

## **A CHRONICLE OF CLASH, HARMONY AND BALANCE: THE ECO-CRITICAL NARRATIVE WITHIN AVATAR: THE LAST AIRBENDER**

Written by **Sirajum Munir Tareq\***, **Tasnova Zaman Meem\*\*** & **Rifath Afrin Anaholy Easha\*\*\***

\* Lecturer, English Language Institute, United International University, Dhaka, Bangladesh

\*\* Lecturer, Department of English, Bangladesh University, Dhaka, Bangladesh

\*\*\* Lecturer, Department of English, Bangladesh University, Dhaka, Bangladesh

---

### **ABSTRACT**

In literature, the link between humans and nature is frequently expressed in a variety of ways. Man is shown as either the master or the slave of nature, but never as an integral part of it. Men and nature are inextricably linked and exert a constant effect on one another. However, man and the environment occasionally engage in an invisible conflict in an attempt to establish one's dominion over the other. The human relationship with nature is typically expressed in a variety of ways, and popular culture is undoubtedly one of them. The researchers in this study aim to apply ecocritical analysis to Avatar: The Last Airbender, a popular television show. Additionally, the researchers demonstrate how the interaction between man and nature evolves through conflict, respect, and exploitation, culminating in harmony and balance. Furthermore, ecocritical lenses are used to study the fairly uncommon representation of nature's power hierarchy.

**Keywords:** Nature, Balance, Distinction, Eco-criticism, Avatar, Bender, Eco-critical, Fantasy, War, Interaction

## INTRODUCTION

The Earth was created not just for humans, but for other living and non-living things as well. Because the human species has colonized the entire globe, individuals, groups, and organizations intentionally or unintentionally do damage to nature for survival or self-interest. This indiscriminate exploitation of the world's natural resources has degraded the entire eco system, posing a serious threat not just to all living things, but also to humans. Numerous environmentally concerned organizations have attempted to educate the public about the grave ecological crisis they face.

We constantly encounter discourses in contemporary society about nature, sustainability, and climate change. Whether we are looking at the news or engaging in traditional leisure activities such as reading books and watching movies and TV shows, the issue of nature and human relationship with it appears to be gaining traction. This could be a sign of society's increased awareness of environmental challenges in the twenty-first century. Numerous critics, always eager to affiliate themselves with the philosophy of ecocriticism, have brought these environmental challenges to the fore. Ecocriticism is an American phrase; in Europe, it is referred to as "Green Studies." It is essentially an interdisciplinary study of literature and the environment.

The purpose of this paper is to demonstrate the various ways in which popular culture addresses eco-critical issues and narratives. I have chosen Avatar: The Last Airbender by Michael Dante Dimartino as my subject of inquiry because it is a piece of popular culture that has gained enormous popularity since it premiered in 2005. It can thus be viewed as a more contemporary reflection of our civilization, given that the television show explores universal themes and combines a variety of Asian and Eastern beliefs and traditions, establishing it as a timeless masterpiece. An abundance of literary theory can be used to critique this hugely popular show but a reading from ecocritical point of view can provide us with a new dimension of understanding.

## ECO-CRITICISM

Nature has an impact on the globe through its effects on civilization and on how society perceives it. Ecocriticism is the belief that nature plays a significant role in a literary work, influencing how the story is interpreted. Ecocritics examine the story through the lens of natural representation and expand the application of ecocentric notions to non-natural characteristics such as energy, balance, and imbalance. In *Beginning Theory*, Peter Barry discusses how ecocritics view nature. "For the ecocritic, nature truly exists, beyond ourselves, not as a concept to be ironized by enclosing it in knowing inverted commas, but as a thing that affects us and that we can influence fatally if we abuse it." (Bryan 243)

Ecocriticism is an umbrella term for a multitude of methods, which makes it difficult to define. Ecocriticism, as ecocritic Lawrence Buell puts it, is an "increasingly varied movement" (1). However, "ecocriticism is the study of the link between literature and the physical environment in its simplest form" (Glotfelty xviii). Ecocriticism, which emerged in the 1980s on the back of the environmental movement that began in the 1960s with the publication of Rachel Carson's *Silent Spring*, has been and continues to be an "earth-centered approach" (Glotfelty xviii) to the complex intersections of the environment and culture, believing that "human culture is connected to the physical world, affecting and being affected by it" (Glotfelty xix). Ecocriticism is multidisciplinary in nature, requiring collaboration among natural scientists, writers, literary critics, anthropologists, and historians, among others. Ecocriticism challenges us to evaluate ourselves and the world around us, criticising our representations of, interactions with, and constructions of the environment, both "natural" and man-made. Ecocriticism, many assert, is defined by "a commitment to environmentality from whatever critical vantage point" (Buell 11). Ecocritics' "task" is to "keep one eye on the ways in which 'nature' is always [...] culturally created, while keeping the other on the fact that nature actually exists" (Garrard 10). Similarly, to critical traditions that examine gender and race, ecocriticism examines not only the socially constructed, frequently dichotomous categories we use to describe reality, but also reality itself.

