

T.C.

İSTANBUL YENİ YÜZYIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

ENGLISH LANGUAGE AND LITERATURE PROGRAMME



ECOCRITICAL READING OF THOMAS HARDY'S *FAR FROM  
THE MADDING CROWD* AND GEORGE ORWELL'S *COMING  
UP FOR AIR*

MA THESIS

MARWA ABED HUSSEIN AL-ZAIDI

21131306013

İSTANBUL, DECEMBER 2023

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İSTANBUL, DECEMBER 2023

**T.C.**  
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**MA PROGRAM**

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.../.../ 2023

MARWA ABED HUSSEIN AL-ZAIDI

## **PREFACE**

I would like to express my deep gratitude to my beloved parents who were a source of inspiration and gave me strength, and who constantly provided their moral, spiritual, emotional, and financial support, to my brothers and sisters, friends and classmates who shared words of advice and encouragement.

I am particularly grateful to my supervisor, for his advice and academic experience in following me up, and for the valuable advice, guidance, and knowledge he provided me.

I would also like to express my appreciation to all my professors at the university for their guidance throughout my academic career.

ISTANBUL, 2023

MARWA ABED HUSSEIN AL-ZAIDI

## ÖZET

# THOMAS HARDY'NİN ÇILGIN KALABALIKTAN UZAK VE GEORGE ORWELL'İN HAVAYA GELİYOR ESERLERİNİN EKOLOJİK ELEŞTİREL OKUMASI

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Bu çalışma, ekoeleştirel teoriyi kullanarak Thomas Hardy ve George Orwell'in iki edebi eserini karşılaştıracaktır: *Far From The Madding Crowd* ve *Coming Up For Air*. Bu çalışmada çevresel tema ve sorunların edebi eserlerde temsilini inceleyen edebiyat eleştirisinin bir alt türü olarak tanımlanabilecek ekoeleştirel ana çerçeve olarak kullanılacaktır. Bu tez, iki kitabın doğa temalarını, insanın doğal dünyayla ilişkisini ve çevresel kaygıları nasıl ele aldığını analiz etmek için ekoeleştirel bir bakış açısı kullanıyor. Ayrıca Thomas Hardy'nin *Far From The Madding Crowd* adlı romanında manzara önemli bir rol oynuyor. Hardy, kırsal kesim tasvirleriyle insan duygularının ve doğal dünyanın nasıl iç içe geçtiğini inceliyor. Roman, insanların doğal dünyayı nasıl değiştirdiğini ve doğal dünyanın insan eylemlerini ve sonuçlarını nasıl etkileyebileceğini gösteriyor. George Orwell'in *Coming Up for Air* adlı romanında kahraman, hayatında daha basit, daha gerçekçi bir dönemin özlemini çekiyor. Kahraman kırsal kesimleri özliyor ve kitabın doğa çalışması kentleşme ve sanayinin neden olduğu çevresel hasarı vurguluyor. Ayrıca bu çalışmanın amacı, *Far From The Madding Crowd* ve *Coming Up For Air* romanlarını analiz ederek ideolojilerinin ve kültürel bağlamlarının doğa tasvirlerini ne ölçüde şekillendirdiğini tespit etmektir. Bu araştırmanın amacı doğal dünyanın edebi temsillerini incelemektir. Bu görüntüler üzerindeki sosyal, politik, ekonomik ve kültürel etkilerin örnekleri olarak yirminci yüzyılın başlarındaki İngiliz kentleşme hareketini ve tarım ve sanayi devrimlerini incelemektedir.

**Anahtar Kelimeler:** Çevre, Havaya Çıkmak, Çılgın Kalabalıktan Uzak, Doğa.

## ABSTRACT

### ECOCRITICAL READING OF THOMAS HARDY'S *FAR FROM THE MADDING CROWD* AND GEORGE ORWELL'S *COMING UP FOR AIR*

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This study will compare the two literary works by Thomas Hardy and George Orwell using ecocritical theory: *Far from the Madding Crowd* and *Coming Up for Air*. This study will employ Ecocriticism as the main framework that can be defined as a subgenre of literary criticism that examines the representation of environmental themes and issues in works of literature. This abstract uses an ecocritical perspective to analyze how these two books handle themes of nature, human connection with the natural world, and environmental concerns.

What is more, the natural landscape plays a significant role in *Far from the Madding Crowd*, written by Thomas Hardy. Hardy investigates how human feelings, and the natural world are intertwined via his portrayal of rural settings. The novel shows how humans alter the natural world and how the natural world may affect human actions and outcomes. In *Coming Up for Air*, written by George Orwell, the protagonist longs for a simpler, more genuine time in his life. The novel's protagonist misses the countryside, and the book's study of nature emphasizes the environmental damage caused by urbanization and industry.

Moreover, the purpose of this study is to analyze the novels *Far from the Madding Crowd* and *Coming Up for Air* to determine the extent to which their respective ideologies and cultural contexts shaped their depictions of nature. The purpose of this research is to scrutinize the literary representations of the natural world. Examining the English urbanization movement of the early 20th century and the agricultural and industrial revolutions as examples of social, political, economic, and cultural influences on these depictions.

**Keywords:** Environment, *Coming Up for Air*, *Far from the Madding Crowd*, Nature.

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## INTRODUCTION

The intersection of literature and the natural world is the focus of ecocriticism, a subfield of cultural studies. It first appeared in the 1990s in reaction to mounting anxiety over humanity's effect on the planet's ecosystems.

Regardless of what name it goes by, most ecocritical work shares a common motivation: the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support systems (Glotfelty & Fromm, 1996, p. xx).

Ecocriticism's overarching goal is to investigate the ways in which literature and other cultural forms contribute to our perceptions of the natural world and our role within it. Literature, philosophy, anthropology, sociology, and environmental science are just some of the fields that ecocritics draw from in their work. Researchers in this discipline look at anything from classic works of literature like poetry, fiction, and drama to contemporary forms of popular culture like movies, TV shows, and commercials. The belief that people are the center of the universe and that nature exists solely to fulfill human needs is one of the major assumptions challenged by ecocriticism. This approach, ecocritics say, has led to the exploitation and deterioration of the natural world, thus it is crucial to create new ways of thinking that acknowledge the worth of things other than humans. Hardy and Orwell, in their separate works, illuminate the enormous influence of human actions on the environment while stressing the possibilities for personal and social reform via a better knowledge and appreciation of the natural world.

At the start of the third millennium and a new century that has been dubbed “the century of the environment,” a coherent and broadly based movement embracing literary-environmental links, colloquially known as “ecocriticism,” is gaining traction. Environmental and population pressures necessarily and increasingly support the view that any literary critique that claims to deal with social and physical realities must include ecological themes (Love, 2003, p. 1).

Literary and cultural works that promote ecological action and environmental consciousness are another focus of ecocriticism. Literary ecocritics contend that works of literature may influence readers' perspectives on environmental issues and motivate them to take positive steps toward protecting the world. Ecocriticism is a rapidly developing subfield of literary and cultural studies that encourage ecological action and raise environmental awareness, this multidisciplinary area seeks to dismantle the dominant anthropocentric worldview.

What is more, the study of literature and culture from the perspective of humanity's impact on the natural world is known as ecocriticism. Ecocriticism, "Ecocriticism was forged of the Earth. It emerged in an atmosphere of terrestrial thinking, often identified as a "land ethic." This literary theory is "forged" through a process of shaping and sculpting, as suggested by the word "forged." This indicates that ecocriticism is an ever-changing field, influenced by human engagement with the natural environment. Ecocriticism, the quotation continues to imply, developed with what is sometimes called "terrestrial thinking," or "land ethic." An ethic of the land is a way of life that prioritizes looking after the land and its resources. It stresses the importance of human cooperation with nature and the interdependence of all organisms. When read as a whole, the quote suggests that ecocriticism is a discipline deeply entwined with nature and that it sprang forth in reaction to a growing consciousness of the need to preserve and appreciate the Earth.

The ecological movement of the 1960s and 1970s gave birth to ecocriticism by drawing focus on ecological deterioration as well as the importance of conservation and preservation. Scholars in response to this mounting worry founded the subject to investigate how literature and culture affect our environmental values. As Garrard asserts that "then in the late 1970s the first anthologies of environmental literature appeared" (Garrard, 2014, p. 550). Emerging in the late 20th century, ecocriticism is a subfield of literary and cultural studies. It is an interdisciplinary study of how people interact with nature, with a particular emphasis on how literature, art, and culture both affect and are molded by our perspectives on the natural environment.

Consequently, the study of literature and other cultural objects that address ecological concerns, the investigation of historical and cultural circumstances that impact our perception of the environment, and the investigation of the social and political elements of environmental issues are all part of ecocriticism. The effect of human activity on the natural world, the depiction of nature in literature and art, and the influence of cultural values and beliefs on our attitudes toward the environment are all central concerns in ecocriticism. Often advocating for environmental justice and sustainability, eco critics analyze the moral and ethical consequences of human activities in the natural world.

Ecocriticism is a sub-genre of literary criticism that arose in the 1970s and 1980s when public awareness of environmental issues was growing. “Finally, in the mid-eighties, as scholars began to undertake collaborative projects, the field of environmental literary studies was planted, and in the early nineties it grew” (Glotfelty & Fromm, 1996, p. XVII). This interdisciplinary study of literature and the environment looks at how literary works both reflect and develop our perspectives on the natural world. In this comprehensive literature survey, we will examine the major concepts and issues in ecocriticism and examine the work of some of the field's most influential authors and thinkers. *Silent Spring* (1962), by Rachel Carson, was one of the first and most important works of eco-criticism; it warned of the dangers of pesticides and sparked the current environmental movement. Other pioneering eco-critical books include Shepard Krech III's (2001) *The Ecological Indian: Myth and History* and *The Death of Nature* (1990) by Carolyn Merchant both of which examine the link between indigenous peoples and the environment and the role of Western science in its deterioration.

As academics looked for ways to detect and understand environmental themes in literature, ecocriticism shifted its emphasis to literary analysis in the 1990s and 2000s. The notion of “ecocriticism of place,” which highlights the significance of knowing the specific environmental setting of a literary work, is one of eco-central criticism's ideas. Works such as Raymond Williams's (1973) *The Country and the City* and William Cronon's (1995) *Uncommon ground: Rethinking the human place in nature* respectively investigate the rural-urban split in British literature and the significance of location in American environmental philosophy, excellent examples of

this perspective. Literature's ability to both reflect and alter our feeling of connection to the natural world is central to the notion of “ecological identity,” which is central to eco-criticism. *The Sense of Wonder*, by Rachel Carson (1965), explores this concept by arguing that for children to become good environmental stewards, they must first acquire a feeling of wonder and respect for nature.

With that being said, the concept of environmental justice has emerged as a central concern in modern eco-critical writing, and non-human viewpoints and agency have received more and more consideration. The former is examined in books like Joni's *The Environmental Justice Reader: Politics, Poetics, et pedagogy* (2002), which looks at how environmental deterioration disproportionately impacts poor and minority neighborhoods. Books like Elizabeth Kolbert's *The Sixth Extinction: An Unnatural History* (2014), which investigates the impact of human actions on the present catastrophic extinction of species, are prime examples of the latter. In sum, ecocriticism is a vast and varied academic discipline that welcomes many points of view. Eco-critics, who study how literature relates to environmental issues, want to improve our knowledge of the interdependence of human culture and the natural world so that we might create more sustainable and equitable ways of living.

Ecocriticism is a cultural and literary hypothesis that investigates how texts interact with their natural surroundings. “What then is ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment” (Glotfelty & Fromm, 1996, p. XVIII). Eco-critics investigate the political and ethical implications of how literary works portray human interactions with the natural world. A literary work is given an “ecocritical reading” when its depictions of nature and environmental concerns are scrutinized, together with their historical, social, political, and cultural roots.

Ecocriticism is a subfield of literary and cultural studies that focuses on texts' interactions with and representations of the natural world, as well as how environmental issues are treated in popular culture. It is a technique that takes ideas and methods from many other disciplines, including literature, culture, ecology, and philosophy. Climate change, pollution, the extinction of species, and the decline in biodiversity are only some of the environmental challenges that ecocriticism examines.

The ethical and political ramifications of environmental degradation are also explored, along with the social, cultural, and historical settings that influence these representations. Poetry, fiction, drama, and nonfiction are all within ecocriticism's purview, as are other literary forms and artistic mediums including cinema, television, and visual art. Eco-critics also investigate how our perception of environmental problems and solutions is influenced by the manner in which they connect with issues of race, gender, class, and colonialism. In general, ecocriticism seeks to decipher the ways in which culture mediates and represents our complicated connection to the natural world.

Thomas Hardy's *Far from the Madding Crowd* written in 1874, is a novel about numerous individuals, including a strong, independent lady named Bathsheba Everdene, who lives and loves in rural England. Class distinctions, gender roles, and man's place in the natural world are just a few of the topics discussed in this story. On the other hand, George Orwell's *Coming Up for Air* published in 1939, is a novel about a middle-aged man named George Bowling who lives in England before World War II. The work delves into topics like nostalgia, the demise of traditional values, and the destruction of the natural environment as a result of industrialization and urbanization.

Consequently, an ecocritical reading of these two books would entail an examination of the authors' representations of the natural world and the cultural and historical influences on those depictions. This might entail looking at how novels handle topics like global warming, pollution, apes, and the role of farming and manufacturing in forming those landscapes. Furthermore, an ecocritical reading may investigate how the novels contribute to larger conversations about ecological sustainability and sustainability, as well as how they either challenge or strengthen cultural attitudes towards nature and the environment.

Furthermore, the interaction of gender and the environment is an area that may be overlooked in ecocritical interpretations of *Far from the Madding Crowd* and *Coming Up For Air*. Both works have discussions of sexuality and gender, but they do not always address how such topics connect with ecological concerns. Although Bathsheba Everdene is the heroine of *Far from the Madding Crowd* the book does not necessarily examine how her gender affects her relationship with nature or the

consequences of her actions on the environment. Much as *Coming Up For Air* investigates the effects of industrialization on rural settings, it sometimes neglects to account for how these effects may vary based on a person's gender or socioeconomic status.

In addition, there may also be a gap since non-human creatures are not given much focus in these novels. Both works feature representations of animals and their interactions with human beings, but they do not necessarily go into the moral or environmental ramifications of such interactions. Scenes of sheep ranching are included in *Far from the Madding Crowd* however the film does not necessarily address the moral implications of animal husbandry or the environmental effects of overgrazing. Even while there are fishing and hunting sequences in *Coming Up For Air* the show does not necessarily go into the moral ramifications of such pursuits or discuss how they may affect larger ecosystems. Ecocritical interpretations of *Far from the Madding Crowd* and *Coming Up For Air* may be broadened and deepened by paying more attention to the ways in which gender, class, and interactions with non-human animals overlap in these texts.

In its broadest sense, there are several compelling reasons to pursue the recommended study of ecocritical interpretations of *Far from the Madding Crowd* and *Coming Up For Air*. For starters, it can help expand our knowledge of literary responses to ecological concerns. The research can enrich our knowledge of environmental ethics and sustainability by illuminating how literary depictions of the natural world mirror societal views of the environment. Two studying the novels' interpretation of agricultural, industrial, and urban concerns can shed light on England's social and economic transformations in the late 19th and early 20th centuries. Lastly, the study might serve to bring attention to the value of intersectionality in eco-studies.

You could quickly determine that race, class, and gender were the most popular topics of the late 20th century if all you knew about the outside world was what you could deduce from the major publications of the literary profession; however, you

would never suspect that the earth's life support systems were under stress (Glotfelty & Fromm, 1996, p. xvi).

The study's findings can serve to expand the field of environmental studies by revealing blind spots in the present ecocritical interpretations of these works with regard to gender, class, and non-human animals. The proposed inquiry on ecocritical readings of *Far from the Madding Crowd* and *Coming Up For Air* is significant because it has the potential to enrich our knowledge of literature, environmental challenges, and their interconnections.

The following are some potential research issues and questions for an ecocritical interpretation of *Far from the Madding Crowd* and *Coming Up For Air*. First, is there a connection between the cultural and ideological surroundings of these novels and how the natural world is portrayed in them? Second, how do the novels deal with concerns of agriculture, industry, and urbanization, and what do they reveal about the social and economic transformations taking place in England in the late 19th and early 20th centuries? Third, how do these novels explore moral dilemmas surrounding human-animal interactions, and what do these issues mean for environmental ethics and long-term sustainability? The environmental themes and issues in *Far from the Madding Crowd* and *Coming Up For Air* should be investigated further using these questions as an ecocritical framework.

