

WHERE NATURE AND WOMEN MEET IN AN ECOFEMINIST READING OF EZRA POUND'S SELECTED POEMS

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WHERE NATURE AND WOMEN MEET IN AN ECOFEMINIST
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ABSTRACT

This study aims to explore the intersections between nature and femininity in Pound's poetic work. This qualitative study employs ecocriticism and ecofeminist literary theories to investigate how Pound utilizes the forms of nature to construct the literary perspective of ecofeminism in the selected poems. There are three main findings. First, the combination of female images and natural elements, the representations of the symbiotic interconnectedness between nature and women, the embodiment of women's sense of place. Second, Pound's poetic language and imagery reflect a deeper concern for ecological and feminine subjectivities. Third, Pound's usage of ecofeminist writing explores the interconnectedness of ecological and feminist concern, the weak and marginalized groups, and all the vulnerable groups all over the world, which transboundaries different groups, genders in different countries. how the female's sense of place is embodied in the selected poems of the study. Fourth, the poems explore how the female's sense of place is embodied and suggest a sense of interconnectedness, reverence for nature, and nuanced portrayals of femininity that align with ecofeminist concern. The study concludes that Ezra Pound's poems, demonstrates an implicit ecofeminist consciousness through his literary treatment of nature and women. The implication of the study is it offers a lacuna for researchers a new thinking to do research on Ezra Pound's literary works in a new direction. Meanwhile, integrating ecofeminism and Pound's poetry is also a new try to explore the intersections and interconnectedness between human and nature, human and environment, which can furtherly raise awareness of human's concern for women and nature, and better combine literary works and ecofeminism.



KAJIAN EKOFEMINISME TERHADAP PUISI-PUISI TERPILIH EZRA POUND

ABSTRAK

Kajian ini bertujuan untuk meneroka persilangan antara alam semula jadi dan kewanitaan dalam karya puisi Ezra Pound. Kajian kualitatif ini menggunakan teori kesusasteraan ekokritik dan ekofeminisme bagi menyelidik bagaimana Ezra Pound menggunakan unsur-unsur alam bagi membentuk perspektif kesusasteraan ekofeminis dalam puisi-puisi terpilih. Terdapat tiga penemuan utama. Pertama, gabungan imej wanita dan elemen semula jadi, perwakilan hubungan simbiosis antara alam dengan wanita, serta perwujudan rasa keterikatan wanita terhadap tempat. Kedua, bahasa dan imejan puisi Pound mencerminkan keprihatinan yang lebih mendalam terhadap subjektiviti ekologi dan feminin. Ketiga, penggunaan penulisan ekofeminis oleh Ezra Pound dibincangkan dimensi hubungan antara keprihatinan ekologi dan feminis, golongan lemah dengan terpinggir, serta semua kumpulan rentan di seluruh dunia, yang melangkaui sempadan kumpulan, jantina dan negara. Keempat, puisi-puisi tersebut dibincangkan rasa keterikatan wanita terhadap tempat yang digambarkan dan mencadangkan aspek rasa saling keterhubungan, penghormatan terhadap alam semula jadi, dan gambaran feminin yang lebih bernuansa selari dengan keprihatinan ekofeminis. Kajian ini merumuskan bahawa puisi-puisi Ezra Pound menunjukkan kesedaran ekofeminis secara tersirat melalui cara beliau menggambarkan alam dan wanita. Implikasi kajian ini ialah menawarkan kelompongan kepada penyelidikan lain untuk meneroka karya Ezra Pound dari sudut Baharu, penggabungan antara ekofeminisme dan puisi-puisi Ezra Pound juga merupakan satu percubaan baharu untuk meneroka persilangan dan hubungan antara manusia dengan alam, manusia dengan persekitaran, yang secara tidak langsung dapat meningkatkan kesedaran manusia terhadap wanita dan alam semula jadi. Kajian ini juga menggabungkan karya kesusasteraan dengan ekofeminisme secara lebih berkesan.