Ecocriticism is an interdisciplinary approach to literature that examines the relationship between man and nature, livelihood and environment, and, more broadly, life and its environment. It is particularly interested in the ecosphere (the space where living and non-

living things coexist in harmony) and the biosphere (the land, sea, and air where organisms can live), as shown in literary art, whether narrative, verse, or otherwise.

Ecocriticism does not confine itself to the visible and tangible external world; it also probes the interiority of human existence. The way the human psyche interacts with its environment, whether it is pleasant or unpleasant, whether it becomes sane or insane, whether it reacts violently or quietly, all of these are subject to ecological criticism. The sensory perception of the environment and the understanding of current events comprise the inner part of personality, which is explicitly or obliquely characterized in fiction. With their analytical abilities, the critics must bring the inner universe to light. When mental turbulence or emotional intensity manifests, it becomes stunning or astonishing.

The battle of an individual against nature's peculiarities and the determination not to be defeated in the face of such odds require an ecocritical explanation.

## **REVIEWING AVATAR: *THE LAST AIRBENDER* THROUGH ECO-CRITICAL LENS**

The show starts with the plot outlined in a short introduction by one of the central characters of the show, Katara, where the concept of Avatar is first introduced. According to legend, only this mysterious avatar is capable of rescuing the world from a century-old war. She and her brother Sokka track down the young Avatar, Aang, an air bender who has been trapped in the ice for one hundred years. Katara's grandmother instructs them to travel to the Northern Water Tribe in search of a water bender teacher for the Avatar's development. Because he must master the four elements that comprise the sacred Avatar cycle: Air, Water, Earth, and Fire. And then he must be the one to fight the Fire Lord and restore the world's balance. Later in the story, they are joined by Toph, the world's most powerful earth bender. This suggests that, because he is 'one' with all the natural elements and his human side, he may be the most spiritually balanced individual on the planet. Thus, perhaps the primary requirement for reestablishing the world's balance is to establish balance inside humans first.

While this show revolves around four children and their companions, it also features a deep ecocritical narrative that takes a critical look at historical events in our society. The closeness

and conflict between humans and nature go hand in hand throughout the story. From the first episode to the last, just as there are conflicting scenes like literal fights between humans and spirits, humans exploiting nature to its limits, taking over nature with their advanced technologies, and trying to destroy the balance deliberately, there are also scenes which reflect the harmony between men and nature, like Aang respecting and trying to understand the spirit's point of view, spirits helping humans to solve their problems, and humans having non-human companions (Flying Bison, Flying Lemur, Unagi, Dragon etc.) By using this narrative style and fluctuating between conflicts and harmony continuously, the ecocritical narrative is woven throughout the show.

The inhabitants of the Avatar world are identical to those of our own. They have class distinctions, daily lives, joys and sorrows, and everything else, just like everyday people. However, they differ in their ability to 'bend' the very basic elements of nature, e.g., air, water, earth, or fire. They are inextricably linked to nature, and nature is inextricably linked to them. Naturally, conflict is a possibility, as distinct benders all have quite distinct cultures.

The disparity between the four nations because of their association with the core elements and their nature is highlighted, especially in episode four (The Deserter) of Book I and episode nine (Bitter Work) of Book II. Fire is described as alive and destroyer of everything on its path. It is the element of power, desire, will, drive, and energy. As a result of these attributes, the people of the nation are progressive and ambitious. They are a nation with one royal family and a Fire Lord. They reach anything they wish for. Earth is described as steady and stable. It is the element of substance. The inhabitants of this nation are diverse, strong, persistent, and enduring. The earth benders possess a huge empire comprised of numerous towns and villages populated by a number of royal families. Earth benders cherish tradition, and agriculture is central to their social and political culture.