The study will answer some fundamental questions such as How does an ecocritical reading of Thomas Hardy's *Far from the Madding Crowd* reveal the novel's attitudes towards nature and the environment? In what ways does George Orwell's *Coming Up For Air* use ecocritical themes to explore the impact of industrialization and modernization on rural communities? To what extent do the characters in *Far from the Madding Crowd* and *Coming Up For Air* embody ecocritical values and principles, such as respect for the natural world and a rejection of industrialization and consumerism? And how do the landscapes and settings depict in *Far from the Madding Crowd* and *Coming Up For Air* shape the novels' themes and messages about environmentalism and sustainability? All these questions will be answered in extensive details to provide a coherent explanation to study main aims.

Markedly, the purpose of this study is to examine the ideological and cultural influences on the portrayal of nature in the novels *Far from the Madding Crowd* and *Coming Up for Air*. The purpose of this study is to look at how novels handle depictions of nature. In addition, to determine the social, political, economic, and cultural forces that shaped these depictions, such as the agricultural revolution, industrial revolution, and urbanization of early twentieth-century England. Examine the novels' treatment of environmental concerns including the destruction of natural habitats and animal rights. Also, to examine the ways in which gender and socioeconomic status affect the treatment of environmental concerns in these books. Examining whether or how these works present a challenge to prevalent cultural views on nature and the environment, and what such views could mean for environmental challenges and ethics today. The overarching goals of this study are to conduct an in-depth examination of environmental issues in *Far from the Madding Crowd* and *Coming Up For Air* as well as to investigate the cultural and historical milieus that inform these texts.

Thematically, *Far from the Madding Crowd* by Thomas Hardy and *Coming Up for Air* by George Orwell both investigate human-nature connections, the effects of industrialization on the natural world, and the representation of landscapes, making them both relevant to the field of ecocriticism. In addition, both books examine the complex web of interactions between people and the natural world. In *Far from the Madding Crowd*, the protagonists' actions and motivations are heavily influenced by their remote rural location. The countryside is a place of quiet, introspection, and refuge from the stresses of city life. Also, in *Coming Up for Air*, the protagonist's reminiscences of the countryside from his youth underline the role that nature plays in forging one's identity.

Similarly, the novels also discuss the effects of industrialization on the natural world and human culture. A number of the characters in *Far from the Madding Crowd* struggle to adapt to the shifting agricultural environment brought on by technological improvements in farming. The novel's depiction of enclosures and shifts in land ownership highlight the conflicts between traditional and modern ways of living. In *Coming Up for Air*, the protagonist loses touch with the natural environment he once valued as urbanization and the prospect of conflict intrude. The novels show a profound connection to nature through their evocative descriptions of landscapes and

natural surroundings. In *Far from the Madding Crowd*, the rural landscapes are portrayed with great specificity, and the characters' emotional states are reflected in the changing seasons. The peaceful, rural settings are typically metaphors for times of emotional clarity and renewal. Like in *Coming Up for Air*, the protagonist's recollections of his early environment emphasize the role that setting, and landscape have in molding one's recollections and feelings.

Furthermore, ecocriticism examines works of literature through a green lens and frequently criticizes the way humans misuse the natural world. Both books might be seen as indictments of the ill effects that humans have on the natural environment. The novel *Far from the Madding Crowd* poses difficult concerns concerning the trade-offs that must be made between satisfying human needs and protecting the natural world. In *Coming Up for Air*, the protagonist's worries about the effects of unregulated industrialization are reflected in his views of the city's transformation and the environment's deterioration.

In a nutshell, these two novels are informative in their depictions of landscapes, the effects of industrialization on the natural world, and the ways in which people interact with one other and the environment. These topics are consistent with ecocritical concepts because they investigate the intricate connections between people and their surroundings, and the repercussions of environmental deterioration brought on by human actions.

# 1. ECOCRITICISM AS A CRITICAL THEORY

## 1.1. The Definition of Ecocriticism

Ecocriticism refers to the interdisciplinary study of literature and environmental issues. Researchers from many different professions work together to assess the planet's ecological predicament and provide solutions. The entrance of ecocriticism was heralded by the release of two significant works in the middle of the 1990s. Lawrence Buell's *The Environmental Imagination* and Cheryll Glotfelty and Harold Fromm's *The Ecocriticism Reader* were the two books in question. Ecocriticism refers to the analysis of literature that focuses on the interaction between humans and their natural surroundings.

Ecocriticism, in a nutshell, is the study of the link between literature and the physical environment. Ecocriticism approaches literary studies from an earth-centered viewpoint, much how feminist criticism analyzes language and literature from a gender-conscious perspective and Marxist criticism brings an understanding of modes of production and economic class to its reading of works (Glotfelty & Fromm, 1996, p. XVIII).

It takes a critical look at how environmental issues, cultural issues concerning the environment, and perspectives on nature are typically presented and discussed. One of ecocriticism's key goals is the study of human behavior and response concerning nature and ecological aspects.

“Finally, in the mid-eighties, as scholars began to undertake collaborative projects, the field of environmental literary studies was planted, and in the early nineties it grew” (Glotfelty & Fromm, 1996, p. XVII). As society has become more concerned about environmental destruction and technological progress, this kind of criticism has gained a lot of traction in recent times. This makes it an innovative method for analyzing literature that adds fresh perspectives to the field of literary and philosophical studies. Ecocriticism is a broad field of study that goes by many names, such as “green (cultural) studies,” “ecopoetics,” and “environmental literary

criticism.” As a response to growing environmental awareness, ecocriticism emerged in the 1970s.

It is widely acknowledged that ecocriticism, especially in terms of conceptualizing “deep ecology” may be linked back to certain Romantic views of nature that were dominant throughout the Romantic period of European literature. It is vital to underline how Romanticism and ecocriticism may be seen to be separate from one another, even though many Romantic principles may be seen mirrored in the key notions of deep ecology. Two things stood out as very noteworthy. To begin, while Romanticism focuses on philosophical questions, ecocriticism is more interested in social and political concerns. Second, Romanticism, concerning the concept of education, would mean comprehending the interconnected web that holds together human beings, the natural environment, and all of nature's living and nonliving creations. This is a crucial part of the Romantic era. Ecocriticism, on the other hand, contends that one must choose between conserving and sustaining the environment and obtaining an education (particularly one that is institutionalized and promotes an anthropocentric viewpoint). More educated people prefer to seek the capitalist, egocentric, material world, and less they care about environmental issues and concerns related to the environment.

As Garrard asserts that “it may seem obvious that ecological problems are scientific problems rather than objects of cultural analysis” (Garrard, 2011, p. 5). Class, ethnicity, gender, and location were previously major analytical criteria in literary and cultural studies theory. Late in the 20th century, the threat of ecological disaster entered the public consciousness. In addition to nuclear war, depletion of valuable natural resources, population explosion, a proliferation of exploitative technologies, the conquest of space in preparation for using it as a garbage dump, pollution, and extinction of species, even though this is not a problem that is caused by humans, are among the most serious environmental obstacles that humanity as a whole must overcome. Because of this situation, scholars in the fields of literary and cultural theory have begun to discuss the issue. There has been a global upsurge in “green” movements, with some groups even being granted official status by national governments.

However, the growing body of research that takes ecological considerations into account suggests that the field of humanities would benefit from the introduction of an ecological or environmental critique and the incorporation of environmental awareness into the process of literary criticism. As Rokade suggest that “in response to the global environmental crisis, a growing number of young academics are turning to the new field of ecocriticism” (2022, p. 59). Academics are increasingly interested in the new field of literary ecology as a response to the ongoing ecological crisis around the world. Ecological studies and interpretations of the nature-culture link, to develop ecologically informed critical principles in literary analysis and theory, eventually result in an ecologically oriented critical approach. Therefore, ecocriticism arises with the potential to provide a blend of literary and natural science discussions that is unrivaled anywhere else. This cutting-edge eco-theory was developed in response to the global ecological crisis and is aimed at solving major problems facing our planet. And it accomplishes it in particular by examining the environmental values contained in works of literature. Ecocriticism, then, is a subgenre of literary criticism that takes an ecological viewpoint and method to the study of literature. The primary concern of ecocriticism is the interaction between literature and the environment.

Moreover, Potential links between literature and the natural world are explored via the lens of ecological concepts in this discussion. Rueckert asserts that as “the implementation of ecology and environmental ideas to the study of literature, because ecology (as a science, as a discipline, as the foundation for human vision) has the greatest significance to the present and future of the world” (Rueckert, 1996, p. 107). Ecocriticism tries to show how people and nonhumans might coexist in a variety of circumstances by finding a point of common ground between them and explaining how this can be achieved; this is because environmental problems have become an intrinsic part of everyday life. In its quest for a more environmentally conscious method of literary analysis, ecocriticism aims to address this very problem.

Similarly, Therefore, ecocriticism's goal is to provide a theoretical framework for investigating the connections between texts and their natural environments. Literature can be seen as an artistically and culturally built aspect of the environment since it directly confronts concerns of human constructions like significance, worth, communication, and creativity, which can then be linked to the problem of

environmentalism that people need to gain. It is because literary works pose fundamental issues about the structures, we have built for ourselves. When considering literature in this context, ecocriticism focus on how various texts communicate ecological values and aspirations to their readers. They argue that environmental disaster is an unavoidable subject for historians to tackle head-on. Due to the increased awareness of environmental thinking and the ethical and aesthetic challenges brought by the global ecological catastrophe, literary scholars are finally acknowledging the crucial role that literature and criticism play in comprehending man's place in the ecosystem.

The silence of nature and its repercussions can, nevertheless, be explored via the lens of eco-literary discourse. Ecocriticism might therefore investigate what we would call a discourse-managed nonhuman world in literature, discussing how such a world is either ignored, muted, or absorbed into human language. For this purpose, Legler states that “analysis of the cultural constructions of nature, which also includes an analysis of language, desire, knowledge, and power” (Legler, 1997, p. 227). Poetry and fiction sometimes utilize language in ways that romanticize or glamorize the natural world, and this can lead to a dualistic way of thinking that either supports or rejects the current disastrous abuse of the natural world. To counter the prevalent logocentric perspective, ecocriticism sets out to reimagine nature not as an object of study or interpretation but as a subject in its own right.

Ecocriticism allows the literary critic to examine the textualizations of the physical environment inside the literary discourse, which can be used to construct a more earth-centered perspective on literature. Crossing the boundaries between the human and nonhuman worlds would allow the critics to investigate how an ecological perspective is handled or undermined in literary works. Incorporating literary and ecological concepts would surely lead to rich cross-fertilization in such ecocritical methods once the links between natural science and literary studies are highlighted. Because of this, an ecocritical approach is one that is founded on the recognition of the interdependence of various phenomena, such as art and life, humans, and the natural world. This strategy aims to go beyond the dichotomy between the two. The result is supposed to be an ethical and aesthetic framework that paves the way for new ways of looking at literature and the natural world. In this respect, ecocriticism offers a rare

chance to bring together different disciplines and perspectives on literature, science, the environment, and philosophy.

Eco criticism is one of the youngest literary movements in the field of literature.

Literature is always written in tune with nature. The earth from the beginning has witnessed many civilizations emerging and dying, there are disasters, and wars.

Floods and earthquakes, yet it stays stable (Teggihalli, 2021, p. 125).

There is a growing body of thought among ecologists and other environmentalists that suggests humans investigate nature as an idea as well. Societies often fail to recognize that their social structures and rules of behavior are man-made and therefore artificial, instead viewing them as inherent to the group's existence. Reading about how people use nature for their ends can help us comprehend this practice. Reading great works of literature also helps us develop a profound respect for the natural world. They provide us with a clear picture of the beauty of nature all around us, and they make us long for more time in nature. Eco critics often explicitly link their cultural critiques to a 'green' moral and political purpose. This suggests that ecocriticism is closely linked to developments in political and philosophical theory that address environmental concerns. By expanding on the lessons of preceding critical movements, ecofeminists, social ecologists, and campaigners for environmental protection hope to forge a synthesis of environmental and social issues. That is why critics re-examine canonical works of literature, films, and other discourses with an eye on the environment, or ecosphere. They broaden the scope of some eco-centric ideas by considering contexts beyond nature. Symbiosis and mutualism, expansion and vigor, equilibrium and discord, and the responsible and irresponsible deployment of power and materials all fall under this category.

Eco criticism can be used as an interdisciplinary approach. It draws its inspiration from science and all the existing theories are modifying themselves gradually. It is an earth-centric approach to literary studies and promotes the understanding of who we are, where we stand, and how we should behave with mother earth (Teggihalli, 2021, p. 127).

When compared with other recent critical fields like modern literary theory and cultural theory, ecocriticism stands out as something unique. It gained widespread acceptance as a theory of literature. There has never been any debate quite like ecocriticism. The relationship between literature and the natural world is studied. In this paper, we look into the overlap between the literary world and the natural one. A human being on our planet is a part of nature. Literature and art both have an impact on people's daily lives. The artistic and literary worlds, like human life, are inextricably intertwined. Human perspectives on the natural world and literature are transformed via the lens of ecocriticism. Ecological crises are understood to have their origins in both humankind's interaction with the natural world and the very organization of human civilization. [Insert citation here] It is also connected to questions of economic and social justice. Future generations will feel the effects of ecological catastrophe, and it will be impossible to undo the damage. There are few things more crucial to environmental security than ensuring the continued viability of our air, water, and soil. In modern societies, the environment influences people's daily lives. The health of the natural world has a direct impact on human well-being. Traditional ways of life can only be preserved by integrated environmental measures. One's creative mind and vivid imagination are crucial to one's ability to understand the natural world. It is crucial that people worldwide develop a greater appreciation for environmental issues.

Given the importance of the topic, ecocriticism's introduction could not have arrived at a better time. One possible explanation for the global crisis we are in right now isn't the way ecosystem's function, but rather the way our moral system does its job. To find a solution, people must first get an appreciation for these ethical frameworks and then apply this understanding to the task of altering them. The field of ecocriticism has recently concluded its development, yet environmental studies and literary studies have each taken on separate forms from the beginning of literary studies. Ecocriticism, a subfield of literary studies, has matured into a systematic subfield in the last decade of the twentieth century. Two seminal works of ecological critique were published that same year, 1996. *The Ecocriticism Reader*, edited by Cheryll Glotfelty and Harold Fromm, and Lawrence Buell's *The Environmental Imagination* are two ground-breaking works in the discipline.

Nature: it uses nature in a broader sense, it is not merely a study of nature as represented in nature, it deals with the whole environment consisting of both human and nonhuman bonds and their relationship for the harmony of Nature (Teggihalli, 2021, p. 127).

The focus of ecocritical literature is on the interplay between the environment and other factors in society. The metaphors, ideals, and traditions associated with the land are analyzed. The focus of ecocritical literature is on the interplay between the environment and other factors in society. The metaphors, ideals, and traditions associated with the land are analyzed.

There have been two main waves of ecocriticism, when the first eco-critics emerged, they mostly critiqued works of nature literature, nature poetry, and wilderness fiction. In the past, they put their faith in the philosophies of the organismic movement. In this context, environment refers primarily to the outdoors. The wave's effects were meant to protect the biotic community. "First-wave ecocriticism becomes most associated with examining personal relations to nature" (Gormley, 2021, p. 20). To celebrate nature, criticize those responsible for its destruction, and remedy the damage inflicted by those responsible through political action, the eco-critics of this wave assessed the effects of culture on the natural world. Ecocriticism's primary motivation was, hence, conservation. The first phase of this movement emphasized the importance of writing about nature as more than just an academic topic. It kept the barrier between people and other creatures while emphasizing the value of nature and the need to fight for its rights. At one time, it was thought that it was up to scientists and humanists to collaborate on spreading awareness of and solutions to the environmental and climate crisis.

In addition there is a high emphasis on the importance of landscapes in literature "social ecocriticism that takes urban and degraded landscapes just as seriously as natural landscapes" (Graulich et al., 2014, p. 98). Social ecocriticism, which considers urban landscape as seriously as natural landscape emerged as a central theme of the second generation of eco-criticism, along with worries about environmental justice. The current trend in ecocriticism is also known as revisionist ecocriticism. It delves

into the disappearing natural landscapes of cities and sheds light on the ways in which environmental injustice has been perpetrated against the most defenseless segments of society. Eco-critics analyze and critique works written about the natural world. On the other hand, they utilize them to evaluate the ethics and policies of our culture with the natural environment. In many cases, the final section serves as a rebuke of the destructive and depreciative cultural practices that threaten our natural world. Ecocriticism has entered its third wave, as claimed by scholars like Glotfelty, Scott Slovic, and others who pioneered feminist methods in the study of environmental literature. The aforementioned authors made this claim. The second wave built upon the foundation laid by the first, expanding the scope of ecology in the process. As Gormley asserts that “second-wave ecocriticism is an analysis characterized by the invocation of scientific frameworks for nature” (2021, p. 20). The ecocritics of this wave attacked the differences between human and non-human beings, as well as between nature and non-nature. They also broadened the definition of the term environment to include both natural and urban settings. This wave also gave rise to the eco-justice movement, which investigated the ways that the most disadvantaged and victimized representatives of a population are subjected to the most detrimental effects of environmental degradation and climate change.

