

Ecocriticism Greg Garrard

The twenty-first century has seen an increased awareness of the forms of environmental destruction that cannot immediately be seen, localised or, by some, even acknowledged. Ecocriticism on the Edge explores the possibility of a new mode of critical practice, one fully engaged with the destructive force of the planetary environmental crisis. Timothy Clark argues that, in literary and cultural criticism, the “Anthropocene”, which names the epoch in which human impacts on the planet's ecological systems reach a dangerous limit, also represents a threshold at which modes of interpretation that once seemed sufficient or progressive become, in this new counterintuitive context, inadequate or even latently destructive. The book includes analyses of literary works, including texts by Paule Marshall, Gary Snyder, Ben Okri, Henry Lawson, Lorrie Moore and Raymond Carver.

EcocriticismRoutledge

Ecocriticism is one of the most vibrant fields of cultural study today, and environmental issues are controversial and topical. This volume captures the excitement of green reading, reflects on its relationship to the modern academy, and provides practical guidance for dealing with global scale, interdisciplinarity, apathy and scepticism.

Drawing on the latest debates in ecocritical theory and sustainability studies, Literature as Cultural Ecology: Sustainable Texts outlines a new approach to the reading of literary texts. Hubert Zapf considers the ways in which literature operates as a form of cultural ecology, using language, imagination and critique to challenge and transform cultural narratives of humanity's relationship to nature. In this way, the book demonstrates the important role that literature plays in creating a more sustainable way of life. Applying this approach to works by writers such as Emily Dickinson, Edgar Allan Poe, Herman Melville, William Faulkner, Toni Morrison, Zakes Mda, and Amitav Ghosh, Literature as Cultural Ecology is an essential contribution to the contemporary environmental humanities.

This book is the first collection of its kind, an anthology of classic and cutting-edge writings in the rapidly emerging field of literary ecology. Exploring the relationship between literature and the physical environment, literary ecology is the study of the ways that writing - from novels and folktales to U.S. government reports and corporate advertisements - both reflects and influences our interactions with the natural world.

This book addresses the role and potential of literature in the process of contesting and re-evaluating concepts of nature and animality, describing one's individual environment as the starting point for such negotiations. It employs the notion of the 'literary event' to discuss the specific literary quality of verbal art conceptualised as EnvironMentality. EnvironMentality is grounded on the understanding that fiction does not explain or second scientific and philosophical notions but that it poses a fundamental challenge to any form of knowledge manifesting in processes determined by the human capacity to think beyond a given hermeneutic situation. Bartosch foregrounds the dialectics of understanding the other by means of literary interpretation in ecocritical readings of novels by Amitav Ghosh, Zakes Mda, Yann Martel, Margaret Atwood and J.M. Coetzee, arguing that EnvironMentality helps us

as readers of fiction to learn from the books we read that which can only be learned by means of reading: to “think like a mountain” (Aldo Leopold) and to know “what it is like to be a bat” (Thomas Nagel).

Although the British romantic poets - notably, Blake, Wordsworth, and Byron - have been the subjects of previous ecocritical examinations, this text compares English and German literary models of romanticism.

This volume presents key contributions to the study of ecocriticism in Nordic children’s and YA literary and cultural texts, in dialogue with international classics. It investigates the extent to which texts for children and young adults reflect current environmental concerns. The chapters are grouped into five thematic areas: Ethics and Aesthetics, Landscape, Vegetal, Animal, and Human, and together they explore Nordic representations and a Nordic conception, or feeling, of nature. The textual analyses are complemented with the lived experiences of outdoor learning practices in preschools and schools captured through children’s own statements. The volume highlights the growing influence of posthumanist theory and the continuing traces of anthropocentric concerns within contemporary children’s literature and culture, and a non-dualistic understanding of nature-culture interaction is reflected in the conceptual tool of the volume: The Nature in Culture Matrix.

Culture, Creativity and Environment: New Environmentalist Criticism is a collection of new work which examines the intersection between philosophy, literature, visual art, film and the environment at a time of environmental crisis. This book is unusual in the way in which the ‘imaginative’, ‘creative’, element is privileged, notwithstanding the creativity of rigorous cultural criticism.