Water is cool and soothing. It brings healing and life. Some water benders are renowned healers. They are divided into two tribes, one in the far north and another in the far south. They are a cohesive group with a strong sense of community. Water is the element of transformation, and water benders are capable of adapting to almost anything. Air is the element of freedom. The Air nomads are the most spiritual people in this world. They detach themselves from

worldly concerns and find peace and freedom. Enlightenment is their utmost priority and they are pacifists by nature.

One central theme of eco criticism in any piece is to scrutinize the work's placement or portrayal of nature, e.g., the placement of nature in the power hierarchy, how nature is empowered or oppressed in the work, etc. The abovementioned episodes are just like the tip of the iceberg of representation of nature, which is unique to most other works. Nature is never depicted as inferior to people in this show. Additionally, the representation is more active than passive. Natural elements are personalized in such a way that it empowers them even more as autonomous characters.

When Jeong Jeong attempts to teach Aang about fire bending, he explains that the nature of fire is to consume, and that if left unchecked, it destroys everything around it. By the narrative style, it feels more like a description of a strong, powerful, and ruthless person rather than an element of nature. Nature gains the upper hand in this instance. The same sense is conveyed when Iroh describes Lightning to Zuko as 'cold-blooded fire'. He even goes further in analogy, describing Azula, the younger sister of Zuko and a fire-bending prodigy, as 'an expression of lightning- precise and deadly.'

Jeong Jeong also muses on the fact that being a fire bender entails straddling a fine line between humanity and barbarism, and eventually they are torn apart. This straightforward thought points to something extraordinary: a situation in which humans are controlled by nature rather than the other way around. Similarly, in teaching Zuko how to redirect lightning, Iroh advises him to simply be a 'humble guide' of the lightning energy, rather than attempt to command it. This advice demonstrates a certain reverence for natural elements and energy. Thus, a balance of control is formed between humans and nature.

So, this world is populated by four races, and conflict is their everlasting companion. Each nation desires something unique, and every now and then, conflicts and battles between two or more nations have erupted. In this case, the Fire Nation vs the others, and as a result, the other three nations have to endure suffering. However, this is only one side of the tale. Nature is the other significant casualty in this conflict. As nature defines the inhabitants of this world, while their people are at war, nature is also at war and suffers immensely. When the story opens in the first episode, we witness the devastation inflicted by the fire benders in a scene depicting



nature in disarray and mayhem. Industrialization has occurred in the midst of nature, interfering with people's lives. The entire setting exudes a menacing aura.

This theme runs throughout Avatar's three seasons, however there are a couple of episodes that highlight the anguish faced by nature in this planet. Avatar: The Last Airbender's deeper ecocritical meaning is first demonstrated in the two episodes, The Spirit World Part 1 and Part 2. Avatar Aang and his companions fly above a burned-out forest in the Earth Kingdom. It is referred to as a 'scar' on the landscape by his friend Sokka. They discover an Earth Kingdom village nearby that has been tormented by a monster-spirit named Hei-Bai, who has destroyed the residents' homes and abducted villagers, vanishing with them into the forest. The people implore the Avatar for assistance, claiming that he is the link between the material and spirit worlds.

When Aang faces the spirit monster, he understands that it is not a monster, but, in actuality, the enraged guardian spirit of the forest because of the forest's ruin. He elucidates the villagers' innocence to the spirit and assures it that the forest will eventually heal and regenerate. Hei-Bai, transfigured into its natural spirit form, a huge, peaceful Panda, releases the captured people and departs into the forest to help it recover.

It is a straightforward narrative, but one that has stood the test of time. The lesson is very obvious when the spirit undergoes physical metamorphosis. Not only does the spirit serve as a messenger for the forest, but it is also a message from nature stating that the natural world, specifically the forest, should not be destroyed by humans. Otherwise, humans will bear the cost of their destructive actions as well. Because when an ecosystem is destroyed, it affects everything in its vicinity, and everyone suffers as a result. While it is all magical and spiritual in nature, this episode demonstrates how nature reacts and what needs to be done to restore nature.

The other episode, The Winter Solstice Part 2, establishes the stakes for the remaining three seasons and demonstrates how inextricably linked even industrialized fire benders are to nature. Aang and his comrades arrive on time at the temple island, which is situated atop an active volcano. Aang encounters Avatar Roku in the spirit realm at the temple's center, and he explains to the little boy that a comet from the sky, blazing more powerfully than anything else, gave Fire Lord Sozin the strength to launch the battle one hundred years ago. By the end of this

summer, the comet will have returned, bestowing on the current Fire Lord Ozai the ability to annihilate all other nations, establishing the Fire Nation as a permanent ruler and entirely destroying the balance of the elements and nature. Before the comet arrives, Avatar Aang must master all four elements and vanquish the Fire Lord and the Fire Nation.

