

## The issues of diaspora and displacement in Elif Shafak's *The Island of Missing Trees*

Sherien Sabbah<sup>1</sup> ✉, Paramita Ayuningtyas<sup>2</sup>

<sup>1</sup> English Department, Universitas Al Azhar Indonesia, Indonesia, <sup>2</sup> English Department, Bina Nusantara University, Indonesia

### Article Info

#### Article History:

Received  
22 July 2022  
Approved  
27 October 2022  
Published  
31 October 2022

#### Keywords:

Diaspora, Displacement,  
Ecocriticism,  
Multiculturalism, Natural  
Environment.

### Abstract

This paper aims to analyse the issues of diaspora and displacement in Elif Shafak's *The Island of Missing Trees*. The novel focuses on the Kazantzakis family that is forced to flee their homeland Cyprus to England. A unique aspect of the novel is that half of it is narrated by a fig tree. Therefore, this novel will be analysed both from Multicultural and Ecocritical perspectives. To analyse the data, this research uses a qualitative descriptive method, particularly textual analysis. In the end, the result of this paper shows a connection between the issues of diaspora and displacement with natural environment. This analysis is important because in the 21st century conflicts are still happening, which force people to leave their homeland and significantly affect the natural environment.

© Copyright 2022

### How to cite (in APA Style):

Sabbah, S., & Ayuningtyas, P. (2022). The issues of diaspora and displacement in Elif Shafak's *The Island of Missing Trees*. *Rainbow : Journal of Literature, Linguistics and Culture Studies*, 11(2), 62-69. <https://doi.org/10.15294/rainbow.v11i2.58682>

## INTRODUCTION

The term diaspora is derived from the Greek meaning "to scatter". The concept of diaspora means a condition where migration happened to a specific population across lands and culture where the uprooted people often feel nostalgic regarding their homeland. Laxmiprasad (2020) in the article *Diasporic Literature: An Overview* stated that Diaspora is a process of people migrating frequently from one place to another for various reasons. Migrations have resulted in building up a diasporic community which shares a common sense of rootlessness, pain and agony of homelessness in a new land. Cultural interactions paved the way to establish multicultural societies (Laxmiprasad, 2020). Diaspora and migration may be problematic and themes or aspects related to this condition is much portrayed in a multicultural literature. In the contemporary period, the word

diaspora has lost its original meaning and encompasses variety of connotations given the incessant movement of people from one country to region, or continent to another for variety of reasons: economic, political, social and cultural, exhibiting the characteristics of multi-ethnic, multicultural, multiracial and pluralistic society (Raina, 2017).

Displacement is one of the problematic conditions that is usually viewed in multicultural literature. The physical dislocation of people from their homeland either by force or by their own choice creates a number of problems socially and psychologically (Hafsi, 2017). Forced displacement as a consequence of wars, civil conflicts, or natural disasters does not only have contemporaneous consequences but also long-run repercussions (Becker, 2022). Becker and Ferrara argue that forced migration can have distinct consequences for the

✉ Corresponding author:

Jl. Sisingamangaraja, RT.2/RW.1, Selong, Kec. Kby. Baru, Jakarta Selatan, Jakarta 12110

E-mail: [sherien.sabbah@uai.ac.id](mailto:sherien.sabbah@uai.ac.id)

p-ISSN: 2252-6323

e-ISSN: 2721-4540

migrants *themselves* because of the forceful nature of the displacement experience as well the loss of possessions and homes against their own will (Becker & Ferrara, 2019). Displacement as a cause or a condition is then correlated to themes such as alienation, identity, nostalgia, the idea of home, and hybridity in a multicultural literature, all of which is pictured through Elif Shafak's latest novel *The Island of Missing Trees* (Shafak, 2021).

British-Turkish writer Elif Shafak is best known for several of her novels including *The Bastard of Istanbul* (2006), *The forty Rules of Love* (2009), *The Daughter of Eve* (2016), *10 Minutes 38 Seconds in this Strange World* (2019) and her latest *The Island of Missing Trees* published in 2021. Shafak who has been noted as Turkey's leading female novelist by the Financial Times in 2011, writes about important themes such as the roles of women in society, conflicts between eastern and western culture, and several other issues related to human rights. *The Island of Missing Trees* is a story about displacement and its effect towards those who were displaced from their motherland, migrating to a new land and how it had given effect towards the generation after. Not only a love story between a Christian Greek and a Turkish Muslim that had to move to a new land—England from Cyprus, but the novel also talks about themes of belonging and a sense of identity, memory and trauma, as well as nature and renewal.

