy years ago that Yaşar Kemal chronicled in the 1970s, the very lands that were shaken by the recent earthquakes in Turkey.

On February 6, 2023, the world became silent, listening to devastating news from Turkey, one of the world’s most active earthquake zones. In the 7.8 and 7.6 magnitude earthquakes that struck Kahramanmaraş, eleven cities spreading out to 160 km were affected, and tens of thousands of buildings collapsed.<sup>12</sup> In the “calamity of the century,” the city of Antakya in the Hatay region, for instance, was totally wiped out. The human losses are indescribable; the cultural losses will be much debated. Earthquakes are natural phenomena, and yet, a destruction of this scale is not natural as in the earthquake zone, ecosystem laws and geological forces were disregarded for more than a century. In the Hatay region and the environs, for instance, there was once a mania for draining the lakes, ponds, and wetlands for decades. The new settlements spread out to plains, with reckless construction of apartment buildings on top of alluvial soils. The earthquake brought misery of an unprecedented magnitude. Can the literature profession alleviate such destruction? Many years ago, when I visited the Hatay area for two summers to take part in outdoor nature education, I was stunned to learn about the relentless drainage of the Amik Lake (Lake Antioch) in this area, once located north-east of the ancient city of Antioch (Antakya), once the breeding ground of hundreds of thousands of waterbirds on the African Eurasian flyway, a habitat shaped by the living Earth over millions of years. In an essay written in dismay, I stated

that restoration of this area is the most urgent environmental need of the country (“Keeping Alive the Memory of the Amik” 2011).<sup>13</sup> Based on reportages with the local peoples, I stated that the literature scholar should draw attention to human wrongs, to create awareness, to restore lands and freshwater systems. With grief for the lost paradise of Amik, I had set an Amik elegy, inspired by Leopold’s “Marshland Elegy,” and voiced my urgency:

Embracing what I would like to call a restoration ecocriticism, i.e., land restoration as a topic within ecocritical studies, then, in the face of mounting environmental problems, continuing degradation, and loss of sustainability, may contribute to the pioneering work done in many local bioregions. (“Keeping Alive the Memory of the Amik” 121)

Now, at the earthquake ruined Amik area as well as the entire earthquake zone, there is a need for “thinking communities” to restore the lakes and wetlands that had seen massive degradation over the decades, for a sustainable future. Lands are crying out for their watery scapes prior to 1950s, once biodiversity hotspots in the immensity of deep time.

### A CASE STUDY FOR RESTORATION ECOCRITICISM

What does restoration ecocriticism mean? I propose that the ecocritic proceeds from an actual case of profound anthropogenic change in the land, then urges restoration work by highlighting a literary/cultural text to draw attention to the case. In other words, the ecocritic uses narratives of human impacted devastation to repair and bring back the land’s vital processes. The ways in which the narratives keep the memory of diminished landscapes, waterscapes alive, and draw attention to before/after states of the degraded ecosystems will be crucial in the analysis.<sup>14</sup>

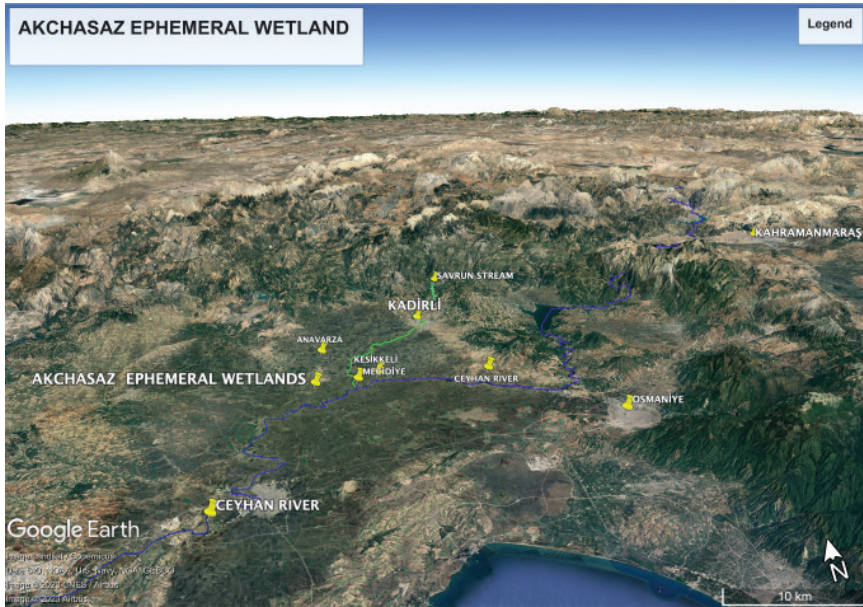
Reading the two-volume novels in *The Lords of Akchasaz*, the stories of human impacted land devastations in the Çukurova region, narrated by Yaşar Kemal in the 1970s, tells us why the recent earthquakes brought so much misery. The setting in *The Lords of Akchasaz* series is the vast area hit by the earthquakes, where wetlands were once drained to open up new croplands, much like the drainage of the Amik Lake and surrounding wetlands in Hatay, and became one of the centers of unnatural destruction.<sup>15</sup> The novels in the series are masterpieces steeped in history, that will play a role in the restoration of the devastated lands, wetlands, and watersheds of the region.<sup>16</sup>

