

**Heard Soundscape Symphonies in Alice Oswald's *Dart***

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**Abstract**

Soundscape ecology is an interdisciplinary approach that deals with the acoustic environment and the cordial relationship with the natural world. It provides a unique framework of understanding how humans and non-human organisms interact with sounds in the ecosystem. This ecological perspective can be employed to analyse the auditory dimensions of literary work, particularly that feature human experience with nature and landscape. The study attempts to focus on Alice Oswald's *Dart*, a poem that intertwines the natural world with the human voices of the River Dart in Devon, England. This research paper employs soundscape ecology to delve into Oswald's portrayal of the natural sounds of water, the songs of birds, the footsteps of walkers and the voices of the people who live near the River Dart. Through an exploration of sonic environment, Oswald's *Dart* captures an immersive soundscape that mirrors the dynamic ecosystem of the river.

**Keywords:** Soundscape ecology, acoustic environment, ecosystems, human-nature interaction, River Dart

**Introduction:**

Acoustic experience of nature provides a unique way of perceiving natural sounds. Every sound echoing from nature reveals a new life activity. Birdsongs indicate the communication patterns among the feathered fowls, rustling leaves signal wind patterns and seasonal change and the movement of water reflect

geological formations and seasonal flows. Animals use acoustic cues to locate prey, escape from predators, defend and navigate their environment whereas plant species respond to vibrations and frequencies of sounds. Urban regions, like the natural ecosystems encompass man-made sounds. The integration of all these natural sounds that arise from different natural spaces forms the soundscape.

Soundscape is a melange of musical and non-musical sounds and serves as a powerful tool that helps to relate humans with their surroundings. The concept of soundscape has been developed by several researchers across various disciplines over the years. The first usage of the term soundscape was coined by the urban planner Michael Southworth to depict the acoustic properties of cities. R. Murray Schafer, a Canadian musician and composer, in his work *The Soundscape: Our Sonic Environment and the Tuning of the World* formulated the term soundscape as “acoustic environment” (6). Bernie Krause, a natural sound recording expert extended Schafer’s work into Earth’s wild spaces, referring them as wild soundscapes.

The suffix - ‘scape’ in “soundscape” refers to a particular area, scene and space. Soundscape, the word in totality describes the sounds present within a specific location. The Canadian electroacoustics composer, Barry Traux defines soundscape as, “... an environment of sound (sonic environment) with emphasis on the way it is perceived and understood by the individual, or by a society. It thus depends on the relationship between the individual and any such environment” (126). Thus, soundscape captures the auditory elements within a specific area. It focusses on the diversity of sounds that define a location’s acoustic identity. The distinctive study of soundscapes allows the ecologists to assess the changes in biodiversity and monitor the overall balance of the ecosystem.

The scientific study of the characteristics of sounds and the temporal patterns that emanate from the natural world is termed as soundscape ecology. Soundscape ecology is an emerging interdisciplinary field that examines the connection between the nature and the acoustic environment. Almo Farina defines soundscape ecology as, “... the science that studies the relationships among the landscape, the distribution of sound sources, and the perception of environmental sounds” (7).

Soundscape ecology integrates insights from diverse scientific disciplines which includes acoustic ecology, landscape ecology, bioacoustics, urban and environmental acoustics, behavioural ecology and the field of biosemiotics.

Soundscape ecology categorises the environmental sounds into three different kinds of sources, "... human, non-human organisms, and non-biologically natural ones" (Krause 3). Geophony comprises earth-generated sounds such as wind, water, thunder and geological events. Biophony, includes the natural sounds produced by living organisms involving animal vocalisations, insect stridulation and movement-generated acoustics. Anthrophony, consists of human-generated sounds ranging from speech and music to industrial machinery and transportation systems. Beyond these sound sources, soundscape ecology also identifies key acoustic features within environments.

The main features of soundscape ecology include keynote sounds, sound signals and soundmarks. Keynote sounds form the background acoustic foundation of an environment which is created by natural elements like wind and water. Sound signals are the foreground sounds that demand attention like calls of the animals, human voices and warning sounds. Soundmarks which are distinct, iconic sounds hold primary significance for a community or location. These features provide a framework for understanding how sounds shape the perception and experience of different environments.