Genuinely interdisciplinary, this book aims to be inclusive in its discussions of diverse cultural media (different literary genres, art forms and film for instance), which offer thoughtful and thought-provoking critiques of our relationships with the environment. Our ability to transcend the ethical and aesthetic categories and discourses that have contributed to our alienation from our environment is dependant upon an enlargement of our imaginative capacities. In a modest way this book might contribute to what Ted Hughes, speaking of the imagination of each new child, described as “nature’s chance to correct culture’s error”.

Literary Materialisms addresses what has become a fundamental concern in the last decade: how do we today define literary studies as an academic discipline and literature as a relevant object of study? Avoiding unproductive proclamations, this volume unites new materialist critical thinking with a commitment to fundamental principles.

This book initiates a conversation about blue ecocriticism: critical, ethical, cultural, and political positions that emerge from oceanic or aquatic frames of mind rather than traditional land-based approaches. Ecocriticism has rapidly become not only a disciplinary legitimate critical form but also one of the most dynamic, active criticisms to emerge in recent times. However, even in its institutional success, ecocriticism has exemplified an "ocean deficit." That is, ecocriticism has thus far primarily been a land-based criticism stranded on a liquid planet. Blue Ecocriticism and the Oceanic Imperative contributes to efforts to overcome ecocriticism’s "ocean-deficit." The chapters explore a vast archive of oceanic literature, visual art, television and film, games, theory, and criticism. By examining the relationships between these representations of ocean and cultural imaginaries, Blue Ecocriticism works to unmoor ecocriticism from its land-based anchors. This book aims to simultaneously advance blue

ecocriticism as an intellectual pursuit within the environmental humanities and to advocate for ocean conservation as derivative of that pursuit.

An indispensable overview of the evolution of myth, from ancient Greek definitions to those of contemporary thinkers.

Written by one of the world's leading theorists in ecocriticism, this manifesto provides a critical summary of the ecocritical movement. A critical summary of the emerging discipline of "ecocriticism". Written by one of the world's leading theorists in ecocriticism. Traces the history of the ecocritical movement from its roots in the 1970s through to its diversification and proliferation today. Takes account of different ecocritical positions and directions. Describes major tensions within ecocriticism and addresses major criticisms of the movement. Looks to the future of ecocriticism, proposing that discourses of the environment should become a permanent part of literary and cultural studies.

Sense of Place and Sense of Planet analyzes the relationship between the imagination of the global and the ethical commitment to the local in environmentalist thought and writing from the 1960s to the present. Part One critically examines the emphasis on local identities and communities in North American environmentalism by establishing conceptual connections between environmentalism and ecocriticism, on one hand, and theories of globalization, transnationalism and cosmopolitanism, on the other. It proposes the concept of "eco-cosmopolitanism" as a shorthand for envisioning these connections and the cultural and aesthetic forms into which they translate. Part Two focuses on conceptualizations of environmental danger and connects environmentalist and ecocritical thought with the interdisciplinary field of risk theory in the social sciences, arguing that environmental justice theory and ecocriticism stand to benefit from closer consideration of the theories of cosmopolitanism that have arisen in this field from the analysis of transnational communities at risk. Both parts of the book combine in-depth theoretical discussion with detailed analyses of novels, poems, films, computer software and installation artworks from the US and abroad that translate new connections between global, national and local forms of awareness into innovative aesthetic forms combining allegory, epic, and views of the planet as a whole with modernist and postmodernist strategies of fragmentation, montage, collage, and zooming.