Explicitly, most ecocritical works aim to educate readers about environmental problems and, ideally, get them involved in finding solutions. “Environmental literary and cultural criticism, often referred to as ecocriticism, emerged with the aim of turning the attention of literary and cultural studies toward the environmental crisis” (Degani & Delanoy, 2023, p. 27). Ecocriticism is gaining traction because of the environmental political agenda it promotes. Since environmental protection is counter to imperial goals, the world's most powerful nations have downplayed the issue. Imperialism is based on an anthropocentric worldview that sees the environment as just another resource that can be exploited to increase one's power. More individuals must be educated about ecocriticism if it is going to be effective in raising awareness about the environmental crisis the world faces today. The only way to change people's minds is through global education, which may lead to a change in the way values are perceived. Nonfiction writings on nature, such as those by John Muir and Henry David Thoreau, were the primary targets of the first wave of American ecocriticism.

“Historically, the waves are far more detailed and both approaches are currently utilized, often overlapping and coalescing. The two waves are sometimes indistinguishable, which is perhaps fine” (Gormley, 2021, p. 20).

## **1.2. The First and Second Waves of Ecocriticism**

There was a first wave of environmental criticism, and then there was a second wave of environmental criticism. “Still, one can identify several trend- lines marking an evolution from a 'first wave' of ecocriticism to a 'second' or newer revisionist wave or waves increasingly evident today” (Oppermann & Iovino, 2016, p. 104). In his book titled *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*, ecocritic Lawrence Buell is credited with being the first to make such a difference. The first wave of ecocriticism is the older kind of environmental criticism that emerged in the 20th century and reread and analyzed “nature writing” from the 19th century. He makes this claim in the context of his work. On the other side, a second-wave critique investigates works that are more recent and which concentrate more directly on contemporary issues concerning the environment. When comparing the first and second waves of ecocriticism, there is no clean break. A huge part of the reason for this is that second-wave critics sought a more in-depth connection with critical theory and took a more pessimistic perspective of the natural world than their first-wave counterparts. Second-wave critics, on the other hand, maintained a focus on the significance of interacting with the natural world. The first wave sought a naturalist explanation of the universe that was less problematic, whereas the second wave actively sought out debate and did it through a variety of formal tactics.

When it comes down to it, ecocriticism is a call to literature to address the issues of the environmental calamity we're now experiencing. In other words, ecocriticism is heavily focused on the natural world and the natural landscape (landscape both natural and urban). Because ecology is a conceptually abstract idea that emerged from the historical process of academic production, attempts to merge natural occurrences with literary critique run into conceptual hurdles. When looking at environmental problems, ecocritics use ecology's ontological argument, which holds that everything is connected, as a guiding principle. As Bennett states that “the only way to grasp a multiorganismic concept is symbolic: to create an image or idea of

a holistic entity and then treat that image as a real entity: the “environment,” “human ecology,” Gaia or the organismic Earth, the universe” (Bennett, 2017, p. 127). Examining the symbolic inscriptions of Earth as an interactive process in literature is important, but it is not sufficient for researching or interpreting literary interpretations of nature/human interactions. It is not reasonable to act on such a pretext. From a literary standpoint, ecocriticism requires a more holistic and interdisciplinary method. Whether or if it is possible to find a theoretical approach that meets the many environmental problems is a question that must be answered. Theoretical and critical specificity is required for any research of ecological themes in literary theory. Critical lenses need to be enlarged in their study if, for instance, critical attention narrows to certain genres of writing, such as nature poetry or fiction. To begin, critical theory needs a significant extension of its theoretical frameworks if it is to alter its current perceptions and practices. Thirdly, a lot more work has to be made into studying various genres of writing in terms of how they develop ecological concerns or solve those issues if they are to be included in the ecocritical analysis. Given the systemic nature of every link between literature and the natural world, ecocritical theory necessitates a very sophisticated eco-literary system to probe all of these points of contact. The difficulty is in finding a critical angle that may successfully combine observations of the natural world with those of literature. Because of this, ecocriticism in the modern period is still developing and changing, influenced heavily by other academic disciplines and the natural sciences.

However, the growing body of research that takes ecological considerations into account suggests that the field of humanities might benefit from the introduction of an ecological or environmental critique and the incorporation of environmental awareness into the process of literary criticism. As Galleymore asserts that “the last twelve years have seen intermittent debate concerning ecocriticism, education and the environmental humanities” (Galleymore, 2020, p. 14). Millennial academics are increasingly interested in the new field of literary ecology as a response to the worldwide environmental calamity. Therefore, an ecologically oriented critical approach is inevitable as a result of ecological studies and interpretations of the relationship between nature and culture that aim to formulate environmentally informed critical principles in literary criticism and theory. This gives rise to

ecocriticism, which has the potential to offer a unique fusion of literary and natural scientific discourses. This cutting-edge eco-theory was developed in direct reaction to the global ecological catastrophe and is tailored to the most pressing issues facing our planet today. Specifically, it achieves this by examining the environmental ideals contained in works of literature with significant cultural or historical weight. Ecocriticism, then, is a subgenre of literary criticism that takes an ecological stance in reading and analyzing literature. The primary concern of ecocriticism is the interaction between literature and the environment.

The study of ecocriticism, which has been around since the 1980s, is the newest and fastest-growing subfield in literary studies. “The first wave originated around 1980 whereas the second wave was launched around 1995” (Varma, 2023, p. 27). It provides a strong relationship between who we are as human beings and the environment. Ecocriticism, like other schools of criticism such as reader-oriented criticism and feminism, is an eclectic mix of authors, critics, and theorists who emphasize place, nature, and the physical world, attesting to the interdependence between humans (their culture), and nature. An excellent and succinct explanation of ecocriticism may be found in *The Ecocriticism Reader: Landmarks in Literary Ecology*, edited by Cheryll Glotfelty and Harold Fromm. In nutshell, ecocriticism is the field that investigates how works of literature relate to and impact the natural world.

Ecocriticism reads texts with a concentration on the earth as the major topic of literary studies; feminism examines language and literature from the perspective of gender consciousness; Marxist critique analyzes texts with knowledge of modes of production and economic class; Ecocriticism is presently regarded as a real discipline of literary criticism, due in great part to Glotfelty. The year 1993 marks the beginning of ecocriticism's position as a canonical topic of study in literary criticism. A leading figure in ecocriticism, Lawrence Buell, who wrote the groundbreaking book *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995), claims that ecocriticism inspires us to become activists. His definition of ecocriticism is the “study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis” (Buell, 1995, p. 430). The claims of ecocritics suggest that a call to action of this nature must inevitably raise moral questions about how people interact with the natural world. Ecocritics, who

study works with a green perspective, urge individuals to take action that will change our environment and our material world so that it will be better for future generations as well as ourselves.

First-wave ecocriticism, spanning the years from the mid-1980s to the late 1990s and defined by its focus on eighteenth-century literature, may be broken down further into two camps: the American and the British. Over the course of what has been called the Flowering of American Literature period (mid-nineteenth century). As Bressler asserts that “*Walden: or, Life in the Woods*, written by Henry David Thoreau, is widely regarded as the gold standard for writing about the natural world” (Bressler, 2011, p.223). All of these works’ center on or are inspired by natural environments and emphasize a spirituality that links people to nature itself. The spirituality that connects people and nature is another theme explored in these works. Throughout the first half of the nineteenth century, American literature was centered on this philosophy, which came to be known as transcendentalism and is exclusive to the United States. And it was these works that the first wave of ecocritics employed to underscore their fundamental concerns: location and setting, nature and the ground, and the spiritual energies that are contained in nature itself.

At the same time, Fleckenstein argues that “scholars in the UK sometimes prefer the term Green Studies over Ecocriticism” (Fleckenstein, 2017, p. 4) and focused their study on writers like William Wordsworth and Samuel T. Coleridge. Raymond Williams's book, titled *The Country and the City*, was just launched. Williams, writing before the titles ecocriticism and green studies were coined, articulates many of the basic concerns of these fields. These issues include the major differences between rural and urban places as well as between nature and society. Consequently, the commencement of ecocritical in the United States and the beginning of ecocriticism in Great Britain may be linked to the middle of the 1980s and the early 1990s, respectively. Ecocriticism is one of the most recent and comprehensive trends that has combined literary criticism and practice. The writings of three of the most prominent ecocritics in the world Cheryll Glotfelty, Harold Fromm, and Lawrence Buell have contributed to the forming of the main concept of this literary theory and their contribution is undeniable. Their work has been crucial in the development of

ecocriticism conferences all across the world, raising awareness of ecocriticism concerns both inside and outside of the academic world.

### **1.3. Different Types of Ecocriticism**

As opposed to some other schools of literary criticism, the ecocritical approach encourages diversity and has few theoretical disagreements or infighting. Because ecocriticism welcomes several perspectives, “its practitioners do not agree on a single method as superior to others when analyzing texts. “Its various strands share a fundamental commitment to the physical world” (as cited in Pearce et al., 2013, p. 150). The ecosphere, as some ecocritics call the natural world that surrounds and supports mankind, is a central theme. Humans are inextricably linked to every other form of life and to the planet itself. Ecocritics, like scientists, focus on the environment (place) of a work. They pay attention to the reciprocal effects of the story's characters on the environment and attempt to demonstrate how the story's setting shapes and defines those characters. Another premise held by ecocritics is the need of protecting the planet humans all share. According to their particular areas of expertise and passions, ecocritics may examine texts from a wide range of perspectives. For instance, while discussing literary works that center on nature, an ecocritic may emphasize the first-wave emphasis of ecocriticism: an appreciation of nature's aesthetic aspects. Others would agree that there is a political undertone to all of these natural works. Then, based on an analysis of the text, this critic would show why and how specific locations or natural elements should be preserved. Another ecocritic could decide to participate in deco composition, elucidating to their composition students how they, too, can foster ecosensitive interpersonal ties by keeping a journal or memoir. The ecocritical composition instructor may also encourage students to write eco-aware autobiographies by reading them through a lens of environmental concerns and discussing them in class.

One may classify ecocriticism in several ways, such as pastoral, wilderness, and ecofeminism. The works of British and American authors are the most common examples of the literary genre known as pastoral. It focuses on the differences between city and country life, often glorifying the countryside and critiquing urban life. As research state that “pastoral is a familiar topic in the academic study of literature. It

seems an accessible concept, and most critics and readers have a fairly clear idea of what they mean by it” (Alpers, 2017, p. 8). Pastoral in literary works typically presents the lives of shepherds as simpler and purer than those of city dwellers. Many of the idylls created under its aegis are too far from the reality of life to accurately portray either country or urban life. Theocritus, Virgil, Edmund Spenser, Robert Herrick, John Milton, and Percy Bysshe Shelley are just a few of the authors who have employed the pastoral norm effectively and vibrantly. Matthew Arnold is the only author who has used this technique. Among the many types of ecocriticism, the most common are classical, romantic, and American. The classical style is characterized by nostalgia and an emphasis on nature as a backdrop for human rest and meditation. The romantic subgenre is easily identifiable by its positive portrayal of rural independence. Agriculture plays a significant role in American society, and the land is valued as a resource that may be put to productive use.

What is more, wilderness explores how humans construct, assign value to, and engage with the natural environment. Environmentalists in the New World have the most potent construction of nature accessible to them in the idea of wildness, which refers to nature in a state uncontaminated by human civilization. It's a place where people who've been worn down by the moral and material pollution of the city may come to recharge their batteries and protect the ecosystems and animals that depend on them. Because it represents the prospect of a renewed, genuine contact between humans and the planet. Since ecocriticism challenges the status quo of literary and cultural studies by not sharing the primarily social concerns of traditional humanities, the wilderness question is also central to this challenge. The concept of wildness, in contrast to the pastoral ideal, did not enter the public consciousness until the seventeenth century. Ecocritics study wilderness texts or works about nature that focus on environmental issues yet are usually neglected by other critics. The proliferation of literature on this topic that may just as readily be categorized as intellectual history or philosophy is testing the boundaries of traditional literary critique.

The idea of wilderness, signifying nature in a state uncontaminated by civilization, is the most potent construction of nature available to new world environmentalism. The wilderness question is also central to ecocriticism's challenge to the status quo of literary and cultural studies (Garrard, 2011, p. 66).

Both wilderness narratives and traditional pastoral stories have an “escape and return,” plotline, but wilderness stories present and advocate for a very different picture of nature than those told in traditional pastoral stories. The settler experience in the New Worlds, especially in the United States, Canada, and Australia, with their uncultivated landscapes and the clear distinction between cultural and natural forces at play, lends itself to the wilderness construction of nature in the same way that the pastoral construction of nature suits long-settled and domesticated landscapes in the Old World. However, settler cultures crossed oceans with their preconceptions still in place, and the environment they discovered was always colored by the past that they frequently wanted to escape. If we are to have any chance of understanding contemporary ideas of wilderness, we must first investigate the origins of the term “wilderness” in the Old World. We also can't presume anything about the politics of the wild since, according to many critics, the American West exemplifies the unfettered world to which Euro-Americans have an inalienable right. Also, there is no such thing as guaranteed access to natural areas. Several ecologists have speculated that the beginning of the scientific revolution represents the next major turning point in the downfall of Western European civilization. The idea of the cosmos as a vast machine, articulated by others, is appealing to both deep ecologists and ecofeminists. There are two main schools of thought within wilderness ecocriticism: Old World ecocriticism and New World ecocriticism. Old World depicts the forest as a terrible and deadly place outside the borders of civilization, where people are sent to live out their days in exile. The wilderness in New World is shown in a way that is similar to traditional pastoral ecocriticism, in that it is a place of tranquility and reflection.

In addition, ecofeminism is the study of how sex inequality affects our interaction with the natural world. It draws parallels between women and the natural world, which is often seen as female and fertile, and the province of males. “According

to ecological feminists (“ecofeminists”), important connections exist between the treatment of women, people of color, on one hand, and the treatment of nonhuman nature on the other” (Warren, 1997, p. 3). Besides racial environmental justice, ecofeminism embraces many other aspects of environmental fairness. There are at least two sub-disciplines within ecofeminism: Ecofeminism's first branch is predicated on the idea that females have a special relationship with nature that is unique from men on biological, spiritual, and emotional levels. Because of its emphasis on challenging patriarchal structures, this kind of ecofeminism is also referred to as radical ecofeminism. In contrast to the first ecofeminist school's view, the second ecofeminism school maintains that neither women nor men are more predisposed to establish emotional bonds with the natural world.

The social movements from which ecofeminism emerged are a hybrid of academic critique and political action. Together, feminism and environmentalism form ecofeminism, which holds that patriarchy and capitalism are to blame for both women's empowerment and environmental degradation. “Many activists and academics are drawn to ecofeminism, an intellectual and activist movement that makes critical connections between the domination of nature and the exploitation of women” (Eaton & Lorentzen, 2003, p. 1). Ecofeminism is a political and social movement that unites concerns for the environment with those of the feminist movement. Each problem's impact on the other must be considered while developing a solution. This guarantees that the environment is not negatively impacted by efforts to achieve gender equality and that women's rights are not marginalized in the name of protecting the environment. In reality, ecofeminism holds that prioritizing caring and cooperative behaviors above those that are more aggressive and domineering is the sole way for culture and the environment to prosper.

This proliferation of sub-disciplines is a direct result of ecocriticism's ability to draw from such a wide variety of practices and perspectives. Ecofeminism, sometimes spelled eco-feminism, is a subfield that studies how sexism affects the natural world.

During the past ten years, several journals, anthologies, and single-authored books have been published on ecological feminism, or “ecofeminism.” Ecological feminism is the position that there are important connections between how one

treats women, people of color, and the underclass on one hand and how one treats the nonhuman natural environment on the other (Warren & Erkal, 1997, p. XI).

Ecofeminists employ their literary strategy to demonstrate the interconnectedness between patriarchy and the dominion of nature. They contend that women's enslavement and inferior status in patriarchal civilizations contribute to the destruction of nature. The argument goes like this: since men are in charge, they classify everything from women to different ethnicities. Ecofeminists raise awareness of ecofeminist issues by evaluating works of fiction, such as *Always Coming Home* by Ursula K. Le Gum and *A Door into Ocean* by Joan Slonczewski. Through ecocritical readings of literature, ecocritics bring to the forefront not only their concerns, but also the numerous unjust situations of race, class, and gender shown not only in texts but in society as a whole. Ecocritical readings of books are used to intentionally increase understanding of class, racism, and gender. There are several ways to create the idea that women's dominance and environmental domination are linked. Early ecofeminist writings lauded a worldview that gave women more affinity with the natural world. Ecofeminist work, both from this essentialist standpoint and through broader social-economic criticisms, flourished in the late 1980s and early 1990s. These critiques centered on the social reproduction function of women to explain the connection between gender inequality and environmental deterioration.

