INTRODUCTION

The world literature today is charged with two predominant thematic concerns – one is the environmental issues and second is the psychological disorders. These two thematic concerns have the strong undercurrents of the contemporary realities of the modern world. The newspapers of today’s world were full of the stuffs related to the environmental problems created as a consequential result of man’s journey from wild to ultra-modern civilization. The age-old debate on nature-cultural clash has reached to such an extreme point that the scholars have started measuring each other as a prime enemy. The harmonious co-existence of man and nature is simply a history of bygone age. The period is marked with the issues like – rapidly melting of ice caps of Antarctica; endangered bio-diversity; acute level of pollution; urban sprawl and waste disposal; overpopulation and huge consumption; scarcity of drinking water; mechanized deforestation; usage of radioactive materials and its safe disposal; green-house gasses and depletion of the Ozone Layer; etc. All these issues were not only remained on the agenda of United Nation’s Organization (UNO) or the individual nations reacting to these issues, but it has already become a part and parcel of common life on earth. In today’s world people were facing the problems of moody nature as somewhere it rains so heavy that it washes out the mega cities; however on the other hand, it creates a grave situation of drought that even mobilizes a huge migration. Besides the print media, the electronic media is also significantly contributing to the issue by producing the documentaries and let the people know about the issues of climate change. The channels Discovery, National Geography, BBC were producing a number of documentaries regarding the climate change. There programmes aired on the prime time have hit the maximum TRP as
they have shown the most astonishing facts of the environment with the visual proofs.

United Nations Organization by understanding the urgency and magnitude of the environmental issues have formed a separate agency called United Nations Environment Programme (UNEP). It hosts the summits of the nations of the organization and convinces them to take the necessary actions to decrease the carbon emission. António Guterres, United Nations Secretary-General, in his forward to *UN Climate Change Annual Report 2017* reveals the grave situations, as he writes –

Climate change is the defining challenge of our time, yet it is still accelerating faster than our efforts to address it. Atmospheric levels of carbon dioxide are higher than they have been for 800,000 years, and they are increasing. So, too, are the catastrophic effects of our warming planet – extreme storms, droughts, fires, floods, melting ice and rising sea levels. (4)

Theses changes in the nature also generate a feeling of fear about annihilation. Though this feeling can be connected with the feelings that were present in the ancient mythologies of different civilizations, the present one is different, as it is direct in its terms. Therefore, the mythologies, epics and literature across the period have responded the nature in different perspectives.

It can be observed in the history of art that the nature has been remained as one of the most frequently used metaphors. It is present in the cave paintings of pre-historical period; or can be witnessed in the mediaeval Greek sculptures; or can be recited in the romantic poetry of early 19th century. In the present period, the science fiction writers have
given the great response to the ecological issues by depicting it as a base reason of the future destruction. These novels which was always tagged as New Science Fictions and categorized as ‘Genre fiction’ project environmental apocalypse. Besides the literary response to the ecological crises through literature, the modern academia has also produced a separate method of ecocriticism.

Eco-criticism is the study of literature and environment where scholars analyze and interpret the literary projection of nature and environmental issues in the literary text. It studies how the literature treats the subject of nature and discusses the possible solutions to the contemporary environmental crises being projected in the text of literature. Therefore, the approach Eco-criticism is also known as ‘green (cultural) studies’, ‘eco-poetics’ and ‘environmental literary criticism’.

It can be observed that the scope of the eco-criticism has broadened from nature writing, Romantic poetry, and canonical literature in order to contain whole range of film, television, theatre, painting, architectures, animal and scientific narratives and major literary text. Though the scope of eco-criticism has become enormously huge still there has been little dispute about the moral and philosophical aims of eco-criticism as compare to other forms of criticism.

Glotfelty in the book entitled *The Ecocriticism Reader* proposes the working definition eco-criticism as “ecocriticism is the study of the relationship between literature and the physical environment”. Glotfelty also proposes that the one of the implicit goals of the approach is to recoup professional dignity which is nothing but “undervalued genre of nature writing”. Another eco-critic Lawrence Buell defines the term eco-criticism as “a study of the relationship between literature and the
environment conducted in a spirit of commitment to environmentalist praxis”.

The first person to use the term ecocriticism (Barry 240) may have been the William Rueckert who published an essay titled *Literature and Ecology: An Experiment in Ecocriticism* in 1978. In this essay he proposes a method of using application ecology and ecological concepts to study and interpret the literary text.

Eco-critics while investigating literary text incorporates to study the ecological values, the minute reading of text to know the treatment of nature in it. It also takes in to account the importance of projection of “place” as a distinctive category of social sciences like class, gender or race. Another area of interest of eco-critics is to study the human perception of wilderness and variation in it from time to time. It is seen that the eco-criticism is gradually broadening its scope as the eco-critics consider the history, economics, philosophy, ethics, and psychology are possible contributors to eco-criticism.

The ecological school of criticism has formed a substantial theoretical frame to understand the literature from ecological perspective. It is necessary to testify this theory by conducting the extensive research in this direction and add certain new dimensions to it. The present research work is an attempt in this direction as it undertakes a critical investigation of J. G. Ballard’s select novels from ecological perspective.

**James Graham Ballard:**

James Graham Ballard was born on 15th November, 1930 to British couple Graham Ballard and Edna, née Johnstone but born and brought up at Shanghai International Settlement, China. Though, he lived there only for eleven years, his experiences would have a lasting effect on him and
which can be traced in his literary imagination. After the out brake of second Sino-Japanese War in 1937, Ballard family has to leave their house situated at the outskirt of the city and rend a home in central Shanghai to safeguard themselves from the bombarding from both sides. This can be seen as a major shift in Ballard’s life as he left his secured childhood habitation to occupy insecure and dreadful atmosphere. After 1941, when the Japanese Troops occupied the Shanghai International Settlement, his family moved to Lunghua Civilian Assembly Centre which was established by Empire of Japan in Shanghai for European and American citizens, especially for those who were perversely lived at the Settlement. Though he was a little boy at the time of these war crises and displacement, it had left a permanent imprint on his sensitive mind that many times found the spontaneous inspiration for his literary works. The statement can be testified in the light of his novel *Empire of the Sun* (1984) as the narrative explores several autobiographical elements in it. Ballard in his interviews has admitted that the novel is semiautobiographical. In his interview with David Pringle and Jim Goddard, Ballard has thrown light on how the political events, family hardship and enchanting atmosphere influence his mind. He reveals –

I would guess it has. The whole landscape out there had a tremendously powerful influence on me, as did the whole war experience. All the abandoned cities and towns and beach resorts that I keep returning to in my fiction were there in that huge landscape, the area just around our camp, which was about seven or eight miles from Shanghai, out in the paddy fields in a former university. There was a period when we didn’t know if the war had ended, when the Japanese had more or less abandoned the whole zone and the Americans
had yet to come in, then all of the images I keep using - the abandoned apartment houses and so forth - must have touched something in my mind. It was a very interesting zone psychologically, and it obviously had a big influence - as did the semi-tropical nature of the place: lush vegetation, a totally water-logged world, huge rivers, canals, paddies, great sheets of water everywhere. It was a dramatized landscape thanks to the war and to the collapse of all the irrigation systems - a landscape dramatized in a way that it is difficult to find in, say, Western Europe. (web)

The extensive statement is sufficient to know the effect of the socio-political and more essentially cultural (American) on his sensitive and creative mind. Ballard’s statement can be seen as a clear indication that the violent nature or the post-apocalyptic vision is a product of his peculiar experiences as a child. Atrocities of war has played a significant role in shaping Ballard’s life as a civilian who has to displace from place to place or live in internment camp and as a writer whose literary mind gets prime vision of apocalypse from it.

After the internment for two years when Ballard was 16-year boy, his mother moved to Britain with him and his younger sister where they lived in the outskirts of Plymouth. During this period, Ballard attended The Leys School in Cambridge. Britain for him is not an ancestral land that might give him the feeling of security and homely compassion but on the contrary he finds it alien and dull. He explored this feeling in following words -

By the time I came to England at the age of sixteen I’d seen a great variety of landscapes. I think the English landscape
was the only landscape I’d come across which didn’t mean anything, particularly the urban landscape. England seemed to be very dull, because I’d been brought up at a much lower latitude - the same latitude as the places which are my real spiritual home as I sometimes think: Los Angeles and Casablanca. . . . The English one, oddly enough, didn’t mean anything. I didn’t like it, it seemed odd. England was a place that was totally exhausted. The war had drained everything. It seemed very small, and rather narrow mentally, and the physical landscape of England was so old. . . . The rural landscape of meadow didn’t mean anything to me. I just couldn’t latch on to that. That’s why the SF of John Wyndham, Christopher and so forth I can’t take. Too many rolling English meadows. They don’t seem landscapes that are psychologically significant, if that means anything.

The statement is significant in understanding his perception of landscapes and their literary use and meaning, but it is also important to understand that his landscapes are always deeply rooted in the psychological space of the novel. As a result, his works can be analysed in the context of inner and outer spaces that provides the essential backdrop to the story and potentially contribute as a modifier of the meanings of his texts. This psychological aspect is added to his literary career as he has attended the King’s College, Cambridge in order to become a psychiatrist. His works, therefore, appear as psychoanalysis of his characters. He puts his characters in a critical situation, strips them off from their cultural masks; compels them to behave with their natural instincts and then observes it
as an omnipotent narrator with a critical perspective. His interest in psychology is revealed in his interview with Brendan Hennessy:

What happens after a major catastrophe is generally very unexpected, might even be ludicrous. Also, the sort of landscapes I describe are not meant to be real in the strict sense of the term. They are landscapes that involve in some way the inner landscape of the minds of the protagonists. What I try to depict in my novels are changes in the external environment that match exactly changes in the internal environment, so there are certain points where these two come together. You can see this happening in ordinary life, in times of war, for example. (61)

In his initial stage of literary career when he was still a student at university, he dealt with avant-garde themes under the strong influence of psychoanalysis and surrealist painters. Though in the later phase he develops his identity as an author of New Science Fiction, his literary works frequently reflect the surrealistic tendencies and on the most of the occasions his narration seems like a report of clinical psychology. In one of his interviews, he has explored his idea of kinship between surrealism and science fiction as he opines that similar to surrealism, science fiction also imagines the baseless worldview. During his college days, his story “The Violent Noon” won a crime story competition which was afterwards also got published in the student newspaper *Varsity*. The story got a tremendous popularity and made him realize that his medical career affecting his writing potential. As a result, in October 1951, he abandoned his medical studies and enrolled himself in Queen Mary College to read English Literature. However, in the end of the year he was drop out of the college. This shift from medical to literature can be seen as a major shift
in his life as he chose full-time profession of a writer. In this period, he worked as a copywriter for an advertising agency and even accepted the job of encyclopedia salesman. Through his interviews and other secondary sources available on his life and career, it is revealed that in this period he preferred to write short fictions, but faced a difficulty in finding publisher for it.

But soon, in 1954 Ballard took another important decision of his life of joining the Royal Air Force. As a trainee, he had to join the Royal Canadian Air Force flight-training base in Moose Jaw, Saskatchewan, Canada. Though as a child Ballard was a voracious reader of Life magazine, Reader’s Digest, American best-sellers, English children’s classics, Treasure Island, Alice in Wonderland, he did not encounter with science fiction. However, in his training camp, as he couldn’t get any intelligent reading material, got fascinated with the science fiction which was one of the current trends in American magazines. His reading inspired him to try his hand in writing of science fiction. During this period, he produced a draft of his first science fiction story ‘Passport to Eternity,’ but unfortunately, he could not publish it until 1962. He admits this influence in following words—

I was unusual in that I came, unlike most SF enthusiasts, very late to science fiction. I don’t suppose I picked up a copy of Galaxy or Astounding or what-have-you until I was about 22 or 23. It was really when I was in the Air Force in Canada. .. Time magazine was regarded as wildly highbrow. The only intelligent reading-matter was science fiction! This was in 54. I suddenly devoured it. This was the heyday of these magazines, there were dozens of them, or seemed to be... some of which were really rather good.
Magazines like Fantastic Universe - it was probably never distributed over here - published some great stuff. Plus Galaxy, which I thought was the best, the most tuned-in to me, and Astounding. I started reading it all then, and I started writing it very soon after I started reading it, and then I stopped reading it. (Web.)

In 1955 that was after the joining of Royal Air Force, he took a decision to return to England. In the same year he got married to Helen Mary Matthews and settled down in Chiswick, a district of west London. In the next year he debuted in the genre of Science fiction by publishing two short stories, “Escapement” and “Prima Belladonna”. Both these stories were published in December 1956 in New Worlds and Science Fantasy respectively. It was also noted that by perceiving the writing potential of Ballard, the editor of New Worlds, Edward J. Carnell supported Ballard in his struggling phase by publishing his early stories.

However, after 1960s, Ballard in real sense started his prolific career. The Wind from Nowhere (1961), The Drowned World (1962) The Burning World (1964), The Crystal World (1966) are the group of four novels that in real sense establish Ballard as a writer and make the critics recognize him with the new wave of science fiction. In these novels he depicts the futuristic world in which the human civilization suffers with a severe blow of the hostile nature that destroys the world. Instead of using any alien entity, which was very popular at the time among the science fiction authors, he uses the classical elements like air, water, fire, and earth. Lorenz J. Firsching in his article ‘J.G. Ballard’s Ambiguous Apocalypse’ has grouped these four novels along with two short stories “The Ultimate City” and “Low-Flying Air” published in 1978 in order to
depict Ballard’s preoccupation with the destruction of present-day civilization. He writes –

An analysis of their structure and of the themes connected with it is a necessary step towards understanding what I believe to be one of Ballard’s central preoccupations: the ambiguous nature of modern life. ... Ballard has designed the fiction to frustrate conventional expectations so as to confront the reader with uncertainty and doubt, with a world of multiple meanings .... or perhaps of no meaning at all. (297)

It can be noted that the fascinating distracted landscapes and fractured psyche which afterwards appear to be the most prominent feature of his novels are present since the inception of his literary career. Firsching further reveals that these texts contain three levels – “exterior,” “intermediator” and “interior”. In exterior level Ballard has depicted how the characters suffer due to the hostile nature and collapse of socio-cultural system; in intermediator level his character’s face acute trauma in inter-personal relations due to the absence of culture and its unnatural rules; and in interior that is psychic level the author has shown how the characters get the deep psychological experiences. The upheavals in these levels make them realize the meaning of their existence and get surprising dimensions to their so called inter-personal relations. According to Firsching, Ballard has brought together all these levels in order to produce a body of writing that parallelly explores the evolution of nature and psychic transformation of man. It can be observed frequently that the destructed city appears as a central metaphor in most of his novels that stands for Ballard’s strong belief that human civilization major
hurdle between the relations of man and nature. Therefore, these novels, eventually, depicted the revival of new nature and rebirth of new man.

After this eco-conscious rendering of certain social and psychological themes in 1970, he published *The Atrocity Exhibition* which can be seen as an experimental narration with several social, political and historical undercurrents. In the introduction of Ballard’s interview Brendan Hennessy write about this novel as –

Ballard points out that it is becoming more and more difficult to distinguish between fiction and reality in modern life, and finds it logical to overlap the two spheres in this work. A doctor undergoing a nervous breakdown goes on an expedition through typical 20th-century landscape. Certain people he meets he uses to re-enact such public events as the assassinations of the Kennedys, the deaths of astronauts, his wife’s death in a car crash, and so on. He sets up dramas in order to study these events and try to make sense of them, making unexpected discoveries about such subjects as violence and sexual perversions and their relationships. (60)

The novel is more complex in structure but cannot be tagged as ambiguous as it depicts the raw process of meaning making of certain events and psychological motifs behind it. This complex novel is further followed with another complex and controversial novel *Crash* in 1973. In this novel Ballard has used a psychological condition called ‘Symphorophilia’ in which a person gets a sexual arousal after watching tragedy like fire or road accident. The novel gets mixed reactions as it is difficult to bifurcate the reality and fiction. Few of the critics have
considered it as a ‘hyper reality’ that is neither reality nor a complete fiction.

Next year that was in 1974, Ballard published *Concrete Island* that also dealt with the bizarre experience of an individual who caught in a large area of derelict land created by several intersecting motorways. The novel can be read as a report of psychoanalysis of a man who has to face ‘alienation’. Theme of alienation is further classically explored in his 1975s novel *High Rise* in which he depicts a life in newly built high-rise building where all the amenities of modern life is provided that cut off these tenants from outside world. But soon they are divided into groups as per the floors and a drama of violence begins enacting with the curliest scenes that abandon the socio-cultural restrictions.

The fantastic picturization or blurring of a thin line between reality and fiction is further continued in his next novel *The Unlimited Dream Company* which was published in 1979. In this novel Ballard has delineated a character with the supernatural powers to deal with the problems of the people. Though the novel continues his psychological exploration, it is different from the previous novels. In *Hello America* (1981) he once again returns to his ecological themes and depicts that how the continent of America is destructed due to the nuclear reasons. The characters motivated with their uncanny feeling of relating themselves with their history and geography. In *Empire of the Sun* (1984) Ballard has explored his experiences in World War II. Many of his interviewers have asked him the questions regarding the autobiographical elements in this novel. He admits that though he has drawn the events and characters from his real life, it can not be ignored that basically it is a fiction. *The Day of Creation* (1987) is another expedition novel after
Hello America that tells the story of a doctor who dreams of setting the Sahara in flower.

Running Wild (1988) is a detective story that deals with the investigation of mysterious massacre in suburbia and disappearance of children, but eventually the readers come to know that the disappeared children are disappeared murders. The story is different and can be seen as another dimension of Ballard’s fictional world. The Kindness of Women (1991) is a sequel to Empire of the Sun, as it continues the semi-autobiographical narrations and explores Ballard’s boyhood in Shanghai during World War II. In his next novel Rushing to Paradise (1994), he continued his ecological fantasy and expedition narration and tries to depict how a group of environmentalists try to establish a new island with a female rule which finally turns into a land of insane. Cocaine Nights (1996) and Super-Cannes (2000) are the sequel stories that dealt with the murder mysteries. These two novels are also reflecting a complex web of social and psychological realities of the world. Besides these two novels, in the last phase of his literary career in which he wrote Millennium People (2003) and Kingdom Come (2006). By writing such novels he reveals that his concerns are more social, political and essentially philosophical.

Thus, Ballard’s works explore the variety of themes that have the contemporary significance. Though, initially he was tagged with the writer of genre fiction, his distinct narrative style and the understanding of human psyche get him a significant position among the mainstream post World-War II writers. Therefore, besides the critical attention, he also received different prestigious prizes and awards like – Guardian Fiction Prize and James Tait Black Memorial Prize for fiction for Empire of the Sun in 1984. The same novel was also shortlisted for the Booker
Prize for Fiction in the same year. His novel *Super-Cannes* was praised with Commonwealth Writers’ Prize in 2001. He was also confronted with the Honorary doctorates one by De Montfort University in 1997 and second Posthumous in 2009 by Royal Holloway University of London.

**Review of the Relevant Literature:**

The select novels are significant in the eco-critical literary scenario of the British Literature. Few scholars and critics attempted to explore some of the select novels. For instance, the book entitled *J. G. Ballard* by Andrzej Gasiorek contains a comprehensive account of the work of J. G. Ballard. The book traces the development of his career and the significant contribution he has made to contemporary writing. Moreover, the book entitled *Dark Horizons: Science Fiction and the Dystopian Imagination* edited by David Seed contains articles exploring the novels of J. G. Ballard and John Brunner from the perspective of science fiction writing.

D. Harlan Wilson’s book *J. G. Ballard* in the series of *Modern Masters of Science Fiction* deals with the significant stages of Ballard’s literary career and discusses in detail regarding his thematic concerns. Especially, in chapter three, “Disaster Areas: The Natural Disaster Quartet”, he deals with the first four novels and by quoting Ballard try to prove that it is not just a futuristic science fiction, but in common they formulate a homogeneous corpus that contains the varieties of issues of contemporary significance. Similar kind of exploration can be seen in Peter Brigg’s book *J.G. Ballard*, as he connects Ballard’s fiction with its immediate socio-cultural context and reveals that how his altered universe is combination of – mythical representations of collective unconscious; individual’s hidden dread and anxiety regarding annihilation; fantastic vision of future; and most importantly
environmental crises. Samuel Francis in his book *The Psychological Fictions of J. G. Ballard* conducts the psycho-analyses of Ballard’s works and explores that his works are not only a fantastic imagination of the futuristic world or a mere depiction of the apocalyptic landscapes but it also essentially reflects the labyrinth of human psyche. Jeannette Baxter and Rowland Wymer edited a volume *J. G. Ballard: Visions and Revisions* which explore Ballard’s writing into four substantial categories – ‘Form and Narrative’, ‘Pornographic Geometries’, ‘Babylon Revisited’, and ‘Psychology and Sociopathology’. In these categories the authors analyses Ballard’s fictional world from different perspectives.

John Baxter’s book *The Inner Man: The Life of J.G. Ballard* deals with the life and works of Ballard. The book is an attempt to investigate the socio-psychological context of the author in order to understand the inspirations behind the fantastic representation of alternate and altered universe. Richard Brown edited volume *J. G. Ballard: Landscape of Tomorrow* also explores Ballard’s works from different perspectives like residues of iconic events; stalled future; apocalyptic intertextuality; geometries of the imagination; hidden heterotopias; tripartite characterization, and fascisms and the politics in connection to the individual novel. Besides these books, the Ballard’s writing is also explored by individual authors by contributing different articles published in different journals. For instance – Jim Clark’s ‘Reading Climate Change in J.G. Ballard’; W. Warren Wagar’s ‘J.G. Ballard and the Transvaluation of Utopia’; Lorenz J. Firsching and R. M. P’s ‘J.G. Ballard’s Ambiguous Apocalypse’; Charles Nicol’s ‘J.G. Ballard and the Limits of Mainstream SF’; Graham Matthews ‘‘Consumerism’s Endgame: Violence and Community in J.G. Ballard’s Late Fiction’.
It seems that Ballard has received a good quantum of critical attention as the researchers, academic scholars and teachers have produced a sizable body of literary criticism on his works from different perspectives. However, it is surprising that though Ballard’s writing is obviously an eco-critical, the authors have analyzed it very insufficiently. It can be seen that his simulacrum contains several central metaphors that essentially stand for the decaying nature. Therefore, the critical corpus on Ballard has a research lacuna that needed to be bridged with an extensive research work. The present thesis is an attempt in this direction by conducting the analysis of the select novels of Ballard. It tries to sustain a central argument on his eco-conscious faculty that promotes his creative mind to produce a futuristic apocalyptic world.

**Hypothesis:**

The select novels J. G. Ballard explore an altered-futuristic world in which human civilization is shown destructed due to the natural or man-made reasons like cyclone, flood, drought, crystallization, and use of radioactive materials. It seems that J. G. Ballard’s works are inspired by the ecocritical perception of the world and its analysis serves new dimensions to the understanding of Ballard’s literary corpus in particular and eco-criticism in general.

**Aims and Objectives of the Study:**

The present research work is significant as it incorporates ecological exploration in the novels of J. G. Ballard as a major quest of Science fiction. It throws the light on common issues of ecological study. The present study will provide new dimension regarding the depiction of these issues in the British Science fiction. The present research work will critically examine the select novels and try to unfold not only the
environmental crisis, but its aftermath effects on humanity in general as a visionary prophesy.

In short, the objectives of the present study are as follows:

a. To have a brief review of the theories developed under the rubric of Eco-criticism in order to prepare an eclectic model that can be applied to the select texts.

b. To analyze and interpret the select novels of J.G. Ballard in the light of Eco-criticism.

c. To make an overarching statement on the eco-conscious concerns of J. G. Ballard.

Scope and Limitation:

The scope of the study is limited one. The focus of the study will be on the select novels. Many science fiction writers in English have dealt with the ecology and its crisis; they are not in the purview of the study. Moreover, it is, also, not possible to analyze each and every novel of this author from the said perspective as it may widen the scope of the study. So, the study will undertake the analysis of the following novels.


Rational behind the selection:

humanity spread across the borders of world, but also the imaginative assessment of Post-humanism experience as a result of rapid developments in science and civilization of near present. These novels are representative of new emerging cosmopolitan ‘trans’ culture and its environmental crises.

Methodology:

The analytical and interpretative methods will be used for the present study. The focus of the study will be on the close reading of primary and secondary data. The select novels will be analyzed on the basis of broader theoretical framework of Eco-criticism prepared in the initial part of the project.

Tentative Chapter Scheme:

Introduction:

A) Life and works of J. G. Ballard
B) Aims and Objectives of the Study
C) Scope and Limitation of the Study
D) Methodology of the Study
E) Hypothesis
F) Review of relevant literature

Chapter I: Literary Ecology: A Theoretical Framework of Eco-criticism

Chapter II: Environmental crisis and Societal collapse in The Wind from Nowhere and The Drowned World
Chapter III: Human fixation and fury of Nature in *The Burning World* and
*The Crystal World*

Chapter IV: Aftermaths of Ecological collapse and Pursuit of
Environmentalist in *Hello America* and *Rushing to Paradise*.

Chapter V: Conclusion