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**Australian Unity in Judith Wright's Selected Ecopoems**

Noor Zeid Farajallah

[noorfarajullah@yahoo.com](mailto:noorfarajullah@yahoo.com)

Asst.Prof. Anan J. Lewis, PhD

[anan\\_alkassyoucif@yahoo.com](mailto:anan_alkassyoucif@yahoo.com)

University of Baghdad- College of Arts

DOI: [10.31973/aj.v3i137.1666](https://doi.org/10.31973/aj.v3i137.1666)**ABSTRACT:**

Judith Wright's (1915-2000) concern about man's disintegration with the natural world and the horror of the destruction of the earth reflects a high sense of ecological awareness caused by the threat of pollution that pervades the environment. Wright's ecopoetry draws attention to the danger of displacing oneself from the natural world that would also cause an inner alienation in man. The purpose of this paper is to explore Wright's ecopoetical representation of the Australian ecology and its integral connection with Australia's national unity. As the study examines Wright's various volumes of poems, it argues that the lack of ecological awareness weakens the national and social fabric of Australia and deteriorates its environment. It also asserts that the poet's ecopoetic quest for preserving the Australian ecology generates a new articulation of the Australian cultural identity and nationhood.

**Keywords:** Wright, ecology, ecopoetry, ecocriticism, environment, national unity, australian landscape.

**Australian Unity in Judith Wright's Selected Eco-poems**

The environmental crisis of modern times is highlighted in many of Wright's writings as we read in her essay "The Individual in a New Environmental Age" where she states that:

Now that knowledge and concern about the 'environmental crisis' are beginning to spread more widely, the dispute areas of responsibility are beginning...Historically, only vital and sweeping change in public opinion and individual attitudes has changed or destroyed social institutions. We must, therefore, find out what happens- how and why individual attitudes alter—if we want to discover ways of setting off this vitally necessary pressure for new priorities. (3)

A significant way Wright finds to raise this awareness is employing her poetry to be the means of implementing a culture of ecology. Wright is conscious of the function of poetry as she says in *Because I Was Invited*:

If our times have been kind to poetry, they have been unkind to what is its source, and the source of life and language—the living earth from which we have separated ourselves, but of which we are a part of and in which we cannot help participating. (vii)

Using her poetry as a means of raising eco-consciousness, Wright creates an eco-voice that endeavors to speak the language of the natural world and to give voice to the living hushed earth. This very goal is centered to construct the ecological self that is integrated with the physical landscape within a relationship of communion and unity.

In her *Preoccupations in Australian Poetry* 1965, Wright says: “the true function of art and culture is to interpret us to ourselves and to relate us to the country and the society in which we live” (qtd.in Gilbert 722). Based on this belief, the present paper surfs through Wright's ecological journey whose main destination is to preserve the Australian landscape and implement ecological ethics. Thus, the chosen poems will be discussed according to the ecological issues they deal with whether from the poet's early or later volumes of poems.

It is worth saying that Wright's early experience with the Australian landscape in Armidale was quite distant from city life, and it nourished in her a beautiful image of her land. It is an image before the days of “machinery, cultivation, artificial pastures and aerial agriculture had changed them, they seemed to me, close to Eden as humans could reach” (*Born* 29). Her belief in the landscape as a valuable entity in itself is exemplified in her examination of its inner and outer value. This examination is not merely to celebrate the landscape romantically in a mere picturesque or aesthetic way. Instead, Wright's poetry stands as an ecological vision applied concretely to respond to the ecological crisis in Australia. In the Introduction to her book *Preoccupations in Australian Poetry*, she writes:

Australia has from the beginning of its short history meant something more to its new inhabitants than mere environment and mere land to be occupied, plowed, and brought into subjection. It has been the outer equivalent of an inner reality; first, and persistently, the reality of exile; second, though perhaps we now tend to forget this, the reality of newness and freedom. (xi)

Wright illuminates the gravity of the extensive abuse of the earth's resources, protesting against the anthropocentric attitude of mankind and calling for a real change from anthropocentrism into a biocentrism.

