

Examining Duffy's Textual Space in "Water" and "Cold" through the Unnatural Eco-poetics Concept

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ABSTRACT

Unnatural eco-poetics presents new directions for poetry scholars. It is a theoretical lens that studies how texts use self-reflexive language and formal experimentation to create a textual space where material and nonmaterial environmental elements are uncovered. The term material stands for all physical objects and places, whether man-made or occurring naturally in the world. Nonmaterial, on the other hand, refers to the invisible emotional, historical, political, and personal elements that influence the speaker's experience of space and the translation of it to the textual space of a poem. Post-modernist poet Carol Ann Duffy has played a pivotal role in contemporary English poetry. While many studies have dealt with her poetry, few have examined Duffy's poetry in light of the unnatural eco-poetics concept. In this paper, the reader is invited to read within the textual space of Duffy's "Water" and "Cold" (2011) through the lens of unnatural eco-poetics. This article argues that Duffy's experience and memories of her mother's last days configured nonmaterial elements fused with material elements of her environment. The findings of this study provide a new way of analysing contemporary poetry through eco-poetics reading by delving into literary texts and examining all the environmental elements and situations around a persona in a poem or the poet.

Keywords: Carol Ann Duffy, Cold, eco-poetics, unnatural eco-poetics, water

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INTRODUCTION

Due to her dexterity and prolific production of poetry, Carol Ann Duffy has been known as one of the most pivotal British poets of the late twentieth century until our present day. As a Scottish, feminist, bisexual poet,

most of the prevalent themes of her poetry have been female identity, gender and sexual desire. However, since having a baby girl, Duffy has dedicated much of her poetics to themes of love and poems for children and about childhood. Many critics and authors have reached a consensus on her talent as a poet, underscoring her originality. Jane Dowson (2016) conducted an expanded study in her book *Carol Ann Duffy: Poet for Our Times* to elucidate almost all the aspects of Duffy's personal life and career. During the last thirty years, Duffy has published many collections and received many awards, such as the Scottish Arts Council book award for *Standing Female Nude* (1985), the Somerset Maugham Award for *Selling Manhattan* (1987), and the Forward and Whitbread for *Mean Time* (1993), while the most prestigious of the prizes was the T. S. Eliot Prize for her collection *Rapture* (2005) (Dowson, 2016).

After many years of ruling her out for the laureateship, in May 2009, Carol Ann Duffy was named as Britain's Poet Laureate. With that, the first Scottish, female, bisexual poet then held the position. At first glance, a reader who contemplates Duffy's poetry may notice that an essential change in her poetry and discourse seems to predominate her latest collections. Nature is often considered "either as a *substance*, as a squishy thing in itself, or as *essence*, as an abstract principle that transcends the material realm and even the realm of representation" (Morton, 2007, p. 16). In this digital and materialistic age, Duffy's poetry has crystalized into poems composed from the poet's consolidation of

material elements of nature with nonmaterial elements. This fact has been foregrounded in one of her latest works, *The Bees* (2011), which includes the poems "Water," and "Cold," which are under consideration in the current study. Traditionally, the most familiar and foremost studies about Carol Ann Duffy's poetics (e.g., Tosun, 2012; Twiddy, 2011) traced the themes of female identity, sexuality and desire in selected poems, while other scholars (e.g., Seiler-Garman, 2017; Taylor, 2017) analysed her poems, often comparing them with other poets' poems, with much concern on the themes of masculinity and sexuality, especially in her *The World's Wife* (1999), and themes like love, gender and identity in Duffy's collections *Standing Female Nude* (1985), *Feminine Gospels* (2002) and *Rapture* (2005), which were also under consideration by researchers (e.g., Michelis & Rowland, 2003). The gap identified in these previous studies is that hardly any study examined Duffy's selected poems through the lens of unnatural ecopoetics. Most of the studies which have related to *The Bees* (2011) explained Duffy's political discourse in this collection. However, until today, few studies have been conducted to examine this collection from an ecopoetics perspective. Moreover, most studies focus on specific poems, such as Scheffe's (2016), which examined Duffy's ekphrastic poem "The Falling Soldier" from her collection *The Bees* (2011) in which the poet explored Robert Capa's famous photograph.