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CHAPTER 1

INTRODUCTION



1.1 Introduction

Literature reflects the social, cultural, and environmental contexts in which it is produced. The works of prominent poets like the American poet, Ezra Pound, have left a significant impact on the world of literature, offering insights into various dimensions of human experience. One approach to literary analysis that has gained prominence over the years is ecofeminism, a theoretical framework that explores the interconnectedness of ecological and feminist concerns. This interdisciplinary approach seeks to examine how environmental degradation and gender inequality are intertwined, often exacerbating each other. In the current study, the researcher embarks on an





ecofeminist analysis of selected poems by Ezra Pound, a modernist poet known for his experimentation with language, rhythm, and imagery. However, this approach carries a unique perspective as the researcher views Pound's poetry through the perspective of Chinese feminism. This perspective is rooted in the socio-cultural realities of different countries, where traditional gender roles, environmental degradation, and cultural heritage intersect in complex ways.

The researcher, as a Chinese female combines Taoism of China with Pound's selected poems, which allows readers to read Ezra Pound's poetry in a manner that brings to the forefront voices and experiences that might have been marginalized or overlooked. By examining Pound's poems through this lens, the researcher seeks to uncover how his verses might resonate with issues related to women's lives, experiences, and their relationship with the environment. Ecofeminism posits that the domination and exploitation of both women and nature are interlinked, often stemming from patriarchal structures that prioritize control and power. This framework offers a compelling way to analyze Pound's poetry, as it helps us unravel the subtle connections between his language, imagery, and the environment, and how these elements might intersect with gendered experiences.

Furthermore, although Ezra Pound's poems mainly focus on imagism, some of his selected poems embody the concern of women and environment. Focusing on Pound's poetry allows us to delve into the complex dynamics of cultural exchange. Pound is known for his fascination with Chinese poetry and culture, and this study aims to explore how his engagement with Chinese aesthetics and thought intersects with concerns about Chinese women and their environment in some poems. In doing so, the





researcher bridges the gap between cultures and perspectives, providing space for dialogue and critical exploration.

Besides, it is acknowledged that ecofeminism combines the theory and practice of feminism and environmentalism, and is believed to be concocted by French scholar Françoise d'Eaubonne in her book titled *Le féminisme ou la mort* (1974). There are many ecofeminists who have observed their own societies and combined their works using ecofeminist literary criticism (Buell, 2009a). The researcher carries out such an ecofeminist study to analyze the recent well-known American writer Ezra Pound's selected poems from a Chinese female perspective as step towards opening up a new horizon for the field of ecofeminism in the southeast Asian literary academy.



In the twentieth century, Literature, to some extent, has progressively raised environmental concerns with respect to the bond between artistic practices and nature. In some literary works, the portraits for natural environments and characters triggered the researcher to ponder over writers' writing theory, which provides a chance for her to conduct such an ecofeminist analysis of Ezra Pound's selected poems that deal with nature and women across the boundaries of cultures. The theory of ecofeminism is sharing the most essential advancement in literary studies globally. According to ecofeminism, the female values are illustrated; nurturing and assistance is presented in the form of both in nature and in women; women and nature are always unified. Some poems in Ezra Pound's poetry represent the areas of interrelationship between women and nature. Therefore, the current study is mainly intended to analyze and explore the thought, at one with nature, as is presented in Ezra Pound's selected poems. The theoretical framework used is a combination of the concepts of ecocritical and feminist





theories of reading literature coined and named in this study as an ecofeminist framework that can be used as a lens for reading Ezra Pound's selected poems.

To match the crux and the proposed theoretical framework of the this study, eighty poems of Ezra Pound's poetry have been selected as a research corpus of the current study. These selected poems of collections are *Des Imagistes* (1914), *Cathay* (1915), *Lustra* (1917), *Canto I–XVI* (1925), *A Draft of the Cantos XVII–XXVII* (1928), *The Fifth Decad of Cantos* (1937), *The Pisan Cantos* (1948), *Section: Rock Drill de los Cantares* (1956) etc. Grafting the unity of nature and women represented in these selected poems through ecofeminist lens is still latent. Reading Ezra Pound's selected poems in such a potential way leaves a gap for the current study to be fulfilled. Therefore, the current study presents a novel approach to the analysis of Ezra Pound's poems, offering a fresh perspective that enriches our understanding of his work. By integrating ecofeminist and Chinese feminist lenses, the researcher aims to shed light on the intersections of gender, culture, and environment within the realm of poetry, while fostering a deeper appreciation for the complexities of literary interpretation.

