

Eco-trauma and Environmental Memory: A Critical Study of Richard Powers's "The Overstory"

Mohanad Ramadhan Safar¹

Department of English, College of Education for Humanities, University of Al-Hamdaniya,
Iraq

*Corresponding Author's Email: mohanad.r@uohamdaniya.edu.iq

Article History:

Submission: January 21, 2025 | Revision: February 26, 2026 | Accepted: February 28, 2026

Abstract

Aims: This research applies an ecocritical-psychoanalytic interpretation on the massive piece of literature, "The Overstory", written by Richard Powers in 2018, to examine the complex ideas of eco-trauma and environmental memory. **Results:** The thesis argues that the increasing issue in the present environmental crisis, specifically the deforestation and loss of biodiversity in the novel, becomes a massive traumatic incident in the lives of the human characters and in nature itself. Ecocritical criticism, specifically its concern with the role of the non-human agent, is combined with psychoanalytic approaches, specifically its principles on the mechanisms of trauma and repression, in order to explore the manner in which the tree characters' conscious and unconscious experiences intersect with the human characters. Additionally, it uncovers the manner in which the loss for the characters is more than only an external ecological disaster, becoming instead an internal psychological injury that gives rise to the presence of grief, denial, and radicalism. Moreover, it explores the manner in which "The Overstory" engages with the deep, web-like life of trees in order to show eco-memory, an archive for the ecological history that escapes the anthropocentric notion of forgetfulness in an ecological manner. **Implications:** The principal thesis is that Powers's story succeeds in translating the private repressed eco-trauma into an ecosystemic understanding, emphasizing an essential need for an ecological self by converting the anthropocentric understanding into a more comprehensive eco-centric self.

Keywords: Ecocritical-psychoanalytic, Interpretation, Eco-trauma, The Overstory, Non-human.

Introduction

The release of *The Overstory* by Richard Powers (Powers, 2018) marks a significant moment in contemporary literature, with the narrative altering the idea of anthropocentric issues to the nonhuman agency of trees and forests. The narrative is set during the Anthropocene, which is a geological age characterized by the alterations of the Earth's ecosystems due to human beings (Buteler, 2023; Crutzen, 2002; Dhungana, 2025; Kucharzewski, 2022). The book is a critical retrospective of ecological time, interrelatedness and the psychological implications of the environmental destruction by Powers. The importance of the current research is in the fact that it analyses the emotional and psychological effects of the climate crisis, which means that environmental degradation can be solved only by taking care of nature. Not only is the novel an environmental lamentation, it is also a lesson on how to be more conscious of the environment by addressing the communal mourn through the tragedy of the nine main characters who all intertwine with each other via horrendous experiences with regard to the natural world.

DOI: 10.70036/cltls.v3i1.26

ISSN 3030-3664 (online), <https://citrus.buxdu.uz/>, published by Bukhara State University

Copyright © Author (s). This is an open-access article distributed under the terms of the Creative Commons Attribution License

(CC BY)

The current research paper applies to the multidisciplinary approach that implies the Ecocriticism and Psychoanalytic Trauma Theory to comprehend a complex of inner processes of repression, denial, and mourning, which characterize human responses to the ecological disaster. In its essentials, it can be justified by the Eco-Trauma Theory, the creation of which was predetermined by the works of Anderson and Heap. (Anderson & Heap, 2002), who recognized psychological wounding as the consequence of the loss of an ecosystem. This is combined with the conceptualization of trauma that was proposed by Cathy Caruth (Caruth, 1996), which contains traumatic experience as something that has not been fully digested when it takes place but is repeated in a formless manner. The work also changes the idea of postmemory that was coined by Marianne Hirsch. (Hirsch, 2012) to hypothesize the notion of environmental memory, Transgenerational. The forest is an ecological unconscious, nonhuman memory constituting a biological chronicle of endurance and the tree communication systems. (Hirsch, 2019).