Contemporary poets like W.S Merwin and Gary Snyder point out the interconnections between human and ecological consciousness in American poetry. Kathleen Jamie discusses about the nature rooted in Scottish landscape. Among such eco-poets, Alice Oswald distinguishes herself through her unique sonic approach to landscape poetry. Alice Oswald is a British poet, born in 1966 in Berkshire, England. Walt Whitman in his *Leaves of Grass* says,

"Seeing, hearing, and feeling are miracles" (19) and this simple affirmation captures the spirit of Oswald's poetry. Her major works include *The Thing in the Gap Stone Stile* (1996) which explores the soundscapes of Devon and her most celebrated work *Dart* (2002) orchestrates the voice of people living and working along the river Dart.

*Woods* (2005), a collection of poetry examines the forests and natural spaces. *A Sleepwalk on the Severn* (2009) traces the tidal movements of the river Severn. *Memorial* (2011) centers solely on the death of soldiers and *Nobody* (2019) retells Homer's Odyssey.

Alice Oswald's book length poem *Dart* maps the river Dart in Devon through polyphonic orchestration of voices. Before writing the poem, Oswald is said to have walked around the river for three years by recording the conversations of people who live and work along the river Dart. She has collected testimonies from naturalists, ferryman, sewage workers, salmon fisherman, canoeists, dairy farmers and swimmers. Based on these, Oswald has penned down the words which flow directly into one another, interspersed with lyrical passages depicting the river's physical movement. *Dart* captures the river's changing course from mountain torrent to a tidal estuary. It also chronicles its flora and fauna, seasonal moods and the intricate relationship between human labour and nature. The poet also foregrounds the river's acoustic ecology mainly the soundscape of flowing water, wildlife calls, weather patterns and human presence which are meticulously woven into the poem.

Alice Oswald, being a celebrated poet, attracts universal attention for her innovative poetic explorations of landscape and ecology. The review of literature shows the research endeavours undertaken on soundscape ecology principles, acoustic patterns and their integration into environmental literature. Jessie Cora Chamerlain's *Rhythms of Nature* (1911) and *Environmental Acoustics* by Leslie L. Doelle (1972) portrays the earth's natural sounds and their physical properties. Barry Traux's *The World Soundscape Project's Handbook for Acoustic Ecology* (1978) records the aesthetic aspects of the sonic environment. The principles and patterns about the acoustic world are evident in Almo Farina's *Soundscape Ecology: Principles, Patterns, Methods and Applications* (2013) and Bryan C. Pijanowski's *Principles of Soundscape Ecology: Discovering Our Sonic World* (2024). Bernie Krause's *Voices of the Wild: Animal Songs, Human Din, and the Call to Save Natural Soundscapes* (2015) outlines the voices that emerge from the natural soundscapes and it documents the impacts of acoustic pollution on ecological communities.

A review of literature has unfolded the fact that there are a number of articles that focus on the soundscape ecology, while a few articles address the writer, Alice Oswald's work. The research article on "Alice Oswald's Poetry: An Intertextual Analysis" discusses the concept of intertextuality in Alice Oswald's poems. The environmental and ecological concerns of Oswald's poetry are recorded in the paper "A Critical Review of the Ecological Consciousness and Human Needs in Alice Oswald's Poetry: An Exploration of Environmental Sustainability in Modern English Verse". The research paper on "Connection, Disconnection and the Self in Alice Oswald's *Dart*" explains the relationship between self and the world and also deals with the themes of identity in the poem *Dart*. A total of six books and three research articles have been reviewed for the present research.

The evolution of soundscape ecology and its integration into various disciplinary fields are evident through the analysis of the available sources. The origin and development of acoustic ecological concepts have been traced through early environmental sound studies and contemporary scientific frameworks. The research on soundscape ecology has established the key principles and patterns for analysing sonic environments. Beyond these, the review of secondary sources on acoustic pollution and conservation of natural sonic environments has been undertaken. The review of literature has unravelled that research on animal vocalisations and their ecological functions has been conducted from both bioacoustics and soundscape ecology perspectives. Recent research works explore the connections between soundscape ecology and ecosystems.

