

RICHARD POWERS' THE OVERSTORY: THE INTERCONNECTEDNESS OF HUMAN LIVES AND TREES

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ABSTRACT:

The present article examines the deep connection that binds human beings and trees in Richard Powers's *The Overstory* (2018). The study examines the relationships between nine characters and different kinds of ancient trees, exploring how these connections impact their lives and represent various facets of the human condition, using an ecocritical approach as a framework. Ecocriticism is the study of the relationship between human beings and nature in literary works. In addition, the novel's sections- Roots, Trunk, Crown, and Seeds—are named after various components of a tree. Among the key characters in the novel are Patricia Westerford, Adam Appich, Mimi Ma, and Nicholas Hoel. The decisions, conducts, and actions of these characters are largely affected by the kind of trees they grow and take assiduous effort to propagate, such as chestnuts, mulberries, banyan trees, and maple trees. The characters' interactions with trees trigger profound changes in their lives, causing them to reevaluate their relationship with the natural world. This paper concludes that trees are living entities that influence the characters' identity, memory, and personal growth.

KEYWORDS: Richard Powers, *The Overstory*, Ecocriticism, Human-Environment Connection, Ancient Trees, Personal Transformation.

1. INTRODUCTION

Since the beginning of time, humans have maintained a profound connection to nature, which is examined in *The Overstory*. At its core, Richard Powers' novel competently explores the firm bond between humans and trees. It is a heartwarming story about the deep connection between people and trees and the impacts of ignoring that connection. The interconnectedness of humanity and the natural world is a central theme that is intricately woven throughout the narrative. Powers employs various characters and their stories to illustrate how human lives are deeply intertwined with trees and the broader ecosystem, demonstrating that humans are not separate from nature, but are part of a larger ecological system. The title of the novel, *The Overstory*, refers to the upper canopy of a tree, a layer that covers all other inner layers responsible for the diverse chemical activities that nourish a tree. The childhood experiences and the goals and aspirations of the adult nine characters are all engulfed by their love for the trees. Therefore, the trees become like an "overstory" layer, like a membrane that compassionately embraces human lives. Additionally, Feith (2022, p.100) explains the term "overstory" in several ways. First, it literally refers to the top layer of leaves in a forest, which acts as a protective "roof" for the trees and wildlife below. This layer is crucial for the health of the forest ecosystem,

providing shelter and support. Second, in storytelling, an overstory signifies the main narrative encompassing all other smaller stories. These smaller narratives serve as supporting elements that push the plot forward and help convey the central message or moral of the main story.

The Overstory illustrates the interconnectedness between certain ancient trees and the life choices and actions of particular characters. In the novel, nine characters each have unique relationships with trees, symbolizing various aspects of the human experience. These connections illustrate how nature influences their identities, choices, and personal growth, highlighting the diverse ways individuals relate to the environment. These characters all experience radical personal transformations, and trees come to play an essential role in their lives from the time of their grandfathers. The stories of each character show how trees not only influence their identities and decisions but also act as a potent reminder of how intertwined all life in the ecological environment is.

2. METHODOLOGICAL APPROACH

This study cultivates ecocriticism as an appropriate theoretical approach to analyze *The Overstory*, which portrays humanity's connection to nature and its impact on the characters throughout their lives. Another reason for choosing ecocriticism is its focus on the positive impact of

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trees on both individuals and the environment, emphasizing their role in providing support and balance. William Rueckert first employed the term ecocriticism in his 1978 work *Literature and Ecology: An Experiment in Ecocriticism* (Nahdhiyah et al., 2023, p. 2). Then, the term "ecocriticism" appeared in the recent book *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996), edited by Cheryll Glotfelty and Harold Fromm. According to Cheryll Glotfelty, ecocriticism is "the study of the relationship between literature and the physical environment" (Glotfelty, 1996, p. xix). She claims that the central concept of ecological critique is that "human culture is connected to the physical world, affecting it and affected by it" (p. xix). Thus, ecocriticism examines the strong links between human beings and the natural world, including vegetation. Moreover, in *Ecocriticism* (2004), Greg Garrard explores the relationship between humans and the non-human world (nature) as expressed through what he describes as "large scale metaphors" throughout history. He describes different tropes (metaphors), such as wilderness, apocalypse, pastoral, dwelling, animals, and earth, arguing that they possess "certain political effects or serve specific social interests" (Garrard, 2004, p. 8). That is to say, how humans talk and interact with nature affects political decisions and can favor certain groups or beliefs.