1.2 Background of the Study

Ezra Pound (1885- 1972), a well-known American expatriate poet, translator and critic, is unarguably one of the major figures of the modernist movement in the first half of the 20th century. Pound completed undergraduate work at the University of Pennsylvania and earned a BA in philosophy from Hamilton College. As is described by David Perkins in his objective authoritative *A History of Modern Poetry*: "For fifty





years he was one of the three or four best poets writing in English. During the crucial decade in the history of modern literature, approximately 1912 to 1922, Pound was the most influential and in some ways the best critic of poetry in England and America” (Perkins, 1976). Pound’s most significant contribution to literature was “imagism”, one of the most important literary schools in American modern literature, whose principles voice as “stressing clarity”, “precision”, and “economy of language” had broken the traditional creative methods and techniques of classical poetry (Carr, 2013).

Actually, Pound’s later poetic creation is influenced by Chinese Taoism, “Integration of nature with human beings” which gives him much creative inspiration (Qian, 2003). The reason why Pound and his selected poems are chosen as research field lies in the following: on the one hand, Pound’s poetry transcends its national boundaries by reflecting on Women’s connection to Nature through the mirror of his personal experience; on the other hand, Pound’s poetry transcends its human boundaries by connecting between nature and Women in his Poems. Besides, readers can easily build a close relationship between human and nature by his life experiences and his works reflecting ecological care for women and nature, which can also be clarified by reading Pound’s biography in chapter 2. In terms of the relationship between nature and man, some of the poems in Pound’s anthology are colored by nature and women, permeated with ecofeminism, which is related to his upbringing.

Pound was born in Hailey in 1885, a city of Idaho in the west of America, in a manner of speaking, his birth was close to nature and women. Pound was the only child in his family, When he was about four years old, his family moved to Philadelphia, living in the 208 South 43rd Street, West Philadelphia (Stock, 2013a). They lived in a





three-story brick building with a red exterior and a small lawn in front of it. In many of Pound's biographies, more than once the house was depicted, which was three-story high and very spacious in front and back, with many rooms. There are a variety of fruit trees: pears, peaches, cherries, etc. in the front yard, and apple trees and swings in the backyard. The place where one grows up should have an impact on what one chooses to do later in his or her life. Philadelphia is not where Pound was born, but he spent his childhood and adolescence there (Stock, 2013b). Pound's family is close and harmonious, much like Chinese family relationship. Because Pound was the only child in the family, his parents naturally attached great importance to his training, hoping that he could grow up to be someone with his intelligence, so he was confident and felt good about himself with his growth.



Pound began his preschool at an early age, and a neighbor recalled that Pound's mother had taught him how to read at the age of five. When he entered primary school, he had more knowledge than other children of his age, and everyone called him "Professor" (Jiang, 2014). His family encouraged him to be eager to learn and tried to create conditions for his growth and progress. On the other hand, they also respected Pound's personal hobbies and did not restrict his personality, so that he could grow up freely. It's not hard to see that Pound's mother and his early growth environment have had some influence on his poetic creation. Another deeper reason for choosing Pound and his works as a research field is that in his later displaced life, he experienced the turmoil of war, the suffering of imprisonment, and his concern for marginalized groups, the underprivileged, such as women and the environment as shown in his poems, which is the deeper motivation that has prompted the researcher to do ecofeminist research on his selected poems. The features of ecofeminism is addressed and clothed as an





environmental symbol in the poet's green imagery throughout Pound's selected poems. This thesis might examine his environmental and natural poetics from the perspective of ecocriticism. It uses an ecocritical lens to examine the poet's environmental and natural poetic vision as expressed in his selected poems.