In the last decade there has been a proliferation of landscape writing in Britain and Ireland, often referred to as 'The New Nature Writing'. Rooted in the work of an older generation of environment-focused authors and activists, this new form is both stylistically innovative and mindful of ecology and conservation practice. *The New Nature Writing: Rethinking the Literature of Place* connects these two generations to show that the contemporary energy around the cultures of landscape and place is the outcome of a long-standing relationship between environmentalism and the arts. Drawing on original interviews with authors, archival research, and scholarly work in the fields of literary geographies, ecocriticism and archipelagic criticism, the book covers the work of such writers as Robert Macfarlane, Richard Mabey, Tim Robinson and Alice Oswald. Examining the ways in which these authors have engaged with a wide range of different environments, from the edgelands to island spaces, Jos Smith reveals how they recreate a resourceful and dynamic sense of localism in rebellion against the homogenising growth of "clone town Britain."

Understandings of “nature” have expanded and changed, but the word has not lost importance at any level of discourse: it continues to hold a key place in conversations surrounding thought, ethics, and aesthetics. Nowhere is this more evident than in the interdisciplinary field of environmental studies. *Keywords for Environmental Studies* analyzes the central terms and debates currently structuring the most exciting research in and across environmental studies, including the environmental humanities, environmental social sciences, sustainability sciences, and the sciences of nature. Sixty essays from humanists, social scientists, and scientists, each written about a single term, reveal the broad range of quantitative and qualitative approaches critical to the state of the field today. From “ecotourism” to “ecoterrorism,” from “genome” to “species,” this accessible volume illustrates the ways in which scholars are collaborating across disciplinary boundaries to reach shared understandings of key issues—such as extreme weather events or increasing global environmental inequities—in order to facilitate the pursuit of broad collective goals and actions. This book underscores the crucial realization that every discipline has a stake in the central environmental questions of our time, and that interdisciplinary conversations not only enhance, but are requisite to environmental studies today. Visit keywords.nyupress.org for online essays, teaching resources, and more.

This book offers a brief, incisive accessible overview of the fast-changing field of environmental literary criticism in an age of global environmental threat.

Ecocriticism explores the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production, from Wordsworth and Thoreau through to Google Earth, J.M. Coetzee and Werner Herzog's *Grizzly Man*. Greg Garrard's animated and accessible volume traces the development of the movement and explores its key concepts, including: pollution wilderness apocalypse dwelling animals earth. Featuring a newly rewritten chapter on animal studies, and considering queer and postcolonial ecocriticism and the impact of globalisation, this fully updated second edition also presents a glossary of terms and suggestions for further reading in print and online. Concise, clear, and authoritative, *Ecocriticism* offers the ideal introduction to this crucial subject for students of literary and cultural studies.

Along with humans and animals, ghosts populate the pages of contemporary Anglophone novels. Analysing novels from across the world—including Australia, Nigeria, South Africa, India, and Jamaica, this book explores how these ghosts can help readers to perceive difficult-to-visualise environmental threats and access marginalised environmental knowledge. Instead of prompting fear, these hauntings foster understanding across species and generations to enable inclusive formulations of environmental justice. Drawing on the latest work in postcolonial ecocriticism, hauntology, and environmental philosophy and such literary texts as *GraceLand*, *No Telephone to Heaven*, *The Rock Alphabet*, and *The Ministry of Utmost Happiness*, *Ecospectrality* is an essential read for anyone working in the environmental humanities today.

The smoke-laden fog of London is one of the most vivid elements in English literature, richly suggestive and blurring boundaries between nature and society in compelling ways. In *The Sky of Our Manufacture*, Jesse Oak Taylor uses the many depictions of the London fog in the late nineteenth- and early twentieth-century novel to explore the emergence of anthropogenic climate

change. In the process, Taylor argues for the importance of fiction in understanding climatic shifts, environmental pollution, and ecological collapse. The London fog earned the portmanteau "smog" in 1905, a significant recognition of what was arguably the first instance of a climatic phenomenon manufactured by modern industry. Tracing the path to this awareness opens a critical vantage point on the Anthropocene, a new geologic age in which the transformation of humanity into a climate-changing force has not only altered our physical atmosphere but imbued it with new meanings. The book examines enduringly popular works--from the novels of Charles Dickens and George Eliot to Dr. Jekyll and Mr. Hyde, Dracula, and the Sherlock Holmes mysteries to works by Joseph Conrad and Virginia Woolf--alongside newspaper cartoons, scientific writings, and meteorological technologies to reveal a fascinating relationship between our cultural climate and the sky overhead. Under the Sign of Nature: Studies in Ecocriticism