In today's world, it is very vital to do research on ecocriticism and to evaluate works of literature and writers through an ecocritical lens. In the field of literary studies, prior to the development of ecocriticism, some well-known ideas emerged and gained a foothold because there was a need for them to do so, as well as because the moment and situation necessitated that they do so. Class, race, and gender have all evolved into distinct criteria of critical analysis over the course of the past several decades, as have varied theories and approaches to reading texts and writing. It is also important to be aware that in the current century, an ever-increasing amount of ecocritical labor will need to be performed. This is due to the fact that the current times experience a worldwide hazard on a scale never seen before, namely the gradual deterioration and destruction of the natural environment and ecosystem. An ecocritic would try to confront the current severe situation constructively, raise awareness, and

look to the literary artists or texts that they are studying for possible answers that the latter could have communicated in their works. This would be done in the ecocritic's modest way.

The goal of ecocriticism, both as an academic discipline and an approach to environmental analysis, is to evaluate the status of the environment and to provide solutions to the problems it faces. As Clark asserts that “Its mantra is that the environmental crisis demands a reconsideration of society's basic values, constitution and purposes, and that art and literature can be vital in that work” (Clark, 2019, p. 15). Ecocriticism unites the philosophical with the empirical, and the literary with the scientific. This study's major focus is the relationship between literature and the environment, specifically how literature reflects the dynamics between characters and their natural environs. It inspires individuals to realize they must alter their lifestyles and ways of thinking, and carry out the necessary actions, to prevent ecological decline and advance environmental preservation in the modern day. In order to advance, literary studies must work with other disciplines. In the same vein, people need to stop using exclusive definitions of “arts” and “sciences” to limit their scope. Climate change and other environmental disasters pledge to impact our lives and experiences in a way that is more intense and unexpected than at any other time in history, and as a result, the field of literary studies may seem increasingly peripheral to the most critical problems that the human society will face in the future. A new perspective on historical imagination, together with new critical and theoretical tools, will be required when everyone on the earth at the same time realizes an oncoming ecological crisis. Everyone should now understand that the worth of the humanities is found in the problems of morals and justice that lay behind the calculated, scientific statistics and facts (which show the past, present, and potential future environmental conditions of a given geographical place). Humans need to know if people are willing to sacrifice some of their material comforts and luxuries to improve the world for the sake of future generations and the many other creatures that call Earth home. Also known as the concern of more developed countries for less developed countries in an effort to shield the latter from potential ecological and economic disasters.

To sum up, the overharvesting of natural resources in the world has resulted in environmental and ecological issues, which have been brought about by human people. It is now very necessary for each person to participate in their way if we are going to be successful in saving our planet earth. As a result, ecocriticism is one of the strategies that humanists choose to employ in their struggle for the earth's continued existence. Environmentalism as a critique of industrial modernity. The environmental movement emerged in the latter half of the 20th century as a response to the popular view that environmental deterioration posed a threat to all life on Earth. What we call nature is the Earth in its natural state, free from any interference from people. To put it another way, the natural condition is completely at odds with the fabricated one. But a Natural Wilderness is land that has never been altered by humans. The history of humanity's alienation from the natural world is deep and complex. Western Europe was the birthplace of modern capitalism, and colonialism helped spread it over the world. As El argues that "it is very vital to do research on ecocriticism and to evaluate works of literature and writers through an ecocritical lens" (El, 2020, p. 10). This has led ecocritics to focus more on the cultural, theological, and philosophical foundations of the West. The philosophical and historical work done by ecocriticism has included analyzing the man-versus-nature dichotomy that has persisted throughout history.

Last but not least, ecocriticism is the study of literature to highlight the critical need to reevaluate humankind's place in the natural world. Through the development of ecocriticism and related concepts, this study criticizes western culture, philosophy, and the anthropocentric mindset that drives it. It attempts to alter the current paradigm by advancing an ecocentric viewpoint through literary and critical literature. It calls attention to the importance of doing the necessary studies and establishing the necessary institutions to effectively manage and reshape the current set of assumptions regarding cultural norms, scientific understanding, and the interconnectedness of all things on Earth.

## **2. A SCRUTINIZING OF THOMAS HARDY'S *FAR FROM THE MADDING CROWD* THROUGH THE LENS OF ECOCRITICISM**

### **2.1. Thomas Hardy as Ecocritical Author**

Although named in 1978 and officially recognized as a burgeoning discipline (or academic movement) in the mid-1990s, the field of ecocriticism (environmental approaches to textual analysis and cultural studies) has actually existed for a very long time, perhaps dating back to the earliest commentaries on natural themes in ancient sacred texts (Sarveswaran et al., 2019, p. 5).

Ecocriticism developed as a literary and cultural philosophy in the later part of the twentieth century. There is an emphasis on how reading literature can improve our comprehension of environmental problems and raise ecological consciousness. It is widely acknowledged that the 19th-century British novelist and poet Thomas Hardy is among the most illustrious authors to have written about ecological and environmental concerns. In addition, Wessex, a fictional county created by Hardy, serves as a backdrop for many of his novels and poems. The natural world is portrayed as a driving force that defines human existence and affects human conduct in his writings. Hardy sees nature as more than just a passive spectator in the unfolding drama of human existence. Even before the advent of this school, the question of ecology in connection to culture was a prevalent one in fiction, particularly in its novel conception of human creation from a romantic vantage point. It argued that naturalism and realism are not mutually exclusive critical stances. Because it appears to unite the poles of realism and romanticism, this may shed light on the nature of the ecocriticism field.

One of the most famous Victorian realistic authors, Thomas Hardy (1840-1928) was also born in Dorset, England, where he was immediately exposed to hardship and the harsh realities of life. He got his start as a poet but became famous as a novelist. “Still some others like Hardy spiritualized or personified Nature; to him, Nature spoke a significant language and stirred within them profound philosophical reflections” (Hasin, 2022, p. 9). Hardy's use of scenery and language in his writing, as

well as his careful attention to detail when describing and incorporating the environment, has earned him widespread acclaim, especially for his larger works. That kind of acclaim has followed Hardy everywhere he's gone professionally. Critics and readers often discuss the ways in which he depicts struggles between social classes, as well as themes such as romance, marriage, companionship, ecology, and the meaning of human existence. This study's goal is to do something a little unusual by analyzing the novel *Far from the Madding Crowd* in great depth using ecocritical concepts. To set the stage and lay the groundwork for our argument, we will briefly introduce the history and application of the ecocriticism school of thought, as well as the connections between Hardy's Wessex and ecological conscience. Hardy used his position as an environmentalist author to rail against the corporate structure of capitalism. His deep appreciation and reverence for the natural world eventually solidified into an international interest in environmental protection. Hardy's work in bringing attention to the environmental situation is seen as more crucial than official laws passed to protect the environment.

A prolific author of the late 19th and early 20th centuries, Thomas Hardy's writings frequently examine the connections between individuals and their natural surroundings. Thomas Hardy is regarded as “one obvious candidate for the ecocritical canon” (as cited in Mazzeno & Morrison, 2016, p. 3). As such, many people classify Hardy as an ecocritical writer because of his interest in how human civilization interacts with the natural environment. In this article I'll go over Hardy's biography and literary output, focusing on how he addressed the environmental concerns of his day through his writing. Hardy's deep attachment to nature can be seen in his numerous works, including his novels and poetry. He often used nature as a means of creating mood and atmosphere in his literary works.

What is more, the writings of Thomas Hardy are a treasure trove of ecocritical wisdom. As the researcher asserts that “Hardy is ecological in that he depicts networks of mutual responsibility in which the reader is part of an implied moral community” (Mallett, 2013, p. 90). His presentation of the natural world as fundamental to human existence, his criticism of the destructive effects of human activity on the environment, and his opposition to industrialization and modernity all attest to his profound knowledge and love of the natural world. All these years after his death, Hardy's

writings continue to move and provoke their readers to consider their place in the natural world and the weight of responsibility they have to protect it for future generations. There is a great need for a philosophy or movement that supports and preserves the environment in today's technologically advanced world, where advances in industrial, agricultural, and manufacturing technology have altered the planet's landscape and climate. The origins of ecological crises must be considered in order to spot the signs of humankind's arrogance in exploiting and mistreating the natural world.

“Ecocriticism is a discipline that implies more ecological literacy in any artistic creation. The terms 'eco' and 'critic' are both derived from Greek, oikos, and Krites, which mean 'house judge.’” (Chandra & Das, 2007, p. 10). Writings and artwork from ancient cultures, such as China, Egypt, and Bables, have shown a common theme: humankind's place in the natural world. Throughout prehistoric times, people praised and even worshipped many elements of the natural world. Humans have always been drawn to the mysterious aspects of nature, and this attraction has persisted because of the enduring connection between the two.

Hence, Ecocriticism is a method of studying literature and culture that looks at the relationship between human civilization and the natural world from several angles. Environmental studies emerged as a distinct academic discipline in the 1990s. Since then, it is developed into a dynamic and interdisciplinary field of study that draws from many disciplines, including literature, philosophy, ecology, geography, and environmental studies. Eco-critics evaluate works of literature and culture through the lens of ecology to learn more about the ways in which human culture interacts with and is shaped by the natural world. They look at how environmental concerns like climate change, environmental degradation, and the loss of biodiversity are discussed culturally and politically, as well as how literature and culture influence our perspectives on these issues. Environmental activism and ecofeminism are only two examples of the pragmatic approaches that are included in ecocriticism. When it comes to shaping environmental consciousness and behavior, literature and culture are seen as more than mere sites of representation; they are also agents of change. Ultimately, ecocriticism is an essential topic of study that gives a framework for tackling some of the most critical environmental challenges of our day and sheds light on the complex

interaction between human culture and the natural world. For this reason, ecocriticism is recognized as a serious academic discipline.

The goal of an ecocritical analysis is to determine whether or not the ideals contained in a work of art are consistent with ecological concepts, as well as to examine how nature is portrayed in literature in terms of the physical context of the work.

The ecocritic wants to track environmental ideas and representations wherever they appear, to see more clearly a debate that seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to the environmental crisis (As cited in Garrard, 2011, p. 4).

It can be argued that Hardy may assist alleviate environmental crises, this analysis aims to pore over *Far from the Madding Crowd* and analyze the natural components that Hardy purposefully included in the work. Throughout the Victorian era, novelist and poet Thomas Hardy were recognized for his bleak and realistic depictions of rural life and society. Moreover, Hardy cared greatly about the state of the planet and the effects that humans had on it, and this concern is reflected in many of his writings. Thomas Hardy's writings as a whole reflect his environmental consciousness and his commitment to protecting natural resources. When it came to the effects of humanity on the natural world, he was a sharp observer of the fallout from disregarding nature's precarious equilibrium.

With this in mind, Hardy's work frequently reflects the disappearance of bucolic settings and the decimation of wildlife habitats as a result of industrialization and urbanization. In one of his novels, *Tess of the d'Urbervilles*, he depicts the rural fallout of industrial farming. His writings shed emphasis on the pollution and environmental devastation that result from industrialization. Also, Hardy shared conservationists' worries about the toll humans take on animal populations. He writes of people murdering and shooting wild animals for fun in his novel *Far from the Madding Crowd*, he reveals his deep concerns for numerous environmental issues such

as pollution and the extinction of species. The effects of weather patterns on agriculture and rural populations are explored throughout Hardy's writings, even though the idea of climate change was not well known during his lifetime. For instance, in *Jude the Obscure*, he describes a drought that wreaks havoc on the region's farming population. Hardy's writings as a whole exhibit his interest in maintaining traditional rural landscapes and ways of life, as well as his worry about the effects of urbanization and industrialization on the natural environment.

Ecologists and environmentalists frequently give the pioneering concept of protecting natural spaces to nineteenth-century American naturalists and pioneers. These authors (naturalists and explorers) diverged from literary writers in that they mostly described environmental occurrences from a scientific point of view. Yet numerous of their works are infused with a lyrical expression, which makes their concepts appealing to the general reader. The romantic poets of the late nineteenth century fiercely revolted against the eighteenth century focus on what they termed reason, and this is where the literary tendency of ecocritics can be traced to in Britain. As Mazzeno and Morrison argue that it is “not surprising that ecocritics investigating British texts would find the Romantics obvious candidates for ecocritical critiques” (2016, p. 3). They looked for fresh avenues via which to convey their emotions. William Wordsworth, for example, is still often regarded as the romantic movement's leading representative. He often wrote about or sang about the allure and enigma of love.

However, many critics claim that this idea of exploiting the existence of nature in literary works has heightened much of the worry of today. In this way, ecocriticism may unite many different fields of study in service of its ultimate goal, which is the appreciation and protection of natural ecosystems.

“The most important role of ecocriticism is to reproduce the important status of the theme of nature in the literary world, and to warn the human under the industrial civilization, arousing people's numb ecological consciousness” (Saraswati et al., 2021, p. 260). But perhaps more importantly, ecocriticism can serve as a reminder of the importance of sustaining and maintaining a comprehensive understating of the role of nature in contemporary society. Consequently, Hardy is known for his focus on the

spiritual connection between humans and nonhumans such as plants and animals. As we'll see in the upcoming chapters, his writing is easily recognizable by its central theme an appreciation of the environment. The eternal connection between humans and the natural world is hinted at or revealed via every reference to a plant, creature, bird, or animal. His goal is for everyone to make this connection and cherish it as much as he does. Official handling of environmental problems through the adoption of special legislation is seen as useless or having little impact.

## **2.2. *Far from the Madding Crowd* and Ecocriticism**

An ecocritical reading of *Far from the Madding Crowd* by Thomas Hardy helps illuminate the novel's depiction of nature and the role it plays in the development of the characters and their relationships. One of the novel's central themes is the discordance between the bucolic rural setting of Wessex and the quickly industrializing world of Victorian England. Hardy paints the rural setting as a haven of peace and quiet where his characters may get back to nature and forget about the stresses of city life. This is demonstrated by Gabriel Oak, who finds meaning and satisfaction via his closeness to the earth.

Gabriel's crops are wiped out by a storm, and he is left impoverished as a result of the novel's depiction of nature's terrible force. This disaster is symbolic of the damaging effects of industrialization on the natural environment and the fragility of human existence in the face of natural forces. The novel also depicts the bond between humans and other creatures. The strong bond between humans and their cattle is shown through Gabriel Oak's profession as a shepherd. Because of Boldwood's fixation with shooting, the story is also a condemnation of hunting and the use of animals for entertainment. Also, the novel investigates how human activities alter ecosystems. For instance, while the expansion of Bathsheba's farm is portrayed as a progressive step forward, it results in the relocation of animals and the loss of their natural environment. This underscores the need for a more sustainable approach to growth and the intricate interaction between humans and the environment.

Thomas Gray's poem *Elegy* inspired Thomas Hardy to borrow the title *Far from the Madding Crowd* for his novel. Published in 1751 under the title *Written in a Rural Churchyard*. This is how the associated stanza is started.

*Far from the madding crowd's ignoble strife,*

*Their sober wishes never learned to stray;*

*Along the cool sequestered vale of life*

*They kept the noiseless tenor of their way* (Daleski, 1997, p. 57).

The similarity is crystal-clear in the previous quote, and how Hardy was influenced by Gray's poetry. Gray's poetry can provide comfort as one contemplates the life of the neglected rustics buried in the country churchyard. In a similar vein, Hardy evokes the rural way of life that was threatened by industrialization during his lifetime. For Hardy, *Far from the Madding Crowd* is a pastoral narrative, which focuses on the beauty of nature.

In addition, Hardy is famous for his deep interest in nature and how nature can be a source of inspiration as Harvey asserts that “the rituals of the farming calendar, such as sheep shearing and harvesting, and in the social activities that organize and provide purpose to the life of the agricultural community, are where the components of pastoral are anchored with striking realism.” (2003, p. 61). The term “pastoral” may be employed to designate writing, art, or art that represents rural life, especially the idyllic or idealized portions of it. The protagonists of Hardy's story are a group of English farmers and villagers. It vividly portrays the beauty of nature, the purity of rural life, and the hardships that could befall such a group of people. When Hardy referred to his novel as a pastoral tale, he reveals the rural environment and highlighted its central themes of nature and rural life. But he also deals with the darker sides of human behavior and the effect of social and economic issues on the novel's protagonists, making it a realistic depiction to the society of that time.