Although the ecocritical interest in *The Overstory* has been broad, a critical gap persists in the literature discussing the particular nexus between psychoanalytic trauma recovery and transgenerational environmental memory. The political activism or botanical realism of the novel are frequently discussed in contemporary scholarship (Cooke, 2021; Gandotra & Agrawal, 2020; Guanio-Uluru, 2024; Karpouzou & Zampaki, 2023; Nardizzi, 2025), but not as the nonhuman world is an external and internal memory. More recent trends in the sphere, such as the study of the phenomenon of solastalgia (Albrecht, 2019) and radical botany, show that the emphasis on the affective elements of the climate change is actively studied, but the role of the forest as a means of active intervention in human mental health is not yet a specific subject of research. In this paper, the neglect is therefore addressed by proposing that the formal elements in the novel are made to fill the void in personal sense of fragility and that of the nonhuman memory which is long lived and very vast and eternal.

The following research objectives directly deal with this scholarly oversight in this paper. Above all to formulate and implement a new, combined theoretical framework synthesising Ecocriticism and Psychoanalytic Trauma Theory, which stands in a unique strategic position to examine the ways in which individual eco-trauma is refracted into a social ecological awakening, to benefit both disciplines. Second, to determine and examine specific examples of eco-trauma, loss, displacement, and guilt committed by the human characters of *The Overstory* by Richard Powers.

Third, with the aim of Donne analyzing how environmental memory is portrayed on the novel in relation to life cycles, communication networks and longevity of trees, it would be good to compare it to the short-term human memory and the history. Lastly, to add to the broader climate fiction (cli-fi) discourse to show the significance of psychological factors as drivers towards environmental ethics and activism.

The main idea of this work is that the narrative of Powers is quite successful in rendering the repressed personal eco-trauma into an ecological consciousness by changing anthropocentric view on a more balanced eco-centric consciousness. The present paper will describe particular manifestations of eco-trauma, including displacement and guilt, and it will address how the conceptualisation of environmental memory ought to embrace the deep time thinking, as it is in

opposition to anthropocentric historical perceptions. The hypothesis is that the novel is such a way of the narrative approach where the interpretation of the ancient environment memory is the clue to long-term stewardship. Finally, this discussion presupposes that in order to do major environmental action, eco-trauma recognition and processing should be a condition..

Methods

Research Design

This study undertakes a critical analysis of Richard Powers's *The Overstory* (Powers, 2018) through an integrated ecocritical-psychoanalytic lens. This research design is specifically tailored to explore how contemporary literature, particularly a work like *The Overstory*, articulates and processes the complex issues of eco-trauma and environmental memory in the Anthropocene (Crutzen, 2002). The design is predicated on the understanding that both environmental and psychological theories are indispensable for a comprehensive interpretation of the novel's profound engagement with human-nature relationships and the impacts of ecological destruction.

The methodological novelty is the approach of the ecocritical-psychoanalytic approach. This combination is better than when facts are used in a vacuum since it allows a comprehensive view in which the inner psychological world of human characters is related to the outer ecological world in which they exist. The pure ecocritical approach that can be made to appreciate the nonhuman, but still may not provide a complete explanation of the complex internal human process that is caused by ecological loss. On the other hand, a strictly psychoanalytic interpretation, which is based on the human psyche, would simply relocate the anthropocentric approach that *The Overstory* itself aims to dismantle. On the one hand, a combination of these two viewpoints allows us to avoid the analysis that considers either environmental themes without penetrating into their profound psychological influence, or the analysis of the theme of trauma without an understanding of its ecological roots and nonhuman forms of appearance. It is the peculiarity of this dual lens that allows knowing how the story by Powers transcends the category of environmental lamentation to delineate a deep ecological awareness, which has been established through the processing and acknowledgment of collective eco-trauma.

Source of Data

The primary textual data for this study is Richard Powers's 2018 novel, *The Overstory* (Powers, 2018). This work was selected for its profound and multifaceted engagement with environmental themes, its innovative narrative structure that foregrounds nonhuman agency, and its exploration of the psychological and emotional impacts of ecological degradation on human characters. The novel's multigenerational narrative tracing the lives of nine diverse, seemingly unrelated characters, and their deep and often traumatic relationships with the nonhuman world, provides a rich textual environment for the application of our chosen theoretical framework. Secondary data includes relevant scholarly articles, books, and theoretical texts from the fields of ecocriticism, psychoanalytic trauma theory, and environmental humanities, which form the conceptual basis for our analysis.