What is unique about *The Island of Missing Trees* compared to Shafak's previous novels is that the story is also narrated by a fig tree. The story and perspective of the fig tree plays a significant role in bringing out issues related to natural environment and metaphorically relates to the issue of displacement itself. Therefore, this analysis is done using a multicultural and ecocriticism perspective, interweaving the issues of displacement and natural environment.

## METHODS

Using a qualitative approach, this research takes *The Island of Missing Trees* written by Elif Shafak as the source of primary data. Textual analysis and library research are applied to analyse

the problem formulation, which is particularly about the issues of diaspora and displacement experienced by the characters. Books and academic articles about diaspora, displacement, and ecocriticism will be used to analyse the data.

The analysis will focus on intrinsic elements such as characters, characterization, and setting. The characters that this study investigates are Kostas, Defne, Ada, and Meryem. Meanwhile, the setting analysed includes time (past and present), place (Cyprus and London), and social and historical background that involves the crisis in Cyprus in 1974. These intrinsic elements will be analysed through the lens of multicultural literature, especially the concepts of diaspora and displacement. By incorporating an ecocritical perspective, it is expected that this research can examine further how the natural environment is related to the issues of belonging and identity.

## RESULTS AND DISCUSSION

*The Island of Missing Trees* tells a story of the Kazantzakis family, mainly the relationship between Defne (a Turkish) and Kostas (a Greek) who experience a conflicting civil war and division that leads them to move to England years later. Having been displaced from their motherland, each character is trying to cope with their traumatic past. Not only Defne and Kostas, but this novel also pictures how the matter of displacement also creates a confusion towards the generation after, represented by their daughter—Ada in understanding her place in the world. An interesting character that will also be talked about in this analysis is Meryem, Defne's sister who travels to England in the later part of the story and shows an interesting examination of how one views the identity of their motherland.

Displacement is one of the main themes that is usually pictured in a Diasporic Literature. Specifically, the characters have to migrate from the motherland usually because of conflicting issues they experience such as economic, political, or social issues and have to move to a new land that seems to give them a sense of security and stability. In this novel, the setting takes place in Cyprus

around 1970s as the motherland and London as the new land. Cyprus is a land that is going through a division between two cultures and religions—the Christian Greeks and the Muslim Turks. The conflict between them that later results in a civil war can be seen as a major cause that Kostas and Defne had to endure. It also then distorts their understanding of self, past, and home. Laxmiprasad mentioned that the diasporic tension is not only spatial (torn between nation/cultures) but also temporal (split between the past and the present) (Laxmiprasad, 2020). All the characters throughout the story show how they are not only trying to cope with the tension between cultures/nations, but also how they each try to negotiate between past and present. The narrative is told alternately between past and present and is in line with how the characters are experiencing emotional conflict in positioning the present that is very much burdened by their past... “*That is what migrations and relocations do to us: when you leave your home for unknown shores, you don’t simply carry on as before; a part of you dies inside so that another part can start all over again.*” (P.55) Through Kostas and Defne we see how moving to a new land does not simply mean gaining a promising future by constructing a new identity, but it also means having to painfully leave behind parts of themselves from the past in order to move forward.

The tension between past and present as the result of displacement is an interesting aspect to be examined in the characters of Kostas and Defne. Although both came from the same generation that had to experience the bleak condition of war and separation, they cope with the tension between past and present differently. Kostas in the story first moved to England alone leaving Defne behind. He moved because he was asked by his mother who secretly knew about his forbidden relationship with a Turk. *A Christian cannot marry a Muslim, it offends the eyes of Our Lord [...] you and I both know there are people from either community ready to punish them for what they are doing...* (P.172). His mother feared for his live and sent him away to live with his uncle in London. In this part of the story, how Kostas is difficultly adapting in the new land is not portrayed much. He later became a devoted botanist and