Only the name evokes thoughts of a peaceful escape from the hustle and bustle of the metropolis. This tranquil and secluded vibe is perfectly in keeping with the novel's subject matter. Bathsheba Everdene, the protagonist of *Far from the Madding Crowd* is a headstrong, self-sufficient young woman who inherits a farm and is pursued romantically by three very different men. This novel is set in a made-up English town called Weatherbury, which is said to be in the southwest of the country. The story explores a wide range of themes, from romantic love and marriage to gender roles in modern society. It is generally agreed that *Far from the Madding Crowd* is one of

Hardy's most popular novels because of how accessible and well-known it is. There is less complex symbolism and fatalistic viewpoint. It is a novel that is easy to follow while yet being engaging, and successfully captures the charm and intricacy of nineteenth-century rural England.

The village of Weatherbury, located in the English countryside and one of Hardy's Wessex country settings, serves as the main location for the story. "Hardy's rural representation is of England's golden so called for its preindustrial state of carefree happiness and harmonious interaction of man and nature" (Morgan, 2007, p. 53). What supports this claim is Hardy's words in the novel he asserts:

One of the spots suggests to a passer-by that he is in the presence of a shape approaching the indestructible as nearly as any to be found on earth. It was a featureless convexity of chalk and soil — an ordinary specimen of those smoothly-outlined protuberances of the globe that may remain undisturbed on some great day of confusion (Hardy, 1993, p. 7).

Hardy deliberately uses nature as a source of inspiration and emphasizes the role of nature in the culture also he uses different concepts in ecocriticism such as wilderness and pastoral. As Garrard points out that "wilderness has nearly sacramental value: it holds up the prospect of a fresh, true human-earth relationship, a post-Christian covenant established in a space of purity, predicated on reverence and humility" (Garrard, 2011, p. 66). The landscape that Hardy describes is consistent with the idea of Garrard's wilderness, which is an area of unspoiled natural habitat that serves as the setting for Gabriel Oak's marriage proposal to Bathsheba and their subsequent marriage. Even when Gabriel's sheep tumble to their doom at the bottom of the cliff, the tranquility and "sacramental value" of the wilderness remain. Ecologically speaking, the area mentioned in the paragraph sounds like it would contain chalk and soil that have formed naturally. The landform has been "smoothly outlined protuberance" indicating that it has been sculpted by natural processes, perhaps over a lengthy period.

What is more, the description of a place as “approaching the indestructible as nearly as any to be found on earth” is likely to be sturdy and impervious to environmental stresses including erosion, weathering, and other forms of geological deterioration. This may be because the landform is made of materials that are resistant to erosion, or because it is located in a generally stable and sheltered area that is protected from natural disturbances. The landform is described as “featureless,” in the text, which may imply a lack of notable flora and fauna. This might be because the landform is situated in an unfriendly environment, such as a desert or a tundra, or because the soil composition is not suitable for sustaining a wide variety of flora. The passage suggests that the spot is a natural landform that is resilient and able to withstand natural disturbances, but which lacks significant biodiversity.

With this in mind, Bate claims that “our instinct about Hardy is this: he values a world - for him vanishing, for us long vanished - in which people live in rhythm with nature” (Bate, 2012, p. 3). Hardy's ecological thoughts on Norcombe Hill's depiction are expressed with a rhythm that is quite palpable. “The instinctive act of humankind was to stand and listen and learn how the trees on the right and the trees on the left wailed or chanted to each other in the regular antiphonies of a cathedral choir” (Hardy, 1993, p. 8). The concept of being in the wilderness is central to the story. Hardy contrasts the openness of nature with the confines of society and the limitations of the human body. Example: the opening scene takes place on the “wild and dreary” Egdon Heath, where the traveler is appalled at finding himself alone in a desert of unrelated facts. The story's protagonist is taken aback when he realizes he is alone in this situation. This serves as an allegory for Bathsheba's experience of isolation and loneliness throughout the narrative. This statement is a poetic and metaphorical expression of the idea that humans have an innate connection to nature and can learn from observing it. The imagery of trees wailing or chanting to each other creates a sense of harmony and rhythm, like a choir in a cathedral. This suggests that humans can learn from the natural world in a way that is similar to the way that people learn from religious or spiritual practices. Overall, the statement emphasizes the importance of listening and observing to gain understanding and wisdom from the world around us.

Also, Gabriel Oak embodies the wild, free nature of the wilderness. Being a shepherd has given him a deep connection to the natural world, which has been a source of solace and comfort throughout his life. On the other hand, Boldwood and Troy, two other male protagonists, are limited not just by the norms of the society but also by the boundaries of their personalities. In addition, how Bathsheba responds to each of these men is a microcosm of her struggle to make sense of her complex emotions and desires. Because of his unwavering appreciation for and connection to nature, Gabriel can guide Bathsheba to a place of emotional stability and fulfillment. Briefly said, the wilderness element in *Far from the Madding Crowd* serves to highlight the tension between human society and the natural world, as well as how individuals seek to find their place within it.

What is more, from an ecological perspective, Thomas Hardy's choice of themes, character names, and geographical names in his works strongly suggests that he values and appreciates the natural environment. To provide just one example, the book's title, *Far From The Madding Crowd*, is both a description of a pastoral lifestyle and an allegory for the joy that people might have while living in peace with nature. It is an invitation to leave the bustle of the city behind and retreat to the peace and quiet of the countryside. Names like Mr. Oak, "Boldwood," "Poorgress," and "Mrs. Hurst," as well as "Weatherbury" (the name of the village) and "Greenhill Fair" (a fair) all have connections to the natural world and show how important it is to Hardy. This is also reflected in the fair's monikers. Hardy's use of names to represent the individual's relationships with the natural world is further evidenced by the character of Boldwood. The name Boldwood itself alludes to the woods, and throughout the story, the protagonist is frequently seen in settings that feature trees and vegetation.

Markedly, the protagonist Troy gets a name that alludes to his or her historical counterpart. From an ecocritical point of view, the significance of this nostalgia and the concept of vanished civilizations lies in the way they hint at a yearning for a more primal way of existence. Thomas Hardy's *Far From the Madding Crowd* is a novel in which the characters' names are frequently used to represent their relationships with the natural world. Readers can learn more about the novel's themes and how Hardy utilizes the natural environment as a prism through which to examine human relationships and wants by looking closely at the names of the novel's characters.

The protagonist, Gabriel Oak, represents the rural way of life, while the antagonist, Sergeant Troy, represents the metropolitan way of life. The story centers around Gabriel Oak, who is portrayed as the protagonist, and Sergeant Troy, who is portrayed as the antagonist. At the beginning of the story, Oak is a farmer. In the future, he decides to become a shepherd and a bailiff. Hardy demonstrates in the 19th century that Oak's traditionalistic behavior is a call for trying to return to the harmony once had by a man with nature. "Oak's ' character ' has no hard boundaries but is always in flux: always a product of relations with whatever surrounds him" (Coupe & Bate, 2000, p. 267). Also, Oak is the only protagonist of the book whose words and deeds, perspectives, and lifestyle are so intertwined with his surroundings that he is deemed to be a traditional man.

When Bathsheba and Troy were hosting a public party to celebrate their wedding and the harvest with dancing, drinking, and general revelry, Gabriel took a look outside and saw the beginnings of a storm:

Gabriel proceeded towards his home. In approaching the door, his toe kicked something which felt and sounded soft, leathery and distended, like a boxing glove. It was a large toad humbly traveling across the path. Oak took it up, thinking it might be better to kill the creature to save it from pain; but finding it uninjured, he placed it again among the grass. He knew what this direct message from the Great Mother meant (Hardy, 1993, p. 210).

When reading this statement, I immediately think of Oak's unique and comprehensive knowledge of animals. For instance, he is aware that a stray toad may portend rainy days ahead and that strolling spiders are reminiscent of sheep. also, it is obvious that Oak's personality is formed by his affinity with nature, which includes all of these traits. Because of his deep connection to nature, Oak can foresee even the smallest changes in the impending weather. it can be argued that he sees himself as part of nature because he is the one who fosters such a harmonious coexistence with the native flora and wildlife. For the majority of the book, oak stands for peace and unity. From an ecological perspective, it is ideal for humans and the natural world to

work together in a mutually beneficial symbiotic relationship. Therefore, man is a part of the ecosystem, but he is not in charge of it, and he needs the entire ecosystem to survive. The way Oak treats animals, humans, and the natural world is consistent.

With that being said, Gabriel's initial interaction with the toad demonstrates the human tendency to prioritize human comfort and safety over the well-being of other creatures. He initially considered killing the toad to end its suffering, but upon realizing it was uninjured, he returned it to its natural environment. This highlights the importance of considering the value of all living beings and treating them with respect and compassion. Additionally, the passage suggests that Gabriel is in tune with nature and is able to understand its messages. He recognizes the significance of the toad's appearance and chooses to let it go unharmed, indicating a level of reverence for the natural world. The mention of the Great Mother also suggests a connection to the idea of a larger, all-encompassing force that governs the natural world. This could be interpreted as a nod to the concept of Gaia, which proposes that the Earth is a self-regulating organism that operates in a balanced and harmonious way. The passage emphasizes the importance of treating all living beings with respect and recognizing the interconnectedness of the natural world. It suggests that by understanding and valuing the messages of nature, humans can live in harmony with their environment and promote a more sustainable future.

Sergeant Troy, on the other hand, is clueless about farming and the local area. He makes a living by taking advantage of the rural community. He is “feeling, considering, and caring for what was before his eyes” (Hardy, 1993, p. 270). And he plays the role of an outsider in the book's ecosystem, either by causing dissension between Boldwood and Bathsheba (which ultimately leads to his destruction) or by pitting Oak (the voice of nature) against himself (the voice of civilization). These two factors ultimately proved fatal for him. It is best described in the words of Harvey as he asserts that “One of Troy's functions in the narrative is to upset the ordered pattern of rural life” (2003, p. 66).

From a different perspective, the researcher asserts that “the novel's tension between city and country is exemplified most pointedly in Bathsheba” (Squires, 1970, p. 299). She is a well-educated, proud woman who acquired Weatherbury Upper Farm,

yet she still feels like she does not belong there in the words of Hardy “a simple country nature, fed on old-fashioned principles” (Hardy, 1993, p. 83). The mention of “simple country nature” could suggest an environment that has not been heavily impacted by human activities, such as urbanization or industrialization. This could imply the presence of a diverse array of species, habitats, and ecosystems that have not been greatly altered or destroyed by human intervention. The phrase “fed on old-fashioned principles” could be interpreted as a reference to traditional agricultural practices, which may have relied on more sustainable and environmentally friendly techniques such as crop rotation, natural fertilizers, and intercropping. In this sense, the phrase could be seen as a nod to more ecologically sound agricultural practices that prioritize the long-term health of the land over short-term productivity gains. While Bathsheba displays urban and civilized traits, from an ecocritical perspective, “a fair product of Nature in the feminine kind” (Hardy, 1993, p. 6). Like the urban metropolis of Bath, where she wed Troy, and the countryside of Weatherbury, where she received, her personality is complex and mercurial.

### **2.3. *Far from the Madding Crowd* and the Influence of Nature**

When the storyteller paints a picture so detailed that “Liddy, like a little brook, though shallow, was always rippling” (Hardy, 1993, p. 74). He compares Liddy to a natural phenomenon or inanimate object. Liddy is like “a little brook” because the narrator uses a clear and specific simile between human and natural phenomena to compare her qualities, much like how the narrator uses the phases of the moon to show the degrees of Boldwood's astonishment and confusion when he reads the letter Bathsheba sent him on impulse. The comparison between Liddy and a brook that is “Liddy, like a little brook, though shallow, was always rippling” shows that she is full of life and energy, just like a brook. The ecological allusion to a stream may suggest that Liddy is always on the move, giving life to those around her. Similar to how a brook runs gently across the countryside, Liddy's presence is implied to be soft and unobtrusive through this metaphor. It is possible that Liddy has an understanding or knowledge base, as suggested by the word “shallow” in this statement. Though her thoughts may not be especially deep or sophisticated, the fact that she is continually on the go and producing new ideas gives rise to the rippling imagery. When taken as a whole, the phrase “Liddy, like a little brook, though shallow, was always rippling”

paints a picture of Liddy as someone who is perpetually on the move and the source of inspiration for others around her.

“The moon shone to-night, and its light was not of a customary kind. His [Boldwood’s] window admitted only a reflection of its rays” (Hardy, 1993, p. 79). In this quote, the narrator describes the moon as shining unusually, and how its light is reflected in the window of a character named Boldwood. The use of the word “customary” suggests that the moon's light is not its usual brightness or appearance. This could be due to atmospheric conditions or other factors that affect the way the moon looks from Earth. The fact that Boldwood's window only admits a reflection of the moon's light suggests that he may be in a position where he cannot directly see the moon. Perhaps his window faces a different direction, or obstacles are blocking his view. This quote sets a mood of mystery and intrigue, as the unusual appearance of the moon and Boldwood's limited view of it suggest that something out of the ordinary is happening. It also foreshadows events to come in the novel, as Boldwood's character and actions are central to the plot.

The night had a sinister aspect. A heated breeze from the south slowly fanned the summits of lofty objects, and in the sky dashes of buoyant cloud were sailing in a course at right angles to that of another stratum, neither of them in the direction of the breeze below (Hardy, 1993, p. 67).

When seen through the lens of ecology, the passage's depiction of the nighttime atmosphere raises the possibility that normal climatic patterns have been altered. Possible warming of the air, as indicated by the sultry wind flowing in from the south, might have disastrous effects on the local environment. Heatwaves and droughts, both of which may be detrimental to both flora and fauna, have been connected to human-caused climate change, such as the combustion of fossil fuels. Strange cloud behavior, such as clouds moving in opposite directions or at different heights, may be an indication of shifting wind currents or atmospheric turbulence. Because of this, it is possible that seed and pollen dissemination, as well as animal migratory patterns, might be affected. Alterations in wind patterns may also affect ocean currents, which in turn may alter the distribution of nutrients and the growth of marine creatures. A

sense of disquiet or foreboding is also suggested by the night's gloomy look, which may be connected to the disturbance of natural rhythms and cycles. Deforestation and pollution are two examples of how human activity may have far-reaching consequences for the natural world, upsetting delicate ecological balances and endangering human and animal life. This quote raises concerns that natural cycles and rhythms may be disturbed, which might have serious effects on the local ecosystem and the Earth at large. It stresses the significance of recognizing the effects of human actions on the natural environment and finding ways to lessen those effects while simultaneously fostering sustainability.

What is more, two parts of nature exist independently of humans, and this was highlighted when discussing the notion of wilderness. In *Far from the Madding Crowd*, the first is calm and pleasant, whereas the second is harsh and unpleasant, like the oncoming storm or the scene where Oak's sheep go down a cliff. These two sides, like a person's good and bad qualities, balance each other out. Fanny Robin's clumsy fall in the middle of the night, during which she loses consciousness, is a lovely metaphor for the bond between people and animals.

From the stripe of shadow on the opposite side of the bridge a portion of shade seemed to detach itself and move into isolation upon the pale white of the road. It glided noiselessly toward the recumbent woman. She became conscious of something touching her hand; it was softness, and it was warmth. She opened her eyes, and the substance touched her face. A dog was licking her cheek (Hardy, 1993, p. 210).

This quote hints at the interdependence of all life and how animals other than humans may provide companionship and solace to people from an ecological viewpoint. For instance, the dog in the text is shown to understand the woman's desire for human contact and to act accordingly by showing her affection. This exemplifies the many ways in which animals may enrich human lives by serving as companions, caregivers, or emotional supports. The natural world and its cycles are also highlighted in the text. The dog's motion toward the lady, for example, illustrates the ways in which

animals move through and interact with their environments, much as the shadow on the bridge alludes to the shifting light and shadow patterns that occur throughout the day. As a whole, this quote serves as a timely reminder of the complex web of interactions that links all living things. Hardy's assertion that he is ecologically concerned is bolstered by this scene, as is his emphasis on the reader's ability to empathize with animals on a human level and their loyalty to their human masters.

When Hardy claims that the town is a manifestation of the devil and the countryside is a haven protected by God," God was palpably present in the country, and the devil had gone with the world to town" (Hardy, 1993, p. 112). It can be interpreted as an observation about the relationship between human societies and the natural world. Hardy gives each character in the novel a distinct personality and role by emphasizing the natural world and human existence and by placing characters with strikingly different traits close to one another. The equality of human life and the natural world, with each having unique features that may coexist and contribute to a harmonious whole, is his fundamental concern. As it is best described in the words of Forsyth "we find Hardy being praised, not for re-creating in durable form an idealized existence in the countryside. But rather for interpreting nature, the countryman, country dialects and country ways to the townsman who knew so little of these things" (Forsyth, 1976, p. 24).