Data Collection

In the context of this literary critical study, “data collection” refers to the systematic

DOI: 10.70036/clts.v3i1.26

ISSN 3030-3664 (online), <https://citrus.buxdu.uz/>, published by Bukhara State University

Copyright © Author (s). This is an open-access article distributed under the terms of the Creative Commons Attribution License

(CC BY)

engagement with and extraction of textual evidence from *The Overstory* relevant to our research questions. This involved a process of iterative close reading, wherein the novel was read multiple times with specific analytical objectives in mind.

During these readings, particular attention was paid to:

- Identification of eco-traumatic events and their psychological manifestations: The passages about the character experience of ecological loss, displacement, and guilt along with an emotional and behavioral response to these experiences were selected and enlisted.
- Instances of environmental memory: Narrative segments detailing the long-term historical presence of trees, their communication networks (Simard, 1997), and their role as ecological archives (Starks, 2023) were noted. This also included moments where characters interact with or interpret these forms of nonhuman memory.
- Literary devices and narrative structures: The most significant metaphors, symbols, narrative outlooks, and structural decisions (including the lace-like, interwoven narration) that help the novel to reflect the concepts of environmental trauma and environmental memory were recorded in a methodical manner..

Such a methodological textual practice makes a thorough grounding of the analysis on the main text possible and allows making a strong interpretation based on the critical details of the narrative art of Powers and our theoretical background.

Data Analysis

The analysis of data was done through the implementation of the integrated ecocritical-psychoanalytic framework to the textual data collected in *The Overstory*. This was through an intensive close-reading and thematic-interpretation, which was directional by our conceptual framework of Eco-Trauma Theory and Transgenerational Environmental Memory:

Conceptual Framework: Eco-Trauma and Transgenerational Environmental Memory

The analysis is guided by a conceptual framework that synthesizes Eco-Trauma Theory and Transgenerational Environmental Memory.

- Eco-Trauma Theory: This framework is based on the observations of other scholars like Anderson and Heap (Anderson and Heap, 2002) who developed a specific psychological wounding that follows the loss or degradation of ecosystems. This wounding is usually characterized by signs similar to the Post-Traumatic Stress Disorder which is brought about by the ecological loss. We also combine this with the theory of trauma as explained by Caruth (Caruth, 1996) which refers to the event as something not fully experienced in that particular moment when it occurs, but which comes back in unassimilated forms in the future. *The Overstory* presents this type of violence, which is pervasive and, in most cases, slow, as the constant companion of the characters and the motivating force of their actions.
- Transgenerational Environmental Memory: This theory is based on the theory of

postmemory by Marianne Hirsch (Hirsch, 2012), but it is applied in a way that the theory targets the environment. It assumes that ecological history, especially the one vested in old natural entities such as old-growth trees, is some means of memory to future generations, not a direct experience of life, but rather a narrative, heritage, and physical physical remains.. This model suggests that the novel adopts a nonhuman perspective, where the overstory and root networks of the forest function as an ecological archive. These centuries- old trees, communicating with each other (Simard, 1997), become the repressed past of the land itself (Freud, 1961), holding memories of evolution, tragedies, and resilience that transcend fleeting human recollection.

Analytical Approach: Close Reading and Thematic Interpretation

Applying this integrated model, the analytical approach involved a meticulous close reading of *The Overstory*, focusing on:

1. **Character Development and Psychological Trajectories:** examining how such characters as Nicholas Hoel and Olivia Vandergriff live and respond to eco-trauma, following their psychological paths. The passages of the narratives that we analyzed in particular detail how they reacted emotionally and behaviorally to the destruction of the environment, and tied these to psychodynamic trauma theory.
2. **Narrative Structure and Nonhuman Agency:** examining the ways in which the lace-like, interwoven plot of Powers, reflecting the root systems of a forest, puts across a truth that goes beyond the personal experience of a human. This included a discussion of narrative voice, focalization and literary devices involved in giving agency, memory and the communicative abilities to trees and forests, based on ecocritical approaches.
3. **Symbolism and Metaphor:** deconstructing the novel's rich symbolism and metaphors related to trees, forests, and ecological processes (e.g., the "wood wide web" (Simard, 1997), the arboreal archive (Starks, 2023)) to uncover how they function as material carriers of environmental memory and manifest eco-trauma within the text.
4. **Temporal Dimensions:** considering how the temporal discontinuities and focus on the concept of deep time of the novel disrupt anthropocentric conceptualizations of history and memory, it compels the reader to reconsider the human activity within a wider ecological framework.

The aim was to discover how relationships within the novel, such as Nick's bond with the chestnut tree or Patricia Westerford's scientific research, exemplify the transfer from an anthropocentric understanding to a more ethical, ecocentric relationship with the environment, grounded in deep time.

Results

Here, we give the most important results of our complex ecocritical-psychoanalytic study of *The Overstory* by Richard Powers (Powers, 2018). Following the framework presented in Section 2, we have close read the novel and it has enlightened us on how Powers analyzes eco-trauma and environmental memory systematically. We divide these results into specific themes

proving how the nonhuman world with its complex description is represented in the novel as a place of ecological memory and a source of human psychological change. In particular, the analysis shows how Powers has used story form, characterization and symbolic representation to describe trees as “arboreal archives” and the forest as a “wood wide web” to overthrow anthropocentric concept of time and memory and predetermine the profound psychological resonance of environmental degradation.

The Forest as a Living Archive of Environmental Memory

The analysis reveals that *The Overstory* profoundly redefines memory, extending it beyond human cognition to encompass the biological and physical processes of the nonhuman world. The forest, in Powers's narrative, functions as a dynamic, multi-layered archive that holds the history of ecological change, trauma, and resilience.

The Arboreal Archive: Embodied Deep Time

The novel makes the person tree, the American chestnut of the Hoel family, one of the central storage areas of environmental memory. This chestnut tree is granted to be a living document, an inanimate, immobile witness of centuries that does not pass with human generations: a thing can go everywhere, just by being still with it (Powers, 2018). This observation suggests that the memory of the tree is not desirable and objective as the human recollection and it is physically written in its rings and structure. Based on the theory of communal memory developed by Jan Assmann (1938-2024, 2011), the tree functions as a material object, which materializes history, its physical presence creating the physical connection in the past. The idea of the tree going on a journey, as illustrated by Powers, underscores the fact that the tree is a part of deep time, which is a geologic time scale comparing the length of the human lifespan to the span of the tree as a witness to huge periods of the planet's ecological history.

The Wood Wide Web: Collective Biological Memory

In addition to the individual trees, the novel predicts the mass, the unconscious environmental memory of the so-called wood wide web. The idea is based on the scientific discoveries on mycorrhizal networks by Suzanne Simard (Simard, 1997) and explains the forest as a social organism (Powers, 2018) which has knowledge. The knowledge that is presented by Powers is broadened to a group, biological process where the cognizance of the forest suggests a subconscious remembrance of past evolutionary successes and failures. This communal memory enables the forest to adjust to the historical environmental pressures (droughts or soil makeup changes) in ways that are beyond the capability of any particular human being. Just like L. S. Starks (Starks, 2023) proposes in the idea of arboreal architectures, this interwoven web of the forest practically replaces and frequently surpasses the detached and subjective memoirs of human characters, and provides a more comprehensive and lasting account of history.

Nonhuman Testimony vs. Human Amnesia

The Overstory draws a stark comparison between the enduring memory of the forest and the selective amnesia of human industrial progress. Old redwoods are described as “A tree is a passage between the earth and the sky... It is a chronicle of all the things that ever happened to it” (Powers, 2018). This statement positions the nonhuman as an archival entity, making the forest a

“more qualified historian” than any human actor. This directly addresses the critical gap highlighted in our introduction: the forest serves as an exteriorised location for the recollection of trauma (“everything”) that humans have actively repressed. The tree, composed of “cellulose and bark,” is not merely an object *from* the past but the past itself, a living testament to environmental history and the slow violence inflicted upon it (Plumwood, 2002).