Lawrence Buell, a well-known eco-criticism thinker, criticizes anthropocentrism and advocates for an ecocentric viewpoint, emphasizing nature's intrinsic value beyond human benefit. Anthropocentrism is the belief that humans are the center of existence. This definition can be slightly improved to state that humans are the source of all meaning, have a special place in the universe, and/or are privileged in comparison to other entities (Droz, 2022). In his book *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995), he criticizes human-centered narratives and advocates for a better understanding of the human relationship with nature. According to him, the "real challenge for environmental literature is to create a sense of place where the human and nonhuman are inextricably linked" (Buell, 1995, p. 50). This means that demonstrating the interdependence and influence between humans and nature is a major problem for environmental literature. It highlights the importance of conveying a sense of shared responsibility for the well-being of human populations and the environment.

Most of the literary critics who employ eco-criticism attempt to explore vital issues related to the role of the natural environment in literary studies; Nature is portrayed in literary works in a variety of ways, the natural landscapes are significant, literary values can be a reflection of ecological knowledge, environmental metaphors influence people's perceptions of the natural world. The ideas and subjects of writing about nature are frequently different from those of other literary genres. The classification of popular and current literature is influenced by environmental criticism. Essentially, nature and literature have a complex relationship that highlights the delicate connection between literary expression and the environment (Nahdhiyah et al., 2023, p. 3).

3. Richard Powers' *The Overstory*: Trees Being the Most Esteemed Companions to Human Beings

Richard Powers' *The Overstory*, the 2019 Pulitzer Prize for Fiction winner, is a profound and complex novel that presents nine characters as they unveil their deep connection to a specific type of tree. The novel is divided into four chapters, mirroring the parts of a tree. These four chapters are Roots, Trunk, Crown, and Seeds. The first chapter is called Roots. It is like an introduction to the novel. This first chapter is divided into nine sections, each is named after one of the main characters in this novel. These characters are Nicolas Hoel, a descendant of Norwegian emigrants, Mimi Ma, the daughter of a Chinese emigrant, Neelay Mehta, whose father is Gujarati, an Indian emigrant, Adam Appich, who will become a psychologist, Patricia Westerford, who will become a dendrologist, Olivia Vandergriff, a reckless college student who spends her time on partying and leading an immature life, Douglas Pavlicek who seems to lack a certain goal in life and the couple, Dorothy and Ray, who are shaped more by their life experiences as adults than by their backgrounds or origins (Birat, 2024, p.82). The second chapter, Trunk, follows these nine characters as they grow up, striving for the survival of the forest in their conservation activism. In the Crown chapter, the characters who become environmentalists now face loss due to nature's degradation against logging companies. However, in the final chapter, Seeds, there is hope because the characters gain knowledge about the importance of nature, suggesting that restoration and new beginnings are still possible.

In *The Overstory*, various types of trees are not just background scenery; they play a central role in the story's development alongside the humans. They are living entities as they communicate and send messages to warn each other through certain chemicals. Their interactions have a significant impact on each other, influencing their realities in ways that lead to lasting changes. The novel portrays a complex ecosystem that encompasses all living and non-living elements, ranging from tiny organisms to large species. The importance of each element in this ecosystem isn't based on its size or how humans categorize it, but rather on its contribution to life on Earth (Ostalska, 2022, p. 290). Moreover, the personal stories and troubles of the nine characters center around one theme, which is their love for the forest and the urgent need to rescue it from the appalling perils of being destroyed.