Hardy creates scenes that highlight the inconspicuousness to draw attention to the viewpoints of nonhuman actors and encourage readers to become more environmentally literate. The environmental literacy background is essential to understanding these environments. "To ecocritics, Hardy's great value is that he shows the possibility of a nature writing not always in search of stability, not simply hostile to change and incursion" (Armbruster & Wallace, 2001, p. 138). So, for Hardy, there is no clear line between the natural world and the human one, and the relationship between the two is always shifting and evolving. In contrast to the writings of his contemporaries, who frequently employed the natural world as a background for narratives about the interactions of people, Hardy elevates nature to a level on par with that of humans. Hardy challenged readers to reach a need to recognize the ideals entrenched in nature and to cope with environmental problems by displaying the link between humans and the environment and by bringing his characters in line and, at

times, testing their settings. Hardy pushed his audience to realize they must recognize the underlying virtues in nature and confront them.

In a society beset by serious environmental and social concerns, famous writers like Thomas Hardy transport their readers to a bygone era when humans lived in harmony with the natural world. Hardy's eco-consciousness is evidenced by his fascination with Romanticism, his acceptance of Darwin's theories, and his participation in and care for the empathetic link between humans and animals, the natural world, and each other. Furthermore, one of Hardy's main focuses is the empathetic bond shared by humans. *Far from the Madding Crowd* is primarily concerned with describing the natural environment and the customs of rural villages rather than with telling a love tale. Hardy's eloquent and refined elaboration of the natural and Wessex-based characteristics set Weatherbury apart from Bath's urban life. Gabriel Oak and the other characters in the story all share a surrounding ecology in which nature has a major role in the quality of their lives. Readers of *Far from the Madding Crowd* would have a greater understanding of environmental issues thanks to the principles that Hardy instilled in them, and they would be more likely to make positive contributions to environmental thought for the sake of protecting the natural world.

To sum up, the influence that the natural world may have on human characters and their behaviors is shown in an ecocritical reading of Thomas Hardy's *Far from the Madding Crowd*. Hardy paints a picture of nature that is at once beautiful and perilous through his detailed and vivid descriptions of the environment and the creatures who live there. Hardy, however, also draws attention to the negative impacts that humans have on the natural environment, especially as a result of the spread of industrialization and the disruption of traditional farming methods. For instance, Bathsheba Everdene represents both a product and a catalyst of her environment, as she strives to strike a balance between her individuality and her responsibilities to the land and the people who live off of it. An ecocritical reading of *Far from the Madding Crowd* provides a richer and more comprehensive understanding of the work by bringing to light the interdependence and mutual influence of the human and natural worlds. Hardy's lyrical and evocative depictions of rural life and the people who live there prompt us to reflect on our connection to and influence over the natural world.

### **3. COMING UP FOR AIR AND ECOCRITICISM**

George Orwell's *Coming Up for Air* focuses on the ecological destruction caused by fast urbanization and industrialization. As Miles claims that “Coming up for air’ is the title of a novel by George Orwell, whose writing reached across class divisions—in this case to warn against the dangers of complacency, narrow materialism, and short-term thinking” (Miles, 2004, p. 41). The story depicts the repercussions of environmental degradation, which the author sees as a key economic challenge facing contemporary industrialized civilizations. *Coming Up for Air* focuses primarily on the link between man and his physical surroundings, asking what leads to people disconnecting from nature and how this disconnect came to be. Orwell's work highlights the most pressing environmental considerations including deforestation, river pollution, chemical poisoning, and the loss of species, and in doing so offers a fresh perspective on the environment. As ecocriticism is a relatively new critical theory, this study will look at the novel's major ecological issues from that vantage point.

#### **3.1. George Orwell as an Advocate for Ecological Awareness**

*Coming Up For Air* is written in the era between the two world wars, shows how the social, intellectual, and industrial foundations of culture were upended. The irritation and disappointment of man with his mechanical existence, governed by materialistic ideals, are societal repercussions of the political and historical events following World War I. Modern industrial life, which separates people from nature, erodes their sense of self and leads them to feel worthless. As Dicker asserts that “Orwell left an important literary legacy being recognized as one of the most influential writers of the beginning of the 20th century” (2017, p. 27). George Orwell is a well-known literary icon who is renowned for his insightful comments and moving commentaries on political and social concerns. He also included a message about the need for ecological consciousness and environmental protection in his works, which was subtly but unmistakably conveyed.

Orwell promoted better comprehension of the connection between nature and people via his literary works, as well as the necessity of caring for the environment. Even in his private life, Orwell demonstrates environmental consciousness. Orwell

saw the interdependence of all life and held that the prosperity of people and the planet were intimately intertwined. he was a committed supporter of environmental protection and ecological consciousness. He advocated for nature conservation and harmony between humans and the natural world in his literature. Orwell's environmental consciousness shines through in his fiction, essays, and his words are as timely now as they were when he first penned them. Orwell's writing is a potent reminder of the critical importance of caring for the natural world as we grapple with global warming and ecological destruction.

Orwell's statement emphasizes the dangers of blindly pursuing technical advancement without taking into account the effects on people. “George Orwell (1958) once warned that the “logical end” of technological progress “is to reduce the human being to something resembling a brain in a bottle” (as cited in Orr, 2004, p. 33). Reducing people to little more than brains in bottles is a symbol of surrendering their unique identities and free will. It alludes to a gloomy future in which people have lost their individuality and become mindless cogs in a technological machine. While technological advancements have undeniably benefited humankind, people must not lose sight of the risks and negatives that come with them. It is up to the culture to make sure that technological advancement serves human needs and goals. To achieve this goal, humans must make a concerted effort to strike a balance between technical advancement and human-centered methods that put people and their happiness, ethics, and societal responsibilities first. So, people should use Orwell's message as a rallying cry to do some serious soul-searching about the place of technology in our daily lives. Rather than letting technological advancement dehumanize us, we should work to build a future where it enhances our lives.

Also, George Orwell's expertise in botany and keen eye for nature make him benefit from an environmental perspective. Having people who are ready to impart their understanding of the natural world and bring attention to ecological challenges is critical for developing environmentally conscious and sustainable activities. “Kay Welton, a friend of George Orwell, was frequently impressed by his sharp observation of nature, and found that he was a storehouse of information about trees and plants” (Preece, 2011, p. 48). In addition, Orwell's love of the outdoors may have inspired him to include ecological concerns in his works. Authors like Orwell, who have an in-depth

comprehension of the natural world, may play an important role in motivating others to care for the environment via their writing. Orwell's private life and society as a whole can benefit from his interest in nature and his understanding of trees and flora.

In addition, even though Orwell had a profound respect for the natural world, it is possible that he was mindful of the risks that the ecosystem was confronting at the moment as well as the potential for detrimental effects on the globe in the years to come. As Voorhees argues that “Orwell's interest in nature shows, moreover, that he had some confidence in the direction that the future would take” (1986, p. 88). His passion for nature may have been motivated less by an unbridled optimism about the future and more by a need to comprehend and safeguard the natural environment.

The idyllic English countryside is shown in the story to be under attack from industry and technological advances, further establishing the urbanization of the population. Environmental contamination is presented in the novel as a substantial economic and social concern that threatens society, complementing the novel's political and historical views. The researcher asserts that *Coming Up For Air* is “a brilliant comic achievement, full of wit and vitality” (Fowler, 1995, p. 148). *Coming Up for Air*; by George Orwell, is a satirical novel that examines nostalgia and the aftereffects of industrialization on humanity. The work might be viewed ecologically as a critique of the destruction wrought by industrialization on the natural environment. Orwell consistently shows how the hero, Winston Smith, wishes he were back in the English countryside and is disappointed by city life. The tale draws attention to industrialization's role in destroying ecosystems and reducing biodiversity. For instance, the heroine may see how the terrain is changing as a result of human activities like the erection of new buildings and industries, which in turn destroys natural habitats and forces animals to relocate.

In addition, the work also addresses the pressing contemporary problem of industrialization-caused air pollution. The protagonist's recurrent descriptions of “smoky air” and “choking fumes” serve to emphasize the destructive nature of air pollution on ecosystems and human health. *Coming Up for Air* might be seen as a condemnation of the destructive effects of industrialization on the environment. As a warning about the perils of unbridled human growth and the need for a more

responsible approach to development, Orwell's picture of environmental degradation and the loss of biodiversity serves as an important warning.

Moreover, it is possible, from an ecological standpoint, to attribute the beginning of World War II to the irresponsible resource extraction and the subsequent destruction of ecosystems that happened during the mid-twentieth century. Rees (1961) also comments on the novel and argues that it is a “prophesy of the outbreak of the second world war” (p. 80). Rapid urbanization and industrialization in Europe in the early 20th century caused a significant uptick in demand for several materials. This resulted in biodiversity loss and climatic shifts as well as deforestation, soil erosion, and water pollution, all of which have serious consequences for the environment. Competition and war between states were spurred by the rising demand for resources and the desire to secure access to them. While nations on either side strove to increase their territory and control over resources, the Second World War broke out. Soil degradation, deforestation, and contamination from military activity all contributed to widespread environmental devastation during World War II, which still reverberates today. As a result, the prediction of World War II's start might be seen as a cautionary tale about the environmental fallout of unsustainable resource use and competition for resources. To avoid such conflicts and guarantee a bright future for everybody, it stresses the significance of environmentally friendly resource management and the necessity of addressing environmental challenges.

Ecocriticism was first defined by Rueker (1996) as an “experiment with the application of ecology and ecological concepts to the study of literature” (p. 105). In examining how various depictions of nature perpetuate harmful preconceptions, ecocriticism assumed responsibility for reviving the literary genre of nature writing to raise environmental consciousness. The goal of ecocriticism in this context, beginning with romantic literature, is to ascertain if an idealized notion of nature or a whole new scientific perspective of nature is introduced. As a result, ecocritical authors frequently examine how romantic writers see nature, whether as a resource of aesthetic pleasure or as a means through which to convey their political ideals. *Coming Up for Air*, when viewed through an ecocritical lens, is an important novel because it presents a scientific perspective on the environment as a source of life.

The impending upheavals brought on by World War I are the primary theme of *Coming Up For Air*. This allows the reader to trace the shift from an ecocentric to an anthropocentric orientation in societal ideals. The story depicts one man's struggle to adapt to these societal shifts as England undergoes its historic shift from an agrarian to an industrial civilization. The era being reflected upon in the tale occurs during this moment of change. Applying ecocritical theory to *Coming Up For Air* will provide readers with a deeper, more ecologically-informed comprehension of the work. This novel has a dominating emphasis on the research of key ecological concerns, including deforestation, water contamination, and chemical poisoning, among others.

### **3.2. The Environmental Issues in *Coming Up For Air***

The main character of the book, George Bowling, raises concerns about the slow but steady deterioration of the natural environment, which is being caused by the materialistic values of an “ugly machine culture” (Meyers, 1991, p. 89). A contrast is shown between Bowling's spiritual connection to the natural world, which he considers to be his real home, and the anthropocentric vision of contemporary civilization, which he must contend with to stay alive. His opposition to industrialization is directly related to the expansion of his understanding of ecological issues. Having a terrifying premonition of what contemporary society has become and being able to describe it as Reilly (1986) puts it “necropolis, a city of shades and sleepwalkers” (p. 224). Bowling considers nature to be his true lifeblood, apart from which he would perish.

“And I was alive that moment when I stood looking at the primroses and the red embers under the hedge. It's a feeling inside you, a kind of peaceful feeling, and yet it is like a flame” (Orwell, 2021, p. 135). The fact that the speaker has noticed the primroses and the red ember under the hedge indicates that they value the wonder and intricacy of the natural world. The speaker's emotional reaction to this realization further exemplifies the profound bond that may exist between humans and the natural world. A “peaceful feeling” “like a flame” shows that one's outlook and energy might change after spending time in nature. One possible interpretation of this emotion is amazement and wonder, which might motivate individuals to take better care of and safeguard their natural surroundings.

In addition, the expression “I was alive that moment” implies that the experience was one of intense awareness and presence. Having this kind of insight into the natural environment might lead to greater respect for it and motivate people to take action to preserve it. The remark as a whole might be seen as a call to reconnect with and take better care of the natural world. It is a testament to the transformational potential of nature and the rewards of slowing down to enjoy it.

Bowling, appalled by the way contemporary life cuts him off from the natural world, searches for ways to reconnect with the environment, feeling that this is where he truly belongs. This is why he has a hard time adjusting to city life. “Prison with the cells all in a row” (Orwell, 2021, p. 12). From an ecological perspective, the vision of human progress conjured by the expression “prison with the cells all in a row” is harmful to the natural environment. The detrimental effects that humans have on the natural environment may be metaphorically represented by the word “prison” which connotes confinement and constraint. Human civilization has led to the standardization of natural landscapes, and the term “cells all in a row” may be read as a criticism of this trend. Loss of biodiversity and the disruption of vital ecosystems are two potential outcomes of this trend toward homogeneity, both of which have the potential to have serious consequences for human civilization and the natural world.

In addition, the phrase's constrictive connotations might be seen as a symbol of the destructive effect of human actions on the natural environment. The degradation of our surroundings and the disappearance of ecosystem services vital to human life are potential outcomes of human growth that interfere with natural ecosystem processes. The image of a jail with its cells neatly lined up may be seen as a condemnation of the destructive effects of human progress on the natural world. It stresses the necessity for more environmentally conscious methods of human growth and emphasizes the need of maintaining and protecting natural landscapes. What is more, this growing unhappiness and spiritual despoliation in Bowling is indicative of how technology has widened the gap between humans and the natural environment and the catastrophic ramifications of this excitement. Because of the growing distance between humans and their natural surroundings, environmental damage resulting from conflict and the use of nuclear weapons is often cited as one of the most negative results of technological progress. The narrative is a perfect example of the terrible

consequences of technology, which are responsible for the destruction of the natural environment and the loss of human life. The terrifying aspect of the tale, the development of technology, may be understood through Bowling's cynical comments.

From somewhere behind the houses a huge haze of dust had risen, and through it, a black jet of smoke was streaming upwards. And then I saw an extraordinary sight. At the other end of the marketplace, the High Street rises a little. And down this little hill a herd of pigs was galloping, a sort of huge flood of pigfaces (Orwell, 2021, p. 12).

The incident described in the paragraph has the potential for multiple ecological consequences. First reports of a thick pall of dust and black smoke raise concerns about pollution, which might negatively impact local air quality and the well-being of humans and animals. There is no information provided on what is causing the dust and smoke, however, it might be related to human activity such as a fire or an industrial accident. There is also ecological significance to the swine stampede that is down the slope. The introduction of domestic pigs to areas where they were previously absent can have unexpected outcomes for the local ecosystem. On the one hand, they can help with things like nutrition cycling and cutting down on wasted food.

Yet, they can have unintended consequences for wildlife habitats if not managed effectively. For instance, they might cause problems like soil erosion and water contamination, or they could compete with local species for food and habitat. There may be ecological repercussions from describing the pigs as a “huge flood of pigfaces” which conveys a feeling of disarray and mayhem. Natural processes can be disrupted, and harmful environmental impacts can occur if human or pig activity is not managed or regulated. Ultimately, the paragraph shows that, depending on the specifics of the events recounted, there might be both good and bad ecological repercussions.

This might be interpreted as proof positive that technology does not help people live better lives that eventually lead to perfection but rather wipes them off the face of the planet. As Bate argues that “capitalism and militarism” as Bate points out, are the

resources of environmental degradation and that it will therefore be impossible to harmonize humankind with nature until we remake society in a more compassionate and less competitive mould” (Bate, 2012, p. 38). This may be seen as proof positive that modern conveniences do not lead to a state of perfection for the human race. Importantly, the ecocritical assumption attributes a significant amount of environmental degradation to conflict.

The claim, “capitalism and militarism are the sources of environmental degradation” is widely accepted as fact by many professionals in the field of environmental protection. Capitalism, the argument goes, puts short-term profits and economic expansion ahead of long-term ecological sustainability and preservation. In addition, massive resource exploitation and pollution are common outcomes of military spending and militarism, both of which contribute to ecological devastation. In environmental discourse, the call to “remake society in a more compassionate and less competitive mould” is also popular. The point is made that we need to abandon a culture that places a premium on individuals' happiness and success at the expense of the greater good of society and the environment.

These concepts are intriguing, but they are also difficult and divisive. Instead of entirely rejecting capitalism, some people think that it may be changed or controlled to put environmental preservation and social justice at the forefront. Others contend that demilitarization is impossible until other sources of security are established, making militarism essential for national security. Ultimately, it is evident that major social and economic factors contribute to environmental deterioration, and fixing these challenges would need widespread societal reforms. Changes in human behavior are important, but fundamental shifts in the way our economies and communities are structured are needed to achieve a more sustainable and equitable relationship with nature.