Clearly, this is not an easy task, but it is subsidiary in this context. As with earth benders, water benders, and air benders, fire benders derive their powers from nature. Their source of power is the sun, and other natural forces, such as a large comet, can significantly increase their strength. And, while the current Fire Nation is industrialized and has strayed from the spiritual realm, they have risen to prominence as a result of a natural, celestial catastrophe. Their strength is derived from deep inside nature, not from their modern ways of life.

Avatar Aang's quest is not merely political, but also profoundly ecological. Roku's words are unambiguous: If he does not restore equilibrium, fire will take control of the world. And it is now safe to assert that nature, the elements, and balance are synonymous terms in this world. The elements must be balanced, and the various nations' might must be in balance with one another. It's as if the nations themselves are a delicate ecology that needs balance to function properly. Otherwise, the spiritual world, nature, and the people who live with and through the elements will reflect all of this. When the ingredients are out of balance, exploitation, enslavement, despotism, and disease result. When the political sphere is in disarray, nature is also in disarray.

There is no stronger ecocritical narrative in season one of Avatar: The Last Airbender than in the final two episodes, dubbed The Siege of the North Part 1 and Part 2. Part 1 begins with ashes falling out of the sky like snowflakes, foreshadowing the arrival of the Fire Nation's armada, which has been sent to destroy the Northern Water tribe in the same way they slaughtered the Air Nomads. The initial image is one of civilization versus nature. The grey and black steam ships against the blue ocean and the ice and snow-covered city of the Northern Water Tribe. It is the commercial powerhouse against the ice and water elements.

It demonstrates how inextricably linked the Water Tribe's people are to nature. Prior to battle, they invoke the most venerable spirits, the moon and ocean spirits, Tui and La, to assist them and provide power. By contrast, Zhao, the Admiral of the Fire Nation, calmly informs General



Iroh of his might and how he intends to kill the water benders just as they defeated the Air Nomads a century ago.

Yue, the princess of the Northern Water Tribe, informs Katara and Aang of their tribe's origins. The moon was the first water bender, which also explains why water bending is most powerful during a full moon. Yue also informs them that when she was born, she was extremely ill, and when her parents appealed to the spirits for help, the moon's spirit gave her some of its life power, and she was healed. She informs them that the moon and the water are constantly in motion in relation to one another, creating a balance within a balance, pushing and pulling against one another throughout eternity. If one of them is destroyed, the North or the spirits, the water benders will perish as well.

Meanwhile, Admiral Zhao discusses his desire to exterminate the water benders with General Iroh. He had discovered long ago in an ancient literature that the moon and ocean spirits fell in love at the dawn of time. To be physically together, they had to leave the spiritual world and reincarnate as mortals in the corporeal world. Admiral Zhao wishes to exterminate the moon's spirit in order to seize complete control of the water benders. General Iroh, a wise man, advises him not to do so, pointing out that the moon and the ocean represent far more than the Fire Nation's victory over the water benders. If he destroys them, he destroys not just the equilibrium of the water benders, but also the balance of the world, and consequently, the balance of the Fire Nation. However, Admiral Zhao is unwilling to listen to the elderly man.

As a result, a great battle between water and fire begins. So far, the water benders have been evenly poised against the Fire Nation's might. The tables turn when General Zhao slaughters the white koi fish, the physical manifestation of the moon's spirit. The full moon disappears from the night sky, and the water benders lose all their strength. Princess Yue quickly senses the shift, a rapture in the globe formed within the natural balance. Avatar Aang, overcome with melancholy, connects his spirit with the ocean's spirit, and, along with the spirit, they destroy the Fire Nation's navy. Admiral Zhao is even drowned by the ocean spirit in wrath.

Nonetheless, nature's balance is disturbed, and one of the four forces of nature ceases to exist. The Fire Nation's drive for domination ultimately resulted in the destruction of an eternal order. Princess Yue, on the other hand, resolves to make a self-sacrifice in order to save the planet. She returns her life force to the moon's spirit. She perishes, but the moon's spirit is resurrected.