Ecocriticism in relation to the Southeast Asian region is relatively new. So far, John Charles Ryan's *Ecocriticism in Southeast Asia* is the first book of its kind to focus on the region and its literature to give an ecocritical analysis: that volume compiles analyses of the eco-literatures from most of the Southeast Asian region, providing a broad insight into the ecological concerns of the region as depicted in its literatures and other cultural texts. This edited volume furthers the study of Southeast Asian ecocriticism, focusing specifically on prominent myths and histories and the myriad ways in which they connect to the social fabric of the region. Our book is an original contribution to the expanding field of ecocriticism, as it highlights the mytho-historical basis of many of the region's literatures and their relationship to the environment. The varied articles in this volume together explore the idea of nature and its relationship with humans. The always problematic questions that surround such explorations, such as "why do we regard nature as 'external'?" or "how is humankind a continuum with nature?", emerge throughout the volume either overtly or implicitly. As Pepper (1993) points out, what Karl Marx referenced as 'first' or 'external' nature gave rise to humankind. But humanity "worked on this 'first' nature to produce a 'second' nature: the material creations of society plus its institutions, ideas and values." (Pepper, 108). Thus, our volume constantly negotiates this field of ideas and belief systems, in diverse ways and in various cultures, attempting to relate them to the current ecological predicaments of ASEAN. It will likely prove an invaluable resource for scholars and students of ecocriticism and, more broadly, of Southeast Asian cultures and literatures.

The degrading environment of the planet is something that touches everyone. This 2011 book offers an introductory overview of literary and cultural criticism that concerns environmental crisis in some form. Both as a way of reading texts and as a theoretical approach to culture more generally, 'ecocriticism' is a varied and fast-changing set of practices which challenges inherited thinking and practice in the reading of literature and culture. This introduction defines what ecocriticism is, its methods, arguments and concepts, and will enable students to look at texts in a wholly new way. Boxed sections explain key critical terms and contemporary debates in the field with 'hands-on' examples and comparisons. Timothy Clark's thoughtful approach makes this an ideal first encounter with environmental readings of literature.

"Ecocriticism: The Essential Reader charts the growth of this important field. The first-wave ecocriticism section focuses on key

readings from the 1960s to the 1990s. The second-wave ecocriticism section goes on to consider a range of exciting contemporary trends, including environmental justice, aesthetics and philosophy, and globalization. Readings include the work of: Raymond Williams, Jonathan Bate, Timothy Morton, Ursula Heise, Lawrence Buell, Kate Soper, Cary Wolfe, and Kate Rigby. Containing seminal, representative, and contemporary work in the field, this volume and the editorial commentary is designed for use on both undergraduate and postgraduate ecocritical literature courses"--

In *Chaos and Cosmos*, Heidi Scott integrates literary readings with contemporary ecological methods to investigate two essential and contrasting paradigms of nature that scientific ecology continues to debate: chaos and balance. Ecological literature of the Romantic and Victorian eras uses environmental chaos and the figure of the balanced microcosm as tropes essential to understanding natural patterns, and these eras were the first to reflect upon the ecological degradations of the Industrial Revolution. *Chaos and Cosmos* contends that the seed of imagination that would enable a scientist to study a lake as a microcosmic world at the formal, empirical level was sown by Romantic and Victorian poets who consciously drew a sphere around their perceptions in order to make sense of spots of time and place amid the globalizing modern world. This study's interest goes beyond likening literary tropes to scientific aesthetics; it aims to theorize the interdisciplinary history of the concepts that underlie our scientific understanding of modern nature. Paradigmatic ecological ideas such as ecosystems, succession dynamics, punctuated equilibrium, and climate change are shown to have a literary foundation that preceded their status as theories in science. This book represents an elevation of the prospects of ecocriticism toward fully developed interdisciplinary potentials of literary ecology.