Her poetry emphasizes the importance of an attitude of humbleness towards nature on the part of man, including herself, an attitude that requires an abandonment of the sense of superiority to nature. Her poetry reveals this attitude to underline that human beings need to establish a serious sense of commitment towards the natural world. Buell's attempt of breaking down the distinction between the human and the non-human worlds is quite obvious here, for Wright emphasizes an ecological commitment based on self-denial rather than self-centeredness. She states that it is central to "restore the sense of modesty and human responsibility for the well-being of the earth and its creatures, through enlightened self-interest, and put man in the picture again as part of nature, not as its enemy and exploiter" (*Because* 215). In doing so, her poems assert the eco-critical belief that man and the natural world are interdependent and spiritually and morally committed to each other. Wright proclaims that without bridging a true interaction with the physical environment "We will never be able to feel in ourselves any real relation of kinship with mountains, stars, moon and sun, trees and animals" (*Born* 14). Similarly, Pasty Hallen(1963), an Australian ecologist, states that "We are here to embrace rather than conquer the world" (Hallen 24).

Making her poetry a pamphlet-like book is Wright's objective to enlighten the Australian individual to restore in him the value of seeing that natural world as a kin rather than an inferior object. In her essay "Books in the Age of Adams", Wright explains the responsibility of the writer toward his world:

The responsibility of the true writer runs two ways—to the past and to the future; and outwards as well, to the world of today. We have inherited our tradition, our exemplars, and our freedom; we have to see that we pass these on without betraying any of them. (5)

In "South of My Days" from Wright's first book of poems *The Moving Image* 1946, she does not only express her deep rootedness as a regional poet into her Australian landscape. She also articulates ecological problems that cause landscape degradation and the destruction of forests, trees, and various plants. She refers to the fundamental value of the natural world, recalling her childhood connectedness to Armidale, and saying:

South of my days' circle, part of my blood's country '
 rises that tableland, high delicate outline
 of bony slopes wincing under the winter '
 low trees, blue-leaved, and olive, outcropping granite-
 clean, lean, hungry country. The creek's leaf-silenced '
 willow choked, the slope a tangle of medlar and crabapple
 branching over and under, blotched with a green lichen '
 and the old cottage lurches in for shelter. (*CP* 20)

Through a language so much imbedded with a life-like picture of the Australian land, Wright draws a juxtaposed image of beauty and harshness. Her “blood’s country” underlines the notion of belonging to a place that is ‘wincing underwinder’ and ‘outcropping granite’; an Australian landscape described in terms of human features, leaning and choking, suffering from hunger under the harsh weather of winter. The slopes shrink and turn into skinny or “bony” ones because of the ruggedness of the climate. In her book, *The Generations of Men* (1979), Wright clarifies that:

These slopes, once uniformly dark with the low black sally-trees and stringy barks of the original timber, now opened here and there into clearings of dry silver skeleton trees, ring barked to Albert's [Wright's grandfather] plans, were grass crowded to the base of the dead trunk. (227)

The description of the landscape as portrayed in the poem is an inhospitable and violent atmosphere, but its ruggedness is connected with its beauty, reflecting the endeavor made by the speaker to reconcile and embrace the two. The descriptions of a harsh but beloved landscape are contrasted to form one reality of the land. That is to say, “the intensity of her emotional bond with her childhood landscape is depicted as a source of spiritual origination” (Brunet 65). The history and the memories of Wright’s land turn to be a source of spiritual bond.

With a nostalgic tone, Wright acknowledges her belonging to Armidale that no longer exults in an ecological culture of kinship-like relationship between man and the natural world. The landscape is personified as a “hungry country” that stands as a source of threat equally dangerous as the coldness and blackness of “black-frost night”. Winter threatens to demolish and devour the landscape where “the old cottage lurches in for shelter”; it is a cottage of cracking roof and walls, seeking refuge against a rough climate:

O cold the black-frost night. The walls draw into the warmth  
and the old roof cracks its joints; the slung kettle  
hisses a leak on the fire. Hardly to be believed that summer will  
turn up again someday in a wave of rambler-roses,  
thrust it's hot face in here to tell another yarn. (CP 20)

The over-use of personification in the poem emphasizes the living and dynamic landscape surrounding the cottage, identifying it in terms of human features.

