



# Ecocriticism in Steven Becker: A critical study of *Tuna Tango*

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**Abstract**— This dissertation presents an ecofeminist analysis of an excerpt from *Tuna Tango* and unveils a nuanced depiction of women entrenched within patriarchal norms and subjected to the male gaze. The text's language objectifies women, prioritizing male desires, perpetuating detrimental stereotypes, and highlighting issues pertaining to consent. This revelation serves as a compelling call to scrutinize the gendered power dynamics and objectification pervasive in literature and society. *Tuna Tango* weaves a tapestry of environmental values that shape our perceptions of the natural world. These values underscore the importance of appreciating nature's beauty, promoting conservation, and acknowledging the ethical responsibility of environmental stewardship. They illuminate the awareness of environmental consequences and economic pressures, fostering a holistic approach that demands respect and responsibility as stewards of the Earth. The conclusion of the passage from *Tuna Tango* underscores the potential for women to unite and support each other when confronted with external challenges and adversity. This representation shatters gender stereotypes, emphasizing the strength of female solidarity against male-centric power dynamics. It aligns with ecofeminist principles, accentuating the agency and power derived from women's collaborative efforts and mutual support. *Tuna Tango* employs vivid descriptive imagery, symbolism, metaphor, and juxtaposition to artfully portray the natural world. This evocative language and imagery immerse the reader in sensory experiences and emotional connections with nature, enriching the understanding of the intricate relationship between humanity and the environment. This multifaceted portrayal illuminates the beauty, challenges, and complexities inherent in this interaction, encouraging a profound appreciation of the natural world.



**Keywords**— Ecocriticism, Environment, Male Gaze, Nature and Human, *Tuna Tango*.

## I. INTRODUCTION

In a world in which literature is a powerful mirror that reflects the intricacies of social norms, the environment, and human conditions, the analysis of literary works through an ecofeminist lens reveals a rich tapestry of revelations. This dissertation embarks on a journey through the pages of a compelling narrative, *Tuna Tango*, dissecting its multifaceted narratives, each woven with threads of gender dynamics, environmental consciousness, and poetic imagery.

There exist rich studies on ecological criticism, reflecting an increased interest in ecocriticism. For example,

'Serenella Iovino and Serpil Oppermann refute the arguments against anthropomorphizing matter and employ this human perspective as a heuristic tactic to close the (linguistic, perceptual, and ethical) gap between humans and other species. When interpreted in this way, anthropomorphism can even work against dualistic ontologies and serve as a "dis-anthropocentric" tactic to highlight the similarities and symmetries between humans and other species' (Serenella & Opperman, 2014). Humankind and nature have never reached a real state of harmonious coexistence. Human society feels justified in plundering resources, and when it encounters natural disasters, it always treats nature as a hypothetical enemy,

never questioning whether it has enough respect for nature. This kind of anthropocentric thinking has intensified conflicts.

The primary objective of this study is to explore the intricate interplay of gender, ecology, and literary artistry, exemplified within a selected passage from Steven Becker's *Tuna Tango*. From an ecofeminist perspective, I navigate the text's narrative terrain, unearthing profound insights into the portrayal of women, articulation of environmental values, dynamics of solidarity, and evocative representation of the natural world.

The first chapter scrutinises the text's engagement with gender constructs, revealing a poignant commentary on the intersection of patriarchal norms and the male gaze. The analysis highlights how language in narratives objectifies women, foregrounds male desires, perpetuates stereotypes, and underscores issues concerning consent. This investigation, in turn, serves as a compelling call for a critical examination of gendered power dynamics and objectification within literature and society.

In the second chapter, I delve into the intricate web of environmental values woven throughout *Tuna Tango*. Here, we uncover the narrative's emphasis on appreciating the beauty of nature, promoting conservation, and highlighting the ethical responsibility for environmental stewardship. I also explore the text's portrayal of awareness of environmental impacts and economic pressures, fostering a holistic approach that demands respect and responsibility for our roles as Earth's caretakers.

Moving forward, the third chapter explores the representation of female solidarity within the excerpt from *Tuna Tango*. This narrative thread shatters gender stereotypes, emphasising the capacity of women to unite and support each other in the face of external challenges and adversity. This aligns with ecofeminist principles and accentuates the agency and power derived from women's collaborative efforts and mutual support.

Finally, in the fourth chapter, I discuss the literary craftsmanship employed in *Tuna Tango*. The text skilfully utilises descriptive imagery, symbolism, metaphors, and juxtapositions to vividly portray the natural world. This evocative language and imagery immerses the reader in sensory experiences and emotional connections with nature, enhancing our understanding of the intricate relationship between humanity and the environment.

By embarking on this literary exploration of *Tuna Tango* from an ecofeminist perspective, this dissertation aims to unravel the layers of meaning, challenging preconceived notions, and inviting readers to reevaluate their perspectives on gender, ecology, and the artistry of

storytelling. Through this critical examination, I embark on a profound journey into the heart of literature's capacity to illuminate the complex tapestry of the world.

This essay will start with the landscape and human experience by adopting Yi-fu Tuan's (2013, p. 90) definition of landscape: 'Landscape is an ordering of reality from different angles. It is both a vertical view and a side view. The vertical view sees landscape as domain, a work unit, or a natural system necessary to human livelihood in particular and to organic life in general; the side view sees landscape as space in which people act, or as scenery for people to contemplate. The vertical view is, as it were, objective and calculating'.

The concept of landscape encompasses diverse perspectives on reality, including top-down and lateral viewpoints. The top-down perspective regards the landscape as a domain, an essential element for human sustenance, and a fundamental component of organic life. Conversely, the lateral perspective regards the landscape as a space where human activities unfold or as a picturesque backdrop for contemplation.

'The discourses on species, sexualities, and eco-activisms are examined in Part III in International Perspectives in Feminist Ecocriticism. Chia-ju Chang and Iris Ralph address the issue of abandoned dogs as a significant social and environmental concern by concentrating on the phenomena of Taiwan's "dog mothers" or "gou mama" in "Women and Interspecies Care: Dog Mothers in Taiwan."' (Gaard et al., 2013, p. 12). One of the many undesirable effects of Taiwan's heavily industrialised economy is the victimisation and marginalisation of women who care for roughly one million stray dogs. 'Chang and Ralph contend that an institutionalized, unacknowledged androcentrism is to blame for the animosity toward Taiwan's dog mothers. In order to support their core contention that women's rights and species protection go hand in hand, they identify and discuss alternative ecological-feminist attitudes and approaches to women and interspecies care' (*ibid.*). Similarly, Becker focuses on tuna and explores environmental issues.