Duffy's *The Bees* (2011) juxtaposes the idea of materiality through mixing materialism with ecocriticism. The blend

of these movements is optimized in Sarah Nolan's (2017) concept of unnatural eco-poetics, which is considered a new trend in eco-poetics. Nolan argued that her unnatural eco-poetics emerged from Donna Haraway's material concept of "nature cultures." Building on the growing movement of ecocriticism theory toward materiality, Nolan has developed her concept to break down all the limits between human and natural spaces (Nolan, 2017). In this regard, the selected poems from Duffy's (2011) *The Bees* seem to share similarities concerning the notion of space. Furthermore, it is assumed that space is a flexible term and can refer to a sophisticated set of ideas (Tuan, 2001). In this sense, Duffy's "Water" and "Cold" will be studied to examine the textual space and the material and nonmaterial environmental elements which are intertwined in the poems. In fact, the literary text is a space foregrounded from the poem's context and seems to be the poet's realm stretching from the real environment surrounding the poet either mentally or physically and homogenized with her/his inclination, which gives the poet inspiration to portray it in a poem.

METHODS

The methodological approach taken in this study is a mixed methodology based on thematically selecting from Duffy's poems those which share the theme of mother's death and depending on the poet's experience, memory and observations as well as examining the textual space of the poems. Moreover

"Duffy's experience, memory and feelings created her nonmaterial environment which affected her poetic imagination in interacting with nature" (Mhanna et al., 2019, p. 101) and influenced the poet's work of configuring a non-material environment in her poems. By analysing Duffy's selected poems, the study argues that the aforesaid environmental elements have merged with the material environment in the textual space of these poems. What is new in this paper is that it presents the textual space of Duffy's work as an amalgamation of her experience, memories, and observations along with the real environment surrounding her. Furthermore, the study analyses the textual space of Duffy's selected poems, which "can be understood in terms of the content of the text; its semantic and syntactic meaning. It stands for the open dimension of the literary work of art which can be experienced and re-experienced over time" (Bushell, 2010, p. 8). In fact, the text is a space that is represented in a poem's context and seems to be the poet's realm, which stretches out from the real environment that surrounds him/her. It is homogenized either mentally or physically with his/her inclination, which gives the poet the inspiration to portray it in a poem. The above assumption along with the explanation of textual space are parallel with the unnatural eco-poetics concept which realises a space out of the connection between nature in its nonmaterial (which refers to the poet's experience, memories, observations, feelings) and material aspects, through a textual space (Nolan, 2017). Instead of focusing on the

natural environment, unnatural ecopoetics, as a concept of ecocriticism theory, has concentrated on the poet's mental and physical environment, which can be effective in analysing an ecopoetics poem. Textual evaluation is conducted on the selected poems that have the same theme and share the same aspect of being configured out of the poet's experience mingled with material and nonmaterial environmental elements.

Theoretical and Conceptual Framework

The ecocriticism movement, started in 1980, defined in the introduction of Glotfelty and Fromm's *The Ecocriticism Reader: Landmark in Literary Ecology* (1996) as "the study of the relationship between literature and the physical environment" (Glotfelty & Fromm, 1996, p. xviii), has more recently experimented with a new trend, which is ecopoetics. Since the inception of ecopoetics in the early 2000s, many philosophers, theorists, and scholars have attempted to provide a concise clarification or definition of ecopoetics theory. It is rhetorically exceptional by making use of poetic devices as a means of conveying the function of nature through poetry. In the historical context of literary genres, it approximately dates back to Romanticism, when poets detached themselves from rationalism and expressed interest in emotions and how emotions exemplify the influence of ecology upon the human psyche. In the contemporary context, ecopoetry prospered at the end of the twentieth century as a literary subgenre highlighting ecology as the sole tenet of its pertinent themes (Dewi, 2018).