Moreover, both man and his land suffer from the cold gloomy weather of winter. ‘Old Dan’, a character in the poem, exemplifies this suffering in the lines ‘old Dan spin into a blanket against the winter/ Seventy years of stories he clutches round his bones (20). He seems to be as old as the land; his stories that are

compared to spinning wool can be made as a blanket to protect him from the frost of winter. Such a belief in the integration of the self with the land on which Wright stresses runs through all her poetry that is quite evident in, “Jet Flight over Derby” from *Shadow*. In this poem, the poet does not only identify herself with the land, but she says that she is the land herself. The land suffers from the division of its people as well as the degradation of its ecology:

I am what land has made  
and land’s myself, I said.  
And therefore, when land dies?  
opened by whips of greed  
these plains lie torn and scarred.  
Then I erode; my blood  
reddens the stream in flood. (273)

The speaker of the poem articulates that the land and she are inseparable. Both share one geographical identity and one destiny; if the land is battered or eroded, the persona of the poem will die too. The bond that Wright tries to highlight here is a bond that man can construct in him towards his landscape to build an ecological self:

The ecological self is not a forced or static ideology but rather the search for an opening to nature in authentic ways. If a person can sincerely say after careful self-evaluation and prayer that "this Earth is part of my body," then that person would naturally work for global disarmament and preservation of the atmosphere of the Earth. If a person can sincerely say, "If this place is destroyed then something in me is destroyed," then that person has an intense feeling of belonging to the place. (qtd.in Devall 108)

In "Habitat", for instance, a poem from *Alive* 1973, the speaker considers herself as a dwelling home for various residents, comparing herself to one single-celled organism that is the bacteria:

I too am hostess  
for numerous inhabitants\_  
a rich bacterial fauna.  
Symbiosis\_  
that is our fate (280).

The environmental identification that Wright articulates in several of her poems does not only stand as a poetic technique but also indicate the basic value of every single organism of the natural world being related to man. With every creature that she identifies herself, the poet attempts to build a harmonious culture based on the rich diversity of the Australian landscape in which no single being should be excluded.

In the poem “Halfway” from *Shadow 1970*, Wright identifies herself with a tadpole. As an ecologist, the poet describes the very details of this creature as she sees it trapped in a sheet of ice:

His head was a frog’s, and his hinder legs had grown  
ready to climb and jump to his promised land;  
but his balded tail in the ice-pane weighed him down.

He seemed to accost my eye with his budding hand. (*CP* 272)

A common feature in Wright's poetry is to give voice to the creatures of nature through which she seeks to implement in her fellow citizens this natural love for all living beings. The frog in “Halfway” pictures humans struggle and search for its destination. The tadpole is trapped in a sheet of ice “hung at arrest” (272), which could be a reflection of mankind's life challenges. Human beings are stuck in the grey area of life like the tadpole trapped in a trap hanged over a branch of a tree. Wright creates an image as if the tadpole is hanged between the sky and earth belonging to nowhere. Out of the tadpole's struggle, the speaker reflects on the struggle of the inhabitants of Australia who suffer from the dual situation of belonging and not belonging.

Man’s cruel act of clearing the forests causes huge destruction in the ecological balance and it also reflects his irrational anthropocentric attitude towards the ecosystem. According to Wright, one of the reasons for the loss of the original Australian identity is the loss of its national emblems, meaning the loss of millions of native species. In “A Document” from *Five Senses 1955*, Wright deals with the issue of deforestation. The very title of the poem itself “A Document” suggests two important points: the first is documenting man’s anthropocentrism; secondly, the poet's guilt for violating the natural system even though it was for a noble cause. The poem is based on a real incident that happened to Wright during the 1940s. During World War II, she sold eight hundred strong coach-wood trees to the government to help the Australian army; coach-wood is used as one of the components of the Mosquito Bomber (*Because* 156).

In the poem, Wright tries to justify her deed, exposing her hidden sense of guilt and pain for cutting and vending the coach-wood. She expresses that she did not have any other choice but to sign the contract “it was World War Two./ Their wood went into bomber-planes”(CP 244). Defending her deed, she says that she signed the form restlessly when she was much younger than any tree:

“Sign there.” I signed, but still uneasily.  
I sold the coach-wood forest in my name.  
Both had been given me; but all the same  
remember that I signed uneasily.

.....

But it was World War Two.  
 Their wood went into bomber-planes. They grew  
 hundreds of years to meet those hurried axes.  
 Under the socio-legal dispensation  
 both name and woodland had been given me.  
 I was much younger then than any tree  
 matured for timber. (244)

The repetition of “I signed uneasily” reflects Wright's acknowledgment of her guilt and the cruel act of killing and wounding the trees. She gives them human features “Uneasily the bark smells sweetly when you wound the tree” whose wood “went into bomber-planes” (244). As a botanist, Wright continues her poem by describing the shape, color, height, and texture of the coach-wood trees, the typical *Ceratopetalum* shrub found at eastern coast of Australia: “*Ceratopetalum*, Scented Satinwood:/ a tree attaining seventy feet in height” (244).