This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. *Climate Change Scepticism* is the first ecocritical study to examine the cultures and rhetoric of climate scepticism in the UK, Germany, the USA and France. Collaboratively written by leading scholars from Europe and North America, the book considers climate skeptical-texts as literature, teasing out differences and challenging stereotypes as a way of overcoming partisan political paralysis on the most important cultural debate of our time.

Feminist Ecocriticism examines the interplay of women and nature as seen through literary theory and criticism, drawing on insights from such diverse fields as chaos theory and psychoanalysis, while examining genres ranging from nineteenth-century sentimental literature to contemporary science fiction. The book explores the central claim of ecofeminism that there is a connection between environmental degradation and the subordination of women with the goal of identifying and fostering liberatory alternatives. *Feminist Ecocriticism* analyzes the work of such diverse women writers as Rachel Carson, Barbara Kingsolver, Ursula K. Le Guin, and Mary Shelley. By including chapters from a comparable number of women and men, this book dispels the notion that ecofeminism is relevant to and used by only female scholars. After uncovering the oppressive dichotomies of male/female and nature/culture that underlie contemporary environmental problems, *Feminist Ecocriticism* focuses specifically on emancipatory strategies employed by ecofeminist literary critics as antidotes, asking what our lives might be like as those

strategies become increasingly successful in overcoming oppression. Thus, ecofeminism is not limited to the critique of literature, but also helps identify and articulate liberatory ideals that can be actualized in the real world, in the process transforming everyday life. Providing an alternative to rugged individualism, for example, ecofeminist literature promotes a more fulfilling sense of interrelationship with both community and the land. In the process of exploring literature from ecofeminist perspectives, the book reveals strategies of emancipation that have already begun to give rise to more hopeful ecological narratives. Feminist Ecocriticism provides a novel integration of two important strands of contemporary literary criticism that have often failed to make contact: feminist criticism and ecocriticism. The openness of both feminist criticism and ecocriticism to multiple, even incompatible perspectives, without the insistence on unitary definitions of their fields, has given rise to a new hybrid discipline: feminist ecocriticism."

This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com. The beginning of the 20th century marked a new phase of the battle for civil rights in America. But many of the era's most important African-American writers were also acutely aware of the importance of environmental justice to the struggle. *Civil Rights and the Environment in African-American Literature* is the first book to explore the centrality of environmental problems to writing from the civil rights movement in the early decades of the century. Bringing ecocritical perspectives to bear on the work of such important writers as Booker T. Washington, W.E.B. Du Bois, the writers of the Harlem Renaissance and Depression-era African-American writing, the book brings to light a vital new perspective on ecocriticism and modern American literary history.

Ecocriticism explores the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production, from Wordsworth and Thoreau through to Google Earth, J.M. Coetzee and Werner Herzog's *Grizzly Man*. Greg Garrard's animated and accessible volume traces the development of the movement and explores its key concepts, including: pollution wilderness apocalypse dwelling animals earth. Featuring a newly rewritten chapter on animal studies, and considering queer and postcolonial ecocriticism and the impact of globalisation, this fully updated second edition also presents a glossary of terms and suggestions for further reading in print and online. Concise, clear, and authoritative, *Ecocriticism* offers the ideal introduction to this crucial subject for students of literary and cultural studies.

Ecocriticism in Japan provides an answer to the question, "What can ecocriticism do when engaging with Japanese literature and culture?" Engaging works ranging from *The Tale of Genji* to Abe, ?e, Ishimure, and Miyazaki, this volume examines works Japanese people and culture in terms of nature and environment.

The contributors to this critique of the modern world write about a range of environment-related issues and assess the impact of a variety of groups on popular culture. They see the environmental crisis as the limit of postmodernism.

Laurence Coupe brings together a collection of extracts from a wide range of both historical and contemporary ecocritical texts.