Ecopoetry is characterized by its mode of personal sensitivity and sense of responsibility. In this regard, poets universalize their subjective experience. Therefore, ecopoetry undergoes two inextricable phases. First, when poets deal with an ecological problem, they profoundly feel it and perceive its earnest quality, responding to this through poetry. In this phase, ecology is treated locally and is fabricated by the poet. The poet does not share this experience with other people. There are different features of this phase, including subjectivity, solitude, individual experience and environmental serenity. The second phase, however, is universal. Poets perceive ecology at specific moments and express these perceptions via their poetry, which ultimately becomes available to readers. When these readers use their own reading empathy, their response to the ecology described in the poetry tremendously resembles the poet's personal response to that ecology. As a matter of fact, the reader and poet's experiences become universal in that they share the same experience, and poetry is the connection between them. Poets, furthermore, insert their ethical messages in the context of their poetry, which readers grasp differently since there is an abundance of ecological poetic purport amidst the lines of poetry. The poet's personal sensitivity, thereupon, becomes wide in scope. The ultimate objective of ecopoetry is to change society. Ecopoets explore genuine themes and poetic modes as metaphorical embellishments of their poetry. They deliver reformatory messages

to the members of society, exhorting them to maintain ecological principles. This is because society, over time, advances its urban expansion at the expense of ecology, which implicates crucial geographic demarcations of the environment (Jafni et al., 2016).

Eco-poetics, on the other hand, is the study of eco-poetry. Poetic compositions dealing with ecological concerns are appraised under eco-poetics. There are three principles of eco-poetics: first is the concept of wilderness (Khosravi et al., 2017). The conceptual nature of wilderness prefigures the inevitable inclusion of the notion of the sublime. Morteza Malakshah and Behzad Pourqarib (2018) argued that the core conceptual indication of the sublime was the reduction of people's infringement upon wild expanses such as thick forests, vast animal habitats and the hydrosphere. People do not acknowledge the significance of these wild places; therefore, eco-poetics necessitates the proper perception of wilderness areas to make them remarkable.

The second principal of eco-poetics is its concept of the pastoral environment. The issue of pastoral conceptualization is closely associated with wilderness; however, it includes human beings. Eco-poetics enthusiastically advocates encouraging people to immerse themselves in diligent and co-operative agendas to protect ecology through literature. However, lax people, such as hunters and poachers, blithely endanger Earth's unique fauna, let alone its fascinating flora. They inevitably hinder the anticipated proliferation of species in the

pastoral environment. The reason behind their arbitrary actions against nature is attributed to several conspicuous factors, among which are overgrazing, deforestation, and pollution (Jafni et al., 2016).

Deep ecology represents the third principal of eco-poetics. It is related to aspects of environmental menace posed by devastating conditions like air toxicity. This issue touches on the crux of ecological existence. It influences the viability of the hydrosphere because water is a part of the Earth's whole lithosphere. Polluting the hydrosphere results in acid deposition, commonly known as acid rain, which can result from the evaporation of contaminated water. In winter, such water precipitates back with highly polluted elements. Consequently, it is useless for drinking, irrigation, and aqua-medication. Eco-poetics relies on these environmental segments as the embodiment of ecology, and all its contiguous items, in ecological literary contexts (Ahmed & Hashim, 2015).

Jonathan Bate is one of the most notable scholars worked on clarifying nebulous ideas over the mixing between eco-poetics and the poetry of nature. The work of Jonathan Bate (2000) produced the first example of eco-poetics that differentiated it from eco-poetry theory. Bate's book *The Song of the Earth* (2000) is considered as representative of the first phase of eco-poetics. The main idea that lies behind Bate's (2000) writing is the rapid development of technology and its ramifications on human relations with the natural world. In addition to that, Bate believed in the writer's ability

to facilitate in connecting culture with nature through-composed literary works.

