

Subversion of Anthropocentrism in *Journey to the Centre of the Earth*

Jules Verne's *Journey to the Centre of the Earth* critiques human quest to explore the hidden realities of the Earth. Nature and natural phenomenon has been the major domain of study since the human civilization. This novel fantasizes the realities of human actions that inspire them to explore the natural treasures with the help of their scientific knowledge. Verne sketches an unimaginable journey to make a point that human beings dare everything to explore and add something to the existing knowledge that has been so far explored. For this, Verne uses the existing knowledge about the geographical structure of the Earth's core so far explored in the field of paleontology and mineralogy. In this novel, Verne creates an extraordinary human mind in the form of Professor Otto Lidenbrock, a determined scientist and mineralogist, who carries out preparations for "the most wonderful expedition of the nineteenth century" (9) to the core of the Earth. This man has been portrayed as "a man of deep learning," having all the knowledge of the world who shows capability and courage to make a journey to the interior of the Earth (3). Verne writes his novel on the hypothesis that the Earth has a lot of knowledge to explore and science is the medium to explore such knowledge. The human beings opt to do so for putting their fame at the centre and higher than any fellow creatures.

The present research work posits a critique of the anthropocentric viewpoint of the scientific and technological advancement of the modern-day human civilization. To depict human activities as the foundation of the ecological decline, Verne creates such a novel which makes humankind think about their activities. Though the plot of the novel *Journey to the Centre of the Earth* seems to be a description of an expedition, it points toward many things about existing human race which considers itself supreme of the entire species on ecology. In the novel, the protagonist

Lidenbrock hypothesizes certain theories of the precedent as the groundwork for his journey and moves forward through it just to add some exceptional insights to the science and mineralogy. Nature seems to be supportive to Lidenbrock and his crew in their expedition to the “Grabeun Port” which is “1500 leagues to the centre of the globe” (217) but they have been ejected out as they explode a mine to open the path to the interior of the Earth blocked by an enormous rock. The existence of pre-historic species which are “known to us in their fossil state” to a space untouched by humankind seems to be meaningful in the text (170). Through the different events and visuals, the novel throws light upon the natural supremacy and the effects of the human action on ecology.

French science fiction writer Jules Gabriel Verne was born in 1821 on an island in Central Nantes in Western France. Verne thoroughly observed the scientific progression of his time and attempts to contribute on it through his literary imagination. “Life and Time: About the Author” section of *Journey to the Centre of the Earth* published by Collins Classics argues that Verne works are based on “the question ‘What if?’. What if the people dig to the centre of the Earth, travel beneath the waves, journey to the moon or fly around the world?” (vii). He wrote 54 novels using the theme of journey and adventures which has become known collectively as *Los Voyages Extraordinaires (The Extraordinary Voyages)*, “written over a forty two year period from 1863 to 1905, are quintessentially a document about a changing world and the new possibilities – social, scientific or political – opened up by progress” (Unwin 5). The renowned works among the collection were *Voyage au Centre de la Terre (Journey to the Centre of the Earth)*, *Wingt Mille Lieus Sous les Mers (Twenty Thousand Leagues Under the Sea)*, *Autour de la Terre da la Lune (From the Earth to the Moon)*, *Autour de la Lune (Around the Moon)*.

Verne invented the genre of science fiction before any English writers which was against the grain to the British Empire because their success was shaped by scientific and technological advancement. The strategies of translation of Verne have been discussed in “Life and Time: About the Author” section of *Journey to the Centre of the Earth* as, “The Translation of Verne’s work, however, often left something to be desired. They were heavily edited so that any perceived anti British sentiment was erased, thus making the works unfaithful to Verne’s original manuscripts for the sake of political correctness” (v). Likewise, on the spirit of the Verne’s works Nicholas Ruddick argues, “It is the spirit of Verne – elation in the face of actualized Improbable, as experienced by scientifically minded young males yet ready for the *voyage ordinaire* of bourgeois manhood . . .” (387). On the other hand, Kenneth Berri discusses Verne as, “Since this same chronology parallels the evolution of 19th century literary genres from realism to symbolism to decadence, we might also interpret the changes in Verne’s attitude towards science as the early signs of the decadence of modern scientific technology” (372). Overall, Verne tried to contribute in the advancement of science and technology and their consequences on the ecology which introduces him “as the founding father, or at least presiding spirit, of Anglo American science fiction” (Ruddick 387).

Journey to the Centre of the Earth is about an adventurous journey inside the Earth’s core. It is divided into 45 chapters with minute description of an unimagined journey. Verne creates a character named Otto Lidenbrock with voracious mind for consuming knowledge of the world. The novel unwraps in the little house of Lidenbrock in the Konigstrasse, “one of the oldest streets in the oldest portion of the city of Hamburg” (1). Lidenbrock and his nephew Axel find out a document in a twelfth century Icelandic book. They decode the document and unearth that it is

possible to reach to the core of the Earth because it records the claim of Arne Saknussemm, “a savant of the sixteenth century, a celebrated alchemist!” (12) to have gone down into the crater of Snaefell and reached the centre of the Earth. Lidenbrock decides to have an expedition to the center of the Earth’s core and proposes his nephew to be part of the expedition. Axel finds himself in dilemma whether to support his uncle in such an impossible project or disobey him. But his fiancée and god-daughter of Lidenbrock, Grauben emphasizes him to be a man and stick with his uncle to achieve the magnificence and to get her as wife. Though Axel does not delight the decision to leave his fiancée as well as home for such a trip where death is sure, he drags himself to the expedition anyway. They travel to Rejkiavik, Iceland where they arrange a guide to the center of the Earth named Hans. Along with this they also arrange equipments and food stuff for six months in assistance of the expedition. Then they arrive at to Snaefall across Iceland.