The time span in *The Lords of Akchasaz* series is the advent of mechanization in agriculture, and the arrival of thousands of trucks to the South for intensive agriculture in the 1950s. The setting is the wetlands, to the south

of Anavarza Antique city, which Kemal points out in *Yusufçuk Yusuf* as 30.000 acres (56). The storyline is about the fierce quarrels of new generation farmers in the Savrun Stream region to seize land from the Akchasaz marshland. Once the habitat of numerous birds and wildlife, the area saw massive degradation in the 1950s.<sup>17</sup>

### Environmental History of Akchasaz and its Devastation

The environmental history of Akchasaz marshes reveals that once the area to the south of the Anavarza Antique city was used for intense rice cultivation. The first novel in the series *Demirciler Çarşısı Cinayeti* [*Murder in the Ironsmiths Market*] reveals the disputes among the landlords.<sup>18</sup> A “sharp-witted” landlord, Amber Ağa, opens up a rice arch in 1874, and makes a fortune out of rice cultivation. In a particularly wet season, the Savrun Stream changes its course, flooding thousands of acres of land. In time, a vast expanse of marshland, Akchasaz, fed by the Savrun Stream comes into being which falls into the hands of rice farmers. In *Murder in the Ironsmiths Market*, the narrator reveals that, over the years Akchasaz got flooded and became even more expansive, reaching Amberinarkı in the North, Kesikkeli, Ende, and Ceyhan in the South (137) (Figure 12.1). As the narrator reveals “a dizzying appetite for land” comes into being (168). In the later years, as narrated in *Murder in the Ironsmiths Market*, Savrun Stream starts drying up, Akchasaz becomes devoid of its main water source, the Savrun. Because of excessive water use by rice farmers, Akchasaz wetlands start drying up. The muddy lands of Akchasaz fall into the hands of new generation farmers. Each year it dries up some more, and each year villagers, landlords crowd onto the drying Akchasaz, they plunder the wetland, opening up ditches and drainage canals (137). The narrator in *Murder in the Ironsmiths Market* reveals that poor people take out “thousands of acres” from Akchasaz, and build large farms (162), depleting the biodiversity and wildlife. Borrowing words from Leopold’s “Marshland Elegy,” they “envisaged farms not only around, but in the marsh. An epidemic of ditch-digging and land booming set in” (Leopold 100). Thus, the pillage of Savrun waters, followed by the draining of the wetlands by the Kadirli landlords characterizes the environmental history of the region.<sup>19</sup> In time, Kadirli landlords resume rice cultivation, dug up additional arches from the Savrun Stream, and they build even vaster marshlands next to Akchasaz. It is such massive rice cultivation in the plains that water wars come into being among the rice farmers (*Murder in the Ironsmiths Market*, 137). This pillage of the Savrun Stream leads to the devastation of the region’s water regime in the 1950s to which Yaşar Kemal responds with



**Figure 12.1.** The location of Akchasaz ephemeral wetlands. *Source:* Created by Dr. Cemal Saydam

his monumental *The Lords of Akchasaz*, the two-volume series published in 1974 and 1975.<sup>20</sup>