Wright's poem arouses a sense of pity as it portrays the tree as an innocent defenseless creature. The word “wound” suggests the cutting action that spreads of the sweet aroma of the bark in the air, personifying the pain the trees felt when they were chopped. It also corresponds with the word “burned” in the second stanza: “Those pale-red calyces like sunset light burned in my mind”, indicating that the action of deforestation is still burning in Wright's mind and that the harm that the trees felt is the same way it occurred in her mind. Condemning deforestation, the poet perceives that:

These factors have left us with a country whose soils are depleted, eroded, salinized and piled in our waterways and estuaries, whose water itself is chemically and organically polluted, whose forests are disappearing and no longer profitable, and whose income drops yearly as the effects of our waste and greed sink deep. (qtd. in Platz 258)

She also draws attention to the terrible damage imposed on birds causing the extinction of several species typical of Australia. The extinction of rare birds due to deforestation takes Wright's attention to the extent that she devotes an entire anthology of birds entitled *Birds* (1963).<sup>1</sup> In her poem, “Extinct Birds”, she moans the loss of birds by the exploitation of the natural world by man. The poet

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<sup>1</sup>This ecological consciousness is shared by other Australian poets who have also noticed the loss of color and beauty of Australia due to deforestation. Mary Gilmore (1865- ), for instance, realizes the violation of the countryside beauty and the loss of birds in her poem, “The Birds”. For further information see Goodwin 67-77.

expresses her anger towards man's indifference to the lives of other creatures especially the birds' abodes that lead to fallen forests:

Charles Harpur in his journals long ago  
 (written in hope and love, and never printed)  
 recorded the birds of his time's forest  
 birds long vanished with the fallen forest—  
     described in copperplate on unread pages.  
 The scarlet satin-bird, swung like a lamp in berries,  
 he watched in love, and then in hope described it.  
 There was bird blue, small, spangled like dew.  
 All now are vanished with the fallen forest. (CP182)

In this poem, Wright refers to Charles Harpur (1813-1868), the Australian poet and philosopher, acknowledging his work of chronicling most of the unique birds of Australia such as swifts, doves, kites, cockatoos, bower-birds that some have become extinct species. Driven by his love for Australia's natural world, Harpur also disclosed his disillusionment with the extinction of native fauna of Australia that was already happening during his lifetime (Webby 7). Inspired by him, Wright expresses in her poems that concern about the extinction of these birds. They are hunted or simply killed similar to the way trees are eroded.

The loss of natural habitations is tackled in "Extinct Birds" such as the extinction of the "scarlet stain bird" or the "satin", which "swung like a lamp in berries" (CP 182). Wright criticizes the greedy selfish men "who helped with proud stained hands to fell the forest / and set those birds in love on unread pages" (182). This inhuman act against the environment is made by "stained hands" that are ironically called proud to help in vanishing these creatures from the forests and turn them into plain wastelands. The poem seems like a eulogy that conveys a deep sad tone that laments how Harpur, the bird-poet, had imagined living eternally within the beauty of the birds he closely observed. However, "the poet vanished, in the vanished forest / among his brightly tinted extinct birds?" (182) Again, the emphasis is on identifying man with the natural world along with underlining the role of poetry and the poet spreading that ecological awareness. That is why the speaker can no longer find these rare species but only in "the unread pages of Charles Harpur's book" (182)

Being quite interested in the Australian ecosystem as a whole, Wright reveals in her poetry a particular concern about water and air pollution. Her awareness of the degradation of landscapes equally encompasses water and air contamination. Starting with water issues, it is worth saying that many kinds of Australian species feed on water and its resources. Therefore, the health of blue ecology plays an



important role in creating a healthy climate for different inhabitants of Australia.

In “Platypus,”<sup>2</sup> for instance, Wright articulates the life condition of a native animal, the platypus, which lives in water that is endangered by serious pollution. It is one of the animals that are pushed to the edge of extinction due to water toxic waste. Wright cries out to stop human industrial activities that result in industrial wastewater, domestic sewage, and agricultural waste. In “Platypus”, she yearns to the pure water of the pool that she used to watch when she was a child. In the lines below, Wright describes herself as a little girl who enjoyed the pure pool in summer noons:

From a summer afternoon  
 very long gone.  
 A girl leaned on a fence  
 watching a pool;  
 an arrowhead of ripples  
 broke its clear silence. (*CP* 369)

The speaker is saddened by the fact that the platypus finds it too hard to cope with the stagnancy of water: “The pool runs thick/ with car-bodies, cans, oil./ The river's dead” (369). Looking for a large scale of engaging the Australian individual, Wright makes of her poetry the platform to criticize the role of modern industry in degrading the natural world and its resources, fighting against the threats of pollution.