Although the Princess's physical body perishes, her spirit lives on eternally within the moon. Nature has been reclaimed. The balance of interaction demonstrated between humans and nature is quite rare.

In the second season, there is an episode called The Swamp that very well sums up the deep relationship between humans and nature in the universe of Avatar. While flying over the swamp on the bison Appa, Aang senses the swamp is calling him. A tornado strikes out of nowhere. Then a swamp monster, a large vine and plant beast, assaults them after Sokka tries to hack his way through the thick forest's vines. The three pals are split up and each sees something unique in the swamp mist. When Katara was a child, a fire bender killed her mother. Aang sees Toph, who he hasn't seen yet, and Sokka sees Princess Yue as the moon spirit.

They make it to the swamp's core, where the monster resurfaces. It's a water bender who hides in the vines and uses the water to make the monster move and attack. To protect his home, he assaults anyone who threatens it, including Sokka, who tried to cut his way out of the swamp. He also tells the teens that the marsh is more than just his home. The swamp enlightened the old water bender years ago. The original vine tree that runs across the ecosystem is in the swamp's heart. It is one biological creature that unites everything in the marsh. He claims the swamp is a microcosm of the planet because you can hear everything breathing together. Anything that moves is life. 'We all share roots. We are all branches of one tree.', says he.

The old water bender also explained their dreams. In the swamp, you can see people you've lost, loved, or who will play a significant role in your life. Death is an illusion since everything is interwoven, breathes together, and lives spanning time and space. Time, like death, is a mirage. Aang saw Toph, the earth bender, who would be his teacher for the next Avatar cycle element. They depart this unknown region, reunited with wisdom, to find Toph.

There is a great deal to remark about this episode, as it retells the Avatar world's story within the microcosm of a single ecosystem. The swamp is a metaphor for the entire planet, as it unites all the components. Within the swamp's wisdom, the elderly water bender was able to scale up his water bending abilities in ways that no one else had been able to. He recognized that all plants contain water and was thus able to bend them. He recognized how everything is linked and must be linked in order to function properly.

This episode is not only profoundly ecocritical, but also profoundly evolutionary. The gigantic swamp tree is almost like Darwin's renowned tree of life and applies to all living organisms on the globe. Likewise, this is true for the elements themselves. While they are distinct, and the individuals who wield them have distinct traditions and beliefs, they are all founded on the same core. Water has the ability to bend the tendrils of an underground tree. That earth is fertilized by decomposing beings or ashes, which are the most fruitful soil. Ashes are formed by fire, and fire, like all living things, requires oxygen, or air, to breathe. This emphasizes more than ever the importance of the Avatar and the importance of everything being in balance with one another. Air, water, earth, and fire must all exist. Not too much of either, or the equilibrium will be disrupted, and pandemonium may ensue.

Episode 13: The Firebending Masters is another episode that is extremely ecocritical and crucial for Avatar Aang to acquire fire bending. Zuko and Aang embark on a quest to discover the origins of fire bending, as Zuko's fire bending ability has dwindled and he is unsure why. Toph informs them about the history of earth bending. The original earth bender acquired his knowledge from enormous badger moles. Toph also learned how to bend the earth around them. They, too, were blind, and demonstrated to her that earth bending was not about combat but about comprehending one's surroundings. It was their mode of communication with the outside world.

According to Aang, the early Air Nomads learnt air bending from sky bison and discovered wisdom and enlightenment with them through liberty in the sky. And, as previously said, the water benders acquired their abilities from the moon and ocean spirits in order to demonstrate their harmony with nature. None of the earliest forms of bending were about combat, and thus the initial form of fire bending must be about something other than combat and world conquest.

Aang is aware that the first fire benders received their training from dragons, but no dragon is alive today. Zuko and Aang pay a visit to the Sun Warriors' ancient temples, the ancestors of the old world's fire benders. Zuko informs Aang that Fire Lord Sozin has begun slaying the dragons. They were the ultimate sign of fire wielders and wisdom. If a fire bender was able to defeat one, they were bestowed with the title Dragon.

They are arrested at the temple by the sun warriors and brought before the masters of fire bending, who require Aang and Zuko to present a flame to demonstrate their worthiness.

Surprisingly, it turns out that the masters of firebending are dragons. Iroh, Zuko's uncle, lied years ago. He refrained from killing the dragons since he was aware that it would be wrong.

