

**HUMAN-NATURE RELATIONSHIPS IN “THE
OVERSTORY” BY RICHARD POWERS: AN
ECOCRITICAL ANALYSIS**

REFERENCES

Submitted to the School of Foreign Language – JIA as partial fulfillment of the requirements for the undergraduate degree in English Literature Programme



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**COLLECTIVE CONSCIOUSNESS IN SAFEGUARDING FORESTRY IN
RICHARD POWERS' THE OVERSTORY (2018)**

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Abstract

This thesis is an analysis of a novel written by Richard Powers entitled *The Overstory* (2018). It explores the issue of collective consciousness against the destruction of forest. The concept of eco-criticism by Thomas K. is applied to analyze this novel. This analysis focuses on how the concept of collective consciousness is used to prevent deforestation in several characters. This analysis also depends on the character to determine which chapter of the novel are used as the data. The result of the study shows that the characters employ several collective methods to fight against illegal logging in form of protest, petition, and, restoration of nature. In conclusion, collective consciousness can be also applied to prevent destruction of the forest.

Key Words: *Collective consciousness, Deforestation, Industrialization, The forest*

NATURE EXPLOITATION IN MOANA: AN ECOCRITICAL PERSPECTIVE

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Abstrak

Film Disney Moana telah dianalisis secara luas di banyak jurnal yang digambarkan melalui lensa studi ekologi, tetapi belum ada yang lebih fokus pada proses rekonsiliasi dengan alam. Film ini mengangkat isu eksploitasi alam yang disebabkan oleh keserakahan manusia yang tidak memikirkan dampak buruknya. Tulisan ini merupakan bagian dari studi film yang menganalisis proses rekonsiliasi dengan alam menggunakan perspektif ekokritik untuk mengkaji eksploitasi alam dan proses rekonsiliasi keseimbangan alam di Moana. Studi tersebut mengungkapkan bahwa eksploitasi alam digambarkan ketika Maui mencuri batu dari Te Fiti yang mengandung kekuatan super yang dapat menciptakan kehidupan, yang menciptakan kelangkaan sumber daya alam di setiap pulau. Lebih lanjut, studi tersebut menunjukkan bahwa Moana berada di sisi ekosentris dan menunjukkan sikap ekosentris terhadap isu-isu lingkungan terkait. Hasil penelitian ini mengungkapkan bahwa Moana tidak hanya peduli dengan alam tetapi juga menghargainya sebagai entitas yang memiliki kekuatan hidup. Dia memimpin proses rekonsiliasi untuk mengembalikan keseimbangan dengan alam.

Kata Kunci: ekosentris; ekokritik; eksploitasi alam; moana



Research article

How to plan and perform a qualitative study using content analysis



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ABSTRACT

This paper describes the research process – from planning to presentation, with the emphasis on credibility throughout the whole process – when the methodology of qualitative content analysis is chosen in a qualitative study. The groundwork for the credibility initiates when the planning of the study begins. External and internal resources have to be identified, and the researcher must consider his or her experience of the phenomenon to be studied in order to minimize any bias of his/her own influence. The purpose of content analysis is to organize and elicit meaning from the data collected and to draw realistic conclusions from it. The researcher must choose whether the analysis should be of a broad surface structure (*a manifest analysis*) or of a deep structure (*a latent analysis*). Four distinct main stages are described in this paper: the decontextualisation, the recontextualisation, the categorization, and the compilation. This description of qualitative content analysis offers one approach that shows how the general principles of the method can be used.

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Introduction

Qualitative research contributes to an understanding of the human condition in different contexts and of a perceived situation. However, there is no perfect designed study, and unexpected events will always appear. The main issue is how much financial resources, time and effort the researchers in a study team are able to invest in trying to understand the phenomena under study (Patton, 2002). Nevertheless, a researcher has to create the best study design possible, through accurate and considerate planning based on existing circumstances by identifying available resources.

circumstances in order to detect and take into account misrepresentations that may crop up in the data (Catanzaro, 1988). All qualitative research deals with some interpretation. However, the interpretations vary in depth and level of abstraction, depending on the method of analysis and on the researcher's ability to distance him/herself (Patton, 2002; Silverman, 2001). When limits of the study are identified and discussed, the actual planning of the study then begins. An important factor to bear in mind during both the planning and the application is to maintain as high a degree of quality as possible throughout the whole process.

In qualitative research, several analysis methods can be used, for example, phenomenology, hermeneutics, grounded theory,

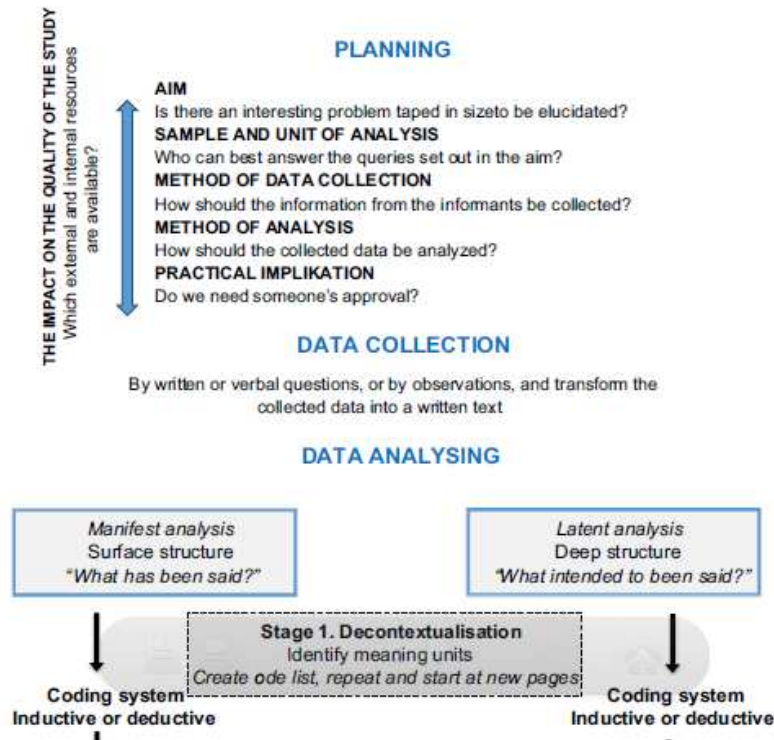
trustworthiness (Downe-Wambolt, 1992; Morse & Richards, 2002; Patton, 2002; Silverman, 2001). This article focuses on content analysis and on several definitions and descriptions of content analysis as a quantitative and/or qualitative method that have been presented over the years. In 1952, Berelson defined content analysis as “a research technique for the objective, systematic and quantitative description of the manifest content of communication” (p. 18). By using the concepts *technique* and *objective*, Berelson underlines the process of analysis as a reliable and learnable method that precludes the personal authority of the researcher. However, Berelson’s definition does not capture the qualitative and latent perspective of the analysis. In order to make the method applicable both in a quantitative and a qualitative approach, and without specifying the depth of analysis, Krippendorff (2004) defined content analysis as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”

(p. 18). Downe-Wambolt (1992) underlines that content analysis is more than a counting process, as the goal is to link the results to their context or to the environment in which they were produced: “Content analysis is a research method that provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena” (p. 314).

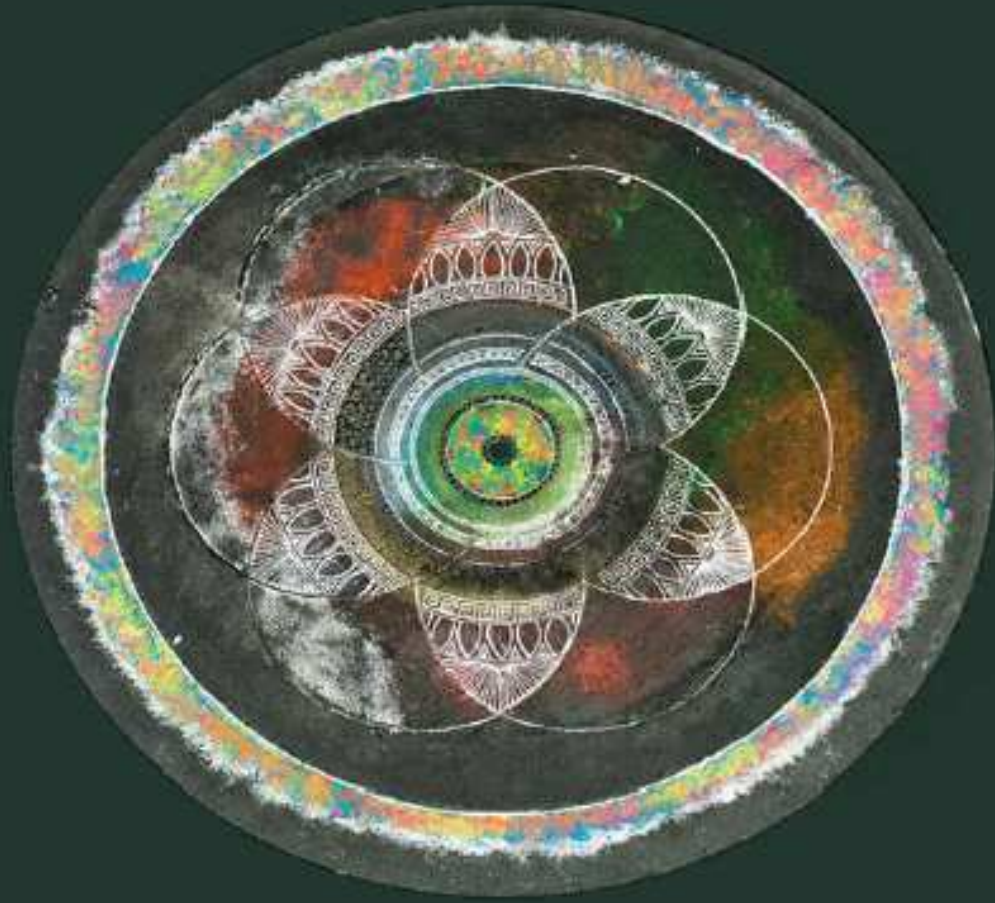
An overview of the research process from planning to presentation can be seen in Fig. 1.