The epic novels of *The Lords of Akchasaz* series, *Murder in the Ironsmiths Market* and *Yusufçuk Yusuf* [Turtledove Yusuf] each over 600 pages, reveals Yaşar Kemal's concern and grief for an ecosystem that was unique in the world. The biodiversity that Kemal narrates with a botanist's eyes, the watershed filled with eagles, pink pelicans, geese, ducks, and numerous other migratory birds shows Yaşar Kemal's belief in the wetlands' right to live.<sup>21</sup> Çukurova was once a paradise, with numerous waterbird species and reed beds, until a time came when trenches and canals left not "a single drop of water." Yaşar Kemal narrates the tragic events as:

The Akchasaz marshland was located on the Anavarza Plain. There were 17–18 marshes in Çukurova. Forest, reed, swamp. . . This lasted until 1950. It was a slow process. All the marshlands were dried up. There used to be oaks. . . Now there is nothing. Not a single tree remained along the Mediterranean. Historians say that even in the nineteenth century there used to be a large forest . . . this was how nature was seen way before the transition into capitalism as part of this feudal system: swamps, gorse, woodlands, reeds . . . there is a terrible lack of natural vegetation and I have caught up with this natural cover. Hundreds, thousands of tractors entered Çukurova, it happened so quickly . . . an



incredible destruction of nature. Çukurova was transformed into an agricultural desert. . . . Do you ever see an antelope in Çukurova? Thirty thousand antelopes used to roam around Çukurova in February. (Andaç, *Söz Uçar Yazı Kalır*, 253)

Yaşar Kemal narrated the collapse of Akchasaz ecosystem in a lengthy reportage in 2003, as well. Saddened he stated, “We have wasted that legacy . . . despite knowing it was our life blood, we denied it.”<sup>22</sup>

### *The Lords of Akchasaz is an Elegy to Wetlands*

The water disputes for the Savrun Stream that fed the Akchasaz, the advent of agricultural machinery and the arrival of thousands of trucks to the region in the 1950s, the new generation farmers seizing the wetlands, and ensuing drainage works are in the center of *The Lords of Akchasaz*, the Turkish marshland elegy.<sup>23</sup> Those who remember the olden times of the region are grief-stricken narrating its once celebrated biodiversity. They narrate that the purest waters of the Savrun and extensive marshlands were refuge to numerous waterbird species, that healthy strands of aquatic plants played a vital role in the ecology of the expansive wetlands, that all life was harmonious and healthy. The wonderlands of biodiversity in which Yaşar Kemal grew up and the pillage of the Savrun Stream region bare similarities to the pillage of the Amik Lake and its surrounding wetlands, the healthy landscapes formed by tectonic forces over millions of years.<sup>24</sup> This freshwater lake on the flyway used by hundreds of thousands of migratory birds annually was drained in the 1950s, 1960s, and 1970s, and is now re-emerging following the two major earthquakes that cracked open the earth’s surface, on February 6, 2023. The publication of Yaşar Kemal’s *Murder in the Ironsmiths Market* and *Yusuřçuk Yusuf* coincides with the times when the Amik Lake was totally gone. Yaşar Kemal narrates not the Amik tragedy, but the nearby Akchasaz, and its ecosystem collapse, the lands where he was born and raised. For Kemal, the Akchasaz marshland was intrinsically valuable. The new generation farmers who lacked ecological conscience used every means to take out land from the Akchasaz with newly owned giant machinery:

The villagers were attacking from all directions as everyone was in a battle to occupy land by digging small tunnels from the swamp next to their field, filling the shallows with earth. The greed to occupy the land was a feverish disease. Everyone was attacking the swamp from one side, hundreds of small canals, ditches, arches descended from the reeds to the dried bed of the swamp, the water of the swamp was constantly draining, leaving national lands on the shores. The lands of the peasants who had fields along the coastal region were expanding day by day. Some of the villagers had already owned large ranches. (*Yusuřçuk Yusuf* 38)

As narrated in *The Lords of Akchasaz*, the wetlands that once harbored numerous waterbird species, were drained and depleted in a short time span, wiping Akchasaz from history. It is important to note that the drainage completely destroyed local biodiversity and devastated local economies. Migratory birds are now seldom seen in this area. Many freshwater plant species have become extinct, and fishing has come to a tragic end. To remember the words of Ozaner, “[a]n area determined as a wetland by techtonics cannot be used as a cropland, for the area will always cry out for its water.”<sup>25</sup>