years later came back to his homeland to find Defne. So here his ‘burden of the past’ mainly relates to the girl he once loved and not much about having a conflicted connection to his motherland. *What I meant was, some people stand in front of a tree and the first thing they notice is the trunk. These are the ones who prioritize order, safety, rules, continuity. [...] I think I was in the first group. I longed for a sense of order, security.* (P.327). This is a conversation happening between Kostas and his daughter Ada where he confesses that he, unlike Defne, views himself as always seeking continuity, security and safety related to the matter of coping with their past. Kostas manages to negotiate well between past and present. Although in some parts in his life the condition of displacement is painful, like he said, he prioritized continuity in moving his life forward in the new land.

The character Defne, on the other hand, shows a different way of coping with the harsh effect of war, separation, and displacement. In the beginning part of the story, Defne is pictured as a free-spirited person who is drawn to freedom and change. She was left behind by Kostas and had to experience the painful conflict in her motherland. During the war, Defne had to conceal her pregnancy, later gave up her son for adoption, and then learned that her son died. Although later she follows Kostas moving to London and seems to have a better life, but this character gradually shows a decline psychologically because she cannot seem to get over her traumatic past and memory. Although she is pictured as a loving wife and mother, she also became an alcoholic, sunk in depression and later died. In the context of diaspora, Homi Bhabha underlined the pain involved in the act of remembering: remembering is never a quite act of introspection or retrospection. It is painful remembering, a putting together of the dismembered past to make sense of the trauma of the present (Bhabha, 1994). The part in London mainly pictures Defne as continually remembering her homeland in gloom and sadness.

Memories in the context of forced migration do not only relate to nostalgic view of the past but also brings back memories of trauma and violence (Ramsey-Kurz, 2018). Unlike Kostas, Defne is still

emotionally connected to her motherland. However, she is traumatized by the memory of the war. As stated by Bhabha, from the situation with Defne, it shows how forgetting the past and moving forward is impossible to some of those who are displaced and remembering as well as trying to make sense of what had happened is painful: *Because the past is a dark distorted mirror. You look at it, you only see your own pain.* (P.112) Defne's inability to overcome her traumatizing past unconsciously positions her in a difficult place in negotiating past and present. On the one hand, she seems like a free-spirited person who did not have to think much when asked to move to England with Kostas. However, she also appears to be immovable when it comes to remembering her past—homeland. Raina (2017) explains that the diaspora communities encounter series of physical, emotional, and psychological disconnections from their homeland, resulting in formation or experience of collective trauma, nostalgia, and memory. Through Defne, we can see how some of those who experienced displacement from their homeland are disconnected with their homeland not only physically, but also emotionally and this causes pain and trauma. Robin Cohen in *Global Diasporas: An Introduction* also states that the idea of homeland constantly forms the part of their unconscious, making sudden intrusions from time to time (Cohen, 1997). This explains the situation with Defne because although she appears to be happy with her new life in London, unconsciously the memory of 'homeland' may come from time to time, and this results in her being depressed, *'Her death had nothing to do with the absence of love...but underneath something was strangling her—the past, the memories, the roots,'* (P. 334)

Another striking character in this story is Ada, Kostas and Defne's daughter who also experiences the effect of displacement in relation to the matter of sense of belonging. Unlike her father and mother, Ada did not experience war and displacement directly. She was born and raised in London and her parents consider her as "... a British Kid. She has never even been to Cyprus" (P.71). Ada is the typical character we often see in a multicultural narrative, who, unlike the generation

before her, seems to adopt the culture of the new land very well. Although she did not experience her parents' past, through Ada, this story shows how she still got the effect of her parents' past and trauma. Indirectly, the conflicting past and the effect of displacement is unavoidably experienced also by the generation after. Defne and Kostas try to protect their child from experiencing pain by trying to disconnect Ada with anything related to their motherland. *If we want our child to have a good future, we have to cut her off from our past* (P. 317). In this quotation said by Defne to Kostas, it can be seen how Ada does not have any deep understanding of what has happened in her parents' past and anything related to their lives back in Cyprus. Ada's parents intentionally try to disconnect her ties with her Cyprus roots.