Nicholas Hoel is associated with the history of the chestnut tree in western Iowa. Nicholas Hoel's family has cared for this specific chestnut tree for over a hundred years. The novel seductively narrates how Nicholas' great-grandfather finds six chestnut seeds in his pocket the day he proposes to his wife and decides to plant them on a hill. Only one grows into a huge tree that gradually becomes a landmark for the town dwellers, as they call it "a sentinel tree" (Powers, 2018, p.12). Wood (2025, p.2) emphasizes that the American chestnut tree was once very common in the eastern United States, but tragically, these trees faced extinction due to a serious disease. This blight killed about four billion American chestnut trees during the first half of the 1900s, leading to changes in the ecosystem in southern Appalachia. Therefore, the efforts of Nicholas's grandfathers to grow chestnut trees underline the human responsibility to protect the forest and highlight the

determined will of the Hoel family to counter the extinction of the chestnut trees (Rekha & Vyas, 2024, p.93).

As a child, Nick, short form of Nicholas, has always been captivated by the family's massive chestnut tree and their long-standing tradition of capturing monthly photos of it "He decides, for whatever years are left to him, to capture the tree and see what the thing looks like, sped up to the rate of human desire" (p.12) The family take the picture from the same spot and the same hour each month, even in rain and snow and killing heat. This habit evolved into a "ritual devotion" (p. 12) for the Hoel family members, as each generation passed it down to the next. According to Manaf et al. (2024, p. 4924), the ritual of taking pictures of the chestnut tree reflects the family's strong connection to nature, specifically to trees. The firmly maintained tradition of taking monthly photos of this tree symbolizes the legacy the Hoel family leaves to the younger generation to cherish and be proud of. Nguyen (2022, p. 35) discusses that Hoel's intergenerational photography project elicits a sense of revelation as individuals flip through a stack of monthly photographs. These heaps of photos of the same tree delineate changes in the chestnut tree that humans generally overlook. The initiative serves as a tool for bridging the gap between human time, measured in days and months, and tree time, which is much slower and more gradual

Furthermore, Nick is constantly fascinated by the beauty of the chestnut tree and the memories he has about this tree. When he is enrolled in art school in Chicago, he focuses on making sculptures and drawings influenced by various types of trees, especially the family's chestnut tree. It is evident that for Nick, this tree is his most valued heritage from his ancestors "the chestnut his gypsy Norwegian great-great-grandfather planted, one hundred and twenty years before" (p.21). This is the chestnut tree that was planted 120 years ago by his great-great-grandfather. He had both gypsy and Norwegian background. The tree shows a strong connection between the family and nature over many years

The second section of the chapter *Roots* is entitled *Mimi Ma*. The protagonist is an American-Asian girl with an intense attachment to the natural environment. Mimi's Chinese father brought with him when he first landed in the United States seeds of the mulberry trees. The author dexterously portrays the joyful time Mimi and her two sisters enjoy under the mulberry tree in the backyard garden: "Mimi, the firstborn, nine years old, sits among the fruit spatters with her little sisters" (p.33). The little girls enjoy the sweet fruit that falls from the huge mulberry tree "like a raisin" (p.34). A sudden, vague disease catches the most cherished tree. Though it dies, it remains firmly rooted in the garden to witness the suicide of the father under this tree. The novel narrates the feeling of Mimi as she sits under the mulberry tree:

She sits under the diseased mulberry. Wind slaps at the coarse-toothed leaves. Wrinkles score the bark, like folds in the arhat's faces. Her eyes sour with animal confusion. Even now, every square foot of ground is stained with fruit, fruit stained, the myths say, with the blood of a suicide for love (Powers, 2018, p.43).

Here, the dead trunk of the tree becomes a symbol of the death of her father. The diseased tree represents her grief and the breakdown of her family life. The "stained" fruit signifies both the sweetness of former memories and the tragedy of loss. Those once-sweet fruits are now stained with blood. Likewise, her growing understanding of the interdependence of all species and the pressing need to preserve these essential ecosystems is reflected in her transformation into an enthusiastic tree advocate. By fusing her own experiences with a more general dedication to environmental sustainability, Mimi exemplifies ecofeminism throughout her journey (Gandotra & Agrawal, 2020, p.5).