### RESTORATION ECOCRITICISM IN THE UN DECADE ON ECOSYSTEM RESTORATION

Now the crucial question in the UN Decade on Ecosystem Restoration is how to motivate restoration work at the landscape-scale for a more sustainable future. Such efforts will affect large areas of the earth and change the lives of millions of people. Human impacted land degradation from the recent earthquake zones as reflected in *The Lords of Akchasaz* series reveals that there is need for successful hands-on restoration stories from around the world. This will bring hope. A recent report by the United Nations Environment Programme and the IUCN reveals that “202,467 protected areas currently exist, accounting for 14.7% of Earth’s land.” Given the scale of degraded lands, this is only halfway, and requires laborious work to reach Edward O. Wilson’s Half-Earth Project (Krupnick and Knowlton 336). Restoration ecocriticism will motivate communities to take an active role, to underline the need for restoring degraded lands. As Krupnick and Knowlton state, we need to bring to the forefront the success stories of restoration to motivate communities and have them join collective efforts (337). Restoration ecocriticism promotes collective collaborative action, but more importantly, it highlights success stories of land and species restoration to initiate new work in the local lands. I remember my excitement reading Freeman House’s *Totem Salmon* and Scott Freeman’s *Saving Tarboo Creek*, two of these treasures of collective collaborative action, guiding us for our future restoration work. Influential literary texts such as *The Lords of Akchasaz*, crucial for bringing back land health to once earthly harmonies, can trigger flagship initiatives such as the projects on the website of the UN Decade on Ecosystem Restoration.<sup>26</sup> Land restoration is no longer a dream around the world.<sup>27</sup> In the second half of the twentieth century in Turkey, numerous wetlands were drained, a significant portion is on the recent earthquake zone, the Akchasaz area included. With impressive environmental history in its background, *The Lords of Akchasaz*



series will inspire action and make meaningful change to bring land health to the region.

The aftershocks have not yet ceased in the world's most active earthquake zone, reminding us to hear the call of wide expanses of degraded lands to revive the lost ecosystem harmonies. There is an urgency to convince decision-makers, and to initiate collaboration across the public, private and governmental sectors to transform the watersheds. Already local peoples in this area are negotiating ways to bring back their lakes and wetlands, and ready for hands-on restoration, knowing that this will restore human communities, as well. The restoration of the Amik watershed is widely discussed as the underground water levels have risen following the earthquake, tectonics cooperating for land healing efforts. Literature scholars are needed more than ever for communicating skills and knowledge in healing the lands, for disseminating restoration research and practices from around the world, for triggering grassroots restoration activities.

From its inception, ecocritical theory recited human bodies and the earth body as one integral whole. Cheryll Glotfelty, in her seminal essay, "Literary Studies in an Age of Environmental Crisis," proclaimed, "all ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it" (xix). Now, decades later, ecocriticism needs to take up hands-on action, bringing reciprocity to the healings, as this could also address ecocriticism's methodological questions. Restoration ecocriticism, as a vital ecotheory to revisit literary and cultural texts, may become one of the means to raise awareness, to bind up wounds, and to mobilize community involvement for landscape-scale Earth repair.

## NOTES

1. See UN Decade on Ecosystem Restoration, <https://www.decadeonrestoration.org/>.
2. See <https://eowilsonfoundation.org/what-is-the-half-earth-project/>.
3. See Özdağ, "An Essay on Ecocriticism in the Century of Restoring the Earth," 140.
4. See Clewell and Aronson, "Motivations for the Restoration of Ecosystems," 421.
5. See my words, "In an article I published in 2009, I coined the term 'restoration ecocriticism.' My decision was prompted by a resolution from the delegates of the 6th World Wilderness Congress (Bangalore, India, 1998) who called on the United Nations to declare the twenty-first century as 'The Century of Restoring the Earth.' Now I wish to introduce how we might utilize texts on restoration, or texts that inspire restoration, both fiction and nonfiction, to protect and to restore our wounded lands and waters, to help initiate ecological restoration in some degraded landscapes around the globe. This may help to turn the tide and reverse the Anthropocene. In view of

the magnitude of current environmental devastations, embracing a restoration ecocriticism has become more than an urgency for the environmental humanities scholar. Heartfelt narratives of restoration, in fiction and nonfiction, may help spread the significance of the ecological restoration movement to diverse communities" (Özdağ, "Feeling Like the Colorado River" 3–4).

6. See also Özdağ, "'Evrin Orkestrasının Trompeti' Turnalar: Bir Restorasyon Çevreci Eleştirisi Uygulaması" ["'Cranes Are the Trumpets in the Orchestra of Evolution': A Restoration Ecocriticism Approach"], 2019.