Pound is not only a worshiper, but also a disseminator of Chinese classical literature and traditional culture in the western world. His contributions to cultural exchanges between East and West, and "the eastern civilization spreading to the west" are great in fields of translation and poetic creation (Qian, 2003). He had translated many Confucian classics and large numbers of Chinese classical literary works such as the most famous one, *Cathay* (1915). Further, he added and combined abundant elements of Chinese traditional culture in his poetic creation (Qian, 2003). In Pound's masterpiece, it took Pound well over sixty years to compose the *Cantos*, the philosophical thoughts of Confucianism, as one of the most important themes, almost went through the whole works--a great many sentences were quoted or rewritten from the "four books" (The Great Learning (《大学》), The Doctrine of the Mean (《中庸》), The Analects (《论语》), and Mencius (《孟子》) (Suo, 2003). The reason why the researcher mentions Chinese culture is that the thought of China being at one with nature correspondingly might give the same importance to nature. The researcher has adopted some concepts from the ecocritical theory that is incorporated to help us show the ecofeminist analysis in the current study through the Pound's selected poems. It is because the selected poems lend themselves well to the metaphor of using a new understanding, as these poems are embodiments of well defined ecofeminist elements, which contributes to a better understanding, having one foot in the Pound's selected





poems, and the other foot in the understanding of ecofeminism. The concepts and how they are utilized and incorporated in the analytic process of Pound's selected poems and ecofeminism will be discussed in detail in the following chapter of the thesis.

1.3 Statement of the Problem

Ezra Pound, a western poet emphasizing eastern spirit and a founder of imagism, made many significant contributions to poetry and cultural exchanges between East and West, among which the researcher has selected Pound's eighty poems reflecting the harmony and the unity of women and nature. From a Chinese female perspective, in Pound's selected poems, the care for women and the concern on nature are manifested. Ezra Pound expressed his concern on the environment and women in some of his selected poems. Take The "Tree" as an example, in the poem, the tree is the image of love, "she" is simple, sincere, healthy, pure, growing up, full of youthful vitality. "She" is a green love seedling, under the moisture of the sun and rain, with each passing day, full of hope for love. The poem, "Tree", is different from the tree in real life; "she" is the combination of the image of the girl the poet falls in love with and the image of the tree in life, as well as the combination of emotion and reality. Pound's selected poems usually focus on the experience of an individual, or an imagism usually involving nature and environment, ingeniously integrating the nature and women. It seems that the poet does not always provide the answers, but rather portrays an imagism full of a unity of harmony and beauty in search of manifestos of ecofeminism in Pound's selected poems. It is also described as an experience of telling of life, a yearning for a long enrapture of yesterday and the longing for a beautiful future.





Further, Ezra Pound, a prominent poet in modern American literature, is often celebrated for his innovative poetic techniques and contributions to the literary canon. However, his works have also been criticized for its adoption of Chinese culture, which raises questions about cultural representation, appropriation, and gender dynamics within his poetry (Byron, 2020a). This study aims to address these concerns by conducting an ecofeminist analysis of selected poems by Ezra Pound from the perspective of Chinese female voices. In order to position this research within the Pound's selected poems, the researcher uses ecofeminism concocted by French scholar Françoise d'Eaubonne (1974) as a vital tool to analyze how the unity of women and nature is constructed and manifested through Pound's selected poems within eighty poems of them. Applying the ecofeminist lens for analyzing Pound's selected poems of the current study may enable a process of constructing the ecofeminist analysis about the unity of theory and poems to be a possibility. Gretchen Legler (1997) argues that the Ecofeminist approach as a recent theory is playing a stupendous role in the recent debates of literary field as it is (Legler, 1997). Because eco-feminism, as a new literary critique, analyzes the integration of the environment and human society, nature and women, and nature and the vulnerable groups of marginalized groups in literary works through the approach of such an eco-criticism, and use eco-feminist care to raise people's ecological awakening, which is also a gap of doing research on Pound's selected poems. Such a theoretical and literal combination can be perceived akin to Mathews (2016) who portrays change begins when one is truly immersed in the life around you, when one is able to see in detail, not just as an observer but as a participant, in its back and forth motion





To sum up, the current study addresses the need to critically evaluate Ezra Pound's poetry in the context of ecofeminism and the Chinese female perspective. It seeks to uncover how his work intersects with issues of utilizing the forms of nature, eco-images of female characters, the symbiotic interconnectedness between nature and women and the Chinese female's sense of place, ultimately contributing to a more comprehensive understanding of his literary contributions and their broader implications for society. Therefore, the ecofeminist perspective on Pound's selected poems still has a potential. Such a new approach to Pounds' poetry has not been attempted so far in literary academic research.