Being deeply bonded to a tree is a theme that is delineated throughout the character of Adam Appich and his siblings. When each child is born, the father plants a tree for him or her "Leigh's elm, Jean's ash, Emmett's ironwood, and Adam's maple" (p.50). Surprisingly, each of those children inherits the qualities and features of the trees with which they are related. The sharp mind of Adam interprets this firm connection to the trees: "Leigh is droopy, like her elm. Jean is straight and good. Emmett's ironwood- look at him! And my maple turns red, like me" (p.51). The young boy intelligently compares Leigh to a drooping elm tree, implying that she is depressed, while Jean is regarded as straight and powerful as the ash tree, demonstrating her inner strength and stability. Emmett is like an ironwood tree; he is tough and dependable. Finally, he refers to his maple tree, which is red like his shy face.

His speculations about the trees and their human counterparts come true when Leigh goes missing after her elm dies and Adam's personality starts resembling that of the maple "he made himself into a maple-familiar, frank, easy to identify" (p.63). Birat (2024, p.85) articulates that Powers expertly uses the trees as metaphors for human nature and personal qualities. This strategy enhances the narrative and allows characters to connect with the vegetation and, particularly, the trees. Hence, the form and features of the trees become the best representation of the characters' emotional and psychological traits.

Adam innocently perceives that his and his siblings' fate depends on the conditions of the trees they are affiliated with. That is why he suggests to his father to be careful in selecting a tree for the coming baby. He advises his father "Daddy. We have to pick right. We can't just choose" (p.52). The discussion ends with choosing the black walnut, which is on sale. The walnut tree arrives with its roots wrapped in burlap. Before the father places the roots in the hole, Adam jumps into the hole to free the roots from the burlap that might suffocate them. The little boy believes that if the tree is suffocated, the baby might arrive suffocated too. In his attempt to free the tree from the entanglement of the burlap, the log falls on Adam, causing him severe pain:

"Dad, stop! That cloth. The tree is choking. Its roots can't breathe."

His father grunts and wrestles on. Adam pitches himself into the hole to prevent the murder. The full weight of the root ball comes down on his stick legs and he screams. His father yells the deadliest word of all (. . .). There the boy lies face down on the concrete, howling, not for his pain,

but for the unforgivable crime inflicted on his brother-to-be's tree (Powers, 2018, p.52).

Adam terrifyingly anticipates that if the walnut tree can't breathe, his brother might not breathe, too. His willingness to risk his life for the tree testifies his faith in the profound connection between human beings and trees. Adam exhibits a profound emotional attachment to the trees, holding the belief that any harm inflicted upon them will result in detrimental consequences for human beings.

In the section entitled Ray Brinkman and Dorothy Cazaly, those two characters are introduced together as "two people for whom trees mean almost nothing" (p.67). They cannot differentiate an oak from a linden. Ray is a property lawyer who is infatuated with Dorothy, a stenographer for his company. She agrees to go out with him if he acts alongside her in the play *Macbeth*. He plays Macduff, and she plays the role of Lady Macbeth. Ray plays Macduff, wearing oak branches moving up the stage and attacking Macbeth.

For three nights running, Macduff and his men, kitted out as trees, help the forest migrate from Birnam Wood all the way to Dunsinane. Trees actually journey across the stage. Oak, hearts of oak, armies and navies of oak, post and lintel of the house of history. The men hold great branches...(Powers, 2018, p.69).

This is the first time that Ray learns about the role of nature in determining man's destiny, as with the witches' prophecy to Macbeth. The prophecy dictates that Macbeth will be defeated when the Birnam Wood marches towards Dunsinane Castle. Ray (Macduff) is described as someone with a "heart of oak". According to Feith (2022, p.101), trees can be apt metaphors for personal qualities, revealing the firm connection between humans and the natural world. Ray is loyal and trustworthy, like an oak. Thus, the straightforwardness of the oak trees denotes honesty and decency for human beings. This reference to this scene in the play *Macbeth* makes the trees as characters playing significant roles in the defeat of MacDuff. Ray feels a weird impact while playing the role of a tree: "Something is happening to me...that I do not understand" (p.70). The strange feeling Ray harbors while acting as an oak tree grows into a passion for trees. He, with Dorothy, decides to plant trees every year "Every year..., let's go to the nursery and find something for the yard...Not everything we plant will thrive. But together, we can watch the ones that fill up our garden" (74).