The planning

In all research, it is essential to begin by clarifying what the researcher wants to find out, from whom and how. The purpose may be of a descriptive or exploratory nature based on *inductive* or *deductive reasoning*. Inductive reasoning is the process of



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experimental research that relate to identifying a sample and population, specifying the type of design, collecting and analyzing data, presenting the results, making an interpretation, and writing the research in a manner consistent with a survey or experimental study. In this chapter, the reader learns the specific procedures for designing survey or experimental methods that need to go into a research proposal. Checklists provided in the chapter help to ensure that all steps are included.

Chapter 9. Qualitative Methods

Qualitative approaches to data collection, analysis, interpretation, and report writing differ from the traditional, quantitative approaches. Purposeful sampling, collection of open-ended data, analysis of text or images (e.g., pictures), representation of information in figures and tables, and personal interpretation of the findings all inform qualitative methods. This chapter advances steps in designing qualitative procedures into a research proposal, and it also includes a checklist for making sure that you cover important procedures. Ample illustrations provide examples from narrative studies, phenomenology, grounded theory, ethnography, and case studies.

Chapter 10. Mixed Methods Procedures

Mixed methods involves the collection and “mixing” or integration of both quantitative and qualitative data in a study. It is not enough to only analyze your qualitative and quantitative data. Further analysis consists of integrating the two databases for additional insight into research problems and questions. Mixed methods research has increased in popularity in recent years, and this chapter highlights important developments and provides an introduction to the use of this design. This chapter begins by defining mixed methods research and the core characteristics that describe it. Then the three core designs in mixed methods research—(a) convergent, (b) explanatory sequential, and (c) exploratory sequential—are detailed in terms of their characteristics, data collection and analysis features, and approaches for interpreting and validating the research. Further, these core designs are employed within other designs (e.g., experiments), within theories (e.g., feminist research), and within methodologies (e.g., evaluation procedures). Finally, we discuss the decisions needed to determine which one of the designs would be best for your mixed methods project. We provide examples of the core designs and include a checklist to review to determine whether you incorporated all of the essential steps in your proposal or project.

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Gerakan Menanam Pohon "Gugur Gunung Mbangun Alam"

Senin, 02 Maret 2020



Senden, 1 Maret 2020. Di awal bulan maret ini, kegiatan penanaman kembali dilaksanakan di kawasan Taman Nasional Gunung Merbabu. Atas inisiatif Kelompok Tani Panji Kinasih, dan kontribusi berbagai pihak, gerakan menanam pohon telah diselenggarakan. Mengusung tema "Gugur Gunung Mbangun Alam", kegiatan ini dihadiri oleh Wakil Gubernur Provinsi Jawa Tengah Taj Yasin Maimoen (Gus Yasin). Diawali dengan kegiatan penanaman secara simbolis oleh Wakil Gubernur, Ptt. Kepala Dinas LHK Provinsi Jawa Tengah, dan Kepala Balai TN Gunung Merbabu kemudian dilanjutkan penanaman oleh peserta kegiatan, sebanyak 6900 bibit dari jenis aren, salam, puspa, tesek, berasan, dan pampung telah ditanam.

Gerakan penanaman pohon ini diikuti oleh berbagai kalangan dari anak-anak sampai orang dewasa. Berbagai instansi, kelompok masyarakat, relawan, Masyarakat Mitra Polhut, Masyarakat Peduli Api, serta Organisasi Masyarakat turut ikut serta mengambil peran dalam kegiatan ini. Selesai gerakan penanaman, dilaksanakan sarasehan serta diskusi bersama Wakil Gubernur Jawa Tengah. Dalam sambutannya Gus Yasin berpesan agar apa yang telah ditanam oleh peserta dipelihara dan tidak ditebang. Gus Yasin juga berpesan agar penanaman pohon berkayu juga dilaksanakan di lahan masyarakat. Perbanyak tanam pohon agar makin banyak pula air yang bisa disimpan dan tidak terjadi kekurangan air saat musim kemarau.

Gerakan Menanam Pohon kali ini dilaksanakan dalam upaya rehabilitasi dan konservasi pada daerah *recharge area* dan mata air. Oleh karena itu jenis bibit yang ditanam merupakan jenis endemik yang dapat berperan sebagai penyimpan air.

Sumber : Nur Azizah - Penyuluh Kehutanan Balai Taman Nasional Gunung Rinjani

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ECOCRITICISM

Greg Garrard



the NEW CRITICAL IDIOM



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Indeed, the widest definition of the subject of ecocriticism is the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term 'human' itself. This book will reflect these trends by giving space to both literary and cultural ecocriticism. However, at this point there is a caveat: I will be dealing principally with British and North American literature and culture, although the principles of ecocriticism would of course admit of more general application.

Ecocriticism is unique amongst contemporary literary and cultural theories because of its close relationship with the science of ecology. Ecocritics may not be qualified to contribute to debates about problems in ecology, but they must nevertheless transgress disciplinary boundaries and develop their own 'ecological literacy' as far as possible. I therefore provide brief discussions of some important environmental threats faced by the world today. To consider these in detail is beyond the scope of this book, but it is essential for ecocritics to recognise that there are serious arguments about the existence of the problems, their extent, the nature of the threat and the possible solutions to them. So, for example, in Chapter 5, I consider the problem of 'over-population' from a demographic point of view, before going on to explain how the issue has been refracted through apocalyptic rhetoric.

It may seem obvious that ecological problems are scientific problems rather than objects of cultural analysis. Indeed, when *Silent Spring* was published the agro-chemical industry reacted by criticising the book for its literary qualities, which, they implied, could not coexist with the appropriate scientific rigour. Would we not be recapitulating the propaganda published by the pesticide producers if we read Carson's book using literary-critical tools? John Passmore has proposed a distinction that may help to negotiate the problem. 'Problems in ecology', he maintains, are properly scientific issues, to be resolved by the formulation and testing of hypotheses in ecological experiments, while 'ecological problems' are 'features of our society, arising out of our dealings with nature, from which we should like to free ourselves, and which we do not regard as inevitable consequences of what is good in that society' (1974: 44). To describe something as an ecological problem is to make a normative claim about how we would wish things to be, and while this arises out of the claims of ecological scientists, it is not defined by them. A 'weed' is not a

Zealand, home to the kiwi, a flightless parrot called the kakapo, the large, flightless takahe and the kea, a carnivorous parrot. The dodo (*Raphus cucullatus*) of Mauritius is the most famous flightless island bird because it is also the first species known to have been driven to extinction by human activity in modern times. Quammen explains that the rarity of such a species is exacerbated by hunting, habitat destruction, competition from introduced species such as goats and pigs, and predation from aliens such as rats, mongooses and cats. These 'deterministic' factors reduce the population to the point where it is exceptionally vulnerable to random or 'stochastic' factors such as catastrophic weather events, normal variations in birth and death rates, and inbreeding. In a series of detailed case studies, Quammen shows how extensive island extinctions have been, and argues that habitat destruction is now also forcing mainland species into ever-diminishing ecosystems that are effectively 'islands'. Of the 171 extinct species and sub-species of bird counted since 1600, 90 per cent were from islands, even though such species make up just 20 per cent of the total number of bird species (Quammen 1996: 264). Quammen imagines the death of the last dodo with moving immediacy:

Raphus cucullatus had become rare unto death. But this one flesh-and-blood individual still lived. Imagine that she was thirty years old, or thirty-five, an ancient age for most sorts of bird but not impossible for a member of such a large-bodied species. She no longer ran, she waddled. Lately she was going blind. Her digestive system was balky. In the dark of an early morning in 1667, say, during a rainstorm, she took cover beneath a cold stone ledge at the base of one of the Black River cliffs. She drew her head down against her body, fluffed her feathers for warmth, squinted in patient misery. She waited. She didn't know it, nor did anyone else, but she was the only dodo on Earth. When the storm passed, she never opened her eyes. This is extinction.

(1996: 275)

The death of an individual is also the death of its kind. Quammen's elegy therefore shuttles uneasily between imaginative lament and ecological explanations with lists of species lost, exemplifying the problem of representing absence on such a scale. The narrative incorporates scientific analysis and anecdotes from the history of ecology within a

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implied, could not coexist with the appropriate scientific rigour. Would we not be recapitulating the propaganda published by the pesticide producers if we read Carson's book using literary-critical tools? John Passmore has proposed a distinction that may help to negotiate the problem. 'Problems in ecology', he maintains, are properly scientific issues, to be resolved by the formulation and testing of hypotheses in ecological experiments, while 'ecological problems' are 'features of our society, arising out of our dealings with nature, from which we should like to free ourselves, and which we do not regard as inevitable consequences of what is good in that society' (1974: 44). To describe something as an ecological problem is to make a **normative** claim about how we would wish things to be, and while this arises out of the claims of ecological scientists, it is not defined by them. 'Weed' is not a botanical classification, it merely denotes the wrong kind of plant in the wrong place. Eliminating weeds is obviously a 'problem in gardening', but defining weeds in the first place requires a cultural, not horticultural, analysis. Likewise 'pollution' is an ecological problem because it does not name a substance or class of substances, but rather represents an implicit normative claim that too much of something is present in the environment, usually in the wrong place. Carson had to investi-

economists and demographers are amongst its most outspoken intellectual proponents, arguing that the dynamism of capitalist economies will generate solutions to environmental problems as they arise, and that increases in population eventually produce the wealth needed to pay for environmental improvements.

The key positive claim put forward by cornucopians is that human welfare, as measured by statistics such as life expectancy or local pollution, has demonstrably increased along with population, economic growth and technological progress. They point out that, in the long run, the supposed scarcity of natural resources is belied by falling prices of food, minerals and commodities relative to wages; as a specific resource becomes harder to obtain, the price increases, leading capitalist entrepreneurs to search for substitute sources, processes or materials. The discovery of alternatives leads to a fall in price of the original material, such as the drop in real copper prices brought about by the widespread substitution of fibre-optic cables for copper wires. 'Scarcity' is therefore an economic, not an ecological, phenomenon, and will be remedied by capitalist entrepreneurs, not the reductions in consumption urged by environmentalists: 'The fact is that the concept of resources itself is a dynamic one; many things become resources over time. Each century has seen new resources emerge' (Beckerman 1995: 60). More people on the planet means more resourceful brains, more productive hands, more consumption and therefore more economic growth. The confidence

underestimate. However, this position suffers from a major inconsistency: many of the environmental improvements enjoyed by post-industrial nations have not only been achieved by moving damaging industries to developing countries, but have been driven by the political agitation of the environmental campaigners cornucopians now claim are obstructing economic and technological progress. It is not capitalism alone that produces the solutions cornucopians identify, but entrepreneurs responding to morally motivated consumers and government regulations.