1.4 Objectives of the Study



The research objectives are the core guidelines of the research, which define the specific problems to be solved and the outcomes to be achieved by the research, my research objectives are as follows:

- 1) Identify how the poet utilizes the forms of nature to construct the literary perspective of ecofeminism in the selected poems of the study.
- 2) Categorize the eco-images of female characters used in the selected poems of the study
- 3) Investigate the aspects of the symbiotic interconnectedness between nature and women in of the selected poems of the study.



- 4) Explore how the female's sense of place is embodied in the selected poems of the study.

1.5 Research Questions

The following thought-provoking questions are formulated, in order to achieve the objectives of the current study:

1. How does the poet utilize the forms of nature to construct the literary perspective of ecofeminism in the selected poems of the study?
2. What are the eco-images of female characters used in the selected poems of the study?
3. What are the representations of the symbiotic interconnectedness between nature and women in of the selected poems of the study?
4. How does the female's sense of place is embodied in the selected poems of the study?

1.6 Significance of the Study

As is mentioned earlier, the current study is meant to investigate the ecofeminism in Pound's selected poems through a ecofeminist lens. Hence, this study is probably of



timely significance with respect to its thematic and theoretical focus. Firstly, the ecofeminism that will be used in the current study, is a relatively new tool in analyzing the literary poetry. Consequently, it will probably contribute to opening up a new way to constructing ecofeminist literary studies, especially poems. Secondly, the present study will synthesize ecofeminism and Pound's selected poems. In so doing, the researcher will forge a conceptual framework of ecocriticism and feminism as a lens for reading Pound's selected poems as well as for reading Pound's other poems related to ecofeminism. By examining Ezra Pound's poems through the lens of ecofeminism and the female's perspective, this study contributes to a deeper understanding of the complex cultural dynamics at play in his work. It sheds light on issues of cultural appropriation, representation, and sensitivity, which are crucial in today's globalized world where cultural exchanges are frequent. Further, the study's exploration of cross-cultural themes and ecofeminist principles has global relevance. It resonates with discussions on cultural exchange, diversity, gender equality, and environmental sustainability that are important topics in today's interconnected world. Above all, the significance of this study lies in its ability to enrich our understanding of literature, culture, gender, and the environment. It has the potential to influence not only literary scholarship but also cultural practices and ethical considerations in a global context. Finally, the current ecofeminist study will propose a literary guide from which the following literary generations get immense and useful help and acquire ingenious insights into the study of any ecofeminist-oriented poems in Pound's selected poems as well as the poems of the other poets all over the literary globe.





1.7 Identification of the Research Corpus

Since the main focus and objective of the current study is to investigate the representations of ecofeminism in Pound's selective poems, the researcher has selected eighty poems written by Pound. The selected poems are from the following collections: *Des Imagistes* (1914), *Cathay* (1915), *Lustra* (1917), *A Draft of Cantos I–XVI* (1925), *A Draft of the Cantos XVII–XXVII* (1928), *The Fifth Decad of Cantos* (1937), *The Pisan Cantos* (1948), *Section: Rock Drill de los Cantares* (1955). These selected poems above are from the works named *Classic Poetry Series* (2012), *Selected Poems of Ezra Pound* (1957), and *the Cantos of Ezra Pound* (1975), from which the researcher has chosen my research corpus. They are as follows: in the opening of Ezra Pound's poetry creation in 1908-1921 in London phase, the researcher elaborately chooses around 50 poems of