It's not surprising to find George Bowling completely hopeless and helpless in the face of the approaching threat posed by technology that turns the world into a wasteland where life is no longer possible. For Bowling, being cut off from society has the same effect as being in exile. Bowling has lost all motivation in life, therefore thinking about his childhood house is a way to comfort himself. Lower Binfield, where

“It was always summer” as he describes it (Orwell, 2021, p. 103). Ecocriticism, which seeks to restore harmony between humans and their natural surroundings, highlights the disconnection between humans and the natural world brought about by industrialization and the devastating effects this has on human existence.

The assertion that modern Western man has died spiritually as a result of his comfortable living in the lap of technology requires careful consideration and many interpretations. “they claim that contemporary Western man's easy existence in the bosom of modern technology has led to his spiritual death is nuanced and open to numerous interpretations” (Fromm, 1996, p. 32). One view holds that people in the West have lost touch with their spiritual values and sense of meaning and purpose in life as a result of the increasingly materialistic and consumerist culture. The quest for material possessions and an emphasis on independence can make one lonely, empty, and disconnected from others in our society. On the other side, technology has arguably benefited contemporary Western culture in several ways, such as through enhanced healthcare, communication, and knowledge dissemination. Technology has also made it easier for people to communicate with one another across geographic boundaries and share their experiences and insights. In sum, individuals must acknowledge the complexity and multifaceted nature of technology's effect on spiritual well-being. It can exacerbate feelings of isolation and emptiness, but it also has the potential to open doors to new experiences and meaningful relationships. Each person has to make their own choices about how they interact with technology and how that interaction shapes their sense of identity and purpose.

Additionally, man's dependence on the natural world is essential to human flourishing. As Evernden asserts that “There is no such thing as an individual, only an individual-in-context, individual as a component of place, defined by place” (Evernden, 1978, p. 16). In a similar vein, Bowling's feelings of alienation and dissatisfaction with society fuel his want to be reconnected with the natural world in order to achieve some kind of peace and harmony with it.

From an ecocritical stance, Bowling's dissatisfaction with his life and how it affects his mind. To comprehend the meaning of his existence, he must first come to terms with the fact that he is a part of nature, which in turn determines who he is as a

person. He seems utterly bewildered in his suburban environment without it. In a similar spirit, he values fishing as a significant part of his life and an activity that strengthens his bond with nature. He expresses his disapproval of modern society's cavalier attitude toward nature by saying:

Sentimental about my childhood-not my particular childhood, but the civilization which I grew up in and which is now, I suppose, just about its last kick. And fishing is somehow typical of that civilization. As soon as you think of fishing you think of things that don't belong to the modern world... Does anyone go fishing nowadays, I wonder?... Anywhere within a hundred miles of London, there are no fish left to catch (Orwell, 2021, p. 61)...

This attitude is shared by many who feel that contemporary society has lost touch with nature and wants a return to a more innocent era. Fishing is often associated with peaceful coexistence with the natural world, but like any other human activity, it may have both beneficial and harmful effects on the environment.

With that being said, from an ecological perspective, climate change and pollution have worsened the decrease in fish populations that have resulted from overfishing and the degradation of habitat in many locations. To ensure that fish populations remain healthy for future generations, it is essential to engage in environmentally responsible fishing techniques. It is also important to remember that looking back fondly on the past, while soothing, is not necessarily a reliable indicator of what transpired. Although fish populations have declined in certain regions, there are other instances where conservation efforts have resulted in a resurgence of fish numbers and the revitalization of once-thriving ecosystems. In the end, it is crucial to strike a balance between reverence for history and the realization that we must preserve the natural world for future generations. This necessitates dedication to sustainable practices and the flexibility to adapt and innovate in the face of shifting environmental parameters.

Bowling demonstrates not just an appreciation for nature's intrinsic value, but also a high level of ecological understanding in this passage by identifying the issues of species extinction and chemical contamination of rivers. Bowling's favorite examples of river pollution are rusty cans and worn-out motorcycle tires, but they are inevitable byproducts of our advanced industrial society. One of the main focuses of ecologists is preventing the irreparable harm that chemicals may do to the environment. "The most alarming of all man's assaults upon the environment is the contamination of air, earth, rivers, and sea with dangerous and even lethal materials" (as cited in Hirokawa, 2014, p. 143). In contrast to the anthropocentric view of nature as a commodity to be exploited for human purposes, George Bowling objects to the wasteful use of natural resources. Bowling's analysis of the imminent ecological disaster caused by human exploitation of nature, including the depletion of natural resources due to industrial activity, the loss of species, and chemical pollution, are crucial themes for ecocritical philosophy.

What is more, Bowling is worried by the thought that tampering with the natural order of things would lead to a terrible future in which not only nature but all of humanity will be wiped out. The idea of nature falling apart and eventually vanishing from public memory contributes to Bowling's development of a critical attitude towards the technological power of man over nature and also affects the general ambiance of the novel. This picture is significant to the story as well. He has little hope for the future and starts to doubt his abilities. "What is ahead of us? Is the game really up? Can we get back to the life we used to live, or is it gone forever?" (Orwell, 2021, p. 223). Bowling feels powerless when he sees people being ignorant of nature while having an ecocentric perspective that allows him to recognize the impending ecological crisis.

With this in mind, our world is certainly confronting unprecedented problems that are having an impact on our way of life from an ecological standpoint. Threats to the world and its people come in many forms, including climate change, biodiversity loss, deforestation, pollution, and over-consumerism. The world has changed, and although it would be nice to assume that we can just go back to the way things were, this is no longer the case. To reverse the environmental decline, we must reevaluate our place in the natural world and adopt more eco-friendly lifestyles. To do this,

people, organizations, and administrations from all around the world will need to work together. It will also necessitate a shift in principles, from an emphasis on financial prosperity to one that includes the well-being of the planet and the people who live there.

Bowling's incapacity to live in the present moment and his reliance on memories from the past highlight the disparity between rural and urban England and further isolate him from society today. Bowling's nostalgia for his youth, on the other hand, is not merely a nostalgic longing for a simpler time; rather, it performs an important function by undermining the concept of progress through technological modernity. The novel uses a comparison to the present day to show how technology has not been the agent of improvement in human existence, but rather its detriment.

### **3.3. Technological Advancements and Their Harmful Impact on Nature**

The ecocritical viewpoint holds that technological advancements pose a threat to human existence in two ways: first, by causing the spiritual decline; second, by compelling individuals to adopt artificial lifestyles. Devall points out that technology “undermines the integrity of the natural systems across the planet” (Devall, 2001, p. 21). The biggest threat to nature comes from technology, as it appears that humans can survive without the natural world. The focus in George Bowling's account of the new way of life is on the artificiality of capitalist consumer culture and its replacement of the natural. George Bowling, the novel's narrator, expands on this idea throughout the story's framework.

Everything comes out of a carton or a tin, or it hauled out of a refrigerator or squirted out of a tap or squeezed out of a tube... Everything slick and streamlined, every thing made out of something else. Celluloid, rubber, chromium-steel everywhere, arch-lamps blazing all night, glass roofs over your head, radios all playing the same tune, no vegetation left, everything cemented over, mock-turtles grazing under the neutral fruit-trees (Orwell, 2021, p. 21).

The quote from an eco-critical lens, reveals a deep concern for how industrialization, mass manufacturing, and urbanization have fundamentally affected the natural environment and the ramifications of these changes for people and other species. Much of what we eat now has been subjected to intensive processing, packaging, and distribution utilizing artificial materials and energy sources, as shown by the text. The isolation of humans from their natural surroundings is one of the quote key topics. This quote exemplifies how Bowling's critique of modernity extends beyond superficial issues like culture and morality to encompass flawed economic practices that justify nature's dominance. There is "no vegetation [is] left" and "mock-turtles [are] grazing under the neutral fruit-trees" as the author puts it. This would indicate that a synthetic and manufactured environment has taken its place in place of the natural world, where even the "fruit-trees" have no inherent relationship to the ground. The author's depiction of sleek, streamlined goods that are "created out of something else" and bear no relation to their natural sources adds to the reader's sensation of alienation.

With this in mind, the negative effects of industrialization on the natural world are another major subject. "Arch-lamps blazing all night" and the mention of "glass roofs" imply a civilization that is extremely reliant on artificial light and power. Air and water pollution, climate change, and the destruction of natural ecosystems are just some of the environmental repercussions of our continued reliance on nonrenewable fuels like coal and oil. Also, this text stresses the need for conservation and responsible environmental management. The author emphasizes the urgent necessity for humans to take responsibility for the environmental consequences of their activities by describing a future in which "no vegetation [is] left" and everything is "cemented over" protecting the remaining natural habitats and ecosystems that are crucial to the survival of innumerable species is a key part of this strategy. So is reconsidering our consumption and production habits.

Moreover, there is another indication of the ecological issues in the novel and highlights the problems of pollution and contamination among other issues. "The river itself was dull and oily, but the sky above it was a cool, pale green, and the willows on the bank stood out in soft, silvery-grey tufts" (Orwell, 2021, p. 27). The fact that the river is described as "dull and oily" makes one suspicious of the possibility of pollution

or contamination. From an ecological perspective, this is problematic since it poses a threat to the well-being of aquatic species and, by extension, humans who drink or otherwise use the water. Perhaps the author is emphasizing the need for stronger environmental safeguards to stop water contamination by using these pejorative terms. The beauty and significance of natural ecosystems are highlighted by the contrast between the “dull and oily” river and the “cool, pale green” sky and the “soft, silvery-grey” willows. This might be understood as a plea to value and safeguard the natural world, and to repair the damage that humans have caused to ecosystems. The willows' success in this polluted area is indicative of nature's incredible capacity to adapt to and thrive in the face of adversity. One interpretation of this is that it highlights the need for ecological restoration efforts in assisting damaged ecosystems in making a full recovery.

With that being said, depletion of natural resources, pollution of the environment, and extinction of species are all addressed in this novel as fundamental social problems; ecocriticism, which seeks to find a balance to preserve a network of interdependencies, proposes itself as a potential answer to these issues. Ecocriticism, which takes the idea of basic needs being met as its starting point, advocates for satisfying immediate wants without jeopardizing the ability of future generations to do the same.

Therefore, policies must be changed. These policies have an impact on fundamental economic, technological, and philosophical structures. The resulting state of affairs will be drastically different from the current state of affairs. Rather than adhering to an ever-increasing standard of living, the change in ideology focuses primarily on appreciating life quality (residing in situations of inherent value). There will be an acute understanding of the distinction between size and grandeur (Kheel, 2008, p. 167).

Because of the remark's implications for the economy, technology, and ideology, it is suggested that current policies need to be updated. If these policies are altered, the current situation will be drastically altered. The statement alludes to an

ideology shift toward emphasizing personal satisfaction over material progress. This change in attitude signifies a sea change, placing greater weight on things of intrinsic value than on material possessions. The remark also implies that there will be a shift in emphasis from reaching grandiose goals to achieving those that are significant, reflecting a rising awareness of the distinction between bigness and greatness. To achieve a more sustainable and meaningful future, the statement recommends, we should reevaluate our beliefs and priorities.

By highlighting the results of environmental damage, Orwell urges countries to make responsible use of their natural resources. According to the novel, the natural residents of the earth are exposed to the enormously destructive force of chemical poisoning because of unrestrained production and thoughtless consumption. The novel's emphasis on the need for significant changes in the anthropocentric cultures of modern societies is revealed through George Bowling's recognition of humanity's excessive reliance on nature as a vital process of intercommunications and his pursuit of a new lifestyle in harmony with nature.

In *Coming Up For Air* his [Orwell] view of England is much less optimistic and more conservative. He continues to attack the machine, which Bowling associates with the deterioration of food, houses, and the natural environment, and the increase of the destructive power of modern weapons... He could not bear the fact that, although it brings greater wealth, industrialization inevitably makes society and culture more homogeneous (Meyers, 1991, pp. 99\_one hundred).

The work dramatizes another major ecological concern, deforestation, alongside pollution, loss of species of animals, industrial intoxication, and the threat of consumerism. In addition to seeing the secret fishing pool in the woods drained and transformed into a waste dump, Bowling is shocked to see that all the trees have been chopped down and industries have been built in their place during his journey to Lower Binfield. His worry about the decline of the natural world in modern society ends up being a public issue that calls for new regulations right away.

Where those houses stood there used to be a little oak plantation, and the trees grew too close together, so that they were tall and thin, and in the spring the ground underneath them used to be smothered in anemones. Certainly, there were never any houses as far out of the town as this... Where was the town I used to know? It might have been anywhere. All I knew was that it was buried somewhere in the middle of that sea of bricks (Orwell, 2021, p. 148).

Bowlings's eco-conscious perspective aligns with ecocriticism, which examines texts in light of their reactions to the crisis of the environment and investigates environmental concerns. The significance of the natural world concerning human wants and aspirations emerges as one of the primary issues in this passage. Bowling is fascinated by the idea that a society's attitude toward the environment is determined by its economic and political objectives. For a contemporary industrial civilization, the concept of nature entails the establishment of hegemony over nature, which is essential for securing the raw materials necessary for society's well-being. So, while Bowling sees nature as fundamentally peaceful and harmonious apart from its roles for human civilization, this ideal is at odds with the anthropocentric view prevalent in today's culture, which is willing to sacrifice nature for technological progress.

In addition, from an eco-critical point of view, the text emphasizes the connection between human culture and the natural world. Too much competition for space has resulted in towering, spindly trees in the little oak grove. Based on your description, it sounds like nature's balance has been thrown off. An additional indication that dwellings have encroached over the natural environment is the fact that they formerly stood where they do now. There may have been a symbiotic interaction between the trees and other plants in the vicinity, as evidenced by the former presence of anemones under the trees. The demise of both the trees and the anemones can likely be attributed to a disruption in this interaction brought about by human activity. The narrator's feelings of alienation and unfamiliarity with the setting also play an important role. This strangeness shows that the city has undergone major transformations throughout time, most likely as a result of increasing human

civilization. The town's transformation into a brick ocean symbolizes the triumph of human civilization over the natural world. The quote as a whole implies that the loss of biodiversity and a sense of estrangement from the natural world are direct results of human civilization's interference with the environment. For eco-critics, who investigate the link between human civilization and the natural world, this disconnection is a central subject.

I was looking at the field, and the field was looking at me. I wonder whether you will understand. What I felt was so unusual nowadays that to say it sounds like foolishness. I felt happy (Orwell, 2021, p. 134).

Bowling rediscovers his zest for life and his place in the natural world via his direct experience of those realms. Ecocriticism promotes the growth of the ecological notion of Self-realization to facilitate man's affinity with nature. "The meaning of life, and the joy we experience in living, is increased through increased self – realization" (Schroeder & Chadwick, 2002, p. 196). George Bowling is a good example of how human affiliation with nature may help a person understand who they are and what their life is about via their interactions with the natural world. The next sentences better illustrate Bowling's realization of the significance of the natural environment to human existence and his shock at the understanding of the interwoven interactions of the creatures in the ecosystem.

Furthermore, the text gives the impression of oneness with nature from an ecocritical viewpoint. "I was looking at the field, and the field was looking at me," the narrator says, implying that they were both gazing at each other. There is reciprocal respect and acknowledgment between the storyteller and the field because of this link. The significance of the narrator's enjoyment in this scene lies in the message it conveys about the positive effects nature may have on human beings. Happiness like this is uncommon in today's culture, which values prosperity, and technological advancement over the preservation of natural habitats. By highlighting the narrator's joy, the paragraph implies that re-establishing a relationship with nature might lead to increased happiness. Overarchingly, the paragraph emphasizes the significance of, and possible advantages of, human relationship with the natural world. This link is

considered fundamental to human flourishing and environmental stability by ecocritical thinkers. The awareness that there is no unique self that exists apart from the other selves is an important part of Bowling's path to self-realization. Because of his oneness with the natural world, he realizes that humans are killing not only the environment but also their kind. *Coming Up for Air*, written by George Orwell, may be seen as an eco-conscious novel dealing with issues such as industrial ingestion, deforestation, contamination of rivers, and the extinction of species.

Consequently, *Coming Up For Air*, which George Orwell published in the 1930s, should be more highly valued and appreciated because of the ecological disasters it predicts. As Rahman asserts that "In *Coming Up for Air*, Orwell powerfully explores the devastation of the post-World War era which disrupted the quintessence of agriculture" (Rahman, 2002, p. 26). Considering that Orwell issues his warnings about impending ecological calamities in the 1930s, far before the rise of the environmental movement and ecological consciousness in the 1960s and 1970s, this is especially so. A thorough examination of the novel from an ecocritical perspective reveals that Orwell depicts ecological problems as key social and political concerns for both the current and future generations. On the political level, his proposals call for a shift away from state-sponsored capitalism. On the individualist level, his proposals call for a shift away from state-sponsored welfare. He also advocates for these shifts on the political front, which will require a cultural shift. When these ecological worries which are stated in the novel are evaluated, Orwell may be seen as an early environmentalist who warns people about the consequences of ecological devastation. Orwell may be considered an early environmentalist for making such a claim.