On the other hand, Dorothy is described as a linden, which is "a radical tree [...] a tree that cannot be mistaken for any other" (p.74). Linden trees have specific features and forms that cannot be mistaken for any other type of tree. In this respect, Dorothy's personality is unique and stands quite differently from any woman Ray might have known. This link between Ray and Dorothy, on one hand, and the oak and linden trees, on the other hand, recalls the Greek mythology of Baucis and Philemon. The myth relates that Baucis and Philemon were the only ones in their village who welcomed two gods disguised as beggars into their home. In appreciation for their hospitality, the gods bestowed them with prosperity and allowed them to live long lives as linden and oak, growing from the same root (Crews, 2003, p.40). With this accentuated suggestion of the firm link between the two lovers, Ray and Dorothy, and

the mythology of the trees, the core idea is apparently expressed. The couple is anticipated to live a long and joyful life together.

Douglas Pavlicek is another character introduced in the novel who was leading a purposeless life until he was rescued by a tree, which changed the direction and purpose of his life. Douglas has joined the U.S. Air Force as a technical sergeant. When his plane crashes in Thailand during the Vietnam War, a banyan fig tree saves his life "His scream pierces the air, and his body tumbles into the branches of the banyan, that one-tree forest that has grown up over the course of three hundred years just in time to break his fall" (p.85). He is found by a group of pilgrims who have come to see the divine tree. When he asks them if he is dead, they reply, a "Tree saved your life" (p.87). After this traumatic accident, Douglas feels indebted to nature and gradually becomes fascinated with the vegetation and forest life.

Douglas's transformation, which is caused by the sacred fig tree, is similar to the tree of enlightenment or "Bodhi tree", a divine fig tree under which Buddha meditated on his journey to enlightenment (Sinha, 2023, p.24). Given its connection to Buddha's enlightenment, this sacred fig tree has given Douglas a new awareness of the importance of vegetation and trees in the natural habitat.

This change motivates Douglas to work to protect forest life assiduously. He dedicates his efforts to conservation projects of planting seedlings and propagating growth in barren lands. Tirelessly, he works on propagating timber trees. This becomes the tree that he feels connected to, and whenever he plants a timber tree, passionately, he speaks to it "*You just have to outlast us.*" (p.93). His words reflect a deep hope that nature will endure beyond human destruction. Douglas sees each tree as a living symbol of resistance and renewal. Through his actions, he finds purpose and healing in reconnecting with the earth.

Another key character whose relationship to the natural world shapes his life is Neelay Mehta, the son of an Indian immigrant. His passion and deep love for trees inspired this young man to create video games based on tree structures. Neelay suffers a back injury from an oak tree fall as a child, which leaves him paralyzed from the waist down "Steps down onto the branch below him to descend. And slips. There will be years to wonder whether the branches jerked. Whether the tree had it in for him" (p.105). Being a genius in software programs, he is enrolled at Sanford University. The diverse types of trees in the campus of the university trigger within Neelay a passion for forest life. Gradually, this passion became his source of inspiration to create new computer games. One day, while sitting in the courtyard of the campus, "He has an overwhelming feeling of being watched. All these signaling, sentient beings knock him back in his seat" (p.112). The trees around him seem to be sending him a direct message, a vision about a game of reality-like people and vegetation, a game that allures millions of players from all over the world.

Neelay's virtual game world progressively takes on characteristics of a Baudrillardian simulation. According to Feith (2023, p.112), Jean Baudrillard argues that new media and computer simulations would drastically alter the nature of signs and how they relate to reality, resulting

in a collapse of meaning in which the picture itself takes on the role of reality. However, in the story of Neelay, computer simulations raise awareness of environmental disasters and the problems affecting the natural world.