Subsequently, many influential books were produced to be standard texts for ecopoetry and eco-poetics scholars and their readers. In these new fields, M. Jimmie Killingsworth and J. Scott Bryson are among the most notable authors who gravitated numerous readers to their writings. In his book, *Walt Whitman and the Earth: A Study in Eco-poetics* (2004), Killingsworth chose the poetry of Whitman to study the usage of language in figuring out the binary relation between humans and the Earth, justifying his selection of Whitman's poetry because it was rich material for eco-poetics study (Killingsworth, 2004). J. Scott Bryson, in *The West Side of Any Mountain: Place, Space and Eco-poetry* (2005), conducted a study on ecopoetry and dealt with the idea of space and place from an ecological standpoint. In his coverage of ecopoetry, Bryson examined selected poems of American poets and focused on how they responded to and articulated the concepts of place and space in their poems. The poets chosen by Bryson demonstrated the divergent voices among ecological literary works (Bryson, 2005).

The most spectacular publications related to eco-poetics and ecopoetry appeared after 2010, crystalizing in the studies of Scott Knickerbocker and Ann Fisher-Wirth. Knickerbocker (2012), in his *Eco-poetics: The Language of Nature and the Nature of Language* (2012), examined the poetry of modern poets such as Sylvia Plath, Elizabeth Bishop, Richard Wilbur,

and Wallace Stevens with consideration of their figurative language. On the other hand, Ann Fisher-Wirth is more modern in her considerations and exegesis of the poems she examined. She argued that ecological poetry has the ability to mingle with poststructuralist and postmodern poetry with full and sensitive expression (Fisher-Wirth, 2013). It is worth mentioning that, with the rapid development of the ecocriticism movement, in general, and eco-poetics, specifically, many scholars have appeared as either charting their own way in this field or completing and expanding upon previous scholars' hypotheses.

Unnatural Eco-poetics

Unnatural eco-poetics is another phase of ecocriticism which offers an author the opportunity to employ two poetic devices: self-reflexivity and technical experimentation. Through the use of self-reflexivity, the author's voice is implicitly embedded in the poem. Experimentation involves the author's utilization of new forms and techniques in poetry in order to produce certain effects. Thus, such experimentation underpins the creation of new environments in light of the author's urban and cultural background (Nolan & Slovic, 2017).

Sarah Nolan (2015) conceptualized an unnatural eco-poetics hypothesis in which she argued that her concept stretched away from or beyond the traditional conceptualization of the bioenvironmental sphere and nature corresponding to Timothy Morton's contention in which he said, "Ecocriticism

is too enmeshed in the ideology that churns out stereotypical ideas of nature to be of any use" (Morton, 2007, p. 13). Nolan also argued that unnatural eco-poetics pushed toward pointing to the breakdown of the limits between nature and culture and bridging the gap between them. She used the terms material and nonmaterial elements of the environment frequently in her study. Nonmaterial elements of the environment, from Nolan's perspective, refer to the speaker's subjective experience, emotion, observation, language, and ideology which influence him/her in a specific place and are translated in the poem's text, while material elements of environment refer to the physical objects in the poet's surrounding sphere. She argued that both of the elements can be reflected in the textual space of the poem in an intertwining way (Nolan, 2015).

RESULTS AND DISCUSSION

Carol Ann Duffy's Textual Space in "Water"

Following her mother's death, Duffy conducted a fine elegy illustrating a strong, passionate recollection of memories of her mother. "Water" is a short poem consisting of four stanzas in the form of free-line verse and composed of different numbers of lines. Nature imagery in "Water" is infused with the poet's feelings of grief about the loss of her mother. Sometimes the material and nonmaterial images are intertwined, while at other times, Duffy's feelings overcome images of nature in the poem's textual space. Duffy's text has the flexibility to enclose wide natural experience in a