Articles on the writer Alice Oswald reveal that the poet has been studied from intertextual, environmental and philosophical perspectives. The ecological consciousness and environmental sustainability themes in Oswald's poetry have been unearthed. Besides, the relationship between self and world in Oswald's work have been examined by some researchers. Nevertheless, it has been observed that there is a dearth of literature examining the integration of soundscape ecology with Alice Oswald's literary works. A holistic study of soundscape ecology principles and patterns connecting with Oswald's poetry is rarely found. Hence, the proposed research is a genuine attempt to bridge this scholarly gap by examining soundscape ecology principles through the literary analysis of Alice Oswald's *Dart*.

The research is a probe into Alice Oswald's *Dart* through the framework of soundscape ecology. The study strives to identify and analyse three distinct sound sources such as biophony, geophony and anthrophony in Oswald's poem. The analysis will focus on distinguishing keynote sounds from sound signals to turn on the foreground and background acoustic elements in the river's soundscape. The research will further explore into the soundmarks that define *Dart's* unique acoustic identity.

The present research work has chosen the noteworthy British poet Alice Oswald and tries to address on the soundscape in the poem *Dart* (2002). The study adopts library research methodology by analysing Oswald's *Dart* with factual information obtained from authentic library sources in soundscape ecology and ecocritical theory. Mary W. George asserts that the library research method "... involves identifying and locating sources that provide factual information or personal/expert opinion on a research question" (23). Adhering to this statement, the study includes adequate secondary sources drawn from soundscape ecology proposed by Almo Farina and Bryan C. Pijanowski as well as critical works on Alice Oswald's poetry.

The research paper is organised into interconnected sections to analyse the principles of soundscape ecology principles and its features in Alice Oswald's *Dart*. Following the introduction to soundscape ecological concepts embedded in Alice Oswald's poetry, focussing particularly on the biophonic, geophonic and anthrophonic sound sources present in the poem. The analysis then distinguishes keynote sounds from sound signals and soundmarks to reveal how Alice Oswald transforms ecological acoustic principles into poetic form, documenting both the acoustic biodiversity and environmental degradation of the river Dart.

Sounds are the vibrations that travel through water and soil and they can be heard by all living organisms. Biophony stands as one of the three foundational sound sources in soundscape ecology. It is the collective sound produced by living organisms within an environment and acts as a vital component of the overall soundscape. Nick Zacharov calls the biophony as "... the Great Animal Orchestra.... the most prevalent and significant form of biophony is usually

birdsong, a sound which researchers are now discovering is actually therapeutic and beneficial for human beings" (11). The biological sounds embody the chorus of voices from biotic factors inhabiting an ecosystem. These vibrations include all vocalisations, calls, songs and other acoustic signals from the animal kingdom. Biophonic sounds emanate along with the geophonic and anthroponic sounds.

Geographical location, seasonal changes and daily rhythms influence the biophonic patterns. Alice Oswald's *Dart* presents a rich symphony of biophonic sounds that determine the river's acoustic ecology. The poem identifies various bioacoustic patterns than can be understood through musical terminology. This harmony of sounds is termed as accelerando, drone or pedal-point and polyphony that contributes to Dart's sonic atmosphere. The accelerating sounds that emerge from nature are termed by the musical term accelerando. The lark's song in the poem portrays accelerando through its intensifying vocal pattern: "a lark / spinning / around / one / note / splitting / and / mending / it" (2). The word "spinning" suggests the increasing speed and energy in the lark's voice, while "splitting and mending" evokes the bird's flight song where the tempo accelerates as the lark climbs higher into the sky.

Drone or the pedal-point is the collective ongoing sound of insects in a rainforest. The presence of minute flies at the river denotes the constant drone of insect activity. The appearance of the flies would create the persistent, unchanging acoustic baseline of insect choruses that form the pedal-point beneath other biological sounds. Polyphony refers to the several voices of the biological species which is a common feature in biophonic communication. Frog choruses signify natural polyphony in the poem *Dart*. The line "... the sound of frogs singing in the new year" (1) indicates multiple frogs vocalising simultaneously at the river. Each frog maintains its own rhythm and pitch in a collective acoustic atmosphere. The word choice "singing" rather than "croaking" stresses on the musical quality of their performance.