Air pollution and climate change join forces to create severe wildfires in different forests in Australia every year. In the lines where Wright says: “The wind’s fine fever/ withered and pierced”(48), she gives the main reasons that cause bushfires, mainly dry storms, and the excessive heat. Great parts of the Australian lands are destroyed and left with nothing but the ashes of trees as we see in "Night after Bushfire" from *Woman to Man 1949*:

Upon the burning mountain stands the palm.  
 Deeper was its grove than the heart’s night,  
 and hung with green the spring rose under it.  
 Hidden in miles of leaves stood the great palm,  
 the column of a thousand years. (48)

The effects of the bushfires are destructive, causing a great loss of animals and plants; animals die due to suffocation and unbearable high temperature: "too sharp, too bright/burned this winter's sun" (48).

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<sup>2</sup> Platypus is also known by “duckbill, a small amphibious Australian mammal noted for its odd combination of primitive features and special adaptations (*Britannica*).

From the very beginning of the poem, readers can notice that there is something sinister about the place, even without reading the title. The price of the long silence is the bushfires which leave no creature in the forest. The very use of the word “alien” generates a mysterious sense of fear, which is enhanced by the reference to “dust of fear” that covers the land with darkness:

There is no more silence on the plains of the moon  
and time is no more alien there, than here.  
Sun thrust his warm hand down at the high noon'  
but all that stirred was the faint dust of fear. (40)

Wright has always explained that man carelessly used and is still using natural resources such as ‘mercury cyanide’ that would destruct nature in the coming future. She underlines man’s indifference to the coming generations that are supposed to be well-formed on environmental ethics and ecological culture to nourish moral obligations and a sense of belonging.

In her essay, “The Meaning of the Word Sacred,” Wright calls for the renaissance of the creed of the shared obligation founded on responsible citizenship towards the land, its resources, and its future:

Might we renew the sense of sacred responsibility that we seem to have lost so completely? We have certainly carried out to the full the order to 'subdue the earth'. Let's now replace it with that other injunction: 'Hurt not the earth, neither the sea nor the trees'. (*Born* 139) Wright supports the right of the coming generations to be handed a healthy environment, pollution-free, nurtured, and protected land to blossom for many generations to come. Expressing her distress towards humans’ negligence for the future of their nation, she states that “We took no responsibility for the continuing future of our own children. . . So we are floundering now in the results of our lack of ability truly to ‘see the country’ and its past and future” (138).

“Country Town” is a poem that reveals the change of the environmental features of the Australian land that can no longer be recognized as it was in the past. In one part, the speaker points out: “There is no longer landscape that they knew,/ the sad green enemy of their exile” (*CP* 21). All the natural aspects that distinguish the Australian landscape are replaced with the new industries, technologies, and buildings, which have made the country look like:

another country and wrenched the heart  
.....

This is the landscape that the town creeps over,  
a landscape safe with bitumen and banks.  
The hostile is netted in which fences  
and the roads lead to the houses and pictures. (21)

In the third stanza, Wright seems to answer the questions mentioned before, generating an exile-like sense in the heart of her readers by using the method of awe and distress that leaves the reader with wonder and fear. However, she raises further rhetorical questions based on man's hostile behavior to natural resources:

And yet in the night of the sleeping town, the voices:  
This is not ours, not ours the flowering tree.  
What is it we have lost and left behind?  
Where do the roads lead? It is not where we expected.  
The gold is mined and safe, and where is the profit?  
The church is built, the bishop is ordained,  
and this is where we live: where do we live?  
And how should we rebel? The chains are stronger. (21)

Wright's ecological awareness embraces not only the national flora and fauna but also macro themes such as wars and their anti-ecological impact. She witnessed World War II and its impact on Australia. Living through the time of the Cold War, Wright understood the Nuclear threat and the Vietnam war. In *Tales of a Great Aunt* (1998), she proclaims that "The war was very much part of my memory from the very beginning; the war has been a horror of my life, and I don't know if I've ever really recovered from that" (9). Wright observes wars with an ecological eye and warns from the destructive influence of nuclear and atomic weapons on humanity as reflected in "The Two Fires" from *The Two Fires* and "Fire Sermons" from *Shadow*.