malleable involvement of environments. Moreover, choosing Duffy's poetry to be examined in light of this conceptual theory occurred because her textual space seems to be configured out of mingling various environmental elements, "What is notably absent, however, is criticism on Duffy's eco-poetics – despite poems such as 'Atlas', 'Parliament', and 'Virgil's Bees' which explicitly engage with crises of the natural world" (De Wachter, 2019, p. 10). This fact will be clarified through exploring Duffy's "Water" according to unnatural eco-poetics concepts. Duffy's dexterity in this poem has been elucidated in mingling her subjective experience of nature with her memory and emotions, which is what the current study will exemplify in light of Nolan's unnatural eco-poetics. Nolan argued, "The human experience of a space is partly nonmaterial and utterly subjective, based entirely upon the observer's position, memory, aesthetic preference, attentiveness, while also hinging on material factors of objects, weather, movement and the presence of the other beings" (Nolan, 2017, p. 7). Since space seems a flexible word and bears many meanings, and as Yi-Fu Tuan stated, "space is an abstract term for a complex set of ideas" (2001, p. 34), building on this kind of thought, the textual space of "Water" is examined through focusing on various ideas such as the poet's experience, memory, and themes and the language reflected in the poem.

The poet opened her poem by conjuring up her mother's last word, "water," before passing away. One may observe that, from

the beginning of the poem, Duffy used the possessive pronoun “your” in reference to her mother and addressed her mother as if she were alive. Moreover, in line with this, Duffy used repetition and alliteration as a way of expressing her grief and sorrow. The figurative language extends through the following lines with more descriptions and senses of words. In addition to that, many nonmaterial objects are visualized in the third and fifth lines (“plastic cup” and “the chair”) in an interacting way with memories and emotions, as shown in the fourth and fifth lines: “your lips,” “your smile,” “half-smile,” “sight” and “fell asleep.” The poet remembers all the small details concerning her mother’s facial expressions and the objects around her in those moments. It can be said that the textual space of the poem seems to be the poet’s realm, which stretches far into her memory and mind.

Water

Your last word was water,
Which I poured in a hospice plastic
cup, held
To your lips-your small sip, half-
smile, sigh-then,
In the chair beside you, fell asleep.
(1-5)

The poet’s memories and her deep anguish, which are introduced in the opening stanza, are continued in the second stanza through repeating the same words which appeared in the last line of the previous stanza, “fell asleep.” Duffy’s dexterity in language and composing poetry have been exemplified in the textual space of the

poem in which various actions, feelings and sensations like “fell asleep,” “thirsty,” “hear,” “see,” and “swallow” in the poem are intertwined and woven together with material elements of nature in an incredibly visualized way. This is what motivated the current study’s examination of Duffy’s poem through the unnatural eco-poetics concept. According to Nolan (2017), unnatural eco-poetics specifically

offers a critical lens that focuses on the methods by which poets express nonmaterial cultural, historical, political and personal elements of environmental experience alongside material objects and spaces through self-reflexive language and experimental form, which foreground textual space where multiple elements are shown to shape environmentally. (p. 8).

Actually, Duffy was aware of material and nonmaterial elements of the environment in that moment and referred to all of them in relation to her mother’s situation. She started her reference from the number of hours her mother slept until the full cup of water. Also, the image of her mother while sleeping and then awakening thirsty became stuck in Duffy’s mind. That memory, which is a nonmaterial element, is fused with the material elements of the environment around her like “magpie,” “Dawn,” and “the full cup.”

Fell asleep for three lost hours,
Only to waken, thirsty, hear then see
A magpie warn in a bush outside –

Dawn so soon- and swallow from
your still-full cup (6–9)

What can be considered as an attractive merit of this poem is that the more the reader moves through the textual space of "Water," the more he/she realizes its vastness. This fact is illustrated in the third stanza, in which the poet introduces the mother-daughter relation through recalling her mother's picture when Duffy was a child and asking her mother for water in the darkness of the night. Again, she opens her stanza with the word "Water," and ends it with a reference to the same word in "A good last word." The first thing that comes to mind for the reason behind this repetition is the idea that the poet is contemplating the power of water, which is the source of life for all beings and nature. In addition to that, in this stanza, Duffy is highlighting the idea of social cohesion through the binary relation between a mother and daughter and how they support each other.