Narrative Temporality and the Integration of Eco-Trauma

The formal elements of *The Overstory*, particularly its narrative structure and temporal shifts, are instrumental in conveying and processing eco-trauma, ultimately guiding the reader toward a profound ecological consciousness.

Structural Temporality: Narrating Trauma and Fostering Ecological Consciousness

The novel's narrative strategy, characterized by its slow pace and non-linear unfolding, mirrors the operative process of environmental memory, emphasizing the vast temporal discrepancy between temporary human existence and the enduring permanence of forests. As the text suggests, “The best arguments in the world won't change a person,” implying that a deeper, more embodied understanding is required for transformation (Powers, 2018). The stories, especially those encapsulated in the “Seeds” section, function as the “recollection of the land itself” (Powers, 2018). By transforming the repression of eco-trauma into a collective narrative of the woodland, Powers assists both his characters and, by extension, the reader in progressing towards an ethical acknowledgement of environmental degradation. The forest thus provides a “secure storehouse” for fragmented and injured human identities, demonstrating how the processing of trauma, as described by Judith Herman (Herman, 1992), can transition from individual suffering to a shared, collective working-through that culminates in environmental activism and a more holistic ecological self.

Discussion

This paper set out to perform an ecocritical-psychoanalytic review of *The Overstory* by Richard Powers (Powers, 2018) to determine the relationship between eco-trauma and environmental memory in a complex manner. The results affirm that Powers skillfully uses narrative and character progression to portray a complete psychological change of the character of a personal eco-trauma to that of a collective, eco-system. Instead of a passive space, the forest turns out to be a dynamic depiction of the human unconscious, as well as a living store of memories and traumas, which society has actively suppressed (Brown, 2022; Fisher, 2002; Holifield, 2015; Wang et al., 2023). The analysis has several important implications on the study of literature, ecocriticism, and the environmental humanities in general. To begin with, the description of the arboreal archive and the wood wide web essentially confronts anthropocentric approaches to memory, which could imply that literature can be a successful activity of portraying nonhuman entities as active timekeepers of deep time, able to store historical and traumatic memory, much more so than the personal or even collective memory of humans. This makes the field of scholarship in cultural memory explicitly concerned with ecological systems, furthering past humanistic models to recognize the earth as a historical subject (Erl, 2014; Pieck, 2023; Rothberg, 2020). Secondly, this paper will show how *The Overstory* shows how eco-trauma can transform an individual, crippling event into an environmental action. This is in harmony with the theory of

DOI: 10.70036/clts.v3i1.26

ISSN 3030-3664 (online), <https://citrus.buxdu.uz/>, published by Bukhara State University

Copyright © Author (s). This is an open-access article distributed under the terms of the Creative Commons Attribution License

(CC BY)

trauma on the issue of working through (Herman, 1992) but distinctly extends it to an ecological level. Their experiences of remote misery to radical action suggests that the identification and resolution of environmental grief is not merely curative but also politically crucial towards the creation of environmental morality and mobilisation implying that narrative plays an extreme role in mediating psychological sufferings into useful social transformation. Lastly, the interwoven, non-linear narrative format that Powers uses, reflecting the interconnectedness of the forest, is not, however, an aesthetic choice per se, but a key epistemological instrument. The novel informs the reader about the complexity and systemic nature of environmental degradation by introducing the repression of the eco-trauma into a collective narrative of the woodland, helping to create an ecological consciousness and empathy, which allows individuals to perceive better the concept of environmental degradation. (Rishma & Gill, 2024; Zapf, 2016).