Ezra Pound's selected poems symbolically representing his close physical and organic attachment to ecofeminism, and they are "The River Merchant's Wife: A Letter", "The Tree", "A Virginal", "Doria", "A Girl", "Alba", "Fan-piece For her Imperial Lord", "Liu Ch'e", "Poem By The Bright At Ten-Shin", "Boudoir Lament", "Jewel Stairs' Grievance", "The Beautiful Toilet", "N.Y.", "The River Song", "And Thus In Nineveh", "Ortus", "Cino", "Na Audiart", "Villonaud for This Yule", "Ballad of the Good Fere", "Blandula, Tenella, Vagula", "Erat Hora", "The House of Splendour", "Portrait d'une Femme", "The Seafarer", "Apparuit", "Of Jacopo Del Sellaio", "Tenzzone", "The Garden", "The Spring", "Dance Figure", "April", "The Rest", "A Song of the Degreesi", "Ite", "Salvationists", "The coming of War", "In a Station of the Metro", "Coltus", "Ancient Music", "The lake of Isle", "Epitaphs", "Villanelle: the Psychological Hour", "Near Perigord", "Song of the Bowmen of Shu", "Lament of the Frontier Guard", "Taking Leave of a Friend", "Exile's Letter", "A Ballad of the Mulberry Road", and





“Fish and Shadow”. As can be traced in the poems above, the verses of these poems reveal the physical interconnections between the displaced poet and, ecofeminism symbolised in the poems. In Pound’s Paris phase, the researcher analyzes the ten long poems, the Canto I, II, III, IV, V, VI, VII, VIII, IX and XIII, and they are collected in A Draft of XVI (1925), which blossom in a bonded relationship of nature and women as well. Finally, The third wave is a key period phase in 1925-1965, of which the researcher has divided into 2 periods, one in America phase from 1945-1958, and the other one in Italy phase from 1925-1945, and 1958-1965. In Pound’s third phase, the researcher analyzes around 20 poems of the Cantos. The Canto LXXVII, LXXXI, LXXXIII, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XC and XCIII are included in America phase, and the following ten Cantos analyzed in Italy phase; they are the Canto XIV, XVI, XVII, XVIII, XIX, XX, XXI, XXIII, XLV and LIII, and the discussion about nature and women is unfolded, revealing the symbiotic interconnectedness in Pound’s selected poems, of which are both about concern for women and nature.

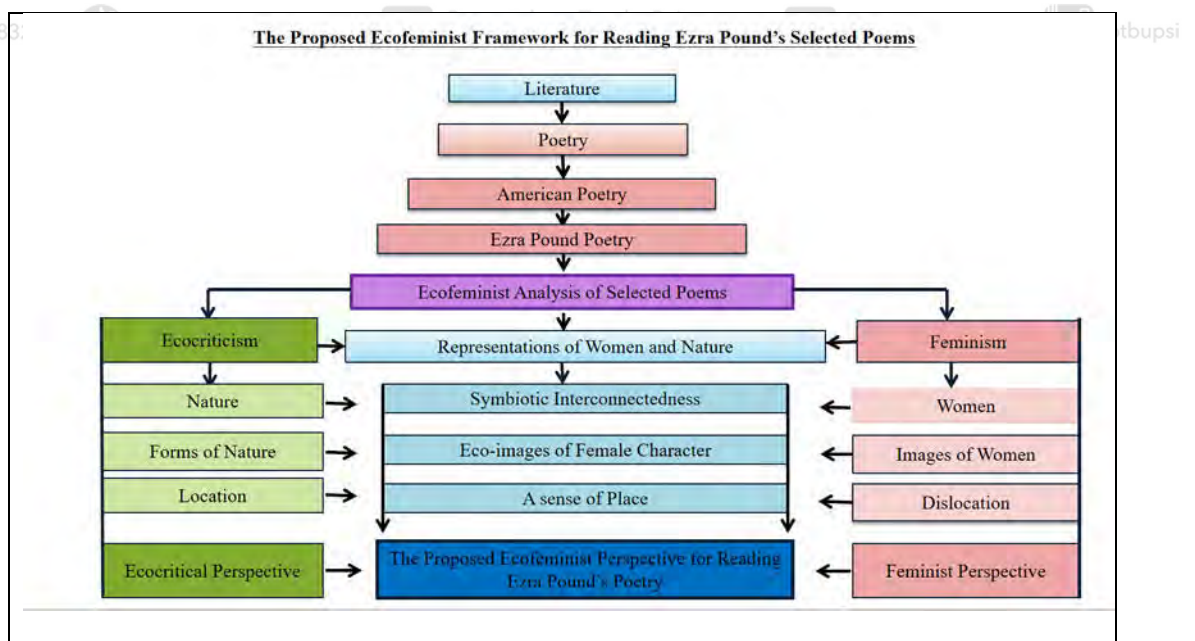
The current rationale of such a selection is to match the crux and the proposed ecofeminist framework of the present study. The selection of thirty-one poems, although in different contexts, clearly reflects an ecofeminist analytical experience that puts the reader into a literary mood, which bring readers into a newly and environmental world melting women and environment. Additionally, different poetic contexts full of the concern on the presentations of nature and women in Pound’s selected poems warrant the rationale of the researcher’s choice as the current study, which is a two-rooted scrutiny in regard to its focus and theory. The verses from the selected poems above as well as the contexts of the selected poems are suitable and applicable for the ecofeminist research carried out in the present study. In conclusion, limiting the study