The dragons determine their worthiness and illuminate them with their flames; additionally, they demonstrate fire bending harmony to them. Aang sees that fire is not originally harmful, but rather a source of life. It is the purest kind of energy, bringing life, just as the sun does, without which the earth would be cold and dead. Fire and fire bending are similar to a fertile flame, similar to a sun within a human.

This episode contains a profound truth about the assassination of the mighty dragons. In Avatar Aang's world, killing hazardous animals is a political statement. Its significance is profoundly ecocritical. If someone kills one, he declares himself to be superior to nature. And that is an intriguing issue, because it essentially indicates that people in the world will always seek to establish their superiority over nature and subjugate it. The Fire Nation followed a similar path when they began slaughtering their most ancient allies, the dragons. Simultaneously, they began industrialization and began waging war against other nations.

## CONCLUSION

The world of Avatar serves as a reminder of how fragile the equilibrium already is, and even if it is restored, there is no guarantee that nature will heal itself. Ultimately, Avatar Aang destroys the Fire Lord, but at a terrible cost, as much of nature and the world are destroyed. The Air Nomads and their civilization have vanished, the dragons have vanished, and many more cities and towns of the Water Tribes and Earth Kingdoms have been destroyed since the Avatar arrived too late to avoid the worst.

While our world may appear to be more complicated than the Avatar world, the equilibrium between the two realms and the figments of nature and elemental forces are remarkably similar. And all throughout the world, there are small Fire Lords who keep building new nuclear power plants and destroying animal ecosystems, forcing them to coexist with humans and spreading viruses that have caused worldwide pandemics in the past. It is critical to note here that the pandemic became global in scope because, as I previously indicated, humans are

interconnected globally, just like all ecosystems are, which is one of the causes of this pandemic's swift spread.

I am not claiming that our earth and its ecosystems are lost; rather, I believe that our world is actually out of balance. We have the ability to modify it, but we also have the ability to make it significantly worse, which we will very certainly do before it improves. By the end of this century, a large number of ecosystems will have been permanently destroyed. While new ones may evolve, the issue remains whether mankind will be there to witness them. We may either follow Admiral Zhao and the Fire Lord's lead and assassinate the ancient spirits, or destroy ourselves along the way in our desire for dominion and economic prosperity. Or, like General Iroh, we may decide not to destroy the ancient dragons and instead strive to live and grow with knowledge, to keep a fire burning within us, similar to a heartbeat, and re-connect with nature. However, until then, our planet is and will continue to get increasingly out of balance, with no Avatar in sight.

## REFERENCES

- Barman, Binoy. "In the Green Landscape of Ecocriticism", Academia.edu. 2020.
- Booker, M. Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman Publishers USA, 1996. Print.
- Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Malden, M.A: Blackwell Publishing, 2005. Print.
- Clark, Timothy. *The Cambridge Introduction to Literature and the Environment*. Cambridge: Cambridge UP, 2011. 254 pp.
- Dimartino, M. Dante. *Avatar: The Last Airbender*. 2005.
- Fleckenstein, Kira. "Ecocritical Reading of James Cameron's Avatar." [www.buecher.de](http://www.buecher.de), 2017.
- Fresonke, Kris. "Is Nature Necessary?". *American Literary History* 18.1 (2006): 129-143
- Leah, K. Pisaruck. The Ecological Uncanny of Human Connectivity with Nature in "Heart of Darkness". 2018.

Major, William & McMurry, Andrew. "Introduction: The Function of Ecocriticism; or, Ecocriticism, What Is It Good For?", *Journal of Ecocriticism*, 4(2), 2012.

Meeker, Joseph. *The Comedy of Survival: Literary Ecology and a Play Ethic*. University of Arizona Press. 1997.

Morton, Timothy. *Ecology Without Nature: Rethinking Environmental Aesthetics*. Massachusetts: Harvard University Press, 2007.

Oppermann, Serpil. "Ecocriticism: Natural World in The Literary Viewfinder". *Journal of Faculty of Letters*. 16.2. December 1999.

Phillips, Dana. "Ecocriticism, Literary Theory, and The Truth of Ecology", *New Literary History*, Vol. 30, No. 3, pp. 577-602, The Johns Hopkins University Press. 1999.



Asian Journal of  
Multidisciplinary  
Research & Review

[Asian Journal of Multidisciplinary Research & Review \(AJMRR\)](#)

ISSN 2582 8088

Volume 2 Issue 4 [August - September 2021]

© 2015-2021 All Rights Reserved by [The Law Brigade Publishers](#)