This research significantly expands upon initial formulations of eco-trauma (Anderson & Heap, 2002; Reddy, 2024; Refaie & Thatcher, 2025; Rishma & Gill, 2024; Saksono et al., 2025) by demonstrating its complex psychological manifestations within a literary context. It integrates Caruth's (Caruth, 1996) understanding of trauma as an unassimilated event, showing how *The Overstory* depicts environmental destruction as a perpetually returning, haunting force that drives characters to re-enact traumatic events. By adapting Hirsch's concept of postmemory (Hirsch, 2012) to "transgenerational environmental memory," this study contributes to the growing field exploring how past ecological events are remembered and transmitted across generations. It aligns with recent scholarship that recognises nonhuman archives and the long-term historical presence of nature in shaping contemporary environmental thought (Starks, 2023). The "wood wide web" (Simard, 1997) as a form of "biological memory" provides a scientific grounding for the novel's philosophical exploration of an "ecological unconscious" akin to Freud's concept of the repressed past (Freud, 1961), reinforcing the idea that the physical environment itself holds a memory that can instruct and inspire. Furthermore, while acknowledging existing ecocritical analyses of *The Overstory* that focus on its botanical realism or political messaging, this study offers a methodological advancement by explicitly integrating psychoanalytic theory. This addresses the critical gap identified in the introduction, moving beyond discussions of "what" the nonhuman does to "how" it functions as an internal and external memory, influencing human psyche and action. This offers a more nuanced understanding of nonhuman agency (Garrard, 2011) by linking it directly to human psychological processes and the drive for environmental stewardship. The novel's portrayal of trees as "more qualified historians" (Powers, 2018) echoes Plumwood's arguments for overcoming anthropocentric reason (Plumwood, 2002), reinforcing the idea that nonhuman perspectives are essential for understanding environmental crises.

Although this study has contributions, there are some limitations associated with it. The focus of the analysis is on one literary piece, *The Overstory*. Although this enables critical reading, it is possible that more research is needed to determine how these particular textual results would be generalizable to other pieces of cli-fi or even ecocritical arguments in general. Also, the ecocritical-psychoanalytic framework is mainly used in the study. Although it is effective in addressing its intended purpose, other theoretical lenses (e.g., postcolonial ecocriticism, queer ecocriticism, material ecocriticism) might also provide different perspectives on complex themes of *The Overstory*, especially when it comes to different human experiences of environmental

trauma. The results are founded on the qualitative analysis of textual evidence as a literary critical research. They are rigorous, but not based on empirical evidence of human subjects and therefore would not directly quantify the psychological effect of the novel on the readers, which would necessitate alternative methodologies.

Developing on the above results and considering the shortcomings, further studies may pursue multiple potential directions. The analysis of *The Overstory* in relation to other major examples of the cli-fi genre that focus on the issue of eco-trauma and environmental memory would further confirm and customize the integrated ecocritical-psychoanalytic model, revealing common narrative strategies and themes in a more expanded literary domain. Moreover, it is possible to establish interdisciplinary research of the practical uses of these literary findings.

As an example, what could the environmental communication approach or psychological treatment of a person that goes through ecological distress and anxiety (e.g., solastalgia (Albrecht, 2019)) gain through the presentation of eco-trauma in the novel? This may include partnerships among the literary specialists, psychologists and environmental educators. Empirical evidence on whether *The Overstory* has really produced the effects of making humans ecologically conscious and actively engaged in environmental action would also be available in exploring how readers respond to the novel as a means of environmental storytelling, which would be relevant to the social sciences as well as to the literary critiques of the novel. Lastly, the additional theoretical research on the concept of transgenerational environmental memory might widen the scope of the processes through which ecological pasts are metaphorically and literally passed on and received across human and nonhuman time scales, and may also be informed by other disciplines, such as environmental history and cultural geography. In following these lines, scholarship can still richly expand the knowledge of the effects of literature in developing views of environmental crises and in creating the psychological change that leads to significant ecological activity.