When George Orwell's *Coming Up for Air* is examined via an ecocritical lens, it becomes clear that the author is very concerned about the disastrous effects of industrialization on the natural world and the human psyche. Orwell uses George Bowling to represent contemporary society, which is split between advancing the economy and protecting the environment. Taking place in 1938, the story depicts a rapidly industrializing England where the countryside is being replaced by industries and urban expansion. Bowling, a middle-aged salesman, is homesick for the rural America of his boyhood and feels at odds with the modern world. But Bowling's longing for the past is more than simply a feeling; it represents a widespread societal

fear of environmental degradation and the loss of natural wonder. Bowling contrasts his time in London with his memories of the countryside, which he views as an idealized state of human coexistence with the natural world.

Orwell's ecocritical examination of contemporary culture goes beyond the natural world to consider the mental impacts of industrialization. The characters around Bowling share their feelings of estrangement and isolation from nature since they are either apathetic towards or exploitative of the natural world. In sum, *Coming Up For Air* is a devastating indictment of industrialization's destructive effects on nature and humanity. The ecocritical lens that Orwell employs compels us to reevaluate our place in the natural world and to see the interdependence of all species. The story ends with the warning that humankind will ruin its foundations if it continues to plunder the environment for profit.

## CONCLUSION

In the late 20th century, in reaction to environmental concerns and the influence of human activities on the natural world, a new critical theory emerged: ecocriticism. It is an interdisciplinary study of how humans interact with their natural surroundings, drawing on literature, ecology, philosophy, and political theory. To better understand how literature, culture, and society influence our perceptions of the natural world and our role in it, ecocriticism was developed. The book contends that people's interactions with the natural world are profoundly influenced by the cultural views that are reflected and reinforced in literary and cultural works. Ecocriticism is a critical philosophy that uses cultural and literary lenses to investigate environmental degradation. The purpose of this study is to investigate the effects of shifting cultural perspectives on nature. Eco-critics examine how societal attitudes toward the environment are reflected and reinforced through literary and cultural depictions of nature.

In addition, people's perception of environmental challenges is shaped in part by literature and culture, which ecocriticism also investigates. The paper claims that literature and culture determine governmental policy and social conventions, and hence have a significant impact on how people see the environment. The belief that all living things are interdependent is central to ecocriticism. One of its key tenets is that human activities have an obvious effect on the natural world. Literary and cultural depictions of nature, eco critics maintain, shape how we think about and interact with the natural world.

Furthermore, the concept of environmental justice is also central to ecocriticism. For eco critics, the environmental problem is about more than simply pollution and loss of natural resources; it is also about equity and fairness. When examining the connection between literature and the natural world, eco-critics employ various methods of analysis. Literary writings are analyzed for their depictions of nature and the environment, with a particular focus on the words and images employed to do so. Eco-critics also consider the text's cultural and historical setting, asking how views on the environment have evolved through time. Science and environmental studies play an essential role in ecocriticism's analysis. A more nuanced and

comprehensive understanding of the connection between people and the environment is provided by eco-critics because of their ability to combine literary analysis with scientific information. On the other hand, eco critics contend that solving the environmental issue requires an appreciation of how nature has been portrayed in literature and culture. Eco-critics study how art and literature influence our views of the environment and use this knowledge to help us create a more sustainable society.

Ultimately, ecocriticism may be defined as a critical theory that has developed in reaction to environmental concerns and the effect that humans have on the natural world. Through the lenses of literature, culture, and society, it investigates the connection between humans and their natural surroundings. Eco-critics offer useful insights into how we might alter cultural attitudes towards the environment by tracing their development over time.

*Far from the Madding Crowd*, written by Thomas Hardy, is a fascinating narrative set in the English countryside. The work is a brilliant example of literary realism because of the way it depicts the interdependence of its people and the environment. Hardy's use of the natural world as a metaphor for human relationships, individuality, and social status may be dissected via an ecocritical lens.

To put it simply, ecocriticism is an interdisciplinary study of how literature relates to environmental issues. It investigates how literary depictions of nature inform our perceptions of the natural world. Some critics, known as eco critics, believe that literature may be used to effectively advocate for environmental protection and healthy lifestyle choices. Taking an ecocritical approach to Hardy's *Far from the Madding Crowd*, helps the reader to learn more about the author's thoughts on the natural world and the damage that humans cause to it.

What is more, the natural environment has a major impact on the novel's characters and their interactions. The novel's protagonist, Gabriel Oak, is a shepherd with a strong bond to the land he manages. He has a deep understanding of the cycles of the year and the weather. Oak and the novel's heroine, Bathsheba Everdene, share a deep bond with the land. Oak's affable nature and extensive horticultural expertise first endear him to Bathsheba. As Bathsheba's ambitions and ego grow, however, she grows apart from Oak and the country life he represents.

Moreover, Bathsheba is a vehicle through which Hardy investigates the consequences of human actions on the natural world. Bathsheba is a hardworking farmer who is motivated by the pursuit of material achievement and social prominence. But there is a price to pay for her achievements. She fails to take proper care of the land and the creatures under her charge, hastening the decline of the ecosystem. Bathsheba's sheep are lost in a ditch, and she is helpless to retrieve them. Bathsheba's callousness towards the creatures under her care and her disconnection from the natural world is on full display in this occurrence.

Additionally, concerns about the effects of industrialization on rural areas are reflected in Hardy's depiction of nature. He shows how urbanization is creeping into rural areas all through the book. The narrative implies that the entrance of a steam-powered threshing machine threatens the lives of traditional farmers and upsets the delicate balance between people and the natural world. The story implies that Bathsheba's rising individuality poses a threat to the social cohesiveness of rural villages as she gets more successful and more removed from society as a whole.

In sum, *Far from the Madding Crowd* by Thomas Hardy is an in-depth study of humanity's place in the natural world. The work illustrates Hardy's worries about the influence of human activity on the natural world, and an ecocritical reading reveals how the environment changes the identities and relationships of the characters. The novel argues that people and communities thrive when they have a strong sense of place and honor the natural cycles that sustain them. That is why it is important to think about how your activities affect the natural world and how you relate to it when reading *Far from the Madding Crowd*.

Consequently, by looking at how the characters in Thomas Hardy's *Far from the Madding Crowd* engage with the environment and how the novel depicts the effects of human activity on the natural world, an ecocritical reading might reveal the novel's views toward the environment. The novel's depiction of nature as a potent force that changes and affects the lives of people stands out from an ecocritical standpoint. The scenery is typically detailed in great depth, and the individuals' dispositions and actions are portrayed to fluctuate greatly depending on the time of year and the weather. When Gabriel Oak loses all of his sheep in a storm, for instance, he is left penniless and must

begin life over. This incident illustrates how the environment may serve as a lifeline or pose a threat to human existence.

Explicitly, nature's role as a teacher and moral compass is crucial to the novel's depiction of the natural world. The book's protagonist character, Bathsheba Everdene, frequently turns to the outdoors for advice and peace. She regularly takes long walks in the woods or listens to the rain to clear her mind. This points to the idea that people look to the natural world for moral and emotional guidance in their daily lives. Characters' activities often have detrimental effects on the natural world, showing a darker aspect of the human-nature interaction that is shown in the story. For instance, after assuming control of the farm, Bathsheba implements new agricultural practices that are both more profitable and more harmful to the environment, like plowing up historic meadows to sow crops. This shows how human actions may harm the natural world and how the quest for prosperity and advancement may come at the expense of nature.

In conclusion, the novel's multifaceted and intricate attitudes towards nature and the environment are revealed through an ecocritical reading of Thomas Hardy's *Far from the Madding Crowd*. Nature is shown as a driving force in the plot and a source of knowledge and moral instruction for the protagonists. At the same time, the story draws attention to the destructive effects of human actions on the natural world and implies that the quest for wealth and advancement might have unintended bad implications for the environment.

On the other hand, *Coming Up for Air* is a work of literature by George Orwell, published in 1939. George Bowling, a middle-aged insurance salesman, returns to Lower Binfield, the English town where he spent his boyhood, to reconnect with his past. The novel examines the effects of modernization on rural communities and the importance of remembering the past. Ecocriticism is a relatively new literary and cultural philosophy that studies how works of literature relate to environmental issues. Literary eco-critics investigate how books reveal cultural attitudes towards environmental concerns by examining how characters interact with and reflect upon the natural world.

Even though this novel was written before ecocriticism was established as a literary theory, it is still open to such an examination. The tale shows how the rural way of life is threatened by urbanization and industrialization. Bowling's recollections of Lower Binfield allow Orwell to paint a picture of the English countryside that is both pastoral and undisturbed by humans. The narrative does not ignore, however, the toll that human advancement has on the natural world. The village pond in Bowling's boyhood neighborhood of Lower Binfield has been contaminated by industrial waste, and the area has been turned into a sprawling housing complex. Mr. Pott, the factory owner in town, is a metaphor for the devastating force of industrialization and its contempt for nature. Given its emphasis on the conflict between human development and environmental protection, *Coming Up For Air* can be seen as an early example of an ecocritical perspective.

What is more, in *Coming Up for Air*, George Orwell uses ecocritical concepts to examine how urbanization and industry have affected rural areas. The literary theory known as ecocriticism analyses work of literature through the lens of their depictions of nature and the environment, as well as their interactions with human culture. The ecocritical focus of *Coming Up For Air* focuses, in part, on how industrialization has harmed the planet's natural resources. The protagonist, George Bowling, looks back on his youth in the little village of Lower Binfield and laments how the entrance of industry and urbanization have ruined what was once an exquisite location. The fish in the area's river have all died due to the pollution from nearby factories, and the river itself has turned into a vile, black sludge.

With that being said, the work also explores the ecocritical issue of humanity's disconnection from nature. Bowling remembers his early childhood feeling of belonging to the earth and all its inhabitants. He used to be in tune with nature, but after moving to the city, he lost touch with the natural world and began to care more about the trappings of contemporary life. Orwell also investigates how contemporary agricultural techniques affect ecosystems and rural societies. Bowling observes that contemporary farming has transformed rural areas into factories since large-scale, industrial agricultural practices have largely replaced the customary techniques of smaller, family-run farms. Because of this, soil nutrients have been depleted, artificial fertilizers and pesticides have been used, and biodiversity has been reduced. The

overall impact of industrialization and modernity on rural populations and the natural environment is criticized through ecocritical themes in *Coming Up For Air*. It stresses the need of returning to nature and embracing eco-friendly practices that do not disrupt the delicate equilibrium of the planet.

*Far from the Madding Crowd* by Thomas Hardy and *Coming Up For Air* by George Orwell are both novels that explore the relationship between humans and nature. Despite their historical distance from one another, they still share some fundamental principles and values of ecocriticism. The characters in *Far from the Madding Crowd* have a profound appreciation for nature. Bathsheba Everdene, the main character, is a farmer who takes good care of her farm. She is conscious of the harm humans cause to the planet and works to mitigate it on her farm by, for example, limiting grazing and preventing soil erosion. She has found love with Gabriel Oak, a shepherd who shares her appreciation for the great outdoors. They work in tandem to strike a balance between civilization and nature.

On the other side, George Bowling, the protagonist of *Coming Up For Air*, has a profound respect for the natural world and an understanding of the damage that industrialization and consumerism have caused to it. He looks back on his youth in a little English village with fondness, recalling the idyllic environment he grew up in. He then describes his current environment in London, full of concrete and smog, as a stark contrast.

Orwell stresses the detrimental effects of industrialization and consumerism on the environment throughout the work. He paints a bleak picture of rural America, with farms and woods being razed to make way for concrete and steel. In conclusion, ecocritical ideals and ideas are present in both *Far from the Madding Crowd* and *Coming Up for Air*, albeit to varied degrees. *Far from the Madding Crowd* features characters who have a profound appreciation for nature as well as those who reject these principles in favor of urbanization and materialism. The protagonist in *Coming Up for Air* has a profound love of nature and an understanding of the damage that progress and urbanization may cause to the environment. Overall, environmental issues and the impact of human activity on the natural world are themes explored in both works.

Furthermore, Ecocriticism raises environmental consciousness by analyzing literature through the lens of its impact on the natural world. Ecocritical approaches used to these works can help readers better comprehend the writers' feelings towards the natural world. This can get people thinking critically about their personal relationship with nature and promote awareness of environmental challenges. The historical times in which Hardy and Orwell wrote were marked by profound shifts in the natural world. A time of agricultural and industrial change, Hardy's tale is set in the English countryside in the nineteenth century. There was environmental deterioration and the possibility of conflict in the interwar period, which is where Orwell sets his work. How these writers handled the environmental problems of their day can be better understood through ecocritical study.

What is more, Eco critics frequently investigate how environment is portrayed in works of fiction. These novels' depictions of nature may tell us a lot about how their writers felt about the natural world, whether they saw it as a safe haven, an existential danger, or a metaphor for something else. Insight of the texts' underlying meanings and symbols can be enhanced in this way. Ecocritical interpretations of these works can shed insight on the nuanced interactions between humans and the environmental world they inhabit. Do the protagonists' actions hurt or help the environment? Is nature an enemy or a friend in their eyes? Understanding the characters' goals and the books' larger themes might come from examining these connections.

In addition, Ecocriticism has a lot to say now since environmental problems are increasing rapidly. We may learn a lot about the environmental difficulties and conversations of today by looking at how literature of the past dealt with same topics. Current environmental disputes have their origins in the past, and this can shed light on those origins. Ecocritical Readings frequently incorporate perspectives from the fields of ecology, biology, and philosophy. By looking at the novels from different angles, we may gain a deeper appreciation for their themes and symbolism. Ecocritical examination of Thomas Hardy's *Far from the Madding Crowd* and George Orwell's *Coming Up for Air* will provide interesting information about the writers' perspectives on nature, the environment, and human-nature connections. The study of these books is not only intellectually fascinating but also socially and environmentally significant

since it may help readers relate the works to wider environmental and ecological debates.

With this in mind, novels like Thomas Hardy's *Far from the Madding Crowd* and George Orwell's *Coming Up for Air* both employ landscape and setting descriptions to examine environmental concerns and sustainability, albeit in different ways. The novel's rural location is integral to its environmental and sustainable themes in *Far from the Madding Crowd*. The story takes place in the made-up county of Wessex, which is described as a verdant and rich setting where farming and agriculture play an important role in the local economy. Overgrazing and deforestation are only two examples of the detrimental effects of human activities on the natural environment that are examined in the novel. In contrast to Farmer Boldwood, whose land is overworked and drained by his concentration on wealth and short-term gain, Bathsheba Everdene is presented as a conscientious landowner who cares for her property and the environment.

Markedly, *Coming Up For Air*, in a similar vein, depicts a sustainable metropolitan setting in London while examining environmental issues. Old structures are being demolished to make room for new projects as the city undergoes fast modernization in the years leading up to World War II, as depicted in the novel. George Bowling, the novel's protagonist, longs for the past and laments the devastation of the natural environment in the name of development. He believes that people have lost touch with nature and environmental values due to the hectic pace of modern life.

Consequently, both novels, in their unique ways, use the environments they create to address issues of sustainability and environmental protection. While *Far from the Madding Crowd* examines how people have changed rural areas, *Coming Up for Air* looks at how cities are losing their green spaces. Both books eventually argue that we need to conserve the natural world for future generations by becoming more aware of our effect on it. Ecocritical analyses of *Far from the Madding Crowd* by Thomas Hardy and *Coming Up for Air* by George Orwell illustrate the writers' awareness of environmental issues and the damage humans do. Hardy uses the rural environment of Wessex as a character in *Far from the Madding Crowd*, emphasizing the

interdependence of nature and human existence. He also condemns the damage done to the natural world and rural lifestyles by the Industrial Revolution.

On the other hand, in *Coming Up For Air*, Orwell delves into the emotions associated with longing for a simpler, rural existence that has been lost to urbanization and industrialization. He also shows how contemporary life is harmful to the natural world. The writers' commitment to sustainable lifestyles and appreciation for the natural world is on full display in these works. They warn of the harmful effects of human activity on the environment and stress the need of maintaining peace between people and the natural world. To conclude, both *Far from the Madding Crowd* and *Coming Up for Air* may be interpreted from an ecocritical perspective, revealing the writers' awareness of and commitment to environmental protection. Their art is a constant reminder that we must adopt more eco-friendly lifestyles if we want to keep our world habitable for future generations.

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