Geophonies deal with the sounds generated by non-biological natural forces, including wind, volcanic activity, ocean waves, flowing water, rainfall, thunderstorms, lightning strikes, avalanches, earthquakes and flooding events. Almo

Farina and Stuart Gage highlights that, “When geophonies are intense, they occur in the audible frequency range, but when they are less intense or occur at infra-and ultrasonic frequencies. They are heard only by animal auditory systems or by instruments” (23). The character and intensity of geophonic sounds are shaped by a region’s geomorphological features, prevailing climatic patterns and local meteorological conditions. According to geophony, an area’s physical topography comprises the presence of valleys, canyons, ridges and cliff formations. In aquatic environments, water depth, salinity concentration and thermal gradients work as primary factors governing sonic processes and acoustic behaviour.

The geophysical sounds are classified into continuous geophony, ephemeral geophony and abrupt geophony. Continuous geophonies are, “... geophysical sounds that persist for long periods of time in the landscape. Perfect examples of continuous geophony include continuous free-flowing rivers and streams and sea waves” (Farina et al. 3). The elver movement exemplifies continuous geophony through its sustained attention to the persistent sound of flowing water beneath the bridge:

... the elver movement of the running sunlight  
three foot under the road-judder you hold  
and breathe contracted to an eye-quiet world  
while an old dandelion unpicks her shawl  
and one by one the small spent oak flowers fall  
then gently lift a branch brown tag and fur  
on every stone and straw and drifting burr. (6)

The above-mentioned poetic lines render the continuous, undulating quality of the river’s flow, while the phrase, “three foot under the road-judder” demonstrates the water’s constant acoustic presence below human-generated noise. The water’s constant flow produces an “eye-quiet world” and builds the sonic layer that endures throughout the poem. Ephemeral geophony consists of the geophysical sounds that do not persist in nature but occur intermittently over a period of time. These include the sounds of wind, rain, thunder and ephemeral streams. In *Dart*, the opening lines of moorland exemplify ephemeral geophony:

It’s dawn, it’s a huge sphagnum kind of wilderness, and an hour in the morning is worth three in the evening. You can hear

plovers whistling, your feet sink right in, it's like walking on the bottom of a lake. (2)

The description “rain-coloured wilderness” symbolises the ephemeral nature of precipitation on Dartmoor. Rain creates temporary acoustic conditions that transforms the moorland's soundscape. The walker observes that “an hour in the morning is worth three in the evening” unfurls the temporal variability of the geophonic conditions like the dawn mists, morning winds and weather patterns. These ephemeral geophonic elements differ from the continuous sound of the flowing river and frames temporary sonic patches across the moorland environment. Abrupt geophonies are the sonic events that occur suddenly and in a short duration of time. Earthquakes, landslides, avalanches and volcanic explosions, the abrupt geophonic sound sources are highlighted in the poem:

Dartmeet — a mob of waters  
where East Dart smashes into West Dart  
two wills gnarling and recoiling  
and finally knuckling into balance  
in that brawl of mudwaves  
the East Dart speaks Whiteslade and Babeny  
the West Dart speaks a wonderful dark full  
from Cut Hill through Wystman's Wood. (10)

The lines in the poem illustrate abrupt geophony through the violent collision of two river branches at Dartmoor. The words “smashes”, “gnarling”, “recoiling”, “knuckling”, “brawl” convey sudden, explosive acoustic events. The phrase “mob of waters” symbolises chaotic, turbulent sound while “smashes into” explicitly represents the abrupt geophonic impact when two water masses collide with a sudden force. Unlike the continuous geophony of steady river flow or the ephemeral geophony of intermittent rain, this constitutes a dramatic, localised acoustic event where the river's geophysical structure creates sudden sonic intensity. The meeting of two currents generates abrupt geophony with sudden intensity when the waters meet.

Human-generated sounds or anthrophonic sounds are the primary source of noise pollution which disrupt the ecosystem and create health hazards for the people.

Anthroponic sounds constitute the third major sound source in soundscape ecology, sounds that originate from human activities and technologies. The soundscape researcher, Bryan C. Pijanowski states that anthroponic sounds arise from, "Human voices, and perhaps the sounds of domestic animals (e.g., dogs, livestock), could be classified either as anthropogenic sounds or as biological sounds under their taxonomic groups" (84). These sounds also include mechanical noises from engines and brakes, friction generated by vehicle contact with road surfaces, acoustic disturbances from excavation and construction operations and sounds developed by various sonic objects.