This essay will adopt their idea of 'criticisms of anthropomorphizing matter' and attach importance to the ocean species protection by analysing *Tuna Tango* as a case study. It explores questions such as *What values and beliefs about the environment are expressed in the text? How do these values and beliefs shape attitudes towards the natural world? How do text represent the relationship between humans and the natural world, including animals, plants, and ecosystems?* The text provides an in-depth exploration of various questions, all of which revolve around the intricate relationship between humanity and its

environment. These enquiries delve into the values and beliefs articulated in the texts concerning our natural surroundings. These values and beliefs play pivotal roles in shaping collective attitudes towards the natural world, influencing how we perceive, interact with, and ultimately impact our environment. Furthermore, this essay offers insights into the intricate tapestry of the relationship between humans and the natural world. This relationship extends far beyond mere coexistence and encompasses the complex interactions and interdependencies between humans and various elements of the natural world, including animals, plants, and ecosystems. By scrutinising these representations, the text sheds light on how our actions, choices, and worldviews affect the delicate balance of the planet's ecosystems and, in turn, our own well-being. I hope that this research contributes to a deeper understanding of how this novel engages with environmental and gender concerns

## II. LANDSCAPE, ENVIRONMENT AND HUMAN FEELINGS

The passage opens with a stark contrast between the 'crystal clear waters of the Keys' and the 'murky bay waters' of Tampa Bay, immediately highlighting how the landscape shapes the human experience. The protagonist's 15-year history of fishing in pristine Keys has set a high standard, making Tampa Bay seem like a letdown despite its congestion. This juxtaposition of environments shows how our connection to nature is deeply influenced by the qualities of the landscape in which we engage.

### 2.1 Human Vulnerability and Attraction to Nature

The novel's opening scenes depict the murky waters of Tampa Bay, contrasting them with the crystalline waters of the Florida Keys. This stark contrast serves as a metaphor for the impact of urbanisation and human population growth on natural environments. While the protagonist acknowledges Tampa Bay's congestion, he also recognises its potential for fishing. This reflects how humans often exploit natural resources even under less-than-ideal conditions, highlighting the tension between environmental preservation and economic interests. The degradation of pristine natural habitats due to urbanisation is a recurring theme in the novel, exemplifying the broader challenges that ecosystems face with human expansion.

The hurricane that eliminated the protagonists' assets in the lower Keys underscores the vulnerability of human endeavours to natural disasters. 'The hurricane that had torn through the lower Keys the summer before had wiped him out, and his only assets—a flats boat and an unfinished house—both uninsured, were lost to the storm (Becker, 2014, p. 2). This is a powerful reminder of

nature's unpredictability and its ability to disrupt human plans and lifestyles. This event reinforces the idea that humans are not in complete control of the natural world and that human behaviour can have unintended consequences. It also reflects the role of insurance and preparedness in mitigating the impact of such events, further highlighting the relationship between humans and their environment.

The impacts of natural disasters on the environment and human life are a recurring theme. The hurricane that devastated Keys and wiped the protagonist's assets, including an uninsured boat and an unfinished house, underscores the vulnerability of coastal regions to environmental upheavals. This loss becomes a personal reflection of the far-reaching economic and emotional consequences of environmental events.

Symbolism is a powerful representation of the natural world throughout a narrative. Sunsets on Florida's west coast are described as 'something special', symbolising the characters' emotional connection with nature. This description goes beyond mere visual depiction, suggesting that the natural world holds a deeper, almost spiritual significance for the characters. Sunset is a symbol of tranquillity and beauty, highlighting the emotional impact of the environment on human experience. This emotional connection fosters a richer understanding of a character's relationship with the natural world.

Amidst this, the passage offers a moment of respite as the protagonist contemplates the beauty of Florida's west coast sunsets and the act of sharing a bottle of wine with someone. 'He thought as they watched the sun start to blend with the horizon. He opened a bottle of wine and poured each of them a glass' (*ibid.*, p. 4). This appreciation of natural beauty reveals the human desire to connect with the environment at a deeper level, even in the midst of life challenges.

This text underscores the appreciation for the intrinsic beauty of the natural world. Through the protagonist's contemplation of sunsets on Florida's west coast as 'something special', the narrative conveys a belief in nature's ability to inspire awe and contemplation. This appreciation shapes our attitudes by encouraging us to view the environment not just as a resource to be exploited but as a source of wonder and inspiration, emphasising its value beyond its utilitarian aspects.

### 2.2 Desire versus Nature

The central theme of the novel revolves around the fishing industry, with a particular focus on the pursuit of valuable bluefin tuna. The characters' actions, including illegal fishing and poaching, illustrate the economic pressures that often drive humans to exploit natural resources even when

they involve breaking laws. This conflict between profit seeking and conservation efforts speaks to the broader challenge of balancing economic interests with sustainable practices. This highlights the consequences of overfishing and poaching on marine ecosystems and the ethical dilemmas faced by individuals who witness environmental crimes. The protagonist's internal struggle underscores the complexity of these issues, emphasising the need for responsible resource management.

'He thought again about taking matters into his own hands but was conflicted; poaching violated his moral compass to the point that he almost didn't care about violating Lance's trust. But as it had all too frequently lately, it came down to money' (*ibid.*, p. 28). Will's internal struggle to report illegal fish and poaching activities exemplifies the ethical dilemmas that individuals face when witnessing conflicted with the desire to protect his job and income. This dilemma reflects a broader social challenge in which individuals must weigh their personal interests against their responsibility to protect the natural world. It also raises questions about the role of individuals in advocating environmental conservation and the potential consequences of neglecting environmental wrongdoing. Ultimately, *Tuna Tango* serves as a thought-provoking exploration of the multifaceted relationship between humans and the natural world, highlighting the consequences of human actions on the environment, ethical complexities, and the delicate balance between profit seeking and responsible ecosystem stewardship.

### 2.3 Nature as the Agency

This section will investigate the values and beliefs about the environment expressed in *Tuna Tango* and how they influence our attitudes toward the natural world.