A more serious objection is that cornucopians take little or no account of the non-human environment except insofar as it impacts upon human wealth or welfare. Nature is only valued in terms of its usefulness to us. Many environmentalists argue that we need to develop a value system which takes the intrinsic or inherent value of nature as its starting point. This fundamental distinction is evident in the debate between Simon and conservation biologist Norman Myers, from which I have quoted above.

ENVIRONMENTALISM

The very broad range of people who are concerned about environmental issues such as global warming and pollution, but who wish to maintain or improve their standard of living as conventionally defined, and who would not welcome radical social change, will be described hereinafter as 'environmentalists'. Many value rural ways of life, hiking or camping, or are members of one of the mainstream environmental organisations such as the Sierra Club, Nature Conservancy and Audubon Society in the USA, or the Royal Society for the Protection of Birds and the Council for the Protection of Rural England in the UK. They may be concerned about natural resource scarcity or pollution but would look to governments or non-governmental organisations such as charities to provide solutions, usually technological ones. Their hopes for curbing population growth, whether in rich or poor countries, would lie in family-planning campaigns rather than, say, state-sponsored

Environmentalism is a term of ethnically dubious origin. In the early twentieth century, environment “referred mainly to the external social influences working on the individual (as opposed to genetic endowment)” (Worster 1999: 165), and environmentalism was coined to denote the view that culture and/or character is determined by environment rather than heredity. This is ironically the *only* denotation given in the 1987 *OED* Supplement. It has long since been eclipsed, however, by the use of environmentalism as an umbrella term that may stretch to cover any environmental reform movement, whether anthropocentric or ecocentric, radical or moderate, although some activists, such as environmental justice advocates, would want to disassociate themselves from any implication that environmental ills are more fundamental than social ills such as poverty and racism.

The borderline between environmentalism and “ecology movement,” another umbrella term that covers a range of environmentalist issues and ideologies, is also blurry. Ecology movement seems to be a term of European origin, associated with the rise of green party movements, but still uncommon in the United States. More consistently than environmentalism it is identified with a radical edge of some sort, whether politicized and confrontational like Greenpeace or movements still more incendiary, or countercultures like Wiccan neopaganism. Even though some would consider it redundant to speak of “radical environmentalism,” environmentalism as a general noun is often chastised as mere establishmentarian incrementalism by those staking out more radical positions, including mutually antithetical critics, such as Norwegian philosopher Arne Naess, who coined the term “deep ecology,” and American eco-anarchist Murray Bookchin, who claims to have invented “social ecology.” For Naess, what is conventionally called environmentalism is a “shallow” mode of reformism (Naess 1973: 95); for Bookchin, it connotes “a mechanistic, instrumental outlook” (Bookchin 1999: 154). See also deep ecology, ecology, environmental justice, landscape, social ecology.

4. The flourishing of human life and cultures is compatible with a substantially smaller human population. The flourishing of nonhuman life *requires* a smaller human population.

(Sessions 1995: 68)

The second of these points refers not only to developing but also to developed countries, whose populations consume far more per capita. Deep ecologists argue for long-term population reduction throughout the world. The lethal combination is that of rapid population growth in developing countries, which exacerbates environmental problems associated with poverty such as land pressure and deforestation, accompanied by rapid economic growth in developed countries, which exacerbates problems associated with wealth, such as domestic waste disposal and greenhouse gas emissions.

Many deep ecologists see the first point as distinguishing their position from environmentalism; whereas 'shallow' approaches take an instrumental approach to nature, arguing for preservation of natural resources only for the sake of humans, deep ecology demands recognition of intrinsic value in nature. It identifies the dualistic separation of humans from nature promoted by Western philosophy and culture as the origin of environmental crisis, and demands a return to a monistic, primal identification of humans and the ecosphere. The shift from a human-centred to a nature-centred system of values is the core of the radicalism attributed to deep ecology, bringing it into opposition with almost the entirety of Western philosophy and religion:

Deep ecology is concerned with encouraging an egalitarian attitude on the part of humans not only toward all *members* of the ecosphere, but even toward all identifiable *entities* or *forms* in the ecosphere. Thus, this attitude is intended to extend, for example, to such entities (or

Glossary of Selected Terms

deep ecology As discussed in chapter 4, a term introduced by Norwegian philosopher Arne Naess to distinguish Naess's biotically egalitarian vision of "organisms as knots in the biospherical net or field of intrinsic relations" from "shallow" environmentalist campaigns against "pollution and resource depletion" chiefly for "the health and affluence of people in the developed countries" (Naess 1973: 95). (Naess further distinguishes deep ecology from "ecosophy," meaning a personalized version of the former.)

Deep ecology envisages, then, a relational understanding of selfhood "based on active identification with wider and wider circles of being" (Mathews 2001: 221). This biospherical inclusiveness, together with deep ecology's rapid transformation from a philosophical position to a movement that has tended "to avoid philosophical honing" (Hay 2002: 42), has been responsible for its being sometimes used as a synonym for ecocentric persuasions generally. Yet the emphasis deep ecology typically attaches to realization of (a transformed) self through identification with nature has provoked some to argue that it is actually anthropocentric relative to ecosystem-based or respect-for-nature ethics (Katz 2000). Ecofeminists have also criticized the lumping tendency in deep ecology's conception of humanness that leads it to elide or marginalize gender difference and the history of patriarchy, though some have also tried to mediate between the two (e.g., Mathews 1999; Salleh 2000).

Deep ecology's biotic egalitarianism, together with the recognition of affinities between deep ecology and Heidegger's thought, and pronouncements by some deep ecologists that overpopulation and ecosystemic imperilment are

to manage ecosystems, for example, are seen as part of the 'problem'. Ecologists can be accused of being 'anti-ecological', not because their projects might accidentally inflict damage, but because the undertaking of such projects betrays an anthropocentric managerialism at odds with the true, ecocentric promise of the discipline. In fact, developments in postequilibrium ecology would seem fatally to undermine deep ecology, if it would only attend to them (see Chapter 3).

ECOFEMINISM

Deep ecology identifies the anthropocentric **dualism** humanity/nature as the ultimate source of anti-ecological beliefs and practices, but ecofeminism also blames the *androcentric* dualism man/woman. The first distinguishes humans from nature on the grounds of some alleged quality such as possession of an immortal soul or rationality, and then assumes that this distinction confers superiority upon humans. The second distinguishes men from women on the grounds of some alleged quality such as larger brain size, and then assumes that this distinction confers superiority upon men. Ecofeminism involves the recognition that these two arguments share a common 'logic of domination' (Warren 1994: 129) or underlying 'master model', that 'women have been associated with nature, the material, the emotional, and the particular, while men have been associated with culture, the nonmaterial, the rational, and the abstract' (Davion 1994: 9), and that this should suggest common cause between feminists and ecologists.

If women have been associated with nature, and each denigrated with reference to the other, it may seem worthwhile to attack the hierarchy by reversing the terms, exalting nature, irrationality, emotion and the human or non-human body as against culture, reason and the mind. Some ecofeminists, especially those promoting 'radical ecofeminism' and goddess worship, have adopted this approach.

Glossary of Selected Terms

ecofeminism (or ecological feminism) is an umbrella term for a range of theoretical and practical positions that share the view that the “twin dominations of women and nature” (Davion 2001: 234) are artifacts of patriarchal culture instituted in antiquity and (as argued most influentially in Merchant 1980) intensified by the epistemological dualism and rational instrumentalism of the scientific and technological revolutions. The term was coined in the 1970s by French feminist Françoise d’Eaubonne, but the movement first developed in the United States in the 1980s and has since spread worldwide to comprehend a great “variety of regional, ethnic, and cultural ecofeminisms.”⁴ On environmental issues, ecofeminist persuasions range from anthropocentric to anti-anthropocentric, from liberal to radical. As in feminism generally, the question of essentialism vs. constructivism has been much debated (e.g., whether to consider gender difference as innate or culturally contingent), with the tilt tending in constructionism’s favor when the argument takes an either/or form, but with an increasing sense that the dichotomy may be a false one if only because in certain instances essentializing either cannot be avoided or may be of positive strategic value (Carlassare 1999; Sturgeon 1997). An analogous divergence holds between cultural ecofeminism and social/socialist ecofeminisms, the former placing more primary emphasis on transformation of values and consciousness that tend to presume “woman” or “motherhood” as a fixed category, the latter on “a socioeconomic analysis that treats nature and human nature as socially constructed, rooted in an analysis of race, class, and gender” (Merchant 1992: 194).

and spokesperson (e.g., Snyder 1995: 183–91). Reinhabitation presupposes a prior indigenous dispensation (hence the “re-” prefix and the “becoming native” stipulation) that lived more lightly on the land and in that sense should be looked back to as a model, and a commitment to an ecologically sustainable lifestyle that involves both ecological literacy and involvement in a place-based community. *See also* bioregionalism, place.

restoration ecology (ecological restoration) The theory and practice of remediating anthropogenically modified landscapes so as to make them better approximate an earlier, more unspoiled condition. This involves not only historical and technological challenges, but also ethico-philosophical ones (Higgs 2003). For example, what should be the *status quo ante* to which the landscape is to be restored? Who is to have ownership over such decisions? *See also* ecology.

social ecology, ecological socialism Social ecology is a tradition of theory and reform practices that view “societies and their environments as biophysically linked systems.”¹⁰ It disowns industrial capitalism, but advocates enlisting science and technology to the end of creating ecologically sustainable human communities. It has strong regionalist as well as eco-communitarian tendencies. In the past half-century, social ecology was especially associated with American eco-anarchist Murray Bookchin, who in fact claimed to have “formulated” the “discipline” (Bookchin 1999: 154). But its roots go back at least a century earlier (Clark 1997: 4–8), and arguably Lewis Mumford deserves to be called the “pioneer American social ecologist” (Guha and Martínez-Alier 1997: 200). John Clark, one of social ecology’s emerging spokespersons, has sought to build bridges with deep ecology as well as socialism, replacing Bookchin’s insistence on humankind’s superiority on the evolutionary ladder with a holistic vision of “evolutionary processes of human and planetary self-realization.”¹¹

“Socialist” ecology or ecological socialism (or ecosocialism) is by contrast more squarely rooted in Marxist thinking, though also in critique of preexist-

many of the things humans do are still portrayed as unnatural, thereby reintroducing the dualism they were trying to overcome. Opposing this false monism is a **dialectical** perspective that envisages the evolution of human culture, or 'second nature', from 'first nature', in an ongoing process in which each defines and transforms the other:

Marx ... recognised the priorness [sic] of an 'external' or 'first' nature, that gave birth to humankind. But humans then worked on this 'first' nature to produce a 'second' nature: the material creations of society plus its institutions, ideas and values. This process, as Bookchin ... stresses, is part of a process of *natural* evolution of society.