to eighty poems of Ezra Pound's poetry is a practical and justified approach that enables a more focused, in-depth, and manageable analysis. It ensures that the study remains coherent, and meanwhile it also allows for a comprehensive exploration of the chosen themes within the selected poems.

1.8 Conceptual Framework

The proposed framework is termed in this study as ecofeminist conceptual framework as a new lens for analyzing Pound's poems and a Chinese female perspective for reading his poetry, which will be discussed in detail in chapter four of this thesis.





1.9 Methodology of the Analysis

Since this thesis is aimed at examining the representations of nature and women in Pound's poetry as represented in the eighty poems of his poetry, so the researcher divides the selected poems into three main categories. Therefore, the methodology of the analysis in the current study will be carried out in three waves in accordance to the characters represented in the eighty Pound's selected poems as can be visualized in the following categories:

Wave 1: Ezra Pound's Poetry in 1908-1921 in London.

Wave 2: Ezra Pound's Poetry from 1921 to 1924 in Paris.

Wave 3: Ezra Pound's Poetry from 1925-1965 in Italy and America.



Pound (1957), *Cantos* (1975), and *Classic Poetry Series* (2012). The analysis will be carried out in the thesis in chapter five. The rationale for the above-mentioned methodology for the analysis is that each related poem has its own context, sequences and consequences according to which the verses are expressed. Analyzing the selected poems of Pound in a separate chapter can be of assistance in portraying the different contexts of poems in the feminist way of criticism that leads to framing a whole shape of understanding of Pound's selected poems from a Chinese female perspective.





1.10 Limitations of the Study

The most essential limitation of the current study is that the collecting of the corpus is rather small. The present study covers only three parts of Pound's poetry. What's more, the scope of this study is quite limited because it is focused on only ecofeminism of Pound's selected poems. Ezra Pound, as an imagist, who has his own experience, opinions and views, to some extent, which may have an influence on his perspective in the context of the Pound's selected poems. In spite of the fact that the above-mentioned limitations, the current study will keep pace with time for it will propose a new way of understanding Pound's selected poems and a new analytical lens for reading Pound's selected poems, and meanwhile provide a more in-depth review of the areas of the current study.



1.11 Structure of the Study

The researcher designs the thesis into 6 chapters. Chapter I is the introduction. Chapters II and III compose of literature reviews of the previous academic studies that directly and indirectly deal with the topic of this study and the adapted theories. Chapter IV discusses and interprets the proposed conceptual framework of the study, and the Analysis will be carried out in chapter V. The main findings and conclusion of the current study will be provided in chapter VI. The reason why the researcher manages to design such a structure is that it can offer a simple and clear way to showcase the coherence and completeness of this study.





1.12 Conclusion

This chapter presents the main introduction of the current study, background of the study, statement of problem, research questions, theoretic frame, methodology of analysis, and structure of the study. It also presents a detailed explanation of the methodology, objectives, significance, and operational definitions of the study. It is greatly hoped that the current study can shed more light on the impact of ecofeminism on reading Pound's selected poems, the themes of which reflect an incorporation of gender, roman culture, politics, finance, and nature. Subsequently, the results of this study may pave a way for the prospective researchers to do some research on more writers' literary works using ecofeminist critic. This study has developed the research objectives and questions based on Pound's selected poems in ecofeminist views. The significance of the current research is extremely highlighted for having a good understanding of this study. Next, the subsequent chapter discusses the literature review of this study