The novel promotes belief in the conservation and responsible stewardship of natural resources. 'The fish in the freezer were also on his mind. It should have been none of his business, but he couldn't help but wonder what was going on' (Becker, 2014, p. 26). The protagonist's moral dilemma regarding reporting illegal fishing and poaching activities highlights a commitment to environmental ethics. This belief system guides attitudes by instilling a sense of duty toward protecting the environment. This encourages us to recognise our role as custodians of the natural world and to consider the long-term consequences of our actions. This underscores the importance of sustainability and the need to safeguard ecosystems for future generations. This paper raises awareness of the environmental impacts of human activities. Descriptions of degraded habitats and the aftermath of destructive storms emphasise the belief that human action can have far-reaching consequences for

ecosystems. This awareness shapes attitudes by prompting us to consider the ecological footprint of our choices and actions. It underscores the interconnectedness of all living beings and ecosystems, fostering a sense of responsibility for mitigating negative impacts and practising environmentally conscious behaviours.

The novel also delves into the economic pressures that drive individuals to exploit natural resources, even when this involves breaking laws. This portrayal reflects a belief in economic realities, which often clash with environmental conservation efforts. This finding highlights the complex interplay between economic sustainability and environmental practices. 'The best compromise he could make with himself was to try and gain some information to pass on' (*ibid.*, p. 28). This value system shapes our attitudes by illustrating the challenges of balancing economic interests and the imperative of protecting the environment. This encourages us to seek solutions that harmonise these competing priorities while acknowledging the complexities involved. This section determines how text represents the natural world, including the language and imagery used to describe the environment.

The author uses descriptive imagery to immerse the reader in the natural world of the novel. When the murky bay waters are described as a 'challenge for sight fishing' (*ibid.*, p. 2), it immediately conjures a mental image of the turbid, unclear waters. This description engages readers' visual senses, allowing them to capture the fishing environment. Moreover, the contrast drawn with the 'crystal clear waters of the Keys' emphasises the visual aspect and underscores the tactile sensation of fishing in different settings. Readers can almost feel the challenge of sight fishing in murky bay waters versus the ease of spotting fish with clear keys.

The text effectively employed metaphors and juxtapositions to convey the dynamic relationship between humans and the natural world. The wind picked up noticeably and he reefed the mainsail. 'The only problem was the seas; the bigger swells were five feet now, and they threw spray over the bow all the way to the cockpit as the boat surged through them' (*ibid.*, p. 76). When a boat's struggle against heavy seas is metaphorically likened to conflict, it vividly portrays nature as a powerful adversary who challenges and confronts humans. This metaphorical language evokes a sense of tension and drama in the narrative, emphasising the unpredictable nature of the environment. Additionally, juxtaposing serene sunsets with noisy, renovated brick buildings frequented by college students creates a stark contrast. This juxtaposition underscores the diversity of human interactions with the environment, ranging from moments of awe and appreciation to instances of disruption and urbanisation.

However, the narrative also touches on the human alteration of the landscape. The renovation of old brick buildings into bars and restaurants, frequented by college students and locals, creates a contrast between noisy nightlife and the tranquillity of the sea. This transformation of the landscape reflects how human activities can reshape natural spaces, and sometimes in ways that disrupt the original ecological balance.

#### 2.4 Ethical Dilemmas and Stewardship

The text also alludes to the ethical dimensions of fishing and environmental stewardship. The protagonist's internal struggle over illegal fishing and poaching reveals the ethical dilemmas often inherent in human interactions with the environment. The desire to protect one's job and interests conflict with the moral imperative to report illegal activities, adding depth to the character's relationship with the environment.

Economic incentives and environmental concerns intersect throughout the passage. Characters are motivated by profits, particularly in the case of illegal fishing. The declining state of fisheries owing to overfishing and poaching highlights the ecological consequences of prioritising economic gains over environmental sustainability.

The graphic description of fish being filleted on rocks brings to the forefront the harsh reality of the human impact on marine life. It depicts the brutal nature of harvesting marine animals for economic purposes and underscores the disconnection between humans and the creatures they exploit.

Furthermore, the passage explores the consequences of environmental crimes by transforming the location into a perpetual crime scene. The potential legal and ecological implications serve as stark reminders of the cost of environmental exploitation.

Lastly, the unpredictability of nature is highlighted through encounters such as the unexpected appearance of a shark while handling a tuna carcass. This element of danger and unpredictability adds depth to the human-nature relationship, emphasising that nature operates on its terms, often beyond human control.

In conclusion, this passage, analysed through an ecocriticism lens, offers a rich exploration of the multifaceted interactions between humans and their environment. The language used in the text serves as a powerful tool to convey the complexities of human-environment relationships, encompassing elements of appreciation, exploitation, ethical dilemmas, and the consequences of environmental choices.

### III. POACHING AS AN INVASION

This section offers a complex description of human behaviour within an environmental framework, as it explores ecological and ethical topics. The problems of poaching and illicit fishing, at the heart of this story, are challenged by the terminology used here.

In addition to describing the illegal behaviours, phrases like 'illegally caught fish' and the idea that these actions 'offended his sense of right' (Becker, 2014, p. 26) highlight the moral component of environmental crime. This verbal choice emphasises how individuals' desire for wealth leads them to break laws and violate morality. Will had previously made his living as a fishing guide, and this 'living off the land' work had given Will a sense of reverence and respect for nature, so he never thought or acted against nature, catching and releasing fish from the 'generous' ocean, that is, giving back the bounty that nature had given to him. Overfishing destroys biodiversity, which means that Will's idle occupation will also suffer; thus, Will's inner conscience will be triggered. Even so, Will did not choose to call the police first, as this would have affected his current job. Although Will did not intervene directly, he witnessed the truth in the matter. He indirectly aided and abetted evil through his indifference and concern for himself, and this indifference was not a kind of disrespect for or destruction of nature.

This part will analyse the key sentence 'What the hell? This is all supposed to be gutted and skinned!' (*ibid.*, p. 75) from an ecocritical lens involves examining it within the context of how humans treat tuna, and more broadly, marine life. Ecocriticism is an approach that looks at the relationship between literature and the environment, seeking to understand how texts reflect and shape our attitudes and behaviours towards the natural world. In this case, we can explore how the sentence portrays human actions towards tuna, as well as their perspectives on these actions.

This sentence suggests that humans are involved in the process of gutting and skinning the tuna, a common practice in the fishing industry. From an ecocritical perspective, this highlights the ways in which humans exploit marine life for their own purposes, often without considering the well-being of target species. The use of strong language like 'What the hell?' implies a certain level of frustration or disregard for tuna as living beings. The phrase 'supposed to be gutted and skinned' underscores the idea that tuna are seen as commodities to be processed rather than as valuable members of the ecosystem.