(Pepper 1993: 108)

Eco-Marxists and social ecologists are therefore neither monists nor dualists. One of the consequences of this view is that environmental problems cannot be clearly divorced from things more usually defined as social problems such as poor housing or lack of clean water. It gives these positions a clear affinity with environmental justice movements that protest the common association of acute environmental degradation and pollution with poverty.

In line with traditional Marxist thought, eco-Marxists argue that there is a structural conflict between workers and the owners of the means of production, in which the latter cream off the surplus value created by the labour of the proletariat. This objective exploitation is at the heart of all other forms of exploitation and oppression, as Pepper argues: 'The true, post-revolutionary, communist society will be classless, and when it is attained the state, environmental disruption, economic exploitation, war and patriarchy will all wither away, being no longer necessary' (1993: 207–8). Against this vision of a planned economy based on need

Heidegger's starting point is the fundamental difference between mere material existence and a revelation of 'being', or the thing-ness of things. To 'be' is not just to exist, but to 'show up' or be disclosed, which requires human consciousness as the space, or 'clearing' (*Lichtung*), in and through which it is disclosed: 'At bottom, the ordinary is not ordinary; it is extraordinary' (Heidegger 1993: 179). Once again, the problem of dualism is not so much resolved as displaced, as being only 'is' through this clearing, and human being is in turn properly realised in the letting be of beings in its 'space' of consciousness. The clearing and what shines forth there have a mutual need for one another, as the sheltering Earth provides the entities from which human being finds a world: 'A stone is worldless. Plant and animal likewise have no world; but they belong to the covert throng of a surrounding into which they are linked. The peasant woman, on the other hand, has a world because she dwells in the overtness of beings' (p. 170).

The relationship of being and clearing, or Earth and world, is not a simple one, however, because the responsiveness or attunement between them may be more or less responsible, and beings may or may not be 'let be' (i.e. be disclosed, show up, emerge). Thus responsible humans have an implicit duty to let things disclose themselves in their own inimitable

language-cultures where there is a strong tradition, whatever the empirical facts, of dualistic thinking about nature as an autonomous domain. This is by no means universally the case, however. It is not true, for example, of many non-western traditions (see Silko 1986: 87, 92–4), which imply more of a fusion of the human and nonhuman than does the English “nature” (in Williams’ third sense).

nature writing Succinctly definable as “literary nonfiction that offers scientific scrutiny of the world (as in the older tradition of literary natural history), explores the private experience of the individual human observer of the world, or reflects upon the political and philosophical implications of the relationships among human beings and the larger planet.”⁸ Nature writing has been of central interest for ecocriticism from the movement’s beginnings, particularly during what I have called its first wave. Historically, nature writing has focused on exurban locales, though it can be practiced in urban contexts too, as ecocritics increasingly stress (e.g., Bennett and Teague 1999; Dixon 1999, 2002). *See also* environmental writing, environmental criticism.

pastoral, anti-pastoral, post-pastoral Traditional pastoral, dating from the poetry of Theocritus, is a stylized representation of rusticity in contrast to and often in satire of urbanism, focusing in the first instance on the life of shepherds. In the early modern and romantic eras, as in seventeenth-century English country house poems and in Wordsworthian lyric, pastoral becomes more mimetically particularized, and more given over to representation of country ways that are being displaced by enclosure and/or urbanization. A concurrent instance of this turn from fictive Arcadia toward material referent was for the sites of European colonization to be conceived in pastoral terms, as areas of natural and even edenic possibility. This pastoralization of “new worlds,” in time, helped give rise to different forms of pastoral nationalism on the part of post-colonial intelligentsias, such as the US cult of wilderness and the Négritude movement in Francophone Africa and the Caribbean (Buell 1995: 53–82). Such practices, however, particularly in the case of European settler cultures, are also reflective of and historically interdependent with “old world” tendencies from Britain to Russia to imagine nation in terms of country or hinterland.

4

WILDERNESS

The idea of wilderness, signifying nature in a state uncontaminated by civilisation, is the most potent construction of nature available to New World environmentalism. It is a construction mobilised to protect particular habitats and species, and is seen as a place for the reinvigoration of those tired of the moral and material pollution of the city. Wilderness has an almost sacramental value: it holds out the promise of a renewed, authentic relation of humanity and the earth, a post-Christian covenant, found in a space of purity, founded in an attitude of reverence and humility. The wilderness question is also central to ecocriticism's challenge to the status quo of literary and cultural studies, insofar as it rejects the exclusively social concerns of the traditional humanities. Unlike pastoral, the concept of wilderness only came to cultural prominence in the eighteenth century, and the 'wilderness texts' discussed by ecocritics are mainly non-fictional nature writing, almost entirely neglected by other critics. Much work in this area might easily count as intellectual history or philosophy, thus stretching the bounds of traditional literary criticism.

world who fear that an ethic of sustainability may be invoked to keep their economies down, and a target of attack by environmentalists who hold that the term is oxymoronic and in practice gives permission for economic interests (development) to override sustainability. With such disputes in mind, some distinguish between “strong” and “weak” sustainability in recognition that the economic and ecological perspectives do not easily line up.

UMWELT See environment, environmentalism.

wild, wildness, wilderness Wild, wildness, and wilderness all share the sense of “undomesticated.” Wildness and wilderness can be used synonymously, as in Gerard Manley Hopkins’ poetic plea that the burn and braes of Inversnaid be preserved: “O let them be left, wildness and wet; / Long live the weeds and the wilderness yet.”¹² But wilderness literally refers to a spatial area, whereas wildness is a term of quality rather than location. Wildness is arguably “everywhere: ineradicable populations of fungi, moss, mold, yeasts, and such that surround and inhabit us” (Snyder 1990: 14).

As a descriptor of human rather than animal traits, “wild” traditionally bears the equivocal or pejorative connotation of “disarranged” or “bewildered” (as in “driven wild”), or implying unfitness for civil society (“wild man”). Wild’s modern usage as a term of value, as in the passage from Snyder’s “Etiquette of Freedom” just quoted, deliberately inverts these senses. Hence the bite of Henry Thoreau’s assertion: “In Wildness is the preservation of the world,”¹³ which later



WILDERNESS

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Wilderness narratives share the motif of escape and return with the typical pastoral narrative, but the construction of nature they

5

APOCALYPSE

For at least 3,000 years, a fluctuating proportion of the world's population has believed that the end of the world is imminent. Scholars dispute its origins, but it seems likely that the distinctive construction of apocalyptic narratives that inflects much environmentalism today began around 1200 BCE, in the thought of the Iranian prophet Zoroaster, or Zarathustra. Notions of the world's gradual decline were widespread in ancient civilisations, but Zoroaster bequeathed to Jewish, Christian and later secular models of history a sense of urgency about the demise of the world. From the Zealots of Roman Judaea to the Branch Davidians who perished in Waco, Texas in 1993, Judaeo-Christian believers have fought and died in fear and hope of impending apocalypse, whilst Nazis, communists, Native American Ghost Dance cults, Muslim Mahdists and the Japanese adherents of the Aum Shinrikyo sect have adopted and adapted apocalyptic rhetoric, again with catastrophic results as prophecies of crisis and conflict inexorably fulfil themselves. Yet arguably very similar rhetorical strategies have provided the green movement with some of its most striking successes. With this in mind, it is crucial that we consider the past and future role of the apocalyptic narrative in environmental and radical ecological discourse.

6

DWELLING

The tropes that have been examined so far contribute to the ways in which we understand nature, but from an ecocritical perspective they are all faulty in one respect: none suggests a mode of practical existence as an immediate reality. Pastoral and wilderness tropes typically imply the perspective of the aesthetic tourist, while the apocalypse encodes the vision of a prophetic imagination. However, other literatures explore the possibility of coming to dwell on the earth in a relation of duty and responsibility. 'Dwelling' is not a transient state; rather, it implies the long-term imbrication of humans in a landscape of memory, ancestry and death, of ritual, life and work. This chapter will consider models of dwelling in the literature of farming known as 'georgic', before turning to the 'primitive' models supposed by some critics to be exemplary of an authentic dwelling on earth.