This situation about not knowing much about her parents' past and homeland places Ada in a conflicting situation of missing a sense of self. Indirectly, she has witnessed how her mother tried to deal with pain of the past but does not quite understand what was there in the past. Throughout the story, Ada appears to be a troubled teenage girl who is still trying to cope with grief of losing her mother and also appears to be a person who loses her sense of self. This narrative shows how Ada in a way is disconnected with her Cyprus roots, and at the same time she feels and witnessed her parents' pain of displacement. ... *family traumas are like thick, translucent resin dripping from a cut in the bark. They trickle down generations* (P.128). Through Ada's situation, Shafak pictures a complex matter of another example of the effect of displacement in a diaspora context. Here, she shows how intergenerational trauma does happen, and that the pain experienced by Kostas and Defne will inevitably be felt by Ada as the generation after, no matter how strongly they try to avoid it.

Indirectly, Ada as a generation that is born and raised in the new land also experiences the tension between past and present, between motherland and the new land because she appears to be in constant search of a missing part of herself. In the context of Diaspora, Gennep (1960) explains a phase that is called the transitional phase. In this phase, the person is in conflict between two worlds.

During the transition state a person remains uncertain as he or she has been separated from a clearly defined state in the past and has not been incorporated yet into a clearly defined future state (Bhandari, 2020). Her encounter with her aunt later in the story shows how eagerly Ada tries to find answers of her parents' secret past. ...*In contrast, the third generation were the eager to dig away and unearth silences. How strange that in a family scarred by wars, forced displacement and act of brutality, it was the youngest who seemed to have the oldest memory* (P.315). This quote clearly shows that although Ada is not the one who had experienced all the brutality of the past directly, she still is affected by it. In order to overcome her confusion, she needs to 'unearth silences' to fully understand her place in the world (sense of self).

'Homeland' in a territorial sense refers to a place/land of origin to which one feels emotionally and physically attached. The concept of 'Home' appears as more of an idea than a physicality that conveys a stable place of residence in which one feels secure, comfortable and familiar (Galip, 2014). Each of the characters in this story understands 'home' and 'homeland' differently. The last character to be examined is Meryem, Defne's sister who came to London in the later part of the story after Defne's death. Unlike the other characters, Meryem did not experience displacement as Defne and Kostas, but she too witnessed and experienced the war and separation that happened in her homeland. This character is seen as an important character to be discussed because of her relation to Ada and Kostas in challenging their views and also helping Ada find her sense of self by unlocking her parents' secret/past. Meryem is a character that holds tradition firmly, having a strong emotional bond to her identity as a Muslim Turk. She challenges Ada's view on tradition and heritage for example by cooking all sorts of her homeland—turkish food stating that ... *Food is the heart of culture, replied Meryem. 'you don't know your ancestors' cuisine, you don't know who you are'* (P.137). Laximiprasad states that,

There exists a distinction between immigrant culture and ethnic culture and identity, because certain elements constitute markers of identity likewise, food,

clothes, language retention, religion, music, dance, customs of individual community, rites, traditions etc. These characteristics can be retained, discarded or adopted differently at different point of time and places but the feeling of oneness and a tug of roots always persist even after several years and sometimes centuries. (Laxmiprasad, 2020)

Here, Meryem can be seen as an embodiment of the ethnic culture and identity (or homeland) that comes and challenges the views of the immigrant that have experienced displacement and change. By bringing back a remembrance of homeland, food for example, she tries to pull back those who in her view are lost in perceiving identity. Not only constituting food as a marker, but Meryem also shares her views related to religion, custom, tradition throughout the story. Meryem can be seen as another different example of how one views identity and the meaning of 'home'. Her role in helping Ada find answers can be seen as a meaning where in the situation of diaspora one cannot be detached too far from their root—homeland identity to have a sense of self. In a way Meryem also challenges Defne's and Kostas' perception in trying to cut Ada from their past to 'save' her. Through aunt Meryem, Ada is able to find the 'missing' pieces of herself in the end.