This book is available as open access through the Bloomsbury Open Access programme and is available on

www.bloomsburycollections.com. Drawing on a wide range of examples from literature, comics, film, television and digital media, *Nerd Ecology* is the first substantial ecocritical study of nerd culture's engagement with environmental issues. Exploring such works as *Star Trek*, Tolkien's *Lord of the Rings*, *The Matrix*, Joss Whedon's *Buffy the Vampire Slayer* and *Firefly*, the fiction of Thomas Pynchon, *The Hunger Games*, and superhero comics such as *Green Lantern* and *X-Men*, Anthony Lioi maps out the development of nerd culture and its intersections with the most fundamental ecocritical themes. In this way Lioi finds in the narratives of unpopular culture - narratives in which marginalised individuals and communities unite to save the planet - the building blocks of a new environmental politics in tune with the concerns of contemporary ecocritical theory and practice.

Can reading, writing about, and teaching Shakespeare contribute to the health of the planet? To what degree are Shakespeare's plays anthropocentric or ecocentric? What is the connection between the literary and the real when it comes to ecological conduct? This collection, engages with these pressing questions surrounding ecocritical Shakespeare, in order to provide a better understanding of where and how ecocritical readings should be situated. The volume combines multiple critical perspectives, juxtaposing historicism and presentism, as well as considering ecofeminism and pedagogy; and addresses such topics as early modern flora and fauna, and the neglected areas of early modern marine ecology and oceanography. Concluding with an assessment of the challenges-and necessities-of teaching Shakespeare ecocritically, *Ecocritical Shakespeare* not only broadens the implications of ecocriticism in early modern studies, but represents an important contribution to this growing field.

The *Oxford Handbook of Ecocriticism* explores a range of critical perspectives used to analyze literature, film, and the visual arts in relation to the natural environment. Since the publication of field-defining works by Lawrence Buell, Jonathan Bate, and Cheryll Glotfelty and Harold Fromm in the 1990s, ecocriticism has become a conventional paradigm for critical analysis alongside queer theory, deconstruction, and postcolonial studies. The field includes numerous approaches, genres, movements, and media, as the essays collected here demonstrate. The contributors come from around the globe and, similarly, the literature and media covered originate from several countries and continents. Taken together, the essays consider how literary and other cultural productions have engaged with the natural environment to investigate climate change, environmental justice, sustainability, the nature of "humanity," and more. Featuring thirty-four original chapters, the volume is organized into three major areas. The first, *History*, addresses topics such as the Renaissance pastoral, Romantic poetry, the modernist novel, and postmodern transgenic art. The second, *Theory*, considers how traditional critical theories have expanded to include environmental perspectives. Included in this section are essays on queer theory, science studies, deconstruction, and postcolonialism. *Genre*, the final major section, explores the specific artforms that have animated the field over the past decade, including nature writing, children's literature, animated films, and digital media. A short section entitled *Views from Here* concludes the handbook by zeroing in on the various transnational perspectives informing the continued dissemination and globalization of the field.

In arguing that literary criticism needs to reestablish connections with a wide range of social activities, Kroeber offers new means to develop mutually enriching interactions between humanistic and scientific modes of assessing humankind's dependence on the

natural environment. In this book, he focuses attention on the English Romantic poets who sought to describe and evaluate the natural origins of human culture. -- book cover.

Companion to Environmental Studies presents a comprehensive and interdisciplinary overview of the key issues, debates, concepts, approaches and questions that together define environmental studies today. The intellectually wide-ranging volume covers approaches in environmental science all the way through to humanistic and post-natural perspectives on the biophysical world. Though many academic disciplines have incorporated studying the environment as part of their curriculum, only in recent years has it become central to the social sciences and humanities rather than mainly the geosciences. 'The environment' is now a keyword in everything from fisheries science to international relations to philosophical ethics to cultural studies. The Companion brings these subject areas, and their distinctive perspectives and contributions, together in one accessible volume. Over 150 short chapters written by leading international experts provide concise, authoritative and easy-to-use summaries of all the major and emerging topics dominating the field, while the seven part introductions situate and provide context for section entries. A gateway to deeper understanding is provided via further reading and links to online resources. Companion to Environmental Studies offers an essential one-stop reference to university students, academics, policy makers and others keenly interested in 'the environmental question', the answer to which will define the coming century.

Ecocriticism is a mode of interdisciplinary critical inquiry into the relationship between cultural production, society, and the environment. The field advocates for the more-than-human realm as well as for underprivileged human and non-human groups and their perspectives. Taiwan is one of the earliest centers for promoting ecocriticism outside the West and has continued to play a central role in shaping ecocriticism in East Asia. This is the first English anthology dedicated to the vibrant development of ecocriticism in Taiwan. It provides a window to Taiwan's important contributions to international ecocriticism, especially an emerging "vernacular" trend in the field emphasizing the significance of local perspectives and styles, including non-western vocabularies, aesthetics, cosmologies, and political ideologies. Taiwan's unique history, geographic location, geology, and subtropical climate generate locale-specific, vernacular thinking about island ecology and environmental history, as well as global environmental issues such as climate change, dioxin pollution, species extinction, energy decisions, pollution, and environmental injustice. In hindsight, Taiwan's industrial modernization no longer appears as a success narrative among Asia's "Four Little Dragons," but as a cautionary tale revealing the brute force entrepreneurial exploitation of the land and the people. In this light, this volume can be seen as a critical response to Taiwan's postcolonial, capitalist-industrial modernity, as manifested in the scholars' readings of Taiwan's "mountain and river," ocean, animal, and aboriginal (non)fictional narratives, environmental documentaries, and art installations. This volume is endowed with a mixture of ecocosmopolitan and indigenous sensitivities. Though dominated by the Han Chinese ethnic group and its Confucian ideology, Taiwan is a place of complicated ethnic

identities and affiliations. The succession of changing colonial and political regimes, made even more complex by the island's sixteen aboriginal groups and several diasporic subcultures (South Asian immigrants, Western expatriates, and diverse immigrants from the Chinese mainland), has led to an ongoing quest for political and cultural identity. This complexity urges Taiwan-based ecoscholars to pay attention to the diasporic, comparative, and intercultural dimensions of local specificity, either based on their own diasporic experience or the cosmopolitan features of the Taiwanese texts they scrutinize. This cosmopolitan-vernacular dynamic is a key contribution Taiwan has to offer current ecocritical scholarship.

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Ecocriticism has emerged as one of the most fascinating and rapidly growing fields of recent literary and cultural studies. From its regional origins in late-twentieth-century Anglo-American academia, it has become a worldwide phenomenon, which involves a decidedly transdisciplinary and transnational paradigm that promises to return a new sense of relevance to research and teaching in the humanities. A distinctive feature of the present handbook in comparison with other survey volumes is the combination of ecocriticism with cultural ecology, reflecting an emphasis on the cultural transformation of ecological processes and on the crucial role of literature, art, and other forms of cultural creativity for the evolution of societies towards sustainable futures. In state-of-the-art contributions by leading international scholars in the field, this handbook maps some of the most important developments in contemporary ecocritical thought. It introduces key theoretical concepts, issues, and directions of ecocriticism and cultural ecology and demonstrates their relevance for the analysis of texts and other cultural phenomena.

Fuel: An Ecocritical History is the first book to chart our changing attitudes to fuel and energy through the literature and culture of the modern era, focusing on the 18th-century to the present. Reading a wide range of writers from Blake, Austen and Dickens to Upton Sinclair and Edward Abbey, Heidi Scott explores how our move from a pre-industrial reliance on biomass and elemental energy sources to our current dependence on the fossil fuels of coal, oil and natural

gas have fundamentally shaped human identity and culture. The book's Anthropocene perspective reshapes our view of energy history and climate change, and Fuel looks forward to ways in which we can reimagine our culture away from the fossil fuel paradigm towards a more sustainable energy future driven by renewable, elemental energy.

What are the skills people need to survive in the 21st century? Among the skills, attributes and values described in this volume are values reflection, coping with complexity, permaculture design, transition skills, advertising awareness, effortless action and ecological intelligence.

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