GEORGIC

We have considered the claim that Judaeo-Christian monotheism has provided modern European civilisation with ecologically damaging attitudes. Lynn White Jr. argues that Genesis 1:26, 'And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle,

7

ANIMALS

Study of the relations between animals and humans in the humanities is split between the analysis of the representation of animals in history and culture, or animal studies, and the philosophical consideration of animal rights. While much of this chapter will focus on animal studies, which is close kin to ecocriticism proper, it will begin with the ethical questions, ancient debates that were given renewed impetus by Peter Singer's revolutionary *Animal Liberation* (1975). Singer draws upon arguments first put forward by Utilitarian philosopher Jeremy Bentham (1748–1832), who suggested that cruelty to animals was analogous to slavery and claimed that the capacity to feel pain, not the power of reason, entitled a being to moral consideration. Singer gives the label 'speciesism' to the irrational prejudice that Bentham identifies as the basis of our different treatment of animals and humans. Just as women or Africans have been mistreated on the grounds of morally irrelevant physiological differences, so animals suffer because they fall on the wrong side of a supposedly 'insuperable line' (cited in Singer 1983: 8) dividing beings that count from those that do not. Yet it turns out to be impossible to draw that line in such a way that all animals are excluded and all humans are included,

that operate, according to Yearley, in finance, communications, culture, business and politics. Transnational financial organisations demonstrated that they could marshal greater resources than national governments on several occasions during the 1990s: 'As capital markets become global, the fate of whole countries' economies can fall prey to the fears and imaginings of investors in the international money markets' (Yearley 1996: 4). These activities are made possible by global satellite-based communications, including the Internet, which attenuate traditional considerations of physical distance from transactions involving the communication of information. The local communities beloved of anti-modern ecocritics are being supplanted by 'virtual' communities brought together by shared interests, including environmental concerns. The globalisation of culture is both a cause and an effect of this process, as transnational cultural icons provide transnational talking points within and across these communities.

Globalisation, for some, represents homogenisation in which diverse local cultures are supplanted by 'monocultures of the mind' promoted and sustained by transnational culture industries based mainly in North America, Japan and Western Europe. The aspect of globalisation most often targeted by environmentalist critics is the growth of companies with turnover exceeding that of many nations and who possess a commensurate political power. While many industries remain necessarily locally or nationally based, the omnipresence of brand-based companies such as Nike or Coca-Cola seems to produce, sustain and rely on a homogeneous global market. Cornucopian enthusiasts for globalisation argue that this presents an opportunity for poverty-stricken countries to



The Ecocriticism Reader



LANDMARKS IN LITERARY ECOLOGY



Edited by Cheryll Glotfelty and Harold Fromm

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If your knowledge of the outside world were limited to what you could infer from the major publications of the literary profession, you would quickly discern that race, class, and gender were the hot topics of the late twentieth century, but you would never suspect that the earth's life support systems were under stress. Indeed, you might never know that there was an earth at all. In contrast, if you were to scan the newspaper headlines of the same period, you would learn of oil spills, lead and asbestos poisoning, toxic waste contamination, extinction of species at an unprecedented rate, battles over public land use, protests over nuclear waste dumps, a growing hole in the ozone layer, predictions of global warming, acid rain, loss of topsoil, destruction of the tropical rain forest, controversy over the Spotted Owl in the Pacific Northwest, a wildfire in Yellowstone Park, medical syringes washing onto the shores of Atlantic beaches, boycotts on tuna, overtapped aquifers in the West, illegal dumping in the East, a nuclear reactor disaster in Chernobyl, new auto emissions standards, famines, droughts, floods, hurricanes, a United Nations special conference on environment and development, a U.S. president declaring the 1990s "the decade of the environment," and a world population that topped five billion. Browsing through periodicals, you would discover that in 1989 *Time* magazine's person of the year award went to "The Endangered Earth."

In view of the discrepancy between current events and the preoccupations of the literary profession, the claim that literary scholarship has responded to contemporary pressures becomes difficult to defend. Until very recently there has been no sign that the institution of literary studies has even been aware of the environmental crisis. For instance, there have been no journals, no jargon, no jobs, no professional societies or discussion groups, and no conferences on literature and the environment. While related humanities disciplines, like history, philosophy, law, sociology, and religion have been "greening" since the 1970s, literary studies have apparently remained untinted by environmental concerns. And while social movements, like the civil rights and women's liberation movements of the sixties and seventies, have transformed literary studies, it would appear that the environmental movement of the same era has had little impact.

But appearances can be deceiving. In actual fact, as the publication dates for some of the essays in this anthology substantiate, individual literary and cultural scholars have been developing ecologically informed criticism and theory since the seventies; however, unlike their disciplinary cousins mentioned previously, they did not organize themselves into an identifi-

disciplinary environmental research community, membership swelled to more than 300; in its second year that number doubled, and the group created an electronic-mail computer network to facilitate communication among members; in its third year, 1995, ASLE's membership had topped 750 and the group hosted its first conference, in Fort Collins, Colorado. In 1993 Patrick Murphy established a new journal, *ISLE: Interdisciplinary Studies in Literature and Environment*, to "provide a forum for critical studies of the literary and performing arts proceeding from or addressing environmental considerations. These would include ecological theory, environmentalism, conceptions of nature and their depictions, the human/nature dichotomy and related concerns."⁴

By 1993, then, ecological literary study had emerged as a recognizable critical school. The formerly disconnected scattering of lone scholars had joined forces with younger scholars and graduate students to become a strong interest group with aspirations to change the profession. The origin of ecocriticism as a critical approach thus predates its recent consolidation by more than twenty years.

DEFINITION OF ECOCRITICISM

What then *is* ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies.

Ecocritics and theorists ask questions like the following: How is nature

departments, but, as environmental problems compound, work as usual seems unconscionably frivolous. If we're not part of the solution, we're part of the problem.

How then can we contribute to environmental restoration, not just in our spare time, but from within our capacity as professors of literature?⁷ The answer lies in recognizing that current environmental problems are largely of our own making, are, in other words, a by-product of culture. As historian Donald Worster explains,

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding.⁸

Answering the call to understanding, scholars throughout the humanities are finding ways to add an environmental dimension to their respective disciplines. Worster and other historians are writing environmental histories, studying the reciprocal relationships between humans and land, considering nature not just as the stage upon which the human story is acted out, but as an actor in the drama. They trace the connections among environmental conditions, economic modes of production, and cultural ideas through time.

Anthropologists have long been interested in the connection between culture and geography. Their work on primal cultures in particular may help the rest of us not only to respect such people's right to survive, but also to think about the value systems and rituals that have helped these cultures live sustainably.

Psychology has long ignored nature in its theories of the human mind. A handful of contemporary psychologists, however, are exploring the linkages between environmental conditions and mental health, some regarding the modern estrangement from nature as the basis of our social and psychological ills.

In philosophy, various subfields like environmental ethics, deep ecology, ecofeminism, and social ecology have emerged in an effort to understand and critique the root causes of environmental degradation and to formulate an alternative view of existence that will provide an ethical and conceptual foundation for right relations with the earth.



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Literary Studies

Mutual Relationship between Human and Nature on *The Secret Garden* and *Sarongge*: an Ecocritical Reading

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A B S T R A C T

This article aims to show the mutual relationship between humans and nature that influence to heal mental and physical of human that shown on *The Secret Garden* written by Frances Hodgson Burnett and *Sarongge* by Tosca Santoso. The mutual relationship described by the two authors is also related to social events and natural conditions in the early 20th century in England and early 21st century in Indonesia. We might realize that the main function of literature is not only to entertain but also to teach us how important nature to humans. In this case, the researchers use qualitative methods and apply eco-criticism to explain how close the relationship between nature and humans in the novels. Using these English and Indonesian novels, the researchers criticize how human behavior preserves the nature that is present in both novels and compared to the reality that occurs. The findings is it reflects the mutual relationship between humans and nature that can heal mental and physical. However, it is irrelevant to the reality with the history of the environment that occurs is excessive exploitation of nature and has a negative impact on humans. Hereby builds the reader's awareness of the importance of nature for human survival, especially on mental and physical health.

INTRODUCTION

concerning the human relationship with nature and how nature becomes media of healing mental and physical of someone. Meanwhile, it will be compared to the Indonesian novel by Tosca Santoso [3] named *Sarongge*, which portrayed the relation of people with nature in Sarongge.

Nature and humans naturally shaped the mutual relationship. Humans need nature to fulfill their lives, and nature also needs humans to preserve it. The term reciprocal or mutual relations are explained in *The Ecocriticism Reader: Landmark in Literary Ecology* by Cheryll Glotfelty and Harold Fromm "The reciprocal relationship between humans and lands, considering nature not just as the stage upon which the human story is acted out, but as an actor in the drama" [4]. We agree with the concept of human and nature has a mutual relationship on earth. If humans treat nature well, then nature also gives everything that humans needed. On the contrary, if humans treat nature badly and defectively, nature can also make humans suffered.

In literature, this mutual relationship between humans and nature is captured in an English novel entitled *The Secret Garden* by France Hodgson Burnett [2] and Indonesian novel entitled *Sarongge* by Tosca Santoso [3]. Both of the novels concern and raise the problems regarding the environment in England and Indonesia. The biggest interest of the researchers to conduct the research is to find out and to compare how humans and nature have the mutual relationship to heal mental and physical of someone that appears on both novels from different backgrounds, how nature helps humans and how they treat nature. These novels are trying to convince the reader that nature and humans can contribute the universe to be the better place in the future. Wyk mentions that nature has the power to influence the lives of characters on an individual, cultural, and national level [5].

These English and Indonesian novels depict the benefiting mutual relationship between humans and nature. Nature helps human to recover the illness that they face, and human helps nature to be alive again. This action of taking care of each other can be called the mutual relationship between humans and nature. Unfortunately, what happened, in reality, does not represent the natural condition in the novels. England in the early 20th century was faced awful environment destruction that impacts to humans, especially their healthiness. Indonesia in the early 21st century, also owns a problem with massive deforestation. However, this research also analyzes and compares the environmental conditions in the years the novels were published.