Conclusion

The Conclusion part of a scientific article or a paper is used to outline the most important findings and conclusions of a research. It typically includes: This paper compares *The Overstory* by Richard Powers through the prism of ecocriticism and psychoanalysis, and it is clear that the work under analysis is a sophisticated reflection on the psychological and ethical impacts of the Anthropocene. The analysis has constructively created a structure to consider the eco-trauma, the mental distress of the environmental destruction, and the environmental memory, the archive land that keeps its history. The ecological crisis is brought in the novel as a shared, continued trauma that takes the form of repression and denial of, and radicalization of, the human characters. The discussion revealed that the movements of the character development through the transfer of our knowledge of eco-trauma, as a personal and repressed phenomenon (the roots of personal trauma), into a common and expressed phenomenon (the crown of activism). Another significant finding in the analysis was that the non-human world, especially the ancient trees was the most significant memory of the environment providing us with a vision of interconnectedness and deep time, which disturbs essentially a human centered worldview and superficial historical narrative. The combination of the personal crises of the characters in the novel indicates that ecological ethics cannot be actualized in our world due to alignment or belief, but through an affective and

psychological process of our collective wound, or eco-trauma. The structure of the narrative eventually indicates that the interpretation of the forest as the persisting memory is the finally required treatment avenue on the way to the ecological awareness and proper action. They propose that *The Overstory* can be applied to educational contexts both within environmental humanities and psychology, to open transdisciplinary dialogue on both eco-trauma and ecological grief. Moreover, climate policy-makers ought to take into account the psychological implications of environmental degradation and generate mental health resources and neighborhood-based interventions that enable population acquisition of a way of eco-trauma to climate adaptation engagement. To future research I would recommend the Eco-trauma and Environmental Memory topic to be studied oppositely.

Originality Statement

The author declares that this article is their own work and to the best of their knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for publication in any other published materials, except where due acknowledgment is made in the article. Any contribution made to the research by others, with whom the authors have worked, is explicitly acknowledged in the article.

Conflict of Interest Statement

The author declares that this article was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Copyright Statement

Copyright © Author. This article is published under the Creative Commons Attribution (CC BY 4.0) license. Anyone may reproduce, distribute, translate, and create derivative works of this article (for both commercial and non-commercial purposes), subject to full attribution to the original publication and authors. The full terms of this license may be seen at <https://creativecommons.org/licenses/by/4.0>

References

- Assmann, Jan. (2011). *Cultural memory and early civilization writing, remembrance, and political imagination*. Cambridge
- Albrecht, G. (2019). *Earth Emotions: New Words for a New World*. Cornell University Press
- Brown, G. M. (2022). The tree that called my name: on the significance of encountering the constellated symbol in the natural, other-than-human, world. *Journal of Analytical Psychology*, 67(5), 1410. <https://doi.org/10.1111/1468-5922.12862>
- Buteler, M. J. (2023). *Imaginaries of the Anthropocene and “The Tamarisk Hunter” by Paolo Bacigalupi as Narrative in the New Ecological Era*. 25. <https://doi.org/10.7764/esla.65963>
- Caruth, C. (1996). *Unclaimed Experience*. Johns Hopkins University Press
- Cooke, S. (2021). Talking (With) Trees: Arboreal Articulation and Poetics. *Green Letters*, 25(3), 214. <https://doi.org/10.1080/14688417.2021.2023606>