The connection between science and vegetation is explored in the story about Patricia Westerford. Since childhood, Patricia has enjoyed a high sense of curiosity and keen observation skills. These abilities, along with her father's teachings about wildlife, set her apart from the other students in her class in being able to name diverse species of trees and plants. She informs her father, "Kids in my class think a black walnut looks like a white ash. Are they blind? "Plant-blind. Adam's curse," he answers. The father refers to the inability of the majority of people to identify different kinds of trees as "plant blindness". Such ignorance might be owing to the contention that animals' lives, to be studied and learn about, are more important than plants' lives.

Patricia has a strong connection to and passion for a beech tree. With the help of her father, they both grow and propagate varied species of beech trees on their farm. As a young college girl, Patricia joins the Forestry school. Owing to her profound affection for trees and vegetation, her colleagues bestow on her the labels "Plant-patty" or the "Queen of Chlorophyll" (p.121). In her seminal book *The Secret Forest*, Patricia explains that plants are social beings; trees and plants communicate with one another through chemical signals to warn of danger or to advice about a coming drought. Through displaying varied experiments, Patricia testifies to the fact that all living creatures originally come from one species "You and the tree in your background come from a common ancestor. A billion and a half years ago, the two of you parted ways" (p.133). This insight challenges the common belief that humans are separate from nature. Instead, it emphasizes that humans belong to an ancient and deeply interconnected biological lineage.

The firm connection between human beings and wildlife is dexterously depicted in the story of Olivia Vandergriff. Olivia is a reckless and immature young woman who shows no concern about trees "In front of her house is a singular tree that once covered the earth- a living fossil...She has lived under the tree for a whole semester and doesn't know it's there" (p.148). However, after having a bathroom accident that nearly killed her, Olivia feels genuinely different. She assumes she has been visited by mystical beings of light, and she wonders what they want from her, "Someone spoke to her when she was dead...They showed her something, pleading with her" (p.156).

This near-death experience renders her a new person who is passionate about wildlife. The voice she hears while unconscious says "You have been spared from death to do a most important thing" (p.161). At first, the young girl could not decipher what the "most important thing" that she should take responsibility for was. But when she sees on the TV a group of activists chained around a giant tree to protect it from being cut down, Olivia freezes as if something whispers in her ears "This, this, this" (p.162). Hence, Olivia realizes that she has a task ahead of her, which is to preserve nature and the natural habitat. Olivia

becomes an activist in nature conservation, running projects that protect wildlife and the natural environment.

4. CONCLUSION

The Overstory vividly depicts the unique connection between humans and trees. In Adam's story, the maple trees significantly shape his character, while Nicholas and Mimi's emotional bonds with their chestnut and mulberry trees reflect their ties to their roots. Neely's encounter with an oak tree sparks his creative development of a virtual game that illustrates the unpredictable nature of human-tree interactions. Patricia's connection with a beech tree profoundly influences her scientific endeavors, highlighting the interplay between knowledge and nature. A banyan fig tree becomes a lifesaver for Douglas, showcasing nature's nurturing and protective aspects. Moreover, Ray and Dorothy's shift from indifference to actively planting trees exemplifies how relationships can develop and thrive. Lastly, Olivia's near-death experience transforms her into a determined individual committed to forest conservation. The narratives of these nine characters emphasize the strong bond between humanity and nature, particularly trees. Collectively, these tales highlight the deep interconnectedness of human and natural worlds, especially regarding trees. The characters' journeys illustrate that trees are not just passive fixtures; they play an essential role in shaping identity, memory, purpose, and growth. Powers encourages readers to rethink the lines between human and non-human lives, challenging anthropocentric views and promoting an ecocentric mindset. Ultimately, *The Overstory* asserts that human and tree existences are not merely parallel but deeply intertwined, suggesting that human survival, identity, and moral purpose are fundamentally connected to the health and continuity of the natural world.