Water. The times I'd call as a child
For a drink, till you'd come, sit on
the edge
Of the bed in the dark, holding my
hand,
Just as we held hands now and you
died.
A good last word. (10–13)

In the last stanza, instead of being an introverted or dismal person, Duffy turned her discourse in another direction through thinking of her own daughter. Three generations are introduced in this

stanza, Duffy's mother, Duffy, and Duffy's daughter, and the connection is water. The mother's image of suffering, which was striking in Duffy's memory in the first stanza, is scattered gradually in the last one. Although the poem flows out of sad memory and experience, it ends with a moral lesson and a sense of hope. What Duffy got from her mother when she was a child is now supposed to be delivered to her own child and will return to Duffy later when she is aged.

Nights since I've cried, but gone
To my own child's side with a drink,
watched
Her gulp it down then sleep. *Water.*
What a mother brings through the
darkness still
To her parched daughter. (14–18)

The poet infused her poem with the repetition of the term "water" as a natural element, which has a symbolic reference to the continuity of human life and the lives of all beings. Although water has this symbolic meaning, the poet would not have been affected in the same way if she saw water flowing in a river or water dropping from the sky while raining. These natural incidences would not have affected the poet's memory and mind in the way that it did when she saw her mother asking for water to quench her thirst. This assumption goes parallel with Sarah Nolan's expression of her concept in which she stated,

... my conceptualization of
unnatural eco-poetics focuses on the

ways in which individual memory, personal experience, ideology and the limitations of the senses play a role in how individuals experience material elements of the world and, just as importantly, on how new forms and experimentation with language can work to express these facet of experience. (Nolan, 2017, pp. 8-9).

From the context of this poem, Duffy seemed to be highly affected by her mother's death. But the notable fact is that what Duffy experienced at that time instilled in her feelings of motherly responsibility toward her daughter, which is shown in the fourth and fifth lines of her last stanza. In addition to that, she experimented with various feelings such as life, death, and thirst through her mother's last word "Water." De Wachter explained this fact by stating that,

"Water" depicts the final— suggestively autobiographical— interactions between a dying mother and her daughter, as the latter fetches a cup of water that is never finished. "Water, then, does not simply shape history; to Duffy, it shapes personal history, as a medium that can both reaffirm the rituals and meanings of said history" (De Wachter, 2019, p. 23).

However, as a masterful poet, Duffy succeeded in transferring all her cares, memories, and emotions into the textual space of "Water." "Duffy's poetry

demonstrates fervently that language cannot be comprehended as a static element; rather, it continuously and self-reflexively re-invents itself" (De Wachter, 2019, p. 18).

Carol Ann Duffy's Textual Space in "Cold"

While in the poet's "Cold", the real meaning of a poem is not lying about on its surface;

The poem tells of the poet's thoughts and feelings; it represents some aspect of the poet's sensibility... Thus it reflects the idea that poetic language is a means to recreate memory, and can itself become memory with the potential for recreation. (Pullinger, 2019, p. 42).

In one of her most touching elegies, Duffy mourned her mother's death with a sensitive emotional poem in the form of a sonnet. She succeeded in connecting her subjective observations of cold weather to recall her childhood memories, and later compared her feeling of cold weather with the feeling of coldness when she kissed her mother's brow after she had passed away. The poet proved her dexterity in this sonnet in which, from the first moment, the keen reader cannot help imagining the "Winter" sonnet by William Shakespeare in which all the small details are described the cold weather, except that Duffy's sonnet is not exactly about weather as much as about her mother's death.

As an unnatural ecopoetics reading of Duffy's poem, the main focus of the current study will be on the textual structure,

language and the poet's personal feeling depicted in "Cold." The poet started her poem by recalling a sweet personal memory when she was a child enjoying her time and playing in the cold weather while her mother was preparing food in the kitchen. So, from the beginning of the poem, it seems quite suitable for eco-poetics reading since the poet's memory in a specific time in the past finds its way to the poet's present writing moment and is reflected in the poem's textual space. These memories elucidate the intertwined binary relation between the material elements of the environment represented in real nature and the nonmaterial elements represented in the poet's feelings, memory and grief upon her mother's death.