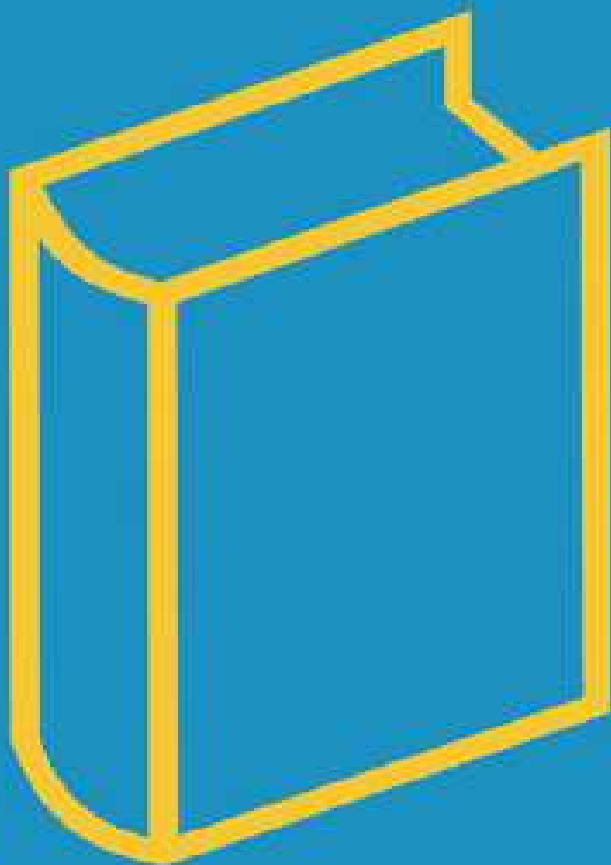
The current research focuses on the contribution to open the eyes of the reader by the authors to see the need for humans to preserve nature. The mutual relationship described in the two novels is inversely proportional to the reality. Severe damage to nature in England and Indonesia build on the writers' initiative to show the importance of natural sustainability such as nature can be beneficial to healing mental and physical of ones.

As described above, this research attempts to analyze the beneficial relationship between humans and nature by comparing it with the reality that occurs in England in the early 20th century and Indonesia in the early 21st century in the two novels with a different background.

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WHAT IS LITERATURE, WHAT IS A TEXT?

Look up the term **literature** in any current encyclopedia and you will be struck by the vagueness of its usage as well as by an inevitable lack of substance in the attempts to define it. In most cases, **literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents, and scholarly writings.**

Etymologically, the Latin word “litteratura” is derived from “littera” (letter), which is the smallest element of alphabetical writing. The word **text** is related to “textile” and can be translated as “fabric”: just as single threads form a fabric, so words and sentences form a meaningful and coherent text. The origins of the two central terms are, therefore, not of great help in defining literature or text. It is more enlightening to look at literature or text as cultural and historical phenomena and to investigate the conditions of their production and reception.

Underlying literary production is certainly the human wish to leave behind a trace of oneself through creative expression, which will exist detached from the individual and, therefore, outlast its creator. The earliest manifestations of this creative wish are prehistoric paintings in caves, which hold “encoded” information in the form of visual signs. This visual component inevitably remains closely connected to literature throughout its various historical and social manifestations. In

text-oriented approaches in the decades after World War II; it differentiates *interpretation* from source studies, socio-historical background studies, history of motifs, as well as *author-oriented* biographical or *psychoanalytic literary criticism* and *reception history* in order to free *literary criticism* from extrinsic elements—i.e., those outside the text—and bring the focus back to the literary text as such; see also *structuralism*, *affective fallacy*, *intentional fallacy*, and *close reading*.

new historicism, 90–1: recent *context-oriented approach* which builds on *post-structuralism* and *deconstruction* but also includes historical dimensions in the discussion of literary *texts*, presupposing a structural similarity between literary and other *discourses* within a given historical period.

note, 4: short *secondary source* in a scholarly *journal*. It treats a very specific aspect of a topic in only a few paragraphs.

novel, 11–13: important *genre* of *prose fiction* which developed in England in the eighteenth century; the *epic* and the *romance* are indirect precursors. Structurally, the novel differs from the epic through more complex *character* presentation and *point of view* techniques, its emphasis on *realism*, and a more subtle structuring of the *plot*.

novella or novelette, 14: sub-genre of *prose fiction*. Due to its shortness and idiosyncratic narrative elements, it assumes a position between the *short story* and the *novel*.

ode, 28: traditional form of *lyric poetry* on a serious, mostly classical theme and consisting of several *stanzas*.

Old English or Anglo-Saxon period, 64: earliest period of English literature and language between the invasion of Britain by Germanic

a)
Plot

Plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. An ideal traditional plot line encompasses the following four sequential levels:

exposition—complication—climax or turning point—
resolution

The **exposition** or presentation of the initial situation is disturbed by a **complication** or **conflict** which produces suspense and eventually leads to a climax, crisis, or turning point. The **climax** is followed by a resolution of the complication (French **denouement**), with which the text usually ends. Most traditional fiction, drama, and film employ this basic plot structure, which is also called linear plot since its different elements follow a chronological order.

In many cases—even in linear plots—**flashback** and foreshadowing introduce information concerning the past or future into the narrative. The opening scene in Billy Wilder's (1906–2002) *Sunset Boulevard* (1950) is a famous example of the **foreshadowing** effect in film: the first-person narrator posthumously relates the events that lead to his death while drifting dead in a swimming pool. The only break with a linear plot or chronological narrative is the anticipation of the film's ending—the death of its protagonist—thus eliminating suspense as an important element of plot. This technique directs the audience's attention to aspects of the film other than the

camera angle, 58: position of the camera or *frame* in relation to an object that is represented; it is possible to distinguish between high angle, straight-on angle, or low angle depending on the position of the camera.

camera movement, 58: early feature of *film* that coincides with the development of lighter camera equipment, thus enabling the medium to abandon the static perspective of the *proscenium stage*.

canon, 91: term originally used for holy *texts*. It now refers to the entirety of those literary texts which are considered to be the most important in *literary history*.

catharsis, 42: Greek: “cleansing”; term from Aristotle’s theory of *drama*. It argues that *tragedy* has a cleansing and purging effect on the viewer.

character, 16–20: figure presented in a literary *text*, including *main character* or *protagonist* and *minor character*. Recurring character types in drama are called *stock characters*.

characterization, 18: the figures in a literary text can either be characterized as *types* or *individuals*. Types that show only one dominant feature are called *flat characters*. If a figure is more complex, the term *round character* is applied. In both cases, a figure has to be presented either through *showing* (dramatic method) or *telling* (narration); see also *modes of presentation*.

chiasmus, 36: arrangement of letters, words, and phrases in the form of a cross (from the Greek letter “X”); it is most commonly used in two adjacent lines of a poem.

chorus, 52: in classical *Greek theater* the chorus, a group of reciters or chanters, was positioned in the *orchestra* between the audience and the *actors*. Early Greek drama did not depend on dialogue between the figures of a play as much as on dialogue between figures and the chorus. The chorus generally recited lyrical poems, either commenting on the action of the play or addressing the actors in a

however, the wording and the deliberate use of certain structural elements of syntax and *rhetorical figures* mark these works as poetic forms; see also *narrative poetry* and *lyric poetry*.

point of view or narrative perspective, 20–4: the way in which *characters, events, and settings* in a *text* are presented. Narratology distinguishes between three basic points of view: the action of a text is either mediated through an exterior, unspecified narrator (*omniscient point of view*), through a person involved in the action (*first-person narration*), or presented without additional commentary through the acting figures (*figural narrative situation*); see also *stream-of-consciousness technique*.

post-colonial literature, 68: umbrella term that refers to *texts* from former British territories in the Caribbean, Africa, India, and Australia which have attracted the attention of contemporary literary critics. Sometimes also referred to as “new literatures in English”, *Commonwealth literatures*, and *Anglophone literatures*.

postmodernism, 67: movement in literary and cultural history in the second half of the twentieth century which takes up issues which were treated by *modernism*—e.g., innovative narrative techniques and *plot* patterns—by dealing with them on an academic, often formal level; see also *metafiction*.

post-structuralism, 82: umbrella term for the *text-oriented* schools in *literary theory* in the second half of the twentieth century, such as *semiotics* and *deconstruction*, which go beyond the traditional schools

narratological changes when Marian says: “Now that I was thinking of myself in the first person singular again I found my own situation much more interesting” (ibid.: 290). Atwood’s novel is an obvious example of how thematic aspects of a text, in this case the protagonist’s loss of identity, can be emphasized on a structural level by means of narratological techniques such as point of view.

d) Setting

Setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term ‘g’ “setting” denotes the location, historical period, and social surroundings in which the action of a text develops. In James Joyce’s *Ulysses* (1922), for example, the setting is clearly defined as Dublin, 16 June 1904. In other cases, for example William Shakespeare’s (1564–1616) *Hamlet* (c. 1601), all we know is that the action takes place in medieval Denmark. Authors hardly ever choose a setting for its own sake, but rather embed a story in a particular context of time and place in order to support action, characters, and narrative perspective on an additional level.

In the gothic novel and certain other forms of prose fiction, setting is one of the crucial elements of the genre as such. In the opening section of “The Fall of the House of Usher” (1840), Edgar Allan Poe (1809–49) gives a detailed description of the building in which the uncanny short story will evolve. Interestingly, Poe’s setting, the House of Usher, indirectly resembles Roderick Usher, the main character of the narrative and lord of the house.

English Literature

William J. Long

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ENGLISH LITERATURE

ITS HISTORY AND ITS SIGNIFICANCE

FOR THE LIFE OF THE ENGLISH-SPEAKING

WORLD

A TEXT-BOOK FOR SCHOOLS

BY

WILLIAM J. LONG, PH.D. (Heidelberg)

sciences and discoveries is the immortal dream that men "shall be as gods, knowing good and evil."

In a word, our whole civilization, our freedom, our progress, our homes, our religion, rest solidly upon ideals for their foundation. Nothing but an ideal ever endures upon earth. It is therefore impossible to overestimate the practical importance of literature, which preserves these ideals from fathers to sons, while men, cities, governments, civilizations, vanish from the face of the earth. It is only when we remember this that we appreciate the action of the devout Mussulman, who picks up and carefully preserves every scrap of paper on which words are written, because the scrap may perchance contain the name of Allah, and the ideal is too enormously important to be neglected or lost.

Summary of the subject. We are now ready, if not to define, at least to understand a little more clearly the object of our present study. Literature is the expression of life in words of truth and beauty; it is the written record of man's spirit, of his thoughts, emotions, aspirations; it is the history, and the only history, of the human soul. It is characterized by its artistic, its suggestive, its permanent qualities. Its two tests are its universal interest and its personal style. Its object, aside from the delight it gives us, is to know man, that is, the soul of man rather than his actions; and since it preserves to the race the ideals upon which all our civilization is founded, it is one of the most important and delightful subjects that can occupy the human mind.