The narrative of *The Island of the Missing Trees* is mainly told by a fig tree. The tree that is brought by Kostas from Cyprus to England plays an important role as a narrator in the story examining and describing the conflict that the Kazantzakis family experience. In the story, the narrator—the fig tree also talks much about botanical and natural environmental issues. After analysing the multicultural issues experienced by the Kazantzakis family, an ecocritical perspective is also used to examine the environmental issues that the novel tries to picture as well as how it is connected to the multicultural aspects in the story.

In several narratives, the fig tree symbolises many positive meanings. From a biblical perspective, the fig tree represents life, prosperity, and peace. Meanwhile, in Greek mythology the fig tree is often associated with Demeter, the goddess of harvest and agriculture. From the ecological perspective, studies found that fig trees help sustain "far more biodiversity than other trees"

(Shanahan, 2016). This next part of the analysis will discuss how anthropomorphizing a fig tree supports the idea that human beings' perception of belonging and identity is closely related to the natural environment. Anthropomorphism is a literary tool commonly used by authors to assign human-like qualities to nonhuman entities. It is often used in children's literature for educational and entertainment purposes (Larsen et al., 2018). Meanwhile, in *The Island of Missing Trees*, anthropomorphism is part of narrative strategy applied by Shafak to portray the issues of diaspora and displacement.

The narrative of *The Island of Missing Trees* is divided into one prologue and six chapters. The title of each part is related to elements of nature: *Island*, *How to Bury a Tree*, *Roots*, *Trunk*, *Branches*, *Ecosystem*, and *How to Unbury a Tree*. Not only do they represent the content of each part, but the titles also show how nature contributes a significant element to the story. Furthermore, there are sub-chapters titled *Fig Tree* in which the story is told from a perspective of a fig tree. The choice of a fig tree as a narrator, of course, is not coincidental because it is a native tree of the Mediterranean area. Furthermore, being a storyteller, the fig tree admits that it is more inclined to melancholia than any other trees. The reason is because it is an immigrant plant: *... like all immigrants, I carry with me the shadow of another land?* (p. 184). As Kostas and Defne moved to London, they brought the fig tree with them, and the tree brought memories from their homeland Cyprus: *The voice of our motherlands never stop echoing in our minds. We carry them with us everywhere we go* (p. 327). Shafak admitted that she deliberately told the story from the fig tree's angle so that she could portray a real political conflict without falling into the trap of rampant nationalism (Inskeep, 2021).

According to Marland, ecocriticism refers to a term for critical approaches that examine "the representation in literature (and other cultural forms) of the relationship between the human and the non-human, ..." (Marland, 2013). This study comes with the awareness of the ecological crisis caused by human beings. *The Island of Missing Trees* might not be exclusively categorised as climate

fiction, or fiction that specifically discusses climate problems (Schneider-Mayerson, 2018). However, there are parts of the novel that portray how wars and conflicts between human beings have impacted the environment. Through the perspective of the fig tree, readers are taken to see the devastating effects of a war: *A tree is a memory keeper. Tangled beneath our roots, hidden inside our trunks, are the sinews of history, the ruins of war nobody came to win, the bones of the missing.* (p. 213). In general, the fig tree also concludes that "most arboreal suffering is caused by humankind." (p. 44).

Another environmental issue portrayed in this novel is anthropocentrism versus biocentrism (Mishra, 2016). Anthropocentrism is a perspective that puts humankind as the centre of the universe and the source of meanings (Smith & Smith, 2019). Furthermore, it refers to the claim that only human beings have intrinsic values in the world (Callicot, 2008). Through the perspective of a fig tree which has observed human behaviour for a long time, this novel criticises anthropocentrism: *Humans! After observing them for so long, I have arrived at a bleak conclusion: they do not really want to know more about plants. They do not want to ascertain whether we may be capable of volition, altruism and kinship.* (p. 44). The fig tree emphasises in another chapter that anthropocentrism has caused the suffering of other creatures on earth: *But on an island plagued by years of ethnic violence and brutal atrocities, humans were not the only ones that suffered. So did we trees – and animals too, experienced hardship and pain as their habitats came to disappear. It never meant anything to anyone, what happened to us.* (p. 190). The fig tree is the witness of the conflict in Cyprus and even becomes a war victim too. A bomb exploded inside the tavern where the tree was located, and it set the tree on fire. Sadly, the tree could not do anything: *I listened and I continued to burn* (p. 169). Human beings have always been self-centred, and they do not really care if the war leads to environmental problems.