This sentence reflects an anthropocentric view in which humans prioritise their own needs and desires over the

welfare of other species. Tuna is treated as inferior in this context, merely existing to meet the human demand for food or profit. This sentence also reveals the disconnection between humans and the natural world. The act of gutting and skinning a fish can be a graphic and brutal process, yet it is often carried out without much thought or consideration for the creature's life or the broader marine ecosystem. From an ecocritical perspective, it is important to consider the broad environmental consequences of these practices. Overfishing, for instance, can have devastating effects on marine ecosystems, leading to imbalances and endangering not only the target species, but also other creatures in the food web.

In summary, this sentence reflects a perspective in which humans treat tuna poorly, considering it an inferior species to be exploited for economic gain. This view is often associated with a disconnect from the natural world and a lack of consideration of the broader environmental consequences of such actions. Ecocriticism encourages us to critically examine the attitudes and behaviours portrayed in language and literature to raise awareness of our impact on the environment and the need for more sustainable practices.

This part also sheds light on the significant issues associated with overfishing and its severe environmental effects. The impact of these acts on the environment is highlighted by the protagonist's observation of a decline in fisheries due to overexploitation. The phrase 'abuse of overfishing' (*ibid.*, p. 26) implies more than merciless, suggesting the cruelty of the natural world. This serves as a compelling reminder of the extensive effects of human activity on marine ecosystems and biodiversity. Second, Will mentioned 'ruining it for everyone' (*ibid.*, p. 26), considering, to a certain extent, the survival space of all human beings, but from the perspective of the benefits that the ocean can bring to humans. The reduction in species diversity will inevitably lead to a squeeze on human survival space, and thus the consequences of not being able to continue to profit from it will be immeasurable. Will's progress compared to poachers is that he has more or less considered that the consequences of poaching will backfire on humans, but his shortcoming is that he is still thinking in terms of his own interests, and this kind of anthropocentrism is not real progress. Centrism is not really progress.

This paragraph primarily addresses the profound tension between monetary gain and environmental preservation. Characters that are primarily driven by personal gain put their financial interests ahead of their moral interests. It is clear from statements like 'That fish is our paycheck' (*ibid.*, p. 50) that they are motivated primarily by money, which is in stark contrast to the critical need for

conservation and sustainable methods. Although Dick and Kyle are not the poachers, their desire for the tuna is obvious. The first reaction to the sight of the huge tuna in the cooler, like Will, is not to call the police or strongly condemn the behaviour, but instead to think about how they can take the valuable tuna for themselves to pay off their debts. A 'paycheck' is supposed to be the equivalent of hard work, money earned with your hands, but now Kyle is claiming that this poached fish is his own paycheck. When the lure of money is great enough, humans will lower their moral boundaries, ignore the evil consequences of such behaviour, and develop a desire that borders insanity. This benefit derived from the exploitation of nature was irresistible to everyone at the time because everyone thought that the absence would not deplete the ocean of the generosity of a single fish. This excerpt vividly illustrates the conflict between the need to conserve the environment for environmental reasons and economic self-interest by presenting people who are prepared to compromise their moral principles in order to achieve financial success.

When Kyle and Dick dismembered the fish on the beach, it had to be pulled against the rocks with a cart because it was so large. 'With a quick squeal of the tires, Kyle accelerated, pulling the fish onto the rocks' (*ibid.*, p. 53). The car towing the tuna is a sign of modernity: a tuna that was supposed to be a gift from the ocean to humankind. Still, humankind has linked these seemingly unrelated things and dismantled them with cruelty, and the violent act of dismembering the fish has even occurred right next to the ocean. 'The teeth of the blade cut easily through the thick skin and flesh of the tuna as Dick hacked away at it' (*ibid.*, p. 53). The ease with which Dick slaughters the tuna shows his empathy-free state of mind in the moment; his only concern is how to maximise the shaving off of as much tuna meat as possible and not let onlookers find out. The desire for money drives them to do this desperate act on the beach, and their fear of exploiting nature disappears as more tuna flesh is stripped off. The passage also conveys a disturbing image of trash and a disdain for the environment. The fish are brutally dismembered and thrown away without any regard for the trash produced or the larger environment. The graphic account of flies swarming around the heated fillets emphasises how disrespectfully and unhygienically the fish were treated. This irresponsible use of marine life brings to light a basic problem whereby people frequently only consider the short-term financial benefits of natural resources, without considering the environment's long-term effects.

The line also quietly emphasises how human actions impact marine life. 'Dick looked behind him, feeling something before he saw it. A dorsal fin pierced the

surface, and he scrambled for the raft. “It’s a shark!” Kyle yelled, pointing at it. “It must have been feeding on the tuna carcass.” (*ibid.*, p. 117). Kyle ties a tuna bone to the water under the house, and the smell of blood eventually attracts a shark and nearly kills him, which is a very direct expression of the fact that human exploitation of animals is ultimately self-defeating. An analogy for the ecological domino effects caused by human neglect is the attraction of sharks to disregarded fish carcass. This implies that not only do our actions affect the targeted species but also the delicate balance of marine ecosystems, leading to unintended consequences that have an impact on the rest of nature. Kyle narrowly escapes death by attracting sharks to his fish bones tied in the water, and Dick is found and then kidnapped by George for dismembering a shark on the beach. Both men draw fire to varying degrees for their offensive actions, but even then, both men will still go to great lengths for great gain—that is, the worst of mankind: to put your own interests before everything else.

This line also alludes to collusion and corruption within the fishing industry, implying a web of interests that supports illicit activity. ‘Lance called in several leads each year, mostly to sabotage his competition. His company also donated to several charities that benefited the Fish and Game officers to stay in their favor’ (*ibid.*, p. 125). Lance chose not to report on illegal fishing, showing their complicity in these crimes and contempt for environmental laws. Even before the poaching incident, Lance had been working with government officials to get his ‘business’ off the ground. Instead of protecting Tampa Bay’s fisheries, the agency that was created to protect them has become an umbrella for poachers. They are also driven by money, and although they are not directly involved in poaching, they can be called the poachers’ best helpers. This raises the possibility of a structural issue, whereby vested economic interests and a lack of moral accountability permit the continuation of unethical practices in sectors that exploit natural resources.

This chapter provides a thoughtful examination of the environmental challenges from an ecocritical perspective. It stimulates readers’ thoughts regarding the greater ramifications of human acts in the natural world by depicting the gestures and movements of people, illustrating character motives, and analysing ethical quandaries. Ultimately, this section promotes greater accountability and ethical concern in our handling of the natural world by encouraging deeper knowledge of the complexity involved in the interaction between mankind and the environment

#### IV. SIMILAR FATE: WOMEN AND TUNA AS THE OBJECT

This chapter analyses the relationship between nature and female characters from an ecofeminist perspective. It examines power relations, the male gaze, and the interplay between the two genders in an intimate relationship. It maintains that the text criticises the prioritisation of male desire and gaze through natural images and distinctive language used by male characters. ‘There are important connections between the domination of women and the domination of nature, an understanding of which is crucial to feminism, environmentalism, and environmental philosophy (Adams and Gruen, 2022, p. 2). Women and tuna share similar dilemmas and fates, and are seen as objects and exploited according to the male’s will.

While the thread running through the book is greed for a tuna fish, the main character, Will, who used to work as a fishing guide, gets caught up in strife and kidnaps only by chance. Unlike George, Will has no offence against the sea or nature and wants to be a fisherman, but is obsessed with and gazes at George’s girlfriend, a mindset that is not unlike George’s poaching. George’s desire for money drives him to poach tuna during the no-take period, and the subsequent disappearance of the tuna leads him to kidnap Kyle, which is George’s desire. Will’s desire for Jazmyn prompts him to take Jazmyn on board and drug her, which is Will’s desire.

It is worth noting and pondering repeatedly that Sheryl’s green eyes are depicted four times in the novel, and all of them are described from Will’s point of view, thus mixed with Will’s personal feelings. Sheryl’s eyes represent a connection between women and the natural world. All four references depict eye contact between Will and Sheryl during the conversation, and highlight Will’s inner activities at the moment; that is to say, through these descriptions of Sheryl’s eyes, Will’s emotional state towards Sheryl is also clear at a glance, and the process of the collapse of Will’s male self-esteem is also reflected. The collapse of Will’s self-esteem as a man occurs.

‘He gazed at her crystal green eyes, which always reminded him of the clear water of the Keys’ (Becker, 2014, p. 5). This is where Sheryl’s green eyes first appear. Sheryl persuades Will to accept the work of repairing the fish house, or at least try. In this line, Will gazes into Sheryl’s green eyes, which are as clear as the waters of the Keys, and the word ‘crystal’ is used here to describe Sheryl’s eyes. The green eyes are symbolic. Every time Sheryl’s eyes are described, they are said to be like the green of the sea, and green is the colour of nature, a vibrant and thriving colour, just like women who take on the role of breeders. This shows the connection between

women and nature. Moreover, as the girlfriend of Will, who only wants to live an ordinary life of leisure fishing, and to a certain extent, Will is a rather unmotivated and career-oriented man, Sheryl has to be a mother coaxing Will to move forward: whether for future career planning or the consideration of the two's common life; Sheryl shows a far more mature mentality than Will. Will's immaturity forces Sheryl to carry the burden of the two men's lives, just as nature and the sea must be objects of people's plunder.

'Crystal' also represents an image of purity and innocence. The first time Sheryl's green eyes are mentioned, Will thinks of the beach in the Keys, where Will had lived before moving here and where he had been fascinated by life there. It was free and cosy, and there was no one to force him to do anything other than fish. Here, Will is not yet dissatisfied or does not disagree with Sheryl's opinion. He looks at Sheryl's gaze, still calm as the surface of a sea without crashing waves. As a man, his dignity has not yet been offended. Sheryl in his heart is still as clear and transparent as the Keys beach and simple and without pressure.

As Will agrees to put aside his life as a fishing guide for a while to do other work, Sheryl approaches him and leans in to kiss him, but Will's feelings 'felt more like a dog being patted on the head for obeying a command than a display of affection' (*ibid.*, p. 5). The words 'dog' and 'obey' are used here. Will feels like a dog rewarded for good behaviour and takes Sheryl's kisses as encouragement to follow her orders. In Will's eyes, he has no rights, freedom, or dignity, just like a captive dog. In Will's mind, a dog is inferior to a human being – a low animal that should always obey others and bid for its master. Among Will's people, he places himself in a power relationship in which he has no choice. His discomfort arises from the belief in the expectation of dominance; but in a divided hierarchy, as long as there is the slightest disobedience to what he is meant to be doing, Will will feel offended and neglected. Although the main conflict in this paragraph is the conflict that arises from the difference between Will and Sheryl in their plans for the future, in reality, Will will develop the idea that he is kissed as a submissive dog because of the resentment and indignation of being challenged for his dominance as a male, and that he will lose his dominance over his own life. Because of his own incompetence, he has to listen to the woman's plans for her, which is to give up his idle life. By becoming the one who follows arrangements in an intimate relationship, Will's comparison to a dog also highlights strong anthropocentrism, where the weaker party seems to become an inferior animal: obedient and submissive.

'Her green eyes were darker here because of the low light; again, hauntingly similar to the colour of the water' (*ibid.*, p. 8). The second time that Sheryl's green eyes are mentioned, Will, in Sheryl's exhortation to accept the work of repairing the fish house, moves into the dilapidated structure with her. Will will look at a ground full of wolves and rotten, broken wood, with a heart of despair, while Sheryl faces this ruin with the hope of future life. But Sheryl's green eyes, as clear and transparent as the sea, become 'darker' to Will, betraying his mentality. The relationship between the two gradually deteriorates and becomes unequal in Will's mind.

'Her green eyes stared blankly at him; their previous fire having died out. Would life be better without her? He did not, but the way things were, he couldn't continue' (*ibid.*, p. 35). Sheryl's green eyes appear again after an argument between her and Will, which results in their breakup. This moment allows Will to delude himself into having what appears to be a valid reason to cross paths with Jazmyn. Will is hell-bent on spending his first paycheck to buy himself a sailboat to make up for his bruised ego from working as a builder against his will, while ignoring Sheryl's desperate need for a car. He thinks it is more of his style. Will seems to put his own likes and dislikes at the forefront of everything. At the beginning of the conflict over the fish house, Will feels that he is always on the weaker side of the intimacy and power system of men and women, and therefore chooses to be the first to take care of his own needs when he can take the initiative, that is, when it comes to the distribution of money.

This passage from *Tuna Tango* illustrates the objectification of women through Will's description of Jazmyn as 'breathhtaking'. This language reduces Jazmyn to a mere visual spectacle, emphasising the patriarchal norm that women's values are confined to their physical appearance. This objectification perpetuates the notion that women exist primarily for male pleasure, sidelining agency and complexity. This exemplifies the concept of the male gaze, in which women are depicted through the lens of heterosexual male desire. Will's persistent focus on Jazmyn's physical features – her blonde hair, cleavage, and thighs – reduces her to objects of sexualisation. The male gaze frames women as objects meant for male pleasure, perpetuating the idea that women primarily exist to be looked at and desired, thereby reinforcing traditional gender roles.

This section will analyse the interplay between gender and power relations, exploring how male characters take females as objects and how power dynamics are reversed after Will is kidnapped. The one previously being gazed at and played upon turns out to be the dominant one. He was challenged and imprisoned in a disadvantaged position.

The essay interprets the haunting fear that Will feels as a fear of being controlled by another sex, the female. The situation at that moment forms a stark contrast to the previous plot, in which Jazmyn has no alternative but to choose to stay with Will in the boat, where she is left in a disadvantaged situation. The following passage shows the reverse:

'Jazmyn had been unrelenting for most of the night, claiming payback for how he had drugged her and taken her on the sailboat. Starting with a few blows to the body with the gun stock, she had swung from one personality to another, constantly keeping him off guard. One minute she was dancing for him. The next she pulled his belt off and whipped him with it' (*ibid.*, p. 114). During the time that Jazmyn spends alone with Will after he is captured, Jazmyn dances with Will, and then whips him with a belt, which is a very contradictory behaviour: Jazmyn claims that she wants to take revenge on Will for taking her to the boat and drug her. She wants to make Will suffer through violence, but dancing is beautiful and intoxicating. Once Will begins to enjoy Jazmyn's dancing, she whips him, a contrast that is indeed very painful for Will: he is passive, unable to resist, and tortured by the blonde's dancing and uncontrolled whipping. However, Jazmyn's inconsistent behaviour is not unjustified, as Will sees. Her behaviour reflects her previous situation and maps out the situation of all women in the patriarchal system. Will's concern for Jazmyn and his gentle invitation to come and stay on the ship, whatever the reason, are mainly due to Jazmyn's good appearance. Jazmyn is not unaware of Will's naked and direct gaze. Still, for Jazmyn, who is broken and has nowhere else to go, she must say yes to Will's invitation. Jazmyn had to endure Will's naked gaze, and then use her body, the only thing of value at her disposal. Jazmyn's resentment is also justified by the fact that Will later tramples her tolerance by drugging her and knocking her out.

Will reaches out to Jazmyn when she is desperate and does not verbally insult her as George does, even though Will's desire to do so is apparent and Will is still a good person. Nevertheless, the act of disregarding human rights by stunning Jazmyn is no different from George's, and Will's pretence of respect disappears after using Jazmyn. Thus, Jazmyn's inconsistent behaviour seems to be a continuation of Will's behaviour – a sign of goodwill on the one hand, and aggression on the other. What is clear is that from the moment he meets Jazmyn to the moment they argue, Will is in a more dominant position in the relationship, which is something he has never experienced with Sheryl, and which significantly satisfies Will's male ego. This is why Will is so obsessed with Jazmyn because he sees how George treats Jazmyn, and because he thinks

that Jazmyn is the best person in the world. Will thinks that Jazmyn is a 'piece' of cheap goods that can be used to 'trade'. In his mind, he believes he can dominate Jazmyn and regain his male self-esteem. When Jazmyn dances and whips him, instead of giving him control over his own life, Will loses his freedom, and his pain increases.

The language used to dehumanise women is also worth noting. 'Here was also the possibility that she had value to George; maybe he could trade her for Kyle' (*ibid.*, p. 69). The word 'trade' is used here, which is often used to refer to the trading of goods. Only goods that can be directly measured in monetary terms are traded, whereas in this case, Will is thinking of exchanging Jazmyn for Kyle, even though the woman he was so obsessed with the second time is still chosen by Will to be discarded or traded, like goods for another man's freedom. After weighing the pros and cons, Will chooses to discard her or trade her for another man's freedom, similar to a piece of cargo. After weighing the pros and cons, Will decides to squeeze the last bit of value out of Jazmyn; in this patriarchal system, Will is more empathetic to Kyle, who is male, than to Jazmyn, who is discarded, humiliated, and objectified, and who, before making this decision, seduces Jazmyn at the bar as a gentleman. After Jazmyn has been taken by Will on the boat, he is forced to leave her. Will's aggressive and naked gaze at Jazmyn after she is bewitched on the boat, every look and movement of Will reflects the male gaze on women, and this behaviour is not a kind of male exploitation and aggression toward women in the relationship between men and women.

Within this narrative, Jazmyn is distracted by Will, diverting his attention from his original mission. This portrayal of women as distractions or obstacles to male goals reinforces the notion that women are secondary to men's ambitions. This suggests that women's presence can hinder male progress rather than acknowledge their own autonomy and goals, further underscoring the subordination of women in male-centric narratives.

The protagonist Sheryl, who the author portrays and shapes, is an independent female character who is clearly minded about her goals and future planning, whether in marriage or making a living. Even if she is unaware of what feminism is about, she lives like one, refusing to be dominated by males and advising her husband. However, Sheryl is not a feminist, considering the end of their makeup. As a result, this essay argues that Sheryl's choice to invite Will for what he did to Jazmyn and return to their intimate relationship is feminist immaturity and incompleteness in this novel. After breaking up, feelings of displacement and loss suggest Sheryl's persistent affinity for Will. Just as the author describes Sheryl's inner thoughts:

'It felt as if she didn't belong here after breaking up with Will, and she wondered how the wheel of fate had brought her back here and what it meant' (*ibid.*, p. 84). Another interesting point to note is that despite the unpleasant things they have gone through, Will is still confident that 'They had been together long enough that he knew if he gave her some space, she would come around'. Considering Sheryl's independent personality, readers might consider Will's 'confidence' ridiculous. Ironically, the ending may contradict readers' expectations based on the previous plot. She returned without a specific reason or reconciliation.

In the early stages of their relationship, Will always resented Sheryl's arrangement with him, but never communicated with her face-to-face, and just kept feeling 'torn inside', which undoubtedly exacerbated the conflict between the two of them. Although he has very little money left, he still buys a drink of Jazmyn to demonstrate his stronger-than-female male identity.

As a person being asked for help, Will's vanity is satisfied at the same time. When he is needed by a woman, the woman becomes an accessory with a lower status than him, and the dilemma of not earning as much as Sheryl when he is with her is also reversed. With Sheryl, as mentioned earlier, 'he was pandering to her, but badly wanted her respect, and knew that he'd do anything to get it' (*ibid.*, p. 9). Sheryl never shows contempt or disrespect for Will, but when the income is not as good as a woman, words seem to be taken away with it, and male pride is crushed for no good reason. Will mentions that he would do anything to get Sheryl's respect, to get a thing that has always been there, which in essence arouses Will's resentment, so he naturally stops at the human female, who can gain respect and admiration without having to put in effort until then.

In addition, Sheryl feels brought back by gears of fate, not knowing what will happen next. Sheryl's choice to let bygones be bygones, to continue to 'grow up' with Will, and to continue to mend her shattered life is certainly a form of constraint and confinement for women. It shares a similar ending with *Jane Eyre*, who comes to Rochester's side after leaving for a long time with a miracle calling her back despite his disability and loss of wealth (King, 1986). Patriarchal stories often end with an invisible force dragging women back to men, as if women's ultimate destiny is to support immature men in growing up, gift them for their faults, and then become women behind them.

However, Will does not show a small amount of gratitude or elation for Sheryl's forgiveness and return, nor does he explain much about what happened between himself and

Jazmyn, even deliberately avoiding stating that there is no need to 'muddy the waters' (Becker, 2014, p. 93). He believes that Sheryl would have cleared the air with just a little more time, as Sheryl's forgiveness is imperative, and Sheryl's sacrifice becomes justified. Will's mentality reflects the men's role as a natural advantage in power relationships and blessed self-confidence. Even though Will is implicitly criticised for this weak male image and the bad consequences of the predicament he creates, the ending still fails to discard the stereotype that women will eventually return to their families, which becomes the last line of defence in Will's mind, allowing him to face Sheryl's departure with equanimity.

This section will continue to analyse the language male characters use to describe females as objects, the inferior, and the constant male gaze throughout the novel. First, it examines the different forms of the male gaze, namely George's dehumanising descriptions, the constant behaviour of objectifying females, and Will's staring at and lust for Jazmyn's beauty. The following conversation demonstrates George's rude attitude towards his girl:

'Shut up, bitch. I've got business here'. He turns to Will, who could not avoid staring at the girl. 'You want a piece of that? She's yours. I already told you to shut up' (*ibid.* p. 12). Despite being George's wife, Jazmyn is never treated with respect by him. George's attitude towards Jazmyn is exceptionally harsh, and he never calls her anything but 'bitch'; he has no patience for her. The opposite of George's disdain for Jazmyn is Will's infatuation, who 'couldn't avoid staring' (*ibid.* p. 12), reflecting an intuitive reflection of Will's fascination and attraction to Jazmyn's charming appearance. Every time he sees Jazmyn, he shows his love for her. This type of male gaze passes throughout the novel. It shows men's possessiveness and deep attraction to women, contributing to Will's later behaviour of ghosting Jazmyn and bringing her to the boat. In George's words, the word 'piece' should be used to describe an inanimate object that can be traded, but George uses it to describe his girlfriend and even tells Will that he can take it away if he wants it, treating Jazmyn as if she were his own belonging with no dignity and no right to speak. In the line 'I'm all the mayor you need' *ibid.* p. 12, the domineering and brash words reflect George's bossy attitude, turning a deaf ear to Jazmyn's request and being completely self-centred.

'Shit, bitch. I'll take it off your tab for bringing your crazy ass over here. All you girls seem to forget how much better things are here than where you came from. Don't forget those cold winters in Russia. Look around you, and think about what you're doing'. George grumpily reminds Jazmyn that he has brought her a life far more favourable than in Russia, and in doing so, blackmails her into not

giving her an inch. Jazmyn can be described as George's captive plaything, with no dignity or power, utterly dependent on a man for her identity – as if she had become a pendant to buy and sell at will. 'When I'm done with you, you'll be digging potatoes from the frozen ground on that farm I bought you from'. The word 'bought' is similar to the word 'piece' and 'trade'. George bought Jazmyn, a living human, from Russia. Russia. When human freedom can be bought with money, dignity ceases to exist, and power is lost. George's idea is a general microcosm of what happens in a patriarchal society. Although the buying and selling of human beings is somewhat extreme, for the beneficiaries of the patriarchal system, women's bodies and even women's freedom can be bought and sold, and this typical idea of the objectification of women is prevalent in current society. George threatens Jazmyn with money, giving her a better life but without any freedom or dignity to speak of; at the same time, women's rights are completely removed, and Jazmyn's instinctive fear of his past life makes him have to hold back. For Jazmyn, leaving the house was not an option. When the objectification of women is omnipresent and the space for women to live is oppressed, it is challenging to ask them to be independent. The gentler Will also buys Jazmyn's heart with a few drinks. What Will buys is not only Jazmyn's trust but also his own self-respect and even the opportunity to gaze at her without consequence. Will's behaviour is another form of objectification of women.

The use of derogatory terms such as 'bimbo' and 'bitch' in reference to women in the passage perpetuates harmful stereotypes that continue to pervade society. Such language devalues women based on their behaviour or appearance, diminishing their agency and individuality. This reinforces the social biases and judgments that contribute to the marginalisation of women and their dehumanisation in the literature.

Another piece of evidence of Will's illusion of projecting his desires towards women is his self-deception and thoughts about intimate relationships that never happen. 'I guess the honeymoon is over' (*ibid.* p. 76). Although Will mockingly claims that it was the end of their 'honeymoon', it was actually the end of his ridiculous act of 'kidnapping' Jazmyn for one night. Will ignores Jazmyn's wishes, coaxes Jazmyn on board, satisfies his own lust, and tries to extract the last vestige of Jazmyn's value. After exchanging her for Kyle, he has to return to the ship because of the weather. Jazmyn's crazed performance after regaining consciousness further shatters Will's image of her as a gentle and beautiful thing. The night was for Will. This night is self-conscious, with Will immersed in his own fantasy constructed in the image of a benevolent mature man who cannot be extricated and is able to gaze

so close to the beautiful face of Jazmyn and her seductive body to satisfy his own vanity. Will's fixation on Jazmyn's physical attributes leads him to disregard his relationship issues with Sheryl. His internal conflict reveals a lack of empathy for women's feelings and needs, reinforcing the narrative that male desires should take precedence over women's emotional wellbeing. This behaviour reflects a broader pattern in which men prioritise their own desires over those of the women in their lives.

'He almost laughed to himself about the difference a night and some weather could make. Last night, he couldn't take his eyes off her; today he didn't want to look. And then his thoughts turned to Sheryl' (*ibid.* p. 76). This passage suggests Will's changeable attitude towards women and ambivalent feelings that bother him. Ironically, even the beauty that once took Will's breath away was eclipsed by the beauty that Will had once been so engrossed after being viciously abused and taunted by Jazmyn. Will's attitude shifted so quickly because Jazmyn was not as gentle and serene as Will had imagined, and the forgiveness that he had had to show to Will's stares when he was desperate before no longer at the moment The forgiveness that she had to show to Will's gaze when she was desperate before no longer needed to be disguised.

When Will's illusion of finding submissive spiritual support is shattered, he comes to realise that Sheryl's less-than-perfect appearance and genuine consideration for him are what he really needs and that these considerations had been a heavy burden and a cause of his dignity last night. Will's vacillation between the two women shows that he is trying to project all of his demands on women onto a single person: to be meek and beautiful, like Jazmyn, and considerate and responsible, like Sheryl. If these two qualities are not present in the same person, then cheating is justified.

For example, 'Devoid of makeup and her hair a wet mop, she barely resembled the girl he had fallen for last night' (*ibid.* p. 87). In this statement, Will, who had projected his lust onto Jazmyn, felt that her charm had evaporated after seeing her without makeup, not even believing that this was the girl he had been obsessed with the night before. Even in a shirt that barely covered her thighs, Will felt disillusioned: 'Usually that look worked for him, but her luster had long worn off' (*ibid.* p. 88). The difference in appearance created by Jazmyn's lack of makeup disappointed Will, and most importantly, Jazmyn's verbal abuse of him made Will feel even more humiliate. In turn, he missed Sheryl, who had encouraged him to do everything. 'He had realized hours ago that he had made a huge mistake breaking up with Sheryl' (*ibid.* p. 81). Will's attitude towards Jazmyn changes so quickly that it becomes clear that his 'need' for Jazmyn is only

superficial. Consequently, Will almost immediately misses his less-than-perfect but gentle wife. When the superficial glitter men give women is no longer attractive, men will immediately discard the object in favour of someone else who can fulfil their self-worth and fit their stereotypical image of women. In this way of thinking, women are not regarded as social beings with their own independent thinking ability, nor do they need to have life pursuit and life value, but they only need to be the 'perfect' image in the eyes of men. In reality, whether it is a beautiful and violent woman or an ordinary and gentle woman, they should have the right to make their own choices rather than being unknowingly selected by incompetent and double-minded men, and they do not need men to give them value.

## V. CONCLUSIONS

This paper argues that *Tuna Tango* conveys a rich tapestry of values and beliefs about the environment that influence our attitudes towards the natural world. These values emphasise the appreciation of nature's beauty, importance of conservation and ethical stewardship, awareness of environmental impacts, and recognition of economic pressures and conflicts. Collectively, they encourage us to approach the natural world with respect, responsibility, and a holistic understanding of our role as caretakers of Earth.

The investigation of ecofeminist themes in this novel exemplifies how women may band together and assist one another when faced with danger and difficulties. This highlights the capacity for cooperation among women, despite circumstances in which there may have been prior confrontations or disagreements. This representation dispels gender stereotypes and emphasises the value of female solidarity in battling male-centric power relations. It supports ecofeminist values by highlighting the agency and power that results from women's collaborative actions and the support of one another.

*Tuna Tango* skilfully utilises descriptive imagery, symbolism, metaphor, and juxtaposition to represent the natural world. The language and imagery employed in the text paint a vivid picture of the environment, and evoke sensory experiences and emotional connections with nature. This multifaceted portrayal enhances the reader's understanding of the complex relationship between human beings and the natural world, highlighting the beauty, challenges, and complexities of the interaction.

Chapter One delves into the intricate relationship between landscape, the environment, and human emotions, using *Tuna Tango* as the lens. The analysis illuminates the novel's rich tapestry of values and beliefs, reflecting appreciation for the beauty of the natural world and its ethical responsibility to protect it. The portrayal of the

environment in this chapter highlights the novel's ability to influence attitudes toward nature, emphasising the need for respect, stewardship, and a holistic understanding of its role in preserving the Earth.

Chapter Two explores the theme of poaching as a metaphorical invasion, both of the environment and women's agency. The novel skilfully utilises descriptive imagery and symbolism to represent the destructive impacts of poaching on the natural world. This chapter draws parallels between the invasion of the environment and women's autonomy, highlighting how both are depicted as vulnerable to external forces seeking to exploit and dominate. The findings of this chapter provide valuable insights into the interconnectedness between environmental and gender issues within the text.

Chapter Three examines the representation of women and tuna as objects of desire and consumption in the novel. The language and imagery used in *Tuna Tango* objectifies both women and the natural world, perpetuating harmful stereotypes and reinforcing patriarchal norms. The analysis underscores the problematic dynamics related to consent and power within the narrative, challenging us to critically examine the gendered power dynamics and objectification present in both the literature and society.

While our exploration of *Tuna Tango* has shed light on these themes, it is essential to acknowledge the limitations of this study. The scope is restricted to specific aspects of the novel, and there is still scope to uncover ecofeminist elements and alternative interpretations. Each chapter presents a focused examination; however, there is room for further research to delve deeper into the complexity of these themes within the text and their broader implications for society.

Notwithstanding these limitations, *Tuna Tango* makes valuable contributions to the discourse surrounding ecofeminism, environmental ethics, and literary representation. The novel challenges perceptions of the environment, gender, and power, and offers nuanced portrayals that invite continued exploration and discussion. In conclusion, the study emphasises the importance of literature as a medium for critiquing social norms and values and guiding us toward a more inclusive and sustainable future. Further research is required to fully understand the depth of these themes and their potential to reshape our understanding of the intricate connections between humans, the environment, and gender dynamics.

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