Bibliography. (Note. Each chapter in this book includes a special bibliography of historical and literary works, selections for reading, chronology, etc.; and a general bibliography of texts, helps, and reference books will be found at the end. The following books, which are among the best of their kind, are intended to help the student to a better appreciation of literature and to a better knowledge of literary criticism.)

Literary Theory and Criticism

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Ecocriticism: An Essay

BY NASRULLAH MAMBROL ON NOVEMBER 27, 2016 • (3)

Ecocriticism is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation. Ecocriticism was officially heralded by the publication of two seminal works, both published in the mid-1990s: The Ecocriticism Reader, edited by Cheryll Glotfelty and Harold Fromm, and The Environmental Imagination, by Lawrence Buell.



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UNDERGRADUATE THESIS
TREE AND ENVIRONMENTAL WISDOM: AN ECOCRITICAL STUDY ON
WESTERN AND NON-WESTERN TRADITIONS IN *THE OVERSTORY* (2018) BY
RICHARD POWERS



By:

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2020

ABSTRACT

This study discusses about environmental activities toward deforestation through environmental wisdom in maintaining ecosystem stability. This research aims to reveal how human perception about nature is presented as an entity that has an important role in life, and to find out whether there is an influence between nature-culture perspective with intentions to behave in carry out environmental activities. The research method is a qualitative descriptive that uses the novel *The Overstory* (2018) by Richard Powers as the main source. The study uses Lawrence Buell's Ecocriticism to examine how human views nature as well as environment and how literature represents the natural environment and how it influences. The results of this study show that ecocentric perspectives can be found in every character or person and need to be nurtured and directed. The ecocentric view becomes the basis of their environmental wisdom that influence the environmental activities in maintaining balance and harmony to fight against deforestation

Keywords: *Deforestation, Ecocentrism, Ecosystem Stability, Environmental Activities, Environmental Wisdom*



NEW YORK TIMES BESTSELLER

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PULITZER
PRIZE

The Overstory

A Novel

Richard
Powers

This is a work of fiction. Names, characters, places, and incidents are the products of the author's imagination or are used fictitiously. Any resemblance to actual events, locales, or persons, living or dead, is entirely coincidental.

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CLIMATE CHANGE SCENARIOS IN MALAYSIA: ENGAGING THE PUBLIC

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ABSTRACT: *Introduction: Climate change are any change of climate that is attributed directly or indirectly to human activity that alters the composition of the global atmosphere and that is in addition to natural climate variability observed over comparable periods. Climate change has become a global environmental issue which dominates the international agenda and one of the most challenging issues for mankind. Research methodology: This paper involved with secondary data which are collected from journal, proceedings, books and internet sources regarding the topic. Result and discussion: Malaysia could be considered as a free zone from climate related disaster. However, mild climate related disasters are quite frequent to happen lately. The potential impacts of climate change in the Malaysian context would include sea level rise, reduced crop yields, greater diseases among forest species and biodiversity loss, erosion of shorelines, increased flood intensities, coral reef bleaching, increased incidences of disease, tidal inundation of coastal areas, decreased water availability, loss of biodiversity, and more droughts. To tackle the scenarios, Malaysia adopts 'precautionary principles' to mitigate and adapt to climate change. However, the important and immediate action needed in mitigating the climate change effects is the actively participating and involving the public in this issue. Conclusion: Malaysia has made significant progress in setting up legal framework for the implementation of climate change mitigation and voluntary environmental disclosure. Improving education, training and public awareness on climate change is an important measure for persuading the whole of society to jointly participate in activities for the mitigation of an adaptation to climate change.*

Keywords: Climate Change, Scenarios, Malaysia, Mitigate, Public Participating and Involving

Climate change results from increased of greenhouse gases (GHGs) in the atmosphere. Carbon dioxide concentrations in the atmosphere have risen one third since the industrial revolution and are set to double in the next 100 years (IPCC, 2007).

Climate Change can be defined as the changes in the state of a climate that can be identified (e.g. using statistical test) by changes in the mean and/or the variability of its properties, and that persist for an extended period, typically decades or longer (IPCC, 2007). According to UNFCCC (1992), climate change are any change of climate that is attributed directly or indirectly to human activity that alters the composition of the global atmosphere and that is in addition to natural climate variability observed over comparable periods. Globally so many places have reported forecasting the gradual warming of the planet, with an increase in the global temperature of 1.8-4.0⁰C (average 3.0⁰C) during the next century (IPCC, 2007). For Malaysia, the effect of climate change and global warming is real, and cannot be viewed lightly. Hence, these issues should be taken seriously by all parties in ensuring that human environment is not affected by it. The government, non-governmental organisation (NGOs) and the public should take initiatives to enhance their awareness about the factors that lead to climate change.

The Intergovernmental Panel on Climate Change (IPCC) confirms that the global average surface temperature shows a warming of about 0.85⁰C over the period of 1880 to 2012 (IPCC, 2013). Additionally, with the continued emission of greenhouse gases at the year 2000 levels, a further warming of about 1⁰C per decade would be expected. The World Meteorological Organization (WMO), reported that 2011-2015 have been the warmest five-year period on record with many extreme weather events especially heat waves which are influenced by

**ECOCRITICAL STUDY OF RICHARD POWERS' *THE
OVERSTORY***

THESIS

By:
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**DEPARTMENT OF ENGLISH LITERATURE
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IBRAHIM MALANG
2021**



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Abstract

ENGLISH:

From time to time, environmental issues have become an important topic, particularly in literary works. From our ancestor epoch, the forest has been one of the most crucial elements on earth. The changing of forested areas to non-forested areas has led us to such miserable environmental degradation. It affects many aspects of our planet, from biodiversity, climate mitigation and forestry. One of the literary works that raise this issue is the novel *The Overstory* by Richard Powers. This study aims to analyze the relationship between humans and nature in Richard Powers' *The Overstory*. *The Overstory* is a work of fiction that ecologically and scientifically talks about nature and depicts environmental issues such as deforestation.

This study applies ecocriticism theory to analyze, focusing on the relationship between humans and nature. Specifically, this study applies Greg Garrard's theory of ecocriticism, focusing on the pastoral aspect and the reaction of environmentalists toward the natural damage. The data are taken from words, phrases, and sentences in the novel *The Overstory* by Richard Powers, which was published in 2018 by W. W. Norton & Company.

The results of the study show that the pastoral aspects in Richard Powers' *The Overstory* are the distinction between urban and rural life as described in Nick's farmland. Then, the issue of deforestation also depicted in this novel together with the characters who try to protect the forest. Moreover, there are also pastoral in the matter of time, such as nostalgia which deals with memory in the past, and utopia that highlights the hope for a better future. Moreover, the environmentalists show their opinions, emotions, and feelings toward the natural damage that is later divided into three categories. Those are having a deep understanding toward nature, respecting nature, and raising a real movement to preserve nature which pointed to planting trees, preserving forests, and joining protest activity against the deforestation.

Animal Liberation



PETER SINGER

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us look at animals – and, ultimately, at ourselves."

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incapable of understanding the significance of voting, so they cannot have the right to vote. There are many other obvious ways in which men and women resemble each other closely, while humans and animals differ greatly. So, it might be said, men and women are similar beings and should have similar rights, while humans and nonhumans are different and should not have equal rights.

The reasoning behind this reply to Taylor's analogy is correct up to a point, but it does not go far enough. There are obviously important differences between humans and other animals, and these differences must give rise to some differences in the rights that each have. Recognizing this evident fact, however, is no barrier to the case for extending the basic principle of equality to nonhuman animals. The differences that exist between men and women are equally undeniable, and the supporters of Women's Liberation are aware that these differences may give rise to different rights. Many feminists hold that women have the right to an abortion on request. It does not follow that since these same feminists are campaigning for equality between men and women they must support the right of men to have abortions too. Since a man cannot have an abortion, it is meaningless to talk of his right to have one. Since dogs can't vote, it is meaningless to talk of their right to vote. There is no reason why either Women's Liberation or Animal Liberation should get involved in such nonsense. The extension of the basic principle of equality from one group to another does not imply that we must treat both groups in exactly the same way, or grant exactly the same rights to both groups. Whether we should do so will depend on the nature of the members of the two groups. The basic principle of equality does not require equal or identical *treatment*; it requires equal consideration. Equal consideration for different beings may lead to different treatment and different rights.

So there is a different way of replying to Taylor's attempt to parody the case for women's rights, a way that does not deny the obvious differences between human beings and nonhumans but goes more deeply into the question of equality and concludes by finding nothing absurd in the idea that the basic principle of equality applies to so-called brutes. At this point such a conclusion may appear odd; but if we examine more deeply the basis on which our opposition to discrimination on grounds of race or sex

LOIS TYSON

critical theory today
A User-Friendly Guide

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same theory doesn't necessarily mean reading the literary work in the same way. If you read other critics' interpretations of *The Great Gatsby*, you will probably find that they agree with my interpretations on some points and disagree on others even when we seem to be using the same critical tools.

At this point, a brief explanation of a few important concepts might be useful. I refer above to other "critics," and it's important to remind ourselves that the terms *critic* and *literary criticism* don't necessarily imply finding fault with literary works. Literary criticism, by and large, tries to explain the literary work to us: its production, its meaning, its design, its beauty. Critics tend to find flaws in one another's interpretations more than in literary works. Unlike movie critics and book reviewers, who tell us whether or not we should see the films or read the books they review, literary critics spend much more time explaining than evaluating, even when their official purpose, like that of the New Critics described in chapter 5, is to assess the aesthetic quality of the literary work. Of course, when we apply critical theories that involve a desire to change the world for the better—such as feminism, Marxism, African American criticism, lesbian/gay/queer criticism, and postcolonial criticism—we will sometimes find a literary work flawed in terms of its deliberate or inadvertent promotion of, for example, sexist, classist, racist, heterosexist, or colonialist values. But even in these cases, the flawed work has value because we can use it to understand how these repressive ideologies operate.

Critical theory (or *literary theory*), on the other hand, tries to explain the assumptions and values upon which various forms of literary criticism rest. Strictly speaking, when we interpret a literary text, we are doing literary criticism; when we examine the criteria upon which our interpretation rests, we are doing critical theory. Simply put, literary criticism is the application of critical theory to a literary text, whether or not a given critic is aware of the theoretical assumptions informing her or his interpretation. In fact, the widespread recognition that literary criticism cannot be separated from the theoretical assumptions on which it is based is one reason why the word *criticism* is often used as if it included the word *theory*.