"The Two Fires" is one of Wright's prominent poems that are written at a time of extreme pessimism of the poet's life. The emptiness, nothingness, and annihilation she felt at that time overwhelm the entire poem. The title of the poem metaphorically signifies the old fire of creation and eternity; it also refers to a fire in a literal sense that is the manmade atomic fire (Bureau 8). The atomic fire seems to have burned everything, plants, and animals. It is also portrayed to have crushed the seed of breed which is represented by the image of the bridegroom and his bride:

For time has caught on fire, and you too burn:  
leaf, stem, branch, calyx and the bright corolla  
are now the insubstantial wavering fire  
in which love dies: the final pyre  
of the beloved, the bridegroom and the bride.(CP 113)

In the face of this devouring fire, love is the very defensive weapon that Wright employs to bring back life into harmony by which a healthy coexistence between man and man and man and nature can be reconstructed. However, this very hope for redeeming the lost interconnectedness between man and the natural world seems to be

dead: "love dies"; it is burned by fire. Love that is life force is denied; it is a creative power to reconstruct the world, yet man's unethical attitude regarding the universe turns this power into a destructive one, making of him a victim of his own act.

"The Two Fires," in other words, upholds Wright's perspective of the two kinds of fires. The first one is a metaphorical fire that represents the seed of love from which all beings are created. The second one is opposite to the first; it represents the human-made fire, the atomic one which kills this love and ends humanity (Collet & Jones 118). It is worth saying that "The Two Fires" also refers to the atomic war in Hiroshima and Nagasaki by which man's barbaric nature led to one of the most destructive disasters in the world. The great loss of the sense of humanity is demonstrated in the poem through the destruction of "the cycle of the holy seed/the cycle from the first to the last fire./ ...these too have died" (CP113). The holy seed symbolizes the beginning of life on earth, the love with which the universe was created. Sadly, it came to be terminated by man's egocentrism and obsession with power into a germ of hatred. Wright is aware of this indifferent modern psyche that exults in being a conqueror of the land:

At present we are vacillating wildly between the one extreme, where we look on ourselves as the triumphant conquerors of 'nature', and the other, where we lapse into despair and seem to have no future at all in the face of our self-created problems. (*Because* 190)

Wright devotes a large scale of her literary output to function as an eco-warning to outburst with a revolutionary spirit against human beings' abuse of nature.

It is man's responsibility to act dutifully securing environmental health as part of his own healthy existence; otherwise, nature's reaction can be very challenging to determine not only the life of humanity but the future of the Mother Earth. The tuneful coexistence and unity between man and his land is equally related to the recognition of the Aborigines' rights. The value of their cultural and historical existence in Australia stands as a fundamental part of the reconstruction of the Australian unity. It is man's moral duty to protect and keep the earth 'our common home' healthy for the coming generations. All the living beings are responsible to save the universe and all of them are interdependent. Each creature is a giver and a taker, even the creatures that the human beings ignore. Creatures like the tree-frog, platypus, eagle-hawk, tiger-snake, and even the cicadas ... etc., are voiceless creatures that man hushed, but they are the protagonists in Wright's poetry.

As an environmentalist and ecopoet, she devoted her poetry to rediscover the ecological heritage of the Australian landscape and its

habitats, ensuring the intrinsic value of every single creature. The simple but strong ecological language she uses evokes a sense of familiarity with the natural world and a network of solidarity and belonging.

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**المستخلص:**

يعكس قلق جوديث رايت (١٩١٥-٢٠٠٠) من عدم اتصال الإنسان مع الطبيعة و خوفها من دمار الأرض ووعي بيئي عالي نتج بسبب التهديد من التلوث الذي أجتاح البيئة. ان قصائد رايت عن البيئة جذبت الانتباه الى خطورة انفصال الإنسان عن العالم الطبيعي و هذا بدوره قد يؤدي الى انفصال الإنسان عن نفسه. الهدف من هذا البحث هو دراسة قصائد رايت المختصة بالبيئة الأسترالية و علاقتها بوحدة الأمة الأسترالية. كما ان هذا البحث يقوم بدراسة قصائد من دواوين مختلفة لرايت و يناقش الوعي البيئي القليل في استراليا الذي من شأنه ان يضعف بناء الأمة اجتماعيا و بيئيا. أيضا يوضح البحث كيف ان رحلة الشاعرة للحفاظ على البيئة ولدت هوية تراثية استرالية.