- Crutzen, P. J. (2002). *Geology of mankind*. <https://doi.org/10.1038/415023a>
- Dhungana, K. (2025). Eco-centric Narratives and the Deconstruction of Anthropocentrism in Richard Powers' *The Overstory*. *Journal of Development Review*, 10(2), 114. <https://doi.org/10.3126/jdr.v10i2.84067>
- Erll, A. (2014). Transcultural memory. *Témoigner. Entre Histoire et Mémoire*, 119, 178. <https://doi.org/10.4000/temoigner.1500>
- Fisher, A. (2002). *Radical Ecopsychology: Psychology in the Service of Life*. State University of New York Press.
- Freud, S. (1961). *The future of an illusion; Civilization and its discontents, and other works*. <http://ci.nii.ac.jp/ncid/BA01357940>
- Gandotra, N., & Agrawal, S. (2020). Sustainability, Civilization and Women- An Environmental Study of *The Overstory* by Richard Powers. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 12(5). <https://doi.org/10.21659/rupkatha.v12n5.rioc1s10n6>
- Garrard, G. (2011). *Ecocriticism*. Routledge
- Guanio-Uluru, L. (2024). Seeds of latent hope: The figurative entwinement of children, adolescents, and plants in Maja Lunde's "The Dream of a Tree." *Ecozon European Journal of Literature Culture and Environment*, 15(1), 73. <https://doi.org/10.37536/ecozona.2024.15.1.5198>
- Herman, J. L. (1992). *Trauma and Recovery. From Domestic Abuse to Political Terror*. Harper Collins.
- Hirsch, M. (2012). *The Generation of Postmemory*. Columbia University Press
- Hirsch, M. (2019). Connective Arts of Postmemory. *Analecta Politica*, 9(16), 171. <https://doi.org/10.18566/apolit.v9n16.a09>
- Holifield, B. (2015). Psyche within the Matrix of the Natural World: Emergence, Restoration, and Sustainability. *Psychological Perspectives*, 58(2), 231. <https://doi.org/10.1080/00332925.2015.1029779>
- Karpouzou, P., & Zampaki, N. (2023). *Symbiotic Posthumanist Ecologies in Western Literature, Philosophy and Art*. Peter Lang
- Kucharzewski, J. D. (2022). "...the Wood for the Trees": Scale, Sentience, and Sentiment in Richard Powers' *The Overstory*. De Gruyter.
- Nardizzi, V. (2025). The Environmental Unconscious: Ecological Poetics from Spenser to Milton. *Modern Language Quarterly*, 86(2), 230. <https://doi.org/10.1215/00267929-11638112>
- O'Neill, S. (2023). Arborealities, or making trees matter in Elif Shafak's *The Island of Missing Trees*. *ISLE Interdisciplinary Studies in Literature and Environment*, 31(4), 796–816. <https://doi.org/10.1093/isle/isad040>
- Pieck, S. K. (2023). *Mnemonic Ecologies*. The MIT Press.
- Plumwood, V. (2002). *Environmental culture: The ecological crisis of reason*. Routledge
- Powers, R. (2018). *The overstory*. W.W. Norton & Company
- Reddy, A. (2024). Eco-Criticism in Contemporary English Literature: Nature as a Narrative Force. *Nanotechnology Perceptions*, 1131. <https://doi.org/10.62441/nano-ntp.vi.3789>
- Refaie, E. E., & Thatcher, C. (2025). Becoming Buttercups: Fostering Eco-Empathy Through Metaphorical Creative Writing. *Metaphor and Symbol*, 40(2), 99. <https://doi.org/10.1080/10926488.2024.2431075>
- Rishma, R. D., & Gill, J. (2024). Eco Criticism: Exploring the Interplay between Literature and

DOI: 10.70036/cltls.v3i1.26

ISSN 3030-3664 (online), <https://citrus.buxdu.uz/>, published by Bukhara State University

Copyright © Author (s). This is an open-access article distributed under the terms of the Creative Commons Attribution License

(CC BY)

Environment. *World Journal of English Language*, 14(4), 563.
<https://doi.org/10.5430/wjel.v14n4p563>

Rothberg, M. (2020). *Multidirectional Memory*. Stanford University Press.

Saksono, S. T., Wardhono, A., Misnadin, Salikin, H., Masduki, M., & Surya, U. I. (2025). Verse for the Earth: Exploring Environmental Consciousness Through Aesthetic Choices in Contemporary Eco-Poetry. *Journal of Lifestyle and SDGs Review*, 5(3). <https://doi.org/10.47172/2965-730x.sdgsreview.v5.n03.pe04809>

Simard, S. W. (2022). *Finding the Mother Tree: Discovering the Wisdom of the Forest*. Penguin Press

Wang, K., Zhang, G., & Drummond, L. (2023). Island, Identity, and Trauma: The Three Ecologies of Wu Ming-Yi's 'the Man With the Compound Eyes.' *Island Studies Journal*.
<https://doi.org/10.24043/001c.89379>

Whitehead, A. (2004). *Trauma Fiction*. Edinburgh University Press

Zapf, H. (2016). *Literature as Cultural Ecology*. Bloomsbury.