Anthroponic sounds exhibit the doppler effect when emitted from the moving objects. The phenomenon occurs due to the compression of sound waves. When the sound source approaches an observer, the sound waves are compressed, resulting in a higher frequency of sound. Alternatively, "... the source of waves is moving away from the observer, each wave is emitted from a position farther from the observer than the previous wave, so the arrival time between successive waves is increased, reducing the frequency" (Petrescu 10). The shift in frequency develops acoustic disturbances that can significantly disrupt natural soundscape. Alice Oswald's *Dart* explains the doppler effect through anthroponic sounds that intrude the river's soundscape.

The poacher in the poem, *Dart* encounters a noisy pleasure boat that reverberates as, "BOOM BOOM BOOM — a pleasure boat / with full disco comes flashing round the corner. / What you call a panic bullet - / ten seconds to get the net in,/ two poachers pulling like mad/ in slow motion strobe lights" (40-41). The noise "BOOM BOOM BOOM" the amplified sound undergoes frequency compression as the boat moves toward the poachers around the river bend. When the boat "comes flashing round the corner", the sound waves contract resulting in higher perceived frequency and increasing amplitude. The line "What you call a panic bullet" captures the immediate acoustic impact when the boat arrives nearer with high sound intensity. After passing them, the boat continues to move downstream and the doppler effect reverses.

The poetic lines in Alice Oswald's *Dart* records the ferryman expressing the doppler effect of the car ferry boat through his backward and forward motion across the river:

I work the car ferry, nudge it over with a pilot boat,  
backwards and forwards for twenty-three years.  
Always on the way over – to or fro -  
and feeling inward for a certain sliding feeling  
that loosens the solidity of the earth. (43)

The repeated back-and-forth motion of the car ferry forms doppler patterns on the riverbank, with engine sounds rising and falling. When the ferry departs from the shore, sounds emerging from the receding shoreline such as water lapping and machine sounds decrease in pitch due to wave elongation with the increasing distance. Simultaneously, sounds approaching from the opposite shore increase in pitch due to wave compression with the decrease in distance. This bidirectional frequency shift is what the ferryman experiences as “a certain sliding feeling”.

Murray Schafer's theoretical approach to soundscape ecology distinguishes three fundamental sound features as keynote sounds, sound signals and soundmarks. He highlights that keynote is a musical term that identifies the tonality of the particular composition. The keynote sounds are the background sounds created by a landscape's natural features in soundscape ecology. Hildegard Westerkamp mentions that, “A keynote sound is not necessarily a specific type of sound. The term refers more to how it is perceived, that is, in the background of one's perception” (14) and form the acoustic foundation of a place. They include water flow, wind and the vocalisations of resident species. Keynote sounds are determined by the geographic and climatic characteristics of an environment.

The river's continuous flow serves as the keynote sound in Alice Oswald's *Dart*. The poem opens with “trills in the stones / glides in the trills / eels in the glides” (5). The lines point out the water movement as the acoustic foundation that underlie all other natural sounds. Every speaker in the poem is oriented by the sound of the river. The walker listens the water trickling from the bank of the river near the moorland. The ferryman who works between the Dartmouth and Kingswear, attunes himself to the subtle sounds of the tides for safe navigation. The sewage worker constantly hears the river's rhythms during his daily work.

The background sounds shape the daily experiences and activities of every character who inhabits the river's landscape. The chambermaid observes that the

elderly visitors return to the river every month to hear the sound of the waterfall. Fishermen time their activities by water sounds. Canoeists monitor the upcoming danger through the acoustic changes in the river's flow patterns. The economic life of the people follows the background sound of the river as the Woollen Mill depends on the river's "... soft water" (19) for processing and manufacturing the wool. From the instances drawn from the poem, it is understood that the keynote sounds become essential for maintaining both ecological function and cultural identity. They provide orientation for both humans and wildlife. They mark habitat boundaries and signal the environmental changes.

Sound signals are foreground sounds that demand conscious and focussed attention within a community or ecological system. Unlike keynote sounds that are often perceived unconsciously, sound signals are deliberately produced and consciously listened by a community. Murray Schafer states that the sound signals, ... can be listened to consciously, and so any sound can become a figure or signal, but for the purposes of our community-oriented study we will confine ourselves to mentioning some of those signals which must be listened to because they constitute acoustic warning devices: bells, whistles, horns and sirens. (10)

Sound signals function as warning devices, communication systems or informational cues that require immediate interpretation and provoke behavioural responses. According to soundscape ecology, sound signals act as a form of communication which include bells, whistles, horns, sirens. These prominent sounds break through background noise to deliver urgent or important messages that cannot be ignored.