7. See Özdağ, "Feeling Like the Colorado River," 11. In "Feeling Like the Colorado River: Laying the Groundwork of Restoration Ecocriticism" (2022), highlighting the geologic significance of Glen Canyon, I stated that Edward Abbey made a plea for its restoration in his *Desert Solitaire*.

8. See Meine, "Conservation and Continuity." *Minding Nature*, vol. 3, no. 2 (2010), 28–34.

9. For an extensive study of "Marshland Elegy," see Meine, "Giving Voice to Concern" in *Correction Lines*, 132–147. For Leopold's restoration legacy, see Zedler, "The Continuing Challenge of Restoration," 116–126.

10. Leopold explains the geologic and glacial processes of the formation of the lake saying, "the shorelines of this old lake are still visible; its bottom is the bottom of the great marsh" (98).

11. The illustrations in *Saving Tarboo Creek* belong to Freeman's wife, Susan Leopold Freeman, granddaughter of Aldo Leopold.

12. In this deadly earthquake, there was widespread damage in an area of about 350,000 square kilometers.

13. See "Keeping Alive the Memory of the Amik." Following two visits in 2008 and 2009 to Hatay, Antakya, to take part in TÜBİTAK coordinated nature education projects, I had chronicled the draining of the Amik Lake and surrounding wetlands in the 1950s, 1960s, 1970s. Also see the video on "Voices of Green Fire: Fellow Voyagers," in which I state the urgency for the restoration of the Amik, <https://www.youtube.com/watch?v=VUeipmrpeXc>.

14. In "Feeling Like the Colorado River: Laying the Groundwork of Restoration Ecocriticism," I used the controversial Glen Canyon Dam in the upper Colorado region, and I listed the ecocritical questions to be directed at the related texts (12).

15. The reference is to deep alluvial soils that affected the impact of the earthquakes in the area.

16. The two novels in *The Lords of Akchasaz* series are *Demirciler Çarşısı Cinayeti* and *Yusufoğlu Yusuf*. Yaşar Kemal passed away in 2015, unable to write the third novel, *Anavarza*.

17. The Akchasaz marshland was fed by the Savrun Stream, whose banks Yaşar Kemal roamed during his childhood years. Kemal recalls the Savrun Stream banks as an ocean of purple marjoram flowers that he enjoyed all day long (*Yaşar Kemal on His Life and Art*, 25–26).

18. See chapter 11 of *Murder in the Ironsmiths Market*. All translations into English from *Demirciler Çarşısı Cinayeti* and *Yusufoğlu Yusuf* are mine.

19. As Yaşar Kemal points out, Kadirli landlords once dug up numerous irrigation ditches and canals from the Savrun Stream.

20. Kemal stated, “Rice farmers have eyes bigger than their stomach. They never calculate how much of the Savrun waters would irrigate a rice field. The waters do not suffice the sown field. Once that happens, quarrels follow . . . stealing water, gunfight, and murders for waters follow” (*Bir Bulut Kaynıyor*, 2003).

21. Yaşar Kemal’s various conversations on Akchasaz wetlands have become more important now as there is awareness of the value of wetlands.

22. See Yaşar Kemal, “Yaşar Kemal Anadolu Doğasını Yeşil Atlas’a Anlatmıştı” [“Yaşar Kemal Narrated Anatolian Lands to Yeşil Atlas”].

23. The allusion is to Aldo Leopold’s “Marshland Elegy” in which Leopold narrates the draining of a precious marshland by the “new overlords” (99), and its eventual restoration.

24. For my publications on the drainage of the Amik Lake and surrounding wetlands, see “Keeping Alive the Memory of the Amik” 2011, and *Çevreci Eleştiriye Giriş: Doğa, Kültür, Edebiyat*. Ürün Yayınları, 2014.

25. See Ozaner, “Interview with Sancar Ozaner by Ismail Zubari,” October 17, 2006.

26. For impressive restoration projects, see <https://www.decadeonrestoration.org/>.

27. See Reid and Aronson, “Ecological Restoration in a Changing Biosphere” 185–187. An impressive example is the restoration of Everglades in the United States. See Comprehensive Everglades Restoration Plan (CERP) <https://www.nps.gov/ever/learn/nature/ceerp.htm>

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