Examples of critical theory include Jacques Derrida's essays on his deconstructive theory of language; Louise Rosenblatt's definitions of *text*, *reader*, and *poem*; and even my attempts in the following chapters to explain the operations of and relationships among theoretical concepts from various critical schools. Examples of literary criticism would include a deconstructive interpretation of Mary Shelley's *Frankenstein* (1818), a Marxist analysis of Toni Morrison's *The Bluest Eye* (1970), a gay reading of the imagery in Walt Whitman's "Song of Myself" (1855), and the feminist interpretation of *The Great Gatsby* offered in this

CLIMATE ACTION

The US is planting a billion trees to fight climate change

Aug 30, 2022



The US's tree planting plan for climate change

It's a potential fix that is already being implemented in earnest by governments and institutions around the world. In July 2022, the Biden administration announced that the US government aims to plant over a billion trees to replace millions of acres of burned and dead woodlands.

More than \$100 million has been set aside by the US Government for reforestation this year, which is more than three times the investment of previous years, the US Department of Agriculture (USDA) said in a statement.

Over 4 million acres of forest now need to be replanted over the next decade. This equates to 400,000 acres of forest annually, which, if successful, will significantly exceed the 60,000 acres planted last year.

Such schemes are also vital to the health and resilience of existing areas of forestry, particularly those under threat from the effects of global warming, explains US Agriculture secretary Tom Vilsack.

Ahmad kurnia, SPd,MM

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Dari Teori Ke Aplikasi



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Oleh karena itu Instrumen yang telah teruji validitas dan reliabilitasnya belum tentu dapat menghasilkan data yang valid dan reliabel, apabila instrumen tersebut tidak digunakan secara tepat dalam pengumpulan datanya. Data dapat digolongkan menjadi dua macam yaitu, data kualitatif dan data kuantitatif. Pada pembahasan teknik pengumpulan data kali ini akan lebih mengarah pada teknik pengumpulan data kualitatif. Data kualitatif yaitu data yang tidak bisa diukur atau dinilai dengan angka secara langsung.

Penelitian kualitatif pada dasarnya merupakan suatu proses penyelidikan, yang mirip dengan pekerjaan detektif (Miles, 1992). Dari sebuah penyelidikan akan dihimpun data-data utama dan sekaligus data tambahannya. Sumber data utama dalam penelitian kualitatif adalah kata-kata dan tindakan. Sedangkan data tertulis, foto, dan statistik adalah data tambahan (Moleong, 2007:157).

Pengumpulan data dapat dilakukan dalam berbagai setting, berbagai sumber dan berbagai cara. Bila dilihat dari setting-nya data dapat dikumpulkan pada setting alamiah (natural setting), pada laboratorium dengan metode eksperimen, dirumah dengan berbagai responden, pada suatu seminar, diskusi, dijalan, dll. Bila dilihat dari sumber datanya, maka pengumpulan data dapat menggunakan sumber primer dan skunder. Sumber primer adalah sumber data yang langsung memberikan data kepada pengumpul data dan sumber sekunder merupakan sumber tidak langsung memberikan data kepada pengumpul data. Misalnya lewat orang lain atau lewat dokumen.



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Why are glaciers and sea ice melting?



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Why are glaciers important?

Ice acts like a protective cover over the Earth and our oceans. These bright white spots reflect excess heat back into space and keep the planet cooler. In theory, the Arctic remains colder than the equator because more of the heat from the sun is reflected off the ice, back into space.

Glaciers around the world can range from ice that is several hundred to several thousand years old and provide a scientific record of how climate has changed over time. Through their study, we gain valuable information about the extent to which the planet is rapidly warming. They provide scientists a record of how climate has changed over time.

Today, about 10% of land area on Earth is covered with glacial ice. Almost 90% is in Antarctica, while the remaining 10% is in the Greenland ice cap.

Rapid **glacial** melt in Antarctica and Greenland also influences ocean currents, as massive amounts of very cold glacial-melt water entering warmer ocean waters is slowing ocean currents. And as ice on land melts, sea levels will continue to rise.

*The Future of
Environmental Criticism:*

*Environmental Crisis and
Literary Imagination*

Lawrence Buell



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(Merchant 1992: 75), inventor of the concept of the “land ethic,” which “enlarges the boundaries of the community to include soils, waters, plants, and animals” (Leopold 1949: 204). *See also* biocentrism.

ecocriticism Ecocriticism is an umbrella term (see chapter 1 for more detail), used to refer to the environmentally oriented study of literature and (less often) the arts more generally, and to the theories that underlie such critical practice. Thus, for example, an ecocritic *may* be an ecofeminist, but only a fraction of ecofeminists would generally be thought of as ecocritics. It can apply to hybrid genres of “narrative scholarship” (Slovic 1994) that blend the “creative” and the “critical” (e.g., Snyder 1990; Elder 1998; Marshall 2003). First (and still most commonly) used in the US, the term has spread worldwide. Insofar as ecocriticism gestures toward biological science and to the “natural” as against the “built” environment, it might be thought too restrictive to encompass the actual range of critical practices, relative to such terms as literature-and-environment studies (which does not explicitly signal “natural” environment) or environmental criticism (which better implies the wide interdisciplinary range of methods so-called ecocritics employ). Notwithstanding, ecocriticism remains the preferred term for environmental literary studies worldwide, although green studies is sometimes favored in the UK. It also has the intrinsic advantage of implying the tendency of such work for thinking ecologically in the metaphorical as well as scientific sense of focusing on how artistic representation envisages human and nonhuman webs of interrelation.

This book distinguishes between “first-wave” ecocriticism and “second-wave” or revisionist ecocriticism, in recognition of a growing diversification of critical method and a broadening of focus from an original concentration on such genres as nature writing, nature poetry, and wilderness fiction toward engagement with a broader range of landscapes and genres and a greater internal debate over environmental commitment that has taken the movement in a more sociocentric direction, as discussed in chapters 1 and 4. It would be a mistake, however, to suppose that ecocriticism has unfolded in a tidy, sequential manner, with a new dispensation displacing the old. For example, new-wave environmental justice ecocriticism both takes issue with and builds upon earlier ecocritical practice (e.g., Adamson 2001).

ecofascism A term used to stigmatize a social Darwinist biologization of the human that countenances authoritarian regulation of society according to the supposed laws of nature. Though often (and reductively; see Bramwell 1985, 1989) associated specifically with Nazism, ecofascism has recurringly marked Western and particularly German thought since Ernst Haeckel, a Darwinist who coined the term “ecology” in 1866 (Biehl and Staudenmaier 1995). *See also* deep ecology.

ties between deep ecology and Heidegger's thought, and pronouncements by some deep ecologists that overpopulation and ecosystemic imperilment are more pressing problems than human poverty and disease, have incurred charges of antihumanism or ecofascism (e.g., Ferry 1995). Zimmerman (1997) has persuasively replied to these, both by acknowledging that Nazism *did* combine "eugenics with mystical ecology" (p. 241), from which Heidegger cannot be shielded, and contending that charges of ecofascism against latter-day deep ecology are groundless, that deep ecologists from Naess on who have engaged in activism have done so from the left rather than the right. *See also* ecocentrism, ecofascism.

ecocentrism The view in environmental ethics that the interest of the ecosphere must override that of the interest of individual species. Used like the semi-synonymous biocentrism in antithesis to anthropocentrism, but whereas biocentrism refers specifically to the world of organisms, ecocentrism points to the interlinkage of the organismal and the inanimate. Ecocentrism covers a range of possible specific ecophilosophies (Hay 2002: 34–5 identifies at least five). In general, ecocentrists hold that "the world is an intrinsically dynamic, interconnected web of relations" with "no absolute dividing lines between the living and the nonliving, the animate and the inanimate" (Eckersley 1992: 49). The origins of modern ecocentric ethics are traceable to Aldo Leopold

Glossary of Selected Terms

(Merchant 1992: 75), inventor of the concept of the "land ethic," which "enlarges the boundaries of the community to include soils, waters, plants, and animals" (Leopold 1949: 204). *See also* biocentrism.

ecocriticism Ecocriticism is an umbrella term (see chapter 1 for more detail), used to refer to the environmentally oriented study of literature and (less often) the arts more generally, and to the theories that underlie such critical practice. Thus, for example, an ecocritic *may* be an ecofeminist, but

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Terry Gifford



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the fundamental pastoral movement, either within the text, or in the sense that the pastoral retreat 'returned' some insights relevant to the urban audience.

But beyond the artifice of the specific literary form, there is a broader use of 'pastoral' to refer to an area of content. In this sense pastoral refers to any literature that describes the country with an implicit or explicit contrast to the urban. For example, the novels of James Herriot about a North Yorkshire vet could be called pastoral because their country setting is a major presence in the narratives. A poem about trees in the city could also be called pastoral because it focuses upon nature in contrast to the urban context. A delight in the natural is assumed in describing these texts as pastorals. Here a pastoral is usually associated with a celebratory attitude towards what it describes, however superficially bleak it might appear to be.

But that simple celebration of nature comes under scrutiny in the third use of 'pastoral'. A Greenpeace supporter might use the term as a criticism of the tree poem if it ignored the presence of pollution or the threat to urban trees from city developers. Here the difference between the literary representation of nature and the material reality would be judged to be intolerable by the criteria of ecological concern. A farm worker might say that a novel was a pastoral if it celebrated a landscape as though no-one actually sweated to maintain it on a low income. In this case the difference between the textual evidence and the economic reality would be judged to be too great by the criteria of social reality. This is a sceptical use of the term – 'pastoral' as pejorative, implying that the pastoral vision is too simplified and thus an idealisation of the reality of life in the country. Here, what is 'returned' by retreat is judged to be too comfortably complacent to qualify as 'insight' in the view of the user of the term 'pastoral' as a pejorative. So, it remains for the reader to consider whether a James Herriot novel should be characterised as pastoral in having the features of a literary device, or just generally pastoral in content, or pastoral in the critical, dismissive sense.