Not only does it tell the experience of being the victim of human's self-centeredness, but the fig tree also serves as the observer of the Kazantzakis family's life. The fig tree has known Kostas and Defne when they first started being lovers in Cyprus in 1974. Several years after that, Kostas

tried to save the burnt tree by taking it to London with him. Kostas' action of taking the tree with him is symbolic. It means that even though he is far away from his homeland Cyprus, he still wants to bring a piece of his home with him. The fig tree is a tree commonly found in the Mediterranean area, so when it is taken to England with its colder climate, it struggles to survive. Yet Kostas insists on growing the tree in his backyard. As a botanist, he finds methods to help the tree survive, including how to bury it when the harsh winter comes. Just like the tree with its perseverance, Kostas tries to start anew in England: *Because that is what migrations and relocations do to us: when you leave your home for unknown shores, you don't simply carry on as before; a part of you dies inside so that another part can start all over again* (p. 59). By saving the tree, Kostas saves the memories from the homeland as well, as stated by the tree: *They know, deep within, that when you save a fig tree from a storm, it is someone's memory you are saving* (p. 29).

Through its narration, the talkative fig tree captures the complexity of the Kazantzakis family. It even compares a family with a tree, and how intergenerational trauma runs in the family: *If families resemble trees, as they say, arborescent structures with entangled roots and individual branches jutting out at awkward angles, family traumas are like thick, translucent resin dripping from a cut in the bark. They trickle down generations.* (p. 128). The characteristics of the Kazantzakis family and the intergenerational problems that they face are also emphasized by Kostas when he mentioned that it is possible to deduce a person's character based on what they notice in a tree. He stated that what he notices first from a tree is the trunk, which means he prioritizes order and security; thus, it can be inferred that Kostas is a kind of person who avoids conflicts. On the other hand, Defne belongs to the second group: people who see the branches first, which means people who long for freedom. Meryem is classified in the third group, which consists of people who appreciate the root (in other words, traditions). Meanwhile, according to Kostas, Ada is in a unique position, *"You spot a tree and you want to connect the trunk and the branches and the roots. You want to hold them in your vision ..."* (p.

314). Using a tree as an analogy, Kostas highlights the idea that Ada as the second generation wants to connect the past and the present, as well as the traditions of the homeland and the values of the new land.

Trees are often associated with passivity because of its inability to move, but in the 19th century, in his writings the naturalist Henry David Thoreau represented trees as beings with their own agency (Howard, 2021). In *The Island of Missing Trees*, Shafak has given human-like characteristics to the fig tree, and by giving it the role of a narrator and an observer, she also highlights the idea that trees are not as acquiescent as what human beings think. It is portrayed as a living being with its own thoughts and wisdom. We human beings can even learn from the trees.

## CONCLUSION

Elif Shafak through *The Island of Missing Trees* portrays the matter of displacement and its effect towards the characters significantly. Through the analysis, it can be seen how each of the characters perceived the distinction between past/motherland-present/new land differently. The character Kostas is able to move dynamically between past-present and continually progress in the new land. Like all the characters, he experienced war and had to migrate, but is not very much burdened by the past. Unlike Kostas, Defne appears to be a character that cannot seem to move forward although her life in the new land seems to be more promising. Defne is the most traumatized character affected by what happened in their motherland-past. Meryem, although did not permanently move out of her motherland, did experience the conflicting war and division between culture and religion in her country. Meryem appears to be the character who holds firmly to the tradition of her motherland and refuses to blur the distinction between different cultures and religions. In a way, the character Meryem appears to be the character that challenges those who seem to be lost between past-present. Ada represents the generation after who did not directly experience conflict and displacement, but

she is still strongly affected by her parents' conflicting past. Through Ada, the story pictures that in the matter of displacement, the attempts to cut ties with the past/motherland are inescapable.