The bailiff mentioned in *Dart*, recounts his patrol activities in the poem as, "... I hide/ in the bushes with my diploma and along comes the Tavistock/ boys, .... / I wear green for the sake of kingfishers. / I walk across the weir, on the phone in the middle of/ the river." (9). The poetic lines unravel the bailiff's movements and conversations that serve as acoustic signals which the poachers must consciously monitor for survival. His footsteps crossing the weir and his phone conversation echoing across water generate rhythms and strike sounds with nature. The rustling of bushes announces his movement that break through the river's background

sounds to alert poachers regarding the danger. These are not passive environmental sounds but active acoustic markers that convey the bailiff's location, his direction of approach and the imminence of detection.

The poem also presents salmon as producers of acoustic signals. The poacher recalls, "... you can hear them jumping— / slap slap—you've got to be onto it" (38). This sound "slap slap" is an acoustic cue that the fishermen actively listen amidst the river's continuous noise of flowing water. The salmon's jumping produces a distinctive acoustic pattern that breaks through water noise to signal their presence, location and behaviour. The volume and frequency of the acoustic cues indicate the salmon's presence in the river for the poachers.

The river's acoustic character shifts from keynote sounds to alarming tones during the time of flood. The canoeist narrates encountering the rapid rise in water as, "I could hear this roaring like some / horrible revolving cylinder," (14). This sound functions an urgent acoustic alarm rather than background ambience. The increased volume and altered tonal quality of the river Dart warn the dangerous flood conditions demanding immediate attention. This environmental sound conveys specific information that the water volume has increased dramatically and the current velocity has accelerated beyond safe levels sending waves of warning to those around.

Soundmarks are unique, recognisable sounds that define a place's acoustic identity. Torsten Wissmann affirms that, "The unique character of the soundmark is stronger than that of the signal" (91) emphasising how soundmarks become inseparable from a place identity. They help to orient both human and non-human inhabitants within their natural environment. The seal's distinctive vocalisation in the coastal caves marks a unique soundmark. The seal watcher describes entering the caves where, "twenty seals in this room behind the sea, all swaddled / and tucked in fat" (48) gather each winter and mark their acoustic presence.

Earlier in the poem, the ferryman notes, "I'll hear this cough like a gentleman in the water, / I turn round and it's a seal." (44). The striking sound of the seal signals

the presence of these marine mammals in the river for the seal watcher. Another significant soundmark is the lark's song that acts as a soundmark at Carnmere Pool, a remote location on Dartmoor. The birdsong frames a specific acoustic signature in Dartmoor. The lark's sustained, spiralling song identifies the open moorland habitat. This sound helps the walker who seeks source of the river Dart, in confirming his arrival at Cranmere Pool. This soundmark defines Cranmere Pool's acoustic identity as distinct from the wooded stream.

Alice Oswald's *Dart* embodies the fundamental types and features of soundscape ecology as theorised by R. Murray Schafer and Almo Farina. The poem integrates all three primary sound categories that define acoustic environments. Geophonic sounds establish the foundation through continuous water flow, ephemeral rain and wind patterns and abrupt collisions at river Dart. Biophonic patterns animate the soundscape from dawn larks spinning notes to frogs singing in wetlands and the persistent drone of insects. Anthrophonic intrusions fragment the soundscape through doppler effects generated by pleasure boats and human movement disrupting the acoustic environment. Keynote sounds form the continuous acoustic foundation, with the river's flow creating the constant background sounds from trickling water at the moorland to the powerful cascade at Totnes weir.

Sound signals demand immediate attention from the river's inhabitants. Poachers actively monitor the bailiff's movement through the natural sounds. Fishermen listen to the splashing and jumping patterns of the salmon. Canoeists recognise the upcoming danger amidst the roar of the floodwater. Soundmarks establish acoustic identity through unique, location specific sounds. Alice Oswald thus converts ecological acoustic principles into poetic form by recording the progressive degradation of natural soundscapes under anthropogenic pressure. Oswald's *Dart* is thus both a celebration of acoustic biodiversity and an elegy for disappearing sonic habitats threatened by industrial development, recreational activity and human encroachment on riverine ecosystems.

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