It felt so cold, the snowball which
wept in my hands,
And when I rolled it along in the
snow, it grew
Till I could sit on it, looking back
at the house,
Where it was cold when I woke in
my room, the windows
Blind with ice, my breath undressing
itself on the air. (1-5)

The poet's subjective experience in the cold weather fused with material objects in her memory of such weather like the snowball, the cold house, the ice on the windows and the snowman. Moreover, these images in Duffy's mind have become fused out of the sorrowful feeling over the loss of her mother and have succeeded in forming a tight connection between the outer material

elements of nature and her own experience at her mother's deathbed. After kissing her mother's brow, Duffy grasped the real coldness, and all the memories of cold weather scattered in her mind. The poet in the following lines "compares her childhood memories of playing in the snow while her mother peeled vegetables in cold water with kissing her dead body in the Chapel of Rest, balking at the coldness of her skin" (Dowson, 2016, p. 69). Moreover, the closing couplet makes the poem beautiful and meaningful in that the ending rhyme of 'old' and 'cold' emphasizes the finality of death, offering the creative completion with which the elegy consoles. In addition to that, nature in the form of real and physical images seems to intertwine with the poet's sensations in the textual space of the poem.

Cold, too, embracing the torso of
snow which I lifted up
In my arms to build a snowman, my
toes, burning, cold
In my winter boots; my mother's
voice calling me in
From the cold. And her hands were
cold from peeling
And polling Potatoes into a bowl,
stooping to cup
Her daughter's face, a kiss for both
cold cheeks, my cold nose.
But nothing so cold as the February
night I opened the door
in the Chapel of Rest where my
mother lay, neither young, nor old,
where my lips, returning her kiss
to her brow, knew the meaning of
cold. (6-14)

An attractive fact of this poem is that Duffy has experienced the coldness in different ways, one of them was real weather or environmental cold while the other was through her mother's body and its feeling after she had passed away, which altered the poet's understanding of the meaning of the word cold. This poem intensely proves how the poet's memory fills and deepens the holes of loss, and how the beauty of the nature may reflect another picture in the mind of the poet according to momentary reactions to nature.

CONCLUSION

From the poems' textual space analysis and the discussion forwarded, Carol Ann Duffy's "Water" and "Cold" seem suitable to be read as unnatural ecopoetics poems. This finding is indeed a valuable contribution toward developing the criteria of ecopoetics poems, which are mainly studied from an ecological perspective. The present study has expanded the scope of reading the poetry of contemporary poets through offering an ecopoetics reading, which is more specifically accomplished through the lens of unnatural ecopoetics theory.

This study investigated how a poet's experience of various material and nonmaterial elements of the environment such as memory, ideology, physical objects in nature, and personal observations in a specific space can be reflected in the textual space of a poem. Moreover, this study aimed to examine how these elements can be intertwined and how the result of this blending can configure a new kind of

experience for the observer through his/her subjective experience. Since the poet had observed her mother's death, this incident configured in the poet's mind another sense of the material and nonmaterial elements of the environment surrounding her. The poet succeeded in transferring her subjective experience and observations into synthesized lines composed of material and nonmaterial elements of environment. "Indeed, the nuances of the connection Duffy makes between water and language prove her to be acutely aware of the ecopoetical implications of her metaphor" (De Wachter, 2019, p. 20).

The study also has the potential to motivate researchers to conduct in-depth analyses of other contemporary poems which are not considered as ecopoetic texts. It is undisputed that "the ideas of unnatural ecopoetics are best suited to contemporary texts because contemporary poets do not live in a world where nature is distinguishable from culture" (Nolan, 2017, p. 15). Accordingly, special attention can be paid to the poems which seem to be out of the range of ecopoetics poems.

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