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رواية "اوفر ستوري" لريتشارد باورز: الترابط بين حياة البشر والأشجار

الملخص:

تتناول هذه الدراسة العلاقة العميقة التي تربط البشر بالأشجار في رواية "اوفر ستوري" (٢٠١٨) لريتشارد باورز. تبحث الدراسة العلاقات بين تسع شخصيات وأنواع مختلفة من الأشجار العتيقة، مستكشفة كيف تؤثر هذه الروابط على حياتهم وتمثل جوانب مختلفة من الحالة الإنسانية مستخدمة منهجية (النقد البيئي) كإطار عمل، فهو دراسة العلاقة بين البشر والطبيعة في الأعمال الأدبية إضافة إلى ذلك سميت أقسام الرواية (الجنود، الجذع، التاج، البذور) بأسماء مكونات مختلفة من الشجرة، والشخصيات الرئيسية في الرواية هم باتريشيا ويسترفورد، وأدم أبينتش، وميمي ما، ونيكولاس هول، وتتأثر قرارات وسلوكيات وأفعال هذه الشخصيات إلى حد كبير بنوع الأشجار التي يزرعونها ويبدلون جهداً دؤوباً لإكثارها، كالkestناء، والتوت، وأشجار البانيان، والقيقب حيث تنتج من تفاعلات هذه الشخصيات مع الأشجار إلى تغييرات عميقة في حياتهم، مما يدفعهم إلى إعادة تقييم علاقتهم بالعالم الطبيعي، ونستنتج من هذه الدراسة أن الأشجار هي كائنات حيّة تؤثر على هوية الشخصيات وذاكرتهم ونموهم الشخصي.

الكلمات الدالة: ريتشارد باورز، اوفر ستوري، النقد البيئي، التفاعل بين الإنسان والطبيعة، الأشجار القديمة، التحول الشخصي.

تيكه ليا ژيانا مروفان و داران د روماننا ريتشارد پاورزى "ووفه ر ستورى" دا

پوخته:

ئەمف ڤەمکۆلینا ل بەردەست، بزافەکا ئەکادیمی یە د ل سەر وئ پەیموندیا بەهێز یا دناڤەرا مروف و داران د روماننا (ئوڤه ر ستوری- ٢٠١٨) یا ریتشارد پاورى دا. د ئەمف ڤەمکۆلینى دا پەیموندیا دناڤەرا (٩) کەسایەتى و دارین جوراوجور دەتتە ديارکرن، کا چاوا ئەمف پەیموندىیە کارتیکرنى ل ژيانا وان دکت، بریکا بکارئینا رەمخەیا ژینگەمى (ایکو کریتیسیسم) وەکو ریناز. رەمخەیا ژینگەمى (ایکو کریتیسیسم) د بەر هەمەین ئەدەبى دا پەیموندیا دناڤەرا مروف و سروشتى دا ديار دکت. پشکین رومانى (رەمى دارى، رەمگ، بەلگین دارى، توف) ژ پشکین دارى بین جوراوجور. کەسایەتین سەرەمى پیکدەین ژ (باتریشیا ويسترفورد، ئادەم ئەبیچ، میمی ما، نیکولاس ھاول... ھند) نموونە ل سەر وان داران (دارا شەهەلووتى، تیبى، بانیانى، ھژیرى... ھند). پەیموندیا ئەفان کەسایەتین لگەل داران وەدکت گورینى کویر و بەهیز د ژيانا وان دا بەهینە رویدان یان بەسەر وان دا بەهین، ھەروەسا ھل وان دکت نمو دوبارە پەیموندىین خۆ لگەل ژینگەها سروشتى خورت بکەن. ل دوماهینى ئەجمەین ئەمف ڤەمکۆلینى وەسا ديار دکت، کو دار ژى وەمى کەسین زیندى نە و کارتیکرنى ل کەسایەتى و ھزر و بیر و گەشەپێدانا وان دکت.

پەڤڤین سەرەمى: ریتشارد پاورز، ئوڤه ر ستوری، ایکو کریتیسیسم، پە یوہ ندیا سروشتى و مروفان، دارین کە قنار، گهورینین تاکە کە سى.