With the help of unwavering and never complaining character Hans, they start their expedition to the center of the Earth from the crater of dead volcano Snaefall. They start their expedition with frequent observation of the situation to avoid any hardships. With lots of hardships and eventful days and nights they travel down through layers inside the Earth experiencing various adventures. To their astonishment, they reach to a huge caver containing a large sea inside the Earth’s womb to which they name Lidenbrock Sea from the name of its explorer Lidenbrock. Around the sea they find various biological wonders some in their fossil state and some very much alive. They find many living pre-historic species which are meant to be extinct on the surface of the Earth. In order to continue their journey to the center they try to cross the sea and get troubled by monstrous fight between two huge species, a geyser and finally an electric storm which takes them to the same shore

where they started the journey. As they were observing around the port, they find a Spanish dagger which confirms them about Saksussemm's expedition to the centre of the Earth. Finally, they discover a path down marked with Saksussemm's runic initials. As they move downwards, they find it blocked by a huge rock and attempt to blow up it with the gunpowder. As they explode the mine, the sea carries their raft on which they were sheltering into the bowls of the Earth. At a great pace they go down with the sea and rise up with the volcanic eruption, which ejects them out on Stromboli, Italy. Finally, they settle down to their normal life. Lidenbrock returns to his laboratory with the glories of returning from inside world of Earth's core, Axel to his newly married life with Grauben and Hans to Iceland again.

On the surface, *Journey to the Centre of the Earth* is sole adventurous journey but it leaves serious questions on humanity with the projection of pre-historic world as well as the natural response to the characters in the novel. The narrator of the novel Axel has his reservations about the natural phenomenon which determined Lidenbrock denies at every point. The existence of pre-historic world in no man's land suggests something to be understood about humankind. Though the journey seems to be successful to some extent, it is cut down after the travelers impose destructive force at the blockage to open the way to the core of the Earth. The reversal of poles of the compass after the electric storm makes to think about the natural supremacy over humanity. These incidents make readers to think of possibilities of different perspectives about their innovations which are resisted by nature. In this way, Verne leaves some serious points be sorted out to know the reason behind such miraculous actions held insides the interior of the Earth. By depicting the existence of pre-historic species in the interior part of the Earth and the response of nature to the scientific or technological interference, Jules Verne's *Journey to the Centre of the*

Earth subverts the anthropocentric viewpoint of humankind that is the main cause of the ecological decline on the surface of the Earth.

Jules Verne's *Journey to the Centre of the Earth* raises issues of rising scientific innovations and their unlimited possibilities through his stories of unimagined expeditions. Verne raises issues of such scientific possibilities on the basis of existing knowledge that has been so far engraved in the scientific arena and uses his imagination to show its unlimited horizon. Verne gives a way to think in new ways in order to innovate the things which are not explored so far as Allen A. Debus discusses:

Yet in Verne's *Journey to the Center of the Earth*, scientific pedagogy provides the necessary perspective and justification through the thrill of a unique "life-through-time" experience that captured his readers' imaginations. Framed within a (secondary) disbelief suspending geological debate over the Earth's central heat, Verne's real focus is on organic transformation, especially in his revised and illustrated 1867 edition. The latter's added paleoanthropological components dovetail splendidly with the novel's paleo-temporal flow, creating a time-travel image text that transports readers to new ways of thinking-about geology but also about humanity. (415)

This critic tries to establish that Verne's juxtaposition of volcanoes, fossils, prehistoric existence inside the earth's core reflect the probabilities of enhancing the geological knowledge as well as the state of humanity on earth. He tries to establish Verne as the philosopher of Modern Science.

Furthermore, Verne tries to make humanity to think new kinds of possibilities and knowledge in scientific as well as geographical sector. Verne seems to be

manipulating the scientific knowledge so far explored to show the effects of rapid scientific innovation on ecological arena. In most of his tales of extraordinary voyages Verne uses the scientific knowledge to question on humanity and its relationship with nature. For instance, Roy Shuker includes Lawrence Lynch on Jules Verne's motif in writing sci-fi novels as:

Lynch sketches Verne's literary influences, which included Defoe's *Robinson Crusoe*, Walter Scott, Edgar Allan Poe, and James Fenimore Cooper. With the last Verne shared the issues of “how can human interference be reconciled with nature, and what are the moral implications of the advance of civilization?” (163)

In this regard, it can be considered that Verne is very critical of advancements in science and technology. Verne's thematic forecasts through his novels on extraordinary voyages show the signs and effects of human interference on ecology implicitly or symbolically.

Jules Verne makes his readers to think human activities seriously through his tales of unimagined journeys which are based on the scientific and technological innovations. The father of sci-fi establishes many negative as well as positive impacts of science and technology over ecology as well as humanity itself. Timothy Unwin in his article “Jules Verne: Negotiating Change in Nineteenth Century” brings his selected novels and his motif behind exploring pre-historic existence in his novels as:

Jules Verne's so-called novels of anticipation are in fact a journey back in time. That the past is a fundamental and recurring feature of his world-view is certain, and it is nowhere more explicitly underlined than in *Journey to the Center of the Earth* (1864), which turns out not to be a departure to a brave new future at all, but a return to prehistory.

There, Verne's travelers go downwards through the earth's crust and backwards in time, as they discover the evidence of ever more distant animal and mineral eras. If ever there were a story about the return to lost origins, this is it. (7)

By making his readers travel backwards in time or to the possibilities of pre-historic world, Verne inspires his readers to think what sort of phenomenon may have disturbed their existence. Unwin in his words hints that Verne makes humanity to be revisited before entering into the new era of scientific and technological innovations. In other words, Unwin suggests that Verne hints through his tales towards revisiting the historical development in the biology and mineralogy before advancing towards the future.

Unwin includes views of the renowned critics Michel Foucault, Simone Vierne, Michael Serres, and so on to consider Jules Verne as the critical thinker over humanity and consequences of science and technology but “had never been considered as taking a serious place in French literature” (14). Verne creates an imaginative world using the scientific and geographical knowledge of the contemporary time and hints towards serious issues of humanity but never been taken as seriously as he must have. In support of his idea, Unwin clarifies the motifs of Verne’s literary works in literary arena as, “Jules Verne’s novels clearly document a changing world, and while they give detailed descriptions of the technological changes that are occurring, it seems that they are futuristic only in so far as they foresee an era of conflict, anarchy, terrorism, or mass destruction” (10). This shows that Jules Verne has been a thinker about the effects of contemporary advancement of science and technology, also about the future of the world in such rapid growth of

science and technology. It means Verne forecasted both the negative as well as positive sides of the advancement of the science and technology.

Likewise, David Maeken argues that *Journey to the Centre of the Earth* and Jules Verne were misunderstood through comic books and films. Maeken regards Verne as the master of the sci-fi who cannot be understood through cheap or traditional terms for his contribution on development of science and technology even after his death. Maeken discusses on Verne basing William Butcher's translation of the novel as:

Valuable avenues of analysis are suggested with brisk confidence, not only on the initiatory structures (though alchemy is neglected) but also on the primacy of the practice of writing over the pretext of science, supported by useful pointers to intertextuality and authorial self-consciousness of a remarkably ludic and 'modern' kind. Only the claim that characterization is 'quite sophisticated' fails to convince:

Verne's reputation is hardly to be redeemed in those traditional terms!

(776)

This shows the mastery of Verne in his novel as a modern literature which makes to think through different analytical tools. Verne presents wide range of thoughts and modern analyzing tools to explore in his novel.

William Butcher, who has translated Jules Verne's *Journey to the Centre of the Earth*, discusses on the mood of the novel as light-hearted or hardly optimistic.

This may be hinting towards Verne never wanted humanity to think of such impossible journeys but human beings are the curious creature that dreams to convert fantasies into realities. Butcher talks on the novel as:

Journey to the Centre of the Earth prefigures many of the ideas of *Twenty Thousand Leagues under the Seas*, *Around the World in Eighty Days*, and *From the Earth to the Moon*. The mood is light-hearted—although hardly optimistic, for it contains tragic, obsessive and sometimes morbid elements. There is even a love-element, of sorts. In this novel, more than elsewhere, Verne seems to let himself go, while at the same time drawing inspiration from many different sources. But before examining these, it is useful to look at Verne's life and the *Extraordinary Journeys* as a whole. (n. pg.)

This shows Verne has just created a fantasy to entertain his reader but his details has become part of investigation and a way towards new kinds of innovation in the field of science and technology.

Most of the critics look at Verne's tales of extraordinary voyages that helped science to look for its numerous possibilities in the field of exploration and innovation. They argue over Verne as the philosopher of modern science and technology for giving his imagination to such innovative and scientific materials as well as facts which science could never have imagined before him. Some critics argue that Verne's tales are education for humanity but they do not seem clear in their stands. They seem to be hanging in either way the positive as well as the negative impact of science and technology over natural world. Verne does not show any destruction to human world in his novel *Journey to the Centre of the Earth* but he puts serious question over humanity by depicting the natural phenomenon inside the Earth's core. Though he seems in favour of explorations and expeditions, the tone of his writing does not let its reader to push them towards new kind of innovations which is about to destroy the natural phenomenon.

Journey to the Centre of the Earth raises serious questions over scientific and technological advancement of the twentieth century world and foresees its effects on the ecological world. It considers expedition and exploration as its subject of concern. Western civilization is practicing such expeditions from centuries to gain supremacy all over the world. Verne implies the scientific and technological innovation of the time in order to show their positive and negative effects. The successful history of Arne Sakenssum's journey to the Earth's core could not be gained by Lidenbrock and his crew just because of implication of destructive force on the blockage over the molten lava. The issues of pre-historic world existing inside the huge caver with enormous sea raises serious question on human deeds on the Earth's surface. Such things indicate that the effects of science and technology over ecology were always at the centre discussion in Verne's tales of extraordinary voyages as in this novel. Therefore, this research interrogates the anthropocentric viewpoint of the human world which has to be revisited and should be revised to keep mutuality with natural world on the basis of Verne's tale.

Eco-criticism, a combined term of ecology and criticism, was coined in the late 1970s but it has been in discussion since the emergence of human civilization. Ecology is the science which studies about the interrelationship of living things with nature. As a combined term eco-criticism refers to the critical writing which explores the interrelationship between biological and physical environment, most importantly the relationship between the humanity and nature. Cheryll Glotfelty clarifies the idea of eco-criticism in the "Introduction" section of *The Ecocritical Reader*:

What then *is* ecocriticism? Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender

conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies. (xviii)

This suggests that eco-criticism focuses upon examining the awareness of ecological world through language and literature. Human beings, so-called the most intelligent creature on the Earth, are also part of this ecology and found many times challenging the natural rules through their abilities. In broader sense “the subject of ecocriticism is the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term ‘human’ itself” (Gerrard 5). This definition includes human as a component of this ecological system and the eco-criticism studies literary expression of human experiences in a naturally and culturally shaped world. Furthermore, William Howarth argues “Ecocriticism observes in nature and culture the ubiquity of signs, indicators of value that shape form and meaning” (77). Therefore, it is justifiable to argue eco-criticism is critical analysis of interrelationship between the human being and nature.

The development of science and technology has parted human species from nature. Day by day human curiosity and quest for new invention is violating the natural rules and beauty it holds. Human mind seems to be selfish and thirsty of power without realizing nature is their true shelter and they should protect it to feel protected within it. This approach of putting human at the centre of natural phenomenon is considered as anthropocentrism. Lawrence Buell defines anthropocentrism as “the assumption or view that the interests of humans are of higher priority than those of nonhumans. Often used as an antonym for biocentrism or ecocentrism” (134). The prioritizing of human being themselves as the center of the

natural phenomenon most of the time turns to be hazardous for the ecological world.

Rob Boddice argues over impact of anthropocentrism on humanity as:

Anthropocentrism is expressed either as a charge of human chauvinism, or as an acknowledgement of human ontological boundaries. It is in tension with nature, the environment and non-human animals (as well as non-humans per se). It is in apparent contrast to other-worldly cosmologies, religions and philosophies. . . . It influences our ethics, our politics, and the moral status of Others. (1)

This suggests anthropocentrism has strong influences over human activities which make them to regard themselves as the superior species on Earth.

Human is not superior to nature but it is a small part of nature. It is nature which teaches us to be civilized and most advanced creature in this world and also provides tools for everyday life. Ecce de Jonge blames the domination Judio-Christian tradition as the root cause of environmental crisis to the doctrine of anthropocentric viewpoint by bringing ideas of a historian Lynn White Jr. as:

In this tradition, humans are seen as guardians of the Earth, superior to non-human beings who exist not for their own sake but for the sake of humanity. In this sense, 'anthropocentrism' denotes humanity's superiority over the nonhuman world, on the basis that humans occupy a higher position on the Great Chain of Being. (308)

This makes a point that traditions established by the emergence of religious values have put the roots of anthropocentrism on human conscience.

The established norms of human supremacy helped to put nature aside as the inferior to the humankind. Humankind tends to exploit the natural phenomenon in

order to justify their supremacy over nature time and again. That is why deep ecologists regard anthropocentrism as:

. . . not merely in its literal sense as ‘human centredness’ but as the view that humanity has been conditioned to regard itself as a superior species. Deep ecologists have sought to focus on criticising ‘the dominant worldview’ which sees human centredness as the underlying cause of the ecological crisis. (Jonge 307)

This definition suggests theoretical insights of deep ecology and biocentrism or ecocentrism help to subvert the anthropocentric legacy. Timothy W. Luke discusses on these theories by connecting on John Devis’s philosophy of ecological activism, *Earth First!* as:

EF! means recognizing that the planet and all its life forms have value (or dignity, or worth, or elan vital, or deoxyribonucleic acid or whatever it is that gives entities their reason to be) irrespective of their utility for humans. EF! means living in accordance with biocentrism – the principle that all natural life is equally central from the standpoint of the planet. This is diametrically opposed to anthropocentrism – the predominant worldview in human society, at least in the (over) developed nations. Anthropocentrism is the view that humans are the measure of all things, that things have value only insofar as they serve human ends. (40)

Luke’s discussion suggests human world must keep harmony with nature to keep their legacy for a long time otherwise human world will be extinct as dinosaurs were in the past. In addition, Rob Boddice argues, “Anthropocentrism is not the great evil to be denounced and eliminated, but the great problem to be embraced and directed” (12).

Boddice regards the anthropocentric view must be directed to right track in order to reduce the chaotic condition on earth created by humankind. As eco-criticism is the study of humanity's relationship with the natural environment, it is important to keep healthy relationship with nature by stepping back from anthropocentric hangover.

Jules Verne's *Journey to the Centre of the Earth* tries to explore what consequences so-called human supremacy has brought over ecological phenomenon of the earth. Verne brings many signs and indications of natural phenomenon to make his readers how nature reacts to human deeds. Verne shows how human supremacy can be self-destructive for the human world. This paper explores the effects of science and technology and significance of existence of pre-historic world or the consequences of anthropocentric viewpoint in Verne's novel basing upon the theoretical insights of deep ecology and biocentrism. For this, the researcher of this paper primarily consults Greg Gerrard's *Ecocriticism*, Timothy W. Luke's *Ecocritique*, Cheryll Glotfelty and Harold Fromm's *The Ecocritical Reader: Landmarks in Literary Ecology*, Rob Boddice's *Anthropocentrism: Humans, Animals and Environments*, Lawrence Buell's *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* and Lewis Walport's *The Unnatural Nature of Science*.

Jules Verne's *Journey to the Centre of the Earth* raises many questions on the attitude of humanity over ecology. The advancement of science and technology has given human beings numerous possibilities to explore new things as they were intended to. The western society has been exceptionally at the forefront in the exploration and expedition process that they left no nooks and corners of the world to be explored. The Judeo-Christian myths of creation of the world led them to think

superior to all being. Boria Sax in his essay “The Concept of the ‘Human’” includes two of them as:

There are two Biblical creation myths. In the first, after creation of the cosmos, vegetation, and animals, God makes human beings last of all. He creates both male and female after his image, and tells them: ‘Be fruitful, multiply, fill the earth and conquer it. Be masters of the fish of the sea, the birds of heaven, and all the living animals on the earth’. In the second creation myth, God creates Adam, then afterwards fashions the birds and beasts from the soil, and brings them to Adam to be named. Only then does God, who wishes to make a companion for Adam, take a rib from the first man and fashion it into the first woman or Eve. (25)

This suggests the religious doctrines of western civilization made them to conquer the world as the successor of Adam. To impose the biblical supremacy over the world westerners took expeditions as their surest weapon. In the novel, Verne composes his protagonist as the representative successor of Adam who quests to conquer the world according to his will. Lidenbrock continues the legacy of his ancestors in order to explore the hidden realities of Earth’s core. He follows likes of Arne Sukenssumm and Columbus to establish a new kind of fame which has never been achieved by any other. His intent can be found in his words when his expedition was about to cut off because of lack of water. He assures Axel not to dampen the spirits when they are about to conquer the core of the Earth with the allusion of Columbus’ magnificence of finding the New World:

“. . . When Columbus asked of his ships’ crews for three days more to discover a new world, those crews, disheartened and sick as they were,

recognized the justice of the claim, and he discovered America. I am the Columbus of this nether world, and I only ask for one more day. if in a single day I have not met with the water that we want, I swear to you we will return to the surface of the earth.” (120-21)

This suggests how much sightless Lidenbrock has become in quest of magnificence. Along with him, he puts his companions' life at stake for it. What would happen if they have got no source of water? It was impossible to return upwards from more than 10,000 feet below the surface of the Earth. Likewise, when Axel reminds Lidenbrock that they failed to spot the right way through his observations and calculations, Lidenbrock furiously responds Axel not to doubt on their expedition in reference to Sukenssum's manuscript as, ““Confusion to all your figures, and all your hypothesis besides,” shouted my uncle in sudden rage. “What is the basis of them all? How do you know that this passage does not run to our destination? Besides, there is a precedent. What one man done, another may do”” (136). Therefore, it is justifiable to argue human beings indulge into anthropocentric instinct with the premises of their ancestral myths and tales.

In addition, another factor that led humankind to be anthropocentric is the rise of the Enlightenment around eighteenth century that is age of reason. The Enlightenment led theocentric world to pure anthropocentric as Lee Morrissey argues, “Provisionally, it can be said that the Enlightenment is associated with the rise of science and the decline of religion, with a rejection of both enthusiasm and fanaticism, with a defense of reasoned debate and open critique” (262). The Enlightenment puts forward humankind as rational being having power to challenge anything with reason. It led towards secularism where God has brought down to the

Earth and humankind challenged the supremacy of God. The assumption of human superiority is central to Immanuel Kant's cosmopolitan ideal as:

In the system of nature, a human being (*homo phaenomenon, animal rationale*) is a being of light importance and shares with the rest of the animals, as offspring of the earth, an ordinary value (*pretium vulgare*). . . . But a human being regarded as a person, that is, as the subject of a morally practical reason, is exalted above any price; for as a person (*homo noumenon*) he is not to be valued merely as a means to the ends of others or even to his own ends, but as an end in himself, that is, he possesses a *dignity* (an absolute inner worth) by which he exacts *respect* for himself from all other rational beings in the world. (qtd. in Steiner 87-88)

Kant argues humankind has such power of reason which any other animal does not have and that reason makes him above all creatures. Kant seeks respect for humankind because he has his rule over end itself and regards humankind as "lord(s) of the nature" (88). Gary Steiner points out Kant's cosmopolitan ideal that put humankind along with God as, "Kant sees ethics as an exclusively human affair that does not take its bearings from God as a transcendent being" (90). In *Journey to the Center of the Earth*, Otto Lidenbrock can be understood as a rational being that fits for Kantian cosmopolitan ideal. The narrator of the novel, Monsieur Axel uses various adjectives for his uncle as, "most impatient of men" (Verne 1), "a learned egoist" (2), "a learned miser" (2), "a powerful man of science" (3) and most importantly "the man had no notion how to wait; nature herself was slow for him" (5). Such adjectives identify the anthropocentric instinct in Lidenbrock in reference to Kantian cosmopolitan ideal. For the expedition towards the Earth's core, he uses the

chain of reasoning basing upon the facts so far explored in scientific and mineralogical world. The peak of his reasoning can be traced when he and his crew were riding on a high speed volcano upwards the Earth's surface as:

“Then don't you despair?” I asked irritably.

“No, certainly not,” was the professor's firm reply.

“What! Do you think there is any chance of safety left?”

“Yes, I do; as long as the heart beats, as long as the body and soul keep together. I cannot admit that any creature endowed with a will has need to despair of life.”

Resolute words these! The man, who could speak so, under such circumstances, was of no ordinary type. (227)

This conversation between Axel and Lidenbrock shows the courage of a rational being even at the edge of their death. This courage is the result of reason that made possible to enter to the interior of the Earth. So, rationality is another aspect that makes humankind anthropocentric.

Furthermore, it is power of reason that gives humankind to win over the fear. When a person gets win over fear than he/she gets encouraged to conquer the impossible things too. Most of unimagined expeditions and domination over nature are possible because humankind fearlessly faced the difficulties within the nature. The Enlightenment provided courage to humankind to conquer the nature. Andre Krebber takes reference of *Dialectic of Enlightenment* by Max Horkheimer (1895–1973) and Theodor Wiesengrund Adorno (1903–69) to show what the Enlightenment provided to humankind as:

Western enlightened reason ‘has always aimed at liberating human beings from fear and installing them as masters’. Reason thus stems

from the experience of nature as hostile to human life, and developed as a means to sustain human life through the domination of nature.

Adorno and Horkheimer identify the socio-psychological cause for this development: 'Humans believe themselves free of fear when there is no longer anything unknown... Nothing is allowed to remain outside, since the mere idea of the "outside" is the real source of fear'. (334)

This makes a point that knowledge is the only way to get rid of the fear and when a person gets enlightened, he/she may think of conquering the impossibilities too. In *Journey to the Centre of the Earth*, Axel seems to be surrounded by such fears. As he deciphers the documents of Arne Saknussem ahead of Lidenbrock, he shows the sign of fear as:

Stupefaction! terror! I sat overwhelmed as if with a sudden deadly blow. What! that which I read had, actually, really been done! A mortal man had had the audacity to penetrate! . . .

"Ah!" I cried, springing up. "But no! no! My uncle shall never know it. He would insist upon doing it too. He would want to know all about it. Ropes could not hold him, such a determined geologist as he is! He would start, he would, in spite of everything and everybody, and he would take me with him, and we should never get back. No, never! Never!" (21)

He could not hide these things any longer because he knew his uncle will decipher it at any cost but expressed his fear about his uncle's decision to travel to the centre of the earth time and again till they find evidences of glorious Saknussem at Grauben port. As they found such evidences, Axel gets confirmed of the reasons provided by

Lidenbrock to reach the centre of the Earth and it can be found drastic change in his tone as:

Such were the glowing words of panegyric which fell upon my attentive ear, and I could not resist the sentiment of enthusiasm with which I too was infected. The fire of zeal kindled afresh in me. I forgot everything. I dismissed from my mind the past perils of the journey, the future danger of our return. That which another had done I supposed we might also do, and nothing that was not superhuman appeared impossible to me.

“Forward! forward!” I cried.

These words of Axel are evidence for what power the reason and knowledge holds. A person who was surrounded by fears of death till this point suddenly rises and finds himself eager to conquer the magnificence that Lidenbrock was forcing him to follow. Thus, the Enlightenment kindles the anthropocentric instincts by extinguishing fear repressed inside the human mind.

Every human being have anthropocentric individual within their self which becomes visible through process of self-knowledge. Eccy de Jonge brings in discussion the origin of human actions towards anthropocentric development in reference to Baruch Spinoza as:

The seventeenth-century philosopher, Spinoza, shows how every being is affected by causes outside itself on whom it depends for its own self-preservation. . . . Since human actions stem either from this mode of reality (our active essence) or from outside forces (as passive reactions), rational choices (morals) are seen as ideas that are not merely abstract concepts, but *feelings* – we *feel* hatred, anger,

resentment, pity at the same time as we *conceive* them in terms of ‘outrage’, ‘indignation’ and ‘injustice’. When these affects/ideas are subject to external forces over which we have no control (so pain can occur at any time) we live, as it were, in a state of self-defence and exhibit attitudes of superiority that are clearly anthropocentric. (315)

This suggests humankind becomes powerless against some external forces to resist them to change his/her attitude. Human actions mould in response to those forces which are evident in Verne’s narrator Monsieur Axel. He seems to be spellbound to his uncle’s words but he time and again shows his doubts on the success of the estimated journey. He expresses his fears since he deciphers the Saksussemm’s manuscript about the possibility of the journey. He tries his best to resist the voracious mind of his uncle but he fails at every attempt. Even his Virlandaise Grauben does not support him and urge to help Lidenbrock as, “. . . My dear Axel, it is grand thing to devote yourself to science! What honour will fall upon Herr Lidenbrock, and so be reflected upon his companion! When you return Axel, you will be a man, his equal, free to speak and to act independently, and free to –” (39). She indicated that she would feel proud to be wife of ‘a man.’ After that, he could neither defy his uncle nor his fiancée and moves forward to the journey. He time and again hunts for peace from his doubts in the lap of nature. He tries to heal his fear interacting with natural phenomenon till they reach to the peak of Snaefall. Even when he encounters pre-historic world around Lidenbrock Sea, he gets intoxicated of it as “I gazed upon these wonders in silence. Words failed me to express my feelings. I felt as if I was in some distant planet – Uranus or Neptune – . . . I gazed, I thought, I admired, with a stupefaction mingled with a certain amount of fear” (158-59). Till they find the evidences of Saksussemm’s dagger and graven letters, Axel seems to be fearful of

natural resistance. But guided by series of events and the knowledge achieved throughout the journey, he turns out to be as anthropocentric as Lidenbrock.

On the other hand, writers have their own political principles in crafting their characters in their writings. The guiding principles of Jules Verne in creating such anthropocentric human mind as Lidenbrock seem to cut down the anthropocentric instinct within the humankind. An anthropocentric human mind runs for success at any cost. He/she tries to rise above the ordinary life keeping in mind that there is nothing supreme and without thinking what consequences his/her action will bring to outer world or humanity itself. This kind of egocentric instinct makes him/her to face a failure totally or partially. The strategy behind anthropocentric character in Verne's novel is to show small things can cause biggest impact as Rob Boddice quotes Bruno Latour's words as, "A snail can block a dam; the Gulf Stream can turn up missing; a slag heap can become a biological preserve; an earthworm can transform the land in the Amazon region into concrete. Nothing can line up beings any longer by order of importance" (7-8) and argues:

Humans' superiority and the notion of human exceptionalism have too often been bound up together, confusing a valuational politics with an ontological fact. Actually, anthropocentrism might be emptied of its overtones of dominion, while retaining something of the exceptional.

This is to distinguish the anthropocentrist from the anthropocentric, the former being a political orientation, the latter being an ontological condition. (7)

This argument suggests human superiority or exceptionalism is created in literary practices to invalidate the impact of anthropocentric ego within human beings. In *Journey to the Centre of the Earth*, such making of superiority within Lidenbrock's

characteristics becomes handy to show his deeds were worthless at the end of the tale. He gets finally ejected upwards as worthless particle inside the Earth's womb. His hallucination to conquer the core of the Earth becomes insignificant. This event not only supports to show faults of Lidenbrock but also the entire anthropocentric human race at the end.

Furthermore, the concept of travelling to the interior of the Earth has symbolic meaning in ecocritical arena. It is the journey towards the inner self of humankind. Scott Slovic argues, "Nature writing is a "literature of hope" in its assumption that the elevation of consciousness may lead to wholesome political change, but this literature is also concerned, and perhaps primarily so, with interior landscapes, with the mind itself" (368). Here, Slovic makes a point that nature writing is something that evokes serious theme which emphasizes hope for life to every species of the Earth. It is visionary one to lead world towards positive changes from inner side of human mind. Daryll Jones brings in discussion the significance of hollow Earth in his essay "Ultima Thule: Arthur Gordon Pym, the Polar Imagery, and the Hollow Earth" basing upon Edgar Allen Poe's only novel entitled *The Narrative of Arthur Gordon Pym of Nantucket* (1838). In his discussion, he brings reference of 'Symmes Hole' named after an explorer named Captain John Cleves Symmes and tries to justify that "the hollow Earth as symbol for the moral inner life" (61) in reference to Henry David Thoreau's *Walden and Civil Disobedience*. Jones urges humankind to, "Be a Columbus to whole new continents and worlds within you, opening new channels, not of trade, but of thought" (61). Furthermore, he argues:

What was the meaning of that South-Sea Exploring Expedition, with all its parade and expense, but an indirect recognition of the fact that there are continents and seas in the moral world to which every man is

an isthmus or an islet, yet unexplored by him, but that it is easier to sail many thousand miles through cold and storm and cannibals, in a government ship, with five hundred men and boys to assist one, than it is to explore the private sea, the Atlantic and Pacific Ocean of one's being alone. . . . It is not worth the while to go round the world to count the cats in Zanzibar. Yet do this till you can do better, and you may perhaps find some "Symmes' Hole" by which to get at the inside at last. (61)

In these lines, Thoreau suggests humankind to search for inner self instead of the paths to the center of the Earth. Understanding inner self is better for humanity instead of the hidden realities of nature through worthless expeditions. In *Journey to the Centre of the Earth*, Verne leads his characters to the core of the Earth to warn humanity that they have shortcomings in their inner self which has created chaotic condition of nature on Earth's surface. The projection of pre-historic world inside the Earth's core is one of the ways to show how much wretchedness has brought up by humankind on Earth's surface.

The fantasies of pre-historic world have been used in many of the sci-fi novels as in *Journey to the Centre of the Earth*. The tales of such lost worlds plays significant role to show the flaws of the anthropocentric worldview. Marianne Sommer discusses on evolution of science fiction and exposes the motif behind the science fiction of prehistory as "commentary on sociopolitical issues" (309). Sommer argues, "The setup of the expanded version of this experiment was the primordial and, by interference, natural setting of the lost world into which competitor, stripped of their cultural advantages and disadvantage could be placed, exposing them to the Darwinian game of the struggle for survival" (309). This suggests that the sci-fi

writers try to expose the cultural influence in natural phenomenon by creating pre-historic life.

Likewise, the projection of pre-historic world can be linked with the degeneration brought up by humankind. Degeneration has been introduced in human world on the basis of Darwinian notion of survival of the fittest which evokes supreme power can only exist on the world. Marianne Sommer claims:

Degeneration was the effect of a weakening and sickening way of life that estranged people from their true nature and kept natural selection from carrying out its work. They were thus running the risk of losing their place at the apex in the “racial” struggle for supremacy over the world. (324)

Here, race not only indicates the human race but also the race of the different zoological and botanical races exist on the Earth. Such kinds of degeneration have led to exploit the supposed laws of nature in order to claim human superiority on Earth.

Edgar Rice Burroughs in his “I See a New Race” claims:

Every one knew that there was something quite wrong with the way in which man utilized the powers that evolution had given him. He was not far from perfect, but he did not appear to be improving as the centuries unrolled. There were many, in the 20th Century, who believed that the masses were less intelligent than the Cro-Magnon race of Paleolithic times. But, even worse, it was apparent that as the stupid multiplied without restriction the whole world was constantly growing stupider. (Sommer 329)

Such kinds of anthropocentric instinct of humankind have made other species of the world to suffer. The reason behind the extinction of many zoological and botanical

species on the surface of the Earth can be considered as such stupid activities of human beings as Burroughs claims.

The projection of prehistoric world inside the Earth's core with the animals and plants which are meant to be extinct on the surface of the Earth is significant in *Journey to the Centre of the Earth*. Unwise actions of humankind are too much responsible for extinction of many animals. Their activities on the surface of the Earth such as deforestation, hunting has made animals to lose their lives as well as their mark on Earth. Glenn A. Love talks on reason of extinction of many species as:

. . . the traditional pastoral middle landscape, in contemporary times, finds itself bearing the stigma of a human-caused despoliation. Bright visions of progress through a humanized and mechanized natural world have been erased by the reality of population bombs and the rape of the fair land and the mass extinction of species. (88)

Love shows human beings as the cause for extinction of numerous species on Earth. Human uses his anthropocentric instinct and the scientific and technological innovations to take advantage of the ecological chain of beings. Paula Young Lee in her essay "Vitruvian Man is a Pterosaur" explains how humanity has played important role in extinction of animals as:

The institutional repression of wildness, marked by the creation of zoos and the proliferation of household pets, is one obvious marker of cultural attempts to control the animal difference. Correspondingly, these displaced activities illustrate that the question of how humans 'dwell' on the earth has never been more acute, even as extinctions of modern animals accelerate for reasons that capitalism denies and politics dictate. (153)

The capitalistic mind and dictatorship of anthropocentric human world has made the innocent animals to suffer and lose their life for no reason at all. Verne's projection of pre-historic world on no human land makes a point that human beings are responsible for most of the extinction of animals at modern time. Verne talks about the existence of pre-historic fossils and living creatures. Axel observes the mushroom forest around Port Grauben and exclaims, "Thus it is evident that this sea contains none but species known to us in their fossil state, in which fishes as well as reptiles are the less perfectly and completely organized the farther back their date of creation" (170). In the course of their expedition, they encounter with species as "ichthysaurus (the fish lizard), the most terrible of the ancient monsters of the deep" (177); plesiosaurus (almost lizard), a serpent, armoured with the carapace and paddles of turtle" (178); "a herd of mastodons" (209); a human being, "at least twelve feet high. His head, huge and unshapely as a buffalo's, was half hidden in the thick and tangled growth of his unkempt hair" (210). The existence of such animals inside the core of the Earth signifies that humankind has caused extinction of many animals that may have lived for long time on the surface of the Earth.

In *Journey to the Centre of the Earth*, Nature seems to be complimentary at every point of the expedition to the travelers. The temperature inside the vault, the possibility of water resource while they were thinking to cut off the expedition, Axel reaches to the Grauben Port though he was badly injured, the raw material found for a raft inside the Earth's core to pass a huge sea, the electric storm on Lidenbrock Sea brings them to the point where Saknussem has left signs to the way to centre of the Earth, etc. are some examples that proves that nature has worked as one of the companions of the travelers. But one mistake that is the use of destructive mine cuts

down every glory they were about to achieve. Annette Kolodny captures the lines of an American poet, Charles Hansford to show how humankind must deal with nature:

To strive with Nature little it avails.
 Her favors to improve and nicely scan
 Is all that is within the reach of Man.
 Nature is to be follow'd, and not forc'd,
 For, otherwise, our labor will be lost. (175)

This indicates that humankind have limits for their deeds on the Earth, if they cross that limit they have to pay for it. If nature is forced, it has to resist human deeds in its own way. Furthermore, William Rueckert argues, “In ecology, man’s tragic flaw is his anthropocentric (as opposed to biocentric) vision, and his compulsion to conquer, humanize, domesticate, violate, and exploit every natural thing” (112). This suggests that human failure in their deeds is the result of their anthropocentric vision towards natural phenomenon.

Science and technology time and again tries to challenge natural phenomenon. Science opts to manipulate or modify nature through scientific and technological innovations. Our knowledge extends to the molecular level or more which has supported us to manipulate the natural phenomenon severely. The unwise activities of Modern Men guided by science and technology lead them to face tragedy wholly or partially. Andre Krebber takes example of the opening ceremony of Summer Olympics in Beijing in 2008, where a weather modification team attempted to depress the possible rainfall. That team stated, “It is yet another attempt by man to triumph over nature. Determined not to let anything spoil their party, organizers of the 2008 Summer Olympics said Wednesday that they will take control over the most unpredictable element of all – the weather” (332). The *China Meteorological*

Administration announced it as “the first successful operation [of this kind] in the Olympic history” (332). The effects of that historic event were soon on the weather of China as, “One year later their attempts were not as satisfying, as meteorologists covered Beijing in snow ‘in an effort to combat a lingering drought’” (332). This suggests that our great knowledge and power to manipulating natural phenomenon is the tragic flaw of humankind. Instead of manipulating natural phenomenon humankind must grow harmony to nature as lines of Charles Hansford’s poem, “Nature is to be follow’d, and not forc’d, / For, otherwise, our labor will be lost” (Kolodne 175). In *Journey to the Centre of the Earth*, one fault that is mining the interruption of “Accursed Rock” (218) hacks their glory to reach to the centre of the earth. Axel, the narrator explains distress about their deed that cuts down their dream as, “But there was one “dead fly” amidst all this glory and humour; on fact, one incident, of the journey remained a mystery. Now to a man eminent for his learning, an explained phenomenon is an unbearable hardship. Well! it was yet reserved for my uncle to be completely happy” (245). Through these words Axel indicates the reversal of poles of their compass as “dead fly” caused by some natural forces. It gives sense that the characters have gained some sense of realization about the natural phenomenon.

Modern science has made humankind sightless about the consequences it may bring up to the ecological phenomenon on Earth. It creates a kind of hallucination in human mind that it can conquer the hidden realities to locate possibilities of heavenly life. Vaclav Havel puts forward the uncertainties of scientific innovation in modern time as:

Modern science . . . abolishes as mere fiction the innermost
foundations of our natural world: it kills God and takes his place on the

vacant throne so henceforth it would be science that would hold the order of being in its hand as its sole legitimate guardian and so be the legitimate arbiter of all relevant truth . . . People thought they could explain and conquer nature – yet the outcome is that they destroyed it and disinherited themselves from it. (qtd. in Walpert ix)

Verne implicitly supports Havel's proposition through *Journey to the Centre of the Earth*. Through his characters, Verne defines what science is all about. Lidenbrock hints what the tiny risk with faith on science could bring to them – the glory of conquering the interior of the Earth. He describes, “Neither you neither anybody else knows with any certainty what is going on in the interior of this globe, since not the twelve thousandth part of its radius is known; science is eminently perfectible; and every new theory is soon routed by a newer. . . .” (32-33). These lines suggest the Lidenbrock's faith on science and its possibilities. Likewise, when Axel throws his doubts on the theories of his uncle, Lidenbrock furiously defends science as “No more, that is sufficient. When science uttered her voice, let babblers hold their peace” (82). Furthermore, Lidenbrock clarifies science “has been build upon errors; but they are errors which it was good to fall into, for they led to the truth” (165). Lidenbrock time and again defends science with his rational debates and has never uttered a word against it. He seems to be blindfolded with his knowledge and is unable to see the consequences that science can bring to the world. At the end, Verne makes his reader to think beyond his novel that what had happened to the existing pre-historic world around Lidenbrock Sea when volcano erupted because of misdeeds of Lidenbrock and his crew. Verne leaves a serious question to humankind that they fail to consider their faults on the basis of their scientific misdeeds on ecology.

Furthermore, it is no less arguable to say ecology has its own way to dealing with its species. In Verne's tale, even the characters thrown out on the volcano after they blast the blockage on their path to the centre of the Earth, they safely land on Earth. This gives a reason to think that Earth is neither benevolent nor malevolent to human deeds. Joseph W. Meeker argues over natural phenomenon and the idea of tragedy as:

Prerequisite to tragedy is the belief that the universe cares about the lives of human beings. There must be a faith that some superior order exists, and that man will be punished if he transgresses against it. It matters little whether this principle takes the form of fate, the gods, or impersonal moral law, for all are symbols of the world's interest in human actions and evidence that the welfare of all creation somehow depends upon what humans do. (167)

There might be a pre-supposition that tragedy is destined for the person who does wrongs to the ecology but it is wrong presupposition because Meeker further argues, "The world has never cared about man, nature has never shown itself to be inferior to humanity, and truth has never been revealed in its awesome majesty except perhaps in the creations of tragic literature" (167). This makes a point that natural resistance is only possible in literary writing. Nature is not bound to react on human deeds and it has its own way to deal with its species. That is the reason Verne create a comic end to the text in order to make his characters think the consequences of thinking impossible things.

Finally, it is worthy to argue state how Verne can be regarded against the anthropocentric instinct while he ends his tale with comic ending Verne has used a smaller amount of tragic elements than expected to be in such kinds of expedition and

ends story with everything in peace. On the qualities of comedy Joseph W. Meeker argues:

Comedy is careless of morality, goodness, truth, beauty, heroism, and all such abstract values men say they live by. Its only concern is to affirm man's capacity for survival and to celebrate the continuity of life itself, despite all moralities. Comedy is a celebration, a ritual renewal of biological welfare as it persists in spite of any reasons there may be for feeling metaphysical despair.

Journey to the Centre of the Earth constitute a comic ending with the survival of the his characters with some sorts of glory to visit the bowels of the Earth and finally Axel's marriage with Grauben. At the end, explicitly Verne leaves celebrating moments but implicitly leaves serious questions to be sorted out. What had happened to the existed pre-historic species around Lidenbrock Sea after the volcanic eruption followed by bombing? Was the expedition worthy within the ecological perspective? This shows Verne is very tactful through the events of his novel and makes readers to think over the inner journey of human mind to analyze their value for the sake of harmony with nature. Verne indicates humanity to develop welfare with the ecology despite indulging into any kind of misery that would be provided by tragic end.

To conclude, Jules Verne's *Journey to the Centre of the Earth* advocates the severe predicaments brought up by anthropocentric misdeeds of humankind. However it fantasizes an unimaginable journey, it puts down serious question on human race which shows the guts to perform anything to explore and add something to the existing knowledge has been so far explored. Verne projects voracious human brainpower in the form of Otto Lidenbrock and Monsieur Axel with a mighty Icelander named Hans who set off for an incredible journey to conquer the center of

the Earth. These travelers are full of anthropocentric instinct inherited through their ancestral myths and tales, rationality supported by the Enlightenment as well as self-knowledge.

A cluster of critics view Verne's tales of astonishing expeditions as the helpful factors in extending the horizon of science and technology. They regard Verne as an extraordinary philosopher of modern science and technology for giving way to different new kinds of innovation and exploration. Another cluster of critics argue that Verne's tales provide serious instruction for humanity but they are not so transparent in their stand to show what sort of instruction he provides. Verne tricks on everyone through his tone of writing which is hardly optimistic and story has a comic ending which seems to be in support of anthropocentric exploration and innovation of science.

Actually, Verne intends to subvert such anthropocentric instinct through different events and visuals. Verne is very political to his characters which are full of anthropocentric hangover and want to conquer the nature at their will. These kinds of egocentric humankind become blindfolded to their ambition and do not anticipate the consequences of their accomplishments which lead them to face failure wholly or partially. Verne interrogates the human deeds with the projection of pre-historic world and natural response towards the characters of his tale. The pre-historic world inside the Earth's womb points toward the woe brought up by humankind to the fellow creatures on the Earth's surface. The projection of pre-historic world inside the Earth's core is one of the ways to show how much wretchedness has brought up by humankind on Earth's surface. The tales of lost worlds and the existence of many extinct zoological and botanical species in the bowels of the Earth play significant role to show the stupidity or flaws of anthropocentric human race on Earth. They have

resulted degeneration of environment and extinction of numerous species through activities like deforestation, hunting.

Furthermore, the concept of travelling to the interior of the Earth has symbolic meaning in ecocritical arena because it signifies journey towards the inner self of humankind. It gives humankind to know their deed through self-evaluation. Modern science has made humankind sightless about the consequences it may bring up to the ecological phenomenon on Earth. Science opts to manipulate or modify nature through scientific and technological innovations and encourages humankind conquer the hidden realities to locate possibilities of heavenly life. Verne tries to indicate the results might have been worse to his characters after they mined the rock to unlock the way to the interior of the Earth. When human race tries to conquer, humanize, domesticate or exploