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RESEARCH PAPER

An Ecocritical Study of Apocalyptic Landscape in Wu's *The Man with the Compound Eyes*

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ABSTRACT

This study investigates the environmental issues and their impact on the main characters depicted in *The Man with the Compound Eyes* by Wu Ming-Yi (2013). The research examines that all living things are interdependent within ecosystems. The aim is to represent more general ecological issues, including pollution, climatic disruption, and ecological crisis. In the last few decades, human activities have been significantly influencing the global earth ecosystem, commonly characterized as environmental degradation. Among these impacts, pollution, climate change and rising sea levels pose a severe threat to all living creatures and have the biggest impact on the environment. The research applies Greg Garrard's (2004) ecocritical theory to analyze the portrayal of environmental consciousness, the social disparities caused by environmental damage, and its cultural significance in a global context. Additionally, psychoterratic theory is used to analyze the character's response to apocalyptic landscape, focusing on concepts such as eco-anxiety and solastalgia. In solastalgia syndrome main characters worry about the current environmental disaster. The qualitative textual analysis is adopted to explore the techno-ecocritical crisis in the present research. The text juxtaposes two kinds of disasters, including natural and man-made disasters. The findings reveal that the selected text transcends the conventional tale of vulnerability, resilience, and displacement amidst the aftermath of ecological devastation. The post-apocalyptic narrative manifests anxiety about environmental catastrophe, which reflects cultural fear and anthropocentric devastation. The text foregrounds a dynamic mediation on human-ocean entanglement, contrasting pre-modern ecological harmony with ruptures of contemporary environmental crises. This research subverts anthropocentric paradigms, urging a reimagined ethical engagement with the non-human world. The findings of this study contribute to a deeper understanding that environmental literature addresses urgent ecological concerns and promotes environmentally sustainable practices and behaviors, particularly in Taiwanese society.

| **Keywords:** | Environmental Degradation, Island Ecology, Ecocriticism, Pollution, Apocalypse, Animal, Wilderness, Earth |

Introduction

The present study explores the environmental crises such as industrial air pollution, rising sea levels, natural disasters, and climate change in *The Man with the Compound Eyes* by Wu (2013). The field of ecocriticism has gained significant attention in literary and cultural studies in recent years. However, today, the environment is a crucial topic to be explored in literature. It raises concerns about current issues and their relationship and influence on each other. This study employs ecocritical lens by Garrard (2004) for the analysis of the text. Ecocriticism, as an earth-centered approach, promotes the idea that all humans and non-humans are equal and interconnected within ecosystems. Ecocriticism, as an interdisciplinary field of study, analyses the relationship between literature and the natural environment. Several years ago, Moran et al., (1986) introduced the concept of ecology, which is still relevant in the environmental field and has gained significant

recognition in all academic disciplines. In general, eco-literature interprets the impact of human activities on earth; it prioritizes different literary genres that explore environmental issues in terms of environmental degradation and natural disaster. Global advancement in the field of science and technology is causing unpredictable environmental difficulties in the form of negative impacts on natural resources.

Rueckert (1978) used the term ecocriticism in essay titled "Literature and Ecology". The study of literature with a focus on ecological and environmental critique examines how literature and the natural world interact. As an interdisciplinary field, ecocriticism advances the notion that all living things, including non-human animals, are equal and interdependent within ecosystems. Glotfelty (1996) defines ecocriticism as "The study of the relationship between literature and the physical environment" in her book *Introduction to The Ecocriticism Reader* (p. 18). Literature often portrays environmental crises to provide deeper insights into human values and behavior, aiming to help individuals combat the effects of ecophobia. Ecophobia describes the fears and discomfort caused by climatic extremes. Crutzen et al., (2000) emphasize that human activities have caused the majority of recent environmental disruptions. They pessimistically predict that humanity will continue to be a significant geological force, shaping the future of both human and nonhuman realms.

Eco-apocalypse encapsulates the clear picture of catastrophic events, which not only destroy the physical environment but also create inner turmoil in characters' minds. Anthropocene consequences almost wiped out the whole WayoWayo's Island, and Atile'i, the second son of the sea sage, made a home with garbage material. He was also injured by non-biodegradable elements. He found himself on a strange floating island, which was full of debris with a peculiar smell, noting dead sea turtles trapped between the debris. Wu, through the portraiture of natural discourse, addresses the eco-apocalyptic climate disaster that deserves global attention in the twenty-first century. The environmental apocalypse highlights the dominance of human interventions over the natural world, resulting in a worldwide environmental disaster.

The present research aims to explicate climate catastrophes by using Garrard's (2004) theoretical key ideas: apocalypse, pollution, and earth. He concentrates on environmental concerns and the damage that aging causes to the natural world. The ecocritical perspective of Garrard critically explains the consequences of global environmental consumerism, depicting the imbalance between industrialized and indigenous culture. The island's submersion due to rising sea levels results in a profound sense of displacement and sorrow, aligning with the psychoterratic symptoms of anxiety, despair, and a yearning for a lost home. Eco-scholars trigger environmental stress in the age of Anthropocene distress. Wu creates a fictional island that carries allegorical meaning and presents the trash vortex as a materialistic agent impacting characters such as Hafay, Dahu, and Alice, who are suffering due to environmental changes. Hence, this analysis elucidates the significance of sustainable ecological future within modern literary narrative structure. The ultimate goal of Eco-literature is to examine the mechanisms of environmental ethics by providing a broader horizon of multiple literary texts that address geographical ecological issues. This narrative demonstrates the dynamic connection between individual and global environment by challenging fixed attitude towards the environmental convictions and emphasizes safeguarding and harmonious alternatives.

Wu (2013) highlights the restlessness of the characters who continuously feel ill due to the bad condition of the ocean, so it becomes clear that the earth is dying, and we are moving towards disastrous moments. Coastal ecological crises build an awareness regarding the impact of human anthropocentric actions on the physical environment. To bring about environmental change and sustainability, we must respect local viewpoints, including Taiwanese ones, and address global ecological concerns like the Pacific trash vortex. Further, we need to get a deeper understanding of our complex ecosystem. The

ecological vulnerability of the earth, shown by areas such as Easter Island and Wayo Wayo Island that arises from industrialization, urban expansion, and population increase. This study examines the state of human beings in a post-apocalyptic society and the ways in which humans interfere with natural phenomena for their own benefit. This research further explores how the interventions of human activities in the natural environment become a sudden reason for climatic disruption. The text identifies Taiwan's coastal ecological crises, which lead to a catastrophic ending.

Literature Review

This literature review helps to formulate general and specific concepts for the ecocritical study of apocalyptic landscape in Wu's (2013) *The Man with the Compound Eyes*. The ecocritical theory is connected to the methods used for examining how humans and nature are portrayed in the selected novel in relation to the theorist Garrard (2004). The scholars have explored Wu's (2013) *The Man with the Compound Eyes* in numerous domains that focus on its ecological concerns, narrative techniques, and cultural contexts. Sterk (2016) significantly contextualizes Wu's contributions to Taiwanese environmental writing, emphasizing the significance of his work within Taiwan's literary environment. Ecocriticism theory aims to increase one's perception of the world by taking into consideration the whole ecosystem and ecosphere on Earth. The Association for the Study of Literature and Environment (ASLE) was thought to be the first that effectively facilitates scholarly discussion through conferences and publications on the subjects of literary analysis, educational studies, creative writings, and environmental activism.

The Goal of Ecocriticism

The primary goal of ecocriticism is to examine the relationship between literature and nature. Additionally, ecocriticism seeks to analyze the theoretical implications of the environmental campaign and its development. Garrard (2004) divides ecocriticism into six categories: pollution, dwelling, wilderness, catastrophe, animal, and earth. The term "apocalypse" is primarily concerned with the purported end of the earth. It is predominantly associated with more modern narratives, despite the fact that the term was originally derived from mythology concerning our demise. The term now serves as "a method of social criticism" rather than only referring to end-of-the-world narratives (Rosen, 2008, p. 12). The word "apocalypse" comes from the Greek word "apokalypsis," which means "uncovering" or "revealing," that historically refers to the conviction that God decides the destiny of every soul and will finally announce on the day of judgment. In the contemporary apocalyptic stories, the idea of judgment is a potent tool for evaluating human conduct as it is an essential component of the original myth (p. 13).

Apocalyptic Writing

Booker and Thomas (2009), assert that post-apocalyptic writing has evolved into a genre of commentary and societal critique (p. 55). Berger contends that contemporary apocalyptic stories, like their historical predecessors, address about a world that is in "moral decay and technological, political, and economic chaos," where a new world can only emerge through a purifying catastrophe. Similar to Atwood's writings, historical survivor narratives frequently serve as warning tales by highlighting the ridiculousness of the pre-apocalypse (Rosen, 2008, p. 15). Atwood compares the pre- and post-apocalyptic worlds in *trilogy*, showing nature thriving without humans. It is suggested that "the apocalypse is the most potent master metaphor that the contemporary environmental imagination has at its disposal" (Buell, 1995, p. 285). Garrard contends that although apocalyptic stories frequently portray the certainty of catastrophe, their real significance is the potential for change if swift action is done. Atwood provides a ray of hope, even in the absence of mankind, as Garrard (2004) observes that "we are more inclined to accept responsibility for the planet if we are convinced that it has a future" (p. 107). Wu's (2013), *The Man with the*

Compound Eyes has emerged as a pivotal text in contemporary eco-fiction, receiving critical acclaim for its innovative narrative structure, profound ecological themes, and cultural significance. The scholars have extensively analyzed the novel, focusing particularly on its environmental themes, narrative techniques, and cultural contexts.

Natural Landscapes

The Illusionist on the Skywalk (2011) is a collection of interrelated stories in a shopping mall in Taipei during the 1980s, capturing the magic and melancholy of urban life and exploring the complex interplay between personal dreams and societal changes and rapid development, leading to a significant transformation of natural landscapes into urban environments. *Routes in the Dream* (2007) explores themes of memory, history, and environmental destruction, focusing on the journey of a man who revisits his past while confronting the realities of ecological degradation and the rampant deforestation that has occurred because of industrial development and urban expansion. This destruction of natural habitats not only affects the flora and fauna but also disrupts the delicate ecological balance.

Sharma (2024) conducted research on the portrayal of landscape in McCarthy's *The Road*. According to his research, McCarthy's novel depicts a Utopian landscape in a dystopian world, with an emphasis on an environmental disaster trend. The novel depicts the earth on the brink of devastation, with humans, animals, and vegetation on the brink of apocalypse. Two unidentified characters are navigating a desolate landscape in search of protection, amidst a lifeless and silent environment. The landscape is a significant element of the subject, and its numerous potentialities necessitate interpretation.

Andolfatto (2023) compares Wu's *The Man with the Compound Eyes* (2013) and Qiufan's *The Waste Tide*, focusing on waste and its impact on society. The two novels explore the ruins of our collective home, showcasing planetary networks and the possibilities within late capitalism's webs of life. The text is analyzed through various theoretical lenses, including translational ecocriticism, social ecology theory, Anthropocene studies, postcolonial ecocriticism, magical realism, narrative theory, ecojustice and eco media, speculative realism, and Daoist aesthetics, for its multifaceted approach to environmental and social issues. Suvi Alt (2023) discusses how environmental apocalypse reshapes physical and symbolic spaces, leading to a loss of familiar landscapes. She argues that many apocalyptic narratives tend to concentrate on time—the urgency of preventing a future catastrophe—while neglecting the spatial changes and transformations that come with environmental destruction. She critiques the disconnect between human beings and the physical spaces we inhabit, pointing out how landscapes are often seen as passive backdrops rather than active participants in environmental processes.

Multifaceted Nature of Migration

Gaffric (2023) investigates the theme of migration in Wu's literary works, highlighting its central role in understanding Taiwan's history, present, and future. The author argues that migration is a multifaceted theme, reflecting Taiwan's experiences of colonization, industrialization, and atmospheric change. Wu's works often feature characters forced to migrate due to economic hardship, political instability, and environmental disasters, serving as a metaphor for the broader phenomenon of migration. The author also examines how migration intersects with other central themes, such as environmental imbalance and cultural identity loss. Migration is not only a physical movement but also a psychological and cultural journey, shaping the identities of individuals and communities.

Overstory by Powers (2018) is a vast, multi-layered novel that links together the stories of nine individuals, all of whom have a strong bond with trees and the natural world.

The main concept of the text is that all life on earth is interdependent, and trees are essential to the planet's survival. The stories of the protagonists lead them to become activists for the environment, especially against deforestation. The study examines the critical need to reconsider our relationship with nature, the significant effects of human activity on the natural environment, and the need for protection. *Parable of the Sower* by Butler (1993) discusses social instability, economic collapse, and climate change as the main drivers that are pulling society apart. It depicts the journey of Lauren Olamina, a young woman who possesses a special talent known as "hyper empathy," which allows her to sense other people's sorrow. Lauren creates a new belief system called Earth Seed which predicts humanity's fate among the stars, as the world around her collapses. This research emphasizes the need for resilience in a world devastated by environmental destruction and changing climatic patterns as it tackles the effects of environmental destruction and social disintegration.

Psychological Impact of Environmental Deterioration

Tsai (2018) explores the portrayal of environmental crises in Wu's *The Man with the Compound Eyes* by examining the notions of eco-accidents and solastalgia. He analyzes the narrative's utilization of speculative components to emphasize the psychological and emotional consequences of environmental deterioration. The study addresses how the novel depicts disastrous occurrences and their impact on characters' feelings of location and connection, providing a critical analysis of human beings' interaction with the natural world. He emphasizes the significance in providing practical examples of the consequences of ecological disregard and the urgent need for environmental consciousness. Chen (2019) investigates the environmental premises, narrative strategies, and symbolic components in Wu's *The Man with the Compound Eyes*. He considers the novel's exploration of environmental destruction, specifically by portraying a vast garbage patch in the Pacific Ocean that serves as a symbol for actual pollution problems. Wu skillfully combines magical realism and myth to accentuate the deep connection between human beings and nature, emphasizing the core theme of the interdependence of life and ecosystems.

Despite the extensive studies conducted on *The Man with the Compound Eyes*, the gaps remain in the ecocritical analysis and exploration of various dimensions of environmental degradation in Wu's (2013) text. This study aims to address the gaps left by others, providing pre- and post-apocalyptic disaster analyses through an ecocritical lens utilizing Garrard's (2004) ecocritical theory as a primary framework. Therefore, this research draws attention to the urgent need for a sustainable future and analyzes how this thesis promotes environmental justice, by addressing a notable gap in the current research on the selected text.

Theoretical Framework

The theoretical framework outlines textual analysis, particularly emphasizing key themes, motifs, and character relationships. To support the theoretical framework, Garrard (2004) has been utilized as a theorist for the ecocritical perspective, as he has made significant contributions to ecocriticism. This study deals with the ills and terror of modern innovations that are almost wiping out civilization. By applying Garrard's ecocritical theory, the aim is to provide a deeper understanding of human nature and the physical environment. Garrard's (2004) ecocritical theory allows the reader to critically assess the body of knowledge currently in existence and the most recent facts on the environmental issues. Pasi (2015) states that "there exists a symbiotic relationship between literature and the natural world" (p. 183). The ecocriticism theory studies how nature and man interact with each other.

Garrard (2004) introduces a new theoretical lens of ecocriticism that brought new ideas to the contemporary ecological world. Ecocriticism in literature investigates the

environmental concerns and portrays the evil side of human activity. The present research indicates that in a post-apocalyptic world, the earth is enormously reached to the final disposal. Wu stresses that we should maintain a sustainable ethical stance and build a systematic connection between the human and non-human worlds. He decenters all anthropocentric positions, which put humans on the top and reverse the dominant scientific technologies that make nature alienated from society. In *Ecocriticism*, Garrard (2004) presents the deep ecology as a compelling vision of harmony, which focuses on solving specific ecological issues without questioning the underlying anthropocentric (human-centered) worldview. Garrard relates the environmental crisis with social contradiction. Eco-Marxist conceptualizes how power dynamics and capitalist societies have unsustainable social metabolism that diminished environmental sustainability. Capitalism causes a vast destruction of indigenous social, cultural, individual, and economic balance.

Garrard (2004) talks about pollution and emphasizes how writing may be used to criticize environmental damage brought on by human activity. Garrard refers to his chapters as tropes because each chapter is directly connected with an environmental perspective. The term pollution is historically linked with the concept of salvation and destruction. The word pollution comes from the Latin word "polluere", which means "to defile". In ecology, pollution is closely related to excessive contamination that produces toxic chemical pesticides and harmful radioactive poisons in an invisible environment.

This study skillfully alerts coastal erosion and invokes urgency about climate fluctuations and wild catastrophe. Apocalypse means the violent or cataclysmic end of all things that inflicts what has happened and can happen. The author eloquently illustrates the catastrophic ecological impact that trash Island has on Taiwan, which was once considered a vibrant and immaculate island. The dilemma of dystopia connected with apocalypse ultimately gives rise to a sense of distortion, fear, pessimism, and revolt. Normally, dystopia tends to show the imminent worst condition of the world that might lead to apocalyptic disaster. Ecological dystopia is a complex discourse that affects the relationship between environment and gender. The study elucidates the dual side of pre- and post-apocalyptic society. In a pre-apocalyptic setting, the people of Taiwan celebrate environmental stability because of a harmonious connection with nature. Albrecht (2005) puts forward the concept of solastalgia, which represents climate anxiety. Solastalgia is a psychological phenomenon that has been used to criticize the impact of man-made disaster on refugees. Solastalgia is recognized as a sense of loss that can arise from various factors like environmental disruption, climate patterns, urbanization, or mining activities.

Garrard's (2004) environmental trope of wilderness traces untamed landscapes while acknowledging the contradictions and complexities of this concept in political and cultural thought. Traditionally, the term wilderness comes from the Anglo-Saxon word "Wildeoren", which means outside of civilization. In historical texts, wilderness refers to chaotic, untouched, dangerous places often associated with divine punishment and hostile forces that separate humans from civilization. The modern concept of wilderness is significant because it protects the relationship of humans with natural surroundings. Garrard (2004) acknowledges that wilderness plays a crucial role in preventing land exploitation by maintaining a balance between biodiversity and ecosystems (p. 59). Thoreau (2006) introduced the idea of ancient wilderness in *Walden*, which marks the decline of "old world pastoral tradition" (p. 123-132).

Garrard (2004) highlights that the relationship between humans and animals cannot be separated. Berger (1980) in his article "Why Look at Animals," examines the connection between humans and animals. Singer (1975) coined the term "speciesism" in *Animal Liberation,* for the rights of animals based on species. Literature often transforms and shapes cultural perceptions of animal suffering. Ecocriticism challenges such exploitative attitudes towards animals, advocating for the ethical dimensions of the human-animal relationship and the subjectivity of animals. The boundary between human and

animal has blurred due to advancements in biotech artificial organs. Garrard claims that genetic technologies are a source of substantial harm to the natural world because they merge machines with organic life, suggesting the traditional notion of human's itself is under threat. The rapid decline of species and ecosystems is primarily caused by habitat destruction, weather changes, and species extinction.

Garrard (2004) talks about earth as a living organism. He viewed earth as a self-regulating system. Environmental problems such as climate catastrophe, resource depletion, and global warming explicitly trouble the entire planet (p. 162). Bate notes that the image of earth from space has often been used to evoke a sense of fragility and interconnectedness. The idea of earth itself has changed over time, while globalization is central to this shift. Moreover, a sudden shift in international capitalism suggests that the earth is developing a political identity shaped by both capitalist institutions and environmental advocacy groups. Sukumaran (2022) identifies that natural disasters are induced and triggered by human unhealthy activities and interventions on the earth. Earth is the only planet that can provide natural resources such as plants, animals, water, and sunlight to sustain human life for a better future. The earth, in Garrard's analysis, is not just a physical entity but also a site of contestation, where scientific, economic, and ideological forces shape their meaning and management.

Results and Discussion

The presents research provides a comprehensive analysis of the environmental crisis through the lens of Garrard's (2004) *Ecocriticism*, with a particular focus on eco-apocalyptic themes. Eco-apocalypse is utterly ecological demise that analyzes relationship between human beings and nature, especially when the connection with environment is at risk. This research work offers a fresh perspective on Taiwan's complicated relationship with natural world through fictional account of Wu's (2013) *The Man with the Compound Eyes.* The textual analysis explicates the facts of environmental crisis and its impact on various aspects of life.

Wu (2013) depicts nature as a victim that interrogates social disorder and technological tyranny. The study highlights that human intrusions have demolished the sensitivity of nature for their own interest. The aim is to show a very unpleasant experience of survival in a devastated landscape. Wu offers geopolitical perspectives, which addresses gradual harm of globalization to the natural environment. However, he depicts pre- and post-apocalyptic society in which indigenous places were tragically wiped out in catastrophic flash flood due to unrelenting rate of urban growth and development. Dahu, Hafay, Alice and Atile'i are struggling to survive the situation where man-made and natural disaster may coexist and create traumatic tragedy. When the earthquake and tsunami strike Taiwan's coast, an ecological trash island breaks away from the Great Pacific Garbage Patch and crashes the shores of Haven, disrupting Alice's fatal plan. The paper unravels the Island ecology, which possesses distinctive and remarkable features, underscoring the protection of diverse geographical landscape of our planet.

Garrard (2004) encompasses that pollution is dynamic cultural and environmental condition, resulting from the interplay of anthropogenic factors such as globalization, biological processes and land use. The direct outcome of industrialization and over consumption is pollution. Wu mirrors Garrard's argument that pollution is a systematic problem. The text foregrounds fictional manifestation of real ecological crisis in the shape of Great Pacific Garbage Gyre, clustering around the east coast of Taiwan. Garrard relates environmental issues with cultural problems because these are man-made. Wu (2013) elucidates the consequences of both physical and metaphorical pollution. Trash vortex in the text symbolizes catastrophic force leading to ecological imbalance and the inevitable retaliation of nature against industrial excess. Trash vortex extensively explores modern consumerism and human's inability to respect nature and future generations. The survivors

must confront painful, traumatic, emotional and harsh physical conditions to survive in this polluted world. Wu suggests pragmatic solutions to overcome environmental adversities. Garrard also emphasizes green consumerism to maintain the organic condition of nature. *The Man with the Compound Eyes* envisions darker side of human interventions, which not only harms the natural resources but also brings the world to the brink of destruction. Wu interrogates plastic pollution that unfortunately accelerates ecological breakdown. Plastic pollution in the ocean becomes the latest issue of environmental crises as mentioned above. Wu (2013) shows that "Atile'i soon discovered that there were many sorts of colored bags all over the island . . . The elders said the white man had left them behind, but the past few years you often found them floating in the sea as well" (p. 30).

The passage resonates with Garrard's theory of environmental damage, reflecting gradual decay and contamination of ocean ecosystem. The collision of trash vortex on Taiwan's shore serves as a consequence of global consumerism. The imagery of "multihued mishmash of strange stuff" suggests unnatural and chaotic nature of pollution, contrasting with the organic harmful material of human waste that directly impacts on ecosystem. Atile'i observation of colored bags on Taiwan's shore emphasizes that pollution is not confined to industrialized regions but has reached even to remote areas, indicating the global scale of environmental collapse. Atile'i discovered that the coast was thickened with garbage trash. Plastic bags were scattered all over the island permeating air with a strange smell. Plastic is an indicator of modern development that poses alarm to both land and water ecosystem. Wu's depiction of the trash vortex is a powerful commentary on global plastic pollution, ocean degradation, and climate apocalypse**.** He paradoxically sheds light on Garrard's alternative concept of pollution, which is a product of modern world, that now transcends its borders. It affects both those who cause it and those who have little control over it.

Garrard's (2004) trope of animal interrogates anthropocentric hierarchies, emphasizes the ethical consideration of animals. Environmental deterioration significantly contributes to the extinction of species, with plastic pollution directly harming marine ecosystems. The environment is a crucial component of human existence on earth, and ecosystems may be damaged by the irresponsible consumption of natural resources. This exploitation results in ecological crisis and adversely affects the interaction between humans and nature. Furthermore, nature provides the ethical perspectives on human existence and frequently inspires authors to create writing centered on the environment. Garrard (2012) contends that environmental deprivation is a principal cause of apocalyptic situations. He explains that in the current era of pervasive environmental pollution, chemicals serve as the insidious and frequently neglected equivalents to radiation, fundamentally altering the essence of the planet and life itself (p. 103). The island of Taiwan could be surrounded by an accumulation of trash vortex, which was full of marine debris and garbage material. The Anthropocene era is a path towards the extinction of great species as shown in the quotation below.

But later Atile'i saw there were actually lots of dead sea turtles around the island. When he butchered them, he often found indigestible objects in their stomachs. "Did the sea turtles die from eating a piece of the island?" Atile'i wondered (Wu, 2013, p. 34).

The passage portrays humans tending to neglect animal existence, and their activities have changed the biosphere and earth ecosystem on a large scale. The quotation emphasizes that the Island was full of rubbish and plastic pollution; the poor animals were surrounded in the middle of the garbage and made the water contaminated and unhealthy for the living creature. The tsunami offshore the garbage on the island that is difficult to recycle. Garrard calls for recognizing animals as subjects rather than viewing animals as subordinate beings.

Wu's (2013) narrative unfolds environmental catastrophe that inflicted substantial and enduring psychological scars on individuals in the face of environmental upheaval.

Alice, a central character, embodies emotional and psychological trauma triggered by personal and ecological devastation. Alice's spiritual pain, undeniable devastation of her home and material loss encompass overwhelming consequences of solastalgia. Wu explains that "when the ocean started rising a couple of years ago…Everyone was trying to get as far away from the ocean as possible, like it was the plague" (p. 138-139).

Within the context of solastalgia, both human beings and nature suffer from spiritual wounds and its mitigating challenges drenched in an atmosphere of depression, pessimism and despair, leaving most of the characters in the hopeless and passive subjectivity. Alice's personal memory and connection with her husband Thom collapsed when she watches once cherished seaside landscape crumbled under the weight of accumulated waste of global consumerism. Despite the dangers posed by catastrophic weather, such as garbage tsunami and flood, some characters still find solace and refuge in their surroundings. The destructive world creates profound mental anguish for the characters who mourn the extinction of a familiar landscape and find themselves disconnected and alienated from the natural world. Alice concludes, "[A]ll the things she had at first found so endearing—were gradually withering, growing unreal, losing their hold on her" (Wu, 2013, p. 17).

The characters in Wu's text largely find themselves trapped in the looming threat of environmental doom where climate anxiety, stress and worry surround them. Eco-anxiety not only covers psychological emotions caused by ecological devastation but also highlights inclusive ongoing fear of future grief, which may provoke anger and frustration among those who witness ecological systems being destroyed especially by human activities. In the disposal of environmental collapse, Seventh Sisid and seaside house present melancholic state of disappearance and put fear in the hearts of people living along the Taiwan coast with the advent of garbage tsunami.

Somber picture of relentless rain of April and the encroaching water symbolizes impending disaster, mirroring Alice's melancholic state and her entrapment in grief and despair. She is constantly worried about changes in her life and in her surroundings. Alice believes that capitalist corporations are responsible for environmental exploitation and refuses to participate in expensive desalination systems. She learns from news that the new large ecological disaster in the form of trash vortex is breaking apart which is troubling the ecological harmony. The island becomes inhospitable and increases Atile'i's anxiety. Eco-anxiety is a multifaceted term that not only describes the future fear of ecological catastrophe but also encompasses more inclusive understanding of grief and mourning over present crisis and sorrow of the past disasters. All media reporters, and Taiwan's natives such as, Hafay, Dahu and Alice are facing the burden of current environmental disaster. In particular, both terms deal with the emotional and psychological impact of ecological crisis on a person's sense of place, identity, and belonging while solastalgia is a broader concept encompassing sense of nostalgia and homesickness experienced while still living in one's home, as that familiar environment deteriorates due to factors like pollution, climate change, and habitat destruction. In *The Man with the Compound Eyes*, Alice experiences profound sense of loss and deterioration as she remains physically at home but emotionally faces existential crisis due to destruction. Her home on the coast is threatened by rising sea and floating garbage as shown in the quote : "Water doesn't care if you're aboriginal or Han. They were pulling corpse after corpse out of the sand and mud and from between the rocks, body after body…" (Wu, 2013, p. 94).

According to the above discussed idea, the most recent report by the UN Intergovernmental Panel estimates increased flooding in various regions of the world due to the accelerated melting of glaciers and ice sheets into the ocean. Floods symbolize the overwhelming and precarious effects of climate collapse on both local and planetary scales. Curtis (2018) differentiates between apocalypse and post-apocalypse narratives, which unfold the dystopian societies. Apocalypse refers to disastrous events that collapse ecological balance. In a post-apocalyptic narrative, the setting takes place after a major

catastrophic event. Simultaneously, apocalyptic narratives encompass sense of collective identity that usually addresses specific crises such as destruction and attempts to raise awareness regarding current events. Many scholars comment—an apocalypse is an imaginative response to a specific historical and social situation (Collins, 2011, p. 457). Wu fictionalizes Wayo Wayo Island, which was small and governed by community elders. The Island lacked fresh water and people's diet. Despite their harsh living conditions like hunger, rough weather, Wayo Wayoans maintained their strong cultural identity and found solace in story telling particularly ocean tales.

The post-apocalyptic scenario presented by Garrard (2004) directly blames the anthropocentric destruction and reshapes the landscape, which is entirely in the favors of humankind. Garrard unveils capitalist strategies in which natural disasters occur due to socio-economic corruption and human greed to earn the means of production. Wu (2013) critiques on darker side of human invention, which has gone terribly wrong in order to harm humans and non-humans. Wu through his literary work is determined to explore environmental awareness. *The Man with the Compound Eyes* offers warning and awareness against human flaws and actions that contemporary society is taking. Wu examines post-apocalyptic anxieties that become major decline of humanity, including environmental deterioration, misuse of technological inventions and, and loss of biodiversity. The Utopian and Dystopian worlds are juxtaposed in *The Man with the Compound Eye*. Alice explores that continuous rain, flood, and earth quack have transformed the familiar coastline into strange landscape, which symbolizes broader theme of loss and adaptation. As highlighted in the following: " All the windows were broken, and a huge chunk of one wall had collapsed, along with most of the main wing. She could now see the situation inside the house from underwater" (Wu, 2013, p. 235).

The passage portrays the adversaries of the natural world through changes in the environment. The study subtly depicts how the natural world is being exploited and altered. This emotional dimension underscores the deep connection between human well-being and the condition of the environment. This apocalypse has transformed the world, Garrard (2004) in his work states that the trope of wilderness is an untamed landscape. A wilderness can be defined as a naturally occurring environment that is unaffected by human activity, interventions and influences. An area unaffected by human development and progress has not been significantly altered changed by human activities. In *The Man with the Compound Eyes*, the imagery of trash vortex juxtaposes with the natural environment, showing how several characters find solace in the wilderness after ecological destruction. Atile'i, a young boy from the fictional island of Wayo Wayo belongs to the community that was untouchable from the industrial progress highlights the symbol of purity and sublimity.

This research tries to make alert people that humans must face the hard time to survive that is totally created by humans themselves. Wu spreads awareness regarding anthropocentric activities and believes that humans should be gentle, kind, humble, and compassionate in natural surroundings. Garrard (2004) also suggests that we should celebrate nature instead of modifying it. The study profoundly promotes sustainable development that is genuinely rooted in natural growth. This research particularly emphasizes bioproduct system of appropriate modern technology and sustainable developments in the developing countries. The sustainable development is unattainable if it depends on a diminishing environmental resources, just as environmental protection cannot prevail when economic expansion disregards the consequences of deteriorating the environment (Allaby, 1989, p. 251).

Conclusion

This research concludes that eco-global terrorism and the condition of the contemporary world are in the grip of ecological degradation due to the consumerist approach of human beings. After analyzing Wu's (2013), *The Man with the Compound Eyes*

through the lens of Garrard's (2004) *Ecocriticism* with the help of various cross references, it has been observed that only human beings can evaluate the sense of awareness regarding ecological ethics to protect human-nature bond. The aim is to provide a profound understanding of island ecology, revealed through the protagonists' relationships with the environment. This study has demonstrated the impact of global industrial activities on natural resources, while unfolding issues pertaining to ecological migration, belonging, climate change, survival and environmental contamination. This paper further reveals how eco-apocalyptic scenarios devastate the earth and disrupt the bond between human and non-human worlds while creating challenges for future generations. The description of landscape in the text is sufficient to depict the terrible reality of the destructive world, while the analysis presents a juxtaposition of contrasting landscapes: the landscape of dreams and horrible memory of the current reality. The study highlights the links between literature and environment, that contribute to maintaining a balance between human beings and nature. In addition, the objective is to address the human actions and strategies that provoke disruptions in the natural processes. The present work suggests that ecoanxiety evokes psychological responses regarding the climate change, while apocalyptic stories hold the potential for meaningful engagement and reflection on climate thoughts and emotions. Anthropocentrism is presented as a suitable strategy to regulate activities and enhance environmental growth. Ultimately, this paper suggests that it depends on human activities to make the world either Utopian or dystopian. This research emphasizes on the awareness of environmental crisis and calls for a balanced biophilic existence, focusing on the reconstruction of harmonic relations between humans and nature to preserve the environment as well as maintain the equilibrium of the planet.

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