Adding an ecocritical perspective to the analysis of this novel has enriched the discussion of diaspora and displacement in *The Island of Missing Trees*. By telling the story of the Kazantzakis family from the first perspective of a fig tree, *The Island of Missing Trees* also seems to highlight the idea of how our perception about belonging and place is also related to our natural environment. Kostas' decision to take the fig tree with him to London (although knowing the tree will have a hard time during the winter) indicates how as a migrant, he still wants to bring a piece of home with him to the new land. Shafak also brilliantly uses the tree as a metaphor of a displaced family with all its characteristics and problems. It is expected that through the analysis of *The Island of Missing Trees*, this paper has contributed a fresh perspective to the discourse of multiculturalism as portrayed in literature.

## REFERENCES

- Becker, S. O. (2022). Forced displacement in history: Some recent research. *Australian Economic History Review*, 62(1), 2–25. <https://doi.org/10.1111/aehr.12237>
- Becker, S. O., & Ferrara, A. (2019). Consequences of forced migration: A survey of recent findings. *Labor Economics*, 59, 1–16. <https://doi.org/https://doi.org/10.1016/j.labe.co.2019.02.007>
- Bhabha, H. (1994). *The Location of Culture*. Routledge.
- Bhandari, N. (2020). Negotiating Cultural Identities in Diaspora: A Conceptual Review of Third Space. *Curriculum Development Journal*, 42, 78–89. <https://doi.org/10.3126/cdj.v0i42.33215>
- Callicot, J. B. (2008). Anthropocentrism. In *Encyclopedia of Environmental Ethics and Philosophy* (1st ed., p. 58). Macmillan Reference USA.
- Cohen, R. (1997). *Global Diasporas: An Introduction*. University of Washington Press.
- Galip, O. B. (2014). Where is Home? Re-visioning “Kurdistan” and “Diaspora” in Kurdish novelistic discourse in Sweden. *Nordic Journal of Migration Research*, 4(2), 82–90. <https://doi.org/10.2478/njmr-2014-0009>
- Hafsi, M. (2017). Displacement and Identity in Ahdaf Soueif's *Sandpiper* and *Melody*. *Arab World English Journal For Translation and Literary Studies*, 1(4), 95–106. <https://doi.org/10.24093/awejtls/vol1no4.7>
- Howard, T. W. (2021). Thoreau's Arboreal Encounters and Aphoristic Forest Thinking. *Green Letters*, 25(4), 390–402. <https://doi.org/https://doi.org/10.1080/14688417.2021.2023030>
- Inskip, S. (2021). “*The Island Of Missing Trees*” is *Elif Shafak's latest novel*. NPR. <https://www.npr.org/2021/11/15/1055749057/the-island-of-missing-trees-is-elif-shafaks-latest-novel>
- Larsen, N. E., Lee, K., & Ganea, P. A. (2018). Do storybooks with anthropomorphized animal characters promote prosocial behaviors in young children? *Developmental Science*, 21(3). <https://doi.org/10.1111/desc.12590>
- Laxmiprasad, P. V. (2020). Diasporic Literature: an Overview. *Journal of English Language and Literature*, 7(3). <https://doi.org/DOI:10.33329/joell.7.3.20.98>
- Marland, P. (2013). Ecocriticism. *Literature Compass*, 10(11), 846–868.
- Mishra, S. K. (2016). Ecocriticism: A Study of Environmental Issues in Literature. *BRICS Journal of Educational Research*, 6(4), 168–170.
- Raina, J. A. (2017). Theorizing Diaspora Literature: A Review of Key Concepts. *SRJHSEL*, 4(23), 6469–6474.
- Ramsey-Kurz, H. (2018). Jopi Nyman. Displacement, Memory, and Travel in Contemporary Migrant Writing. *Commonwealth Essays and Studies*, 41(1), 149–150. <https://doi.org/10.4000/ces.406>
- Schneider-Mayerson, M. (2018). The Influence of Climate Fiction. *Environmental Humanities*, 10(2), 473–500. <https://doi.org/10.1215/22011919-7156848>
- Shafak, E. (2021). *The Island of Missing Trees*. Penguin Random House.
- Shanahan, M. (2016). *Tree of life: How figs built the world and will help save it*. New Scientist. <https://www.newscientist.com/article/mg23231041-100-the-roots-of-our-relationship-with-fig-trees-go-back-a-long-way/>
- Smith, S., & Smith, S. (2019). *Anthropocentrism in English Literature Studies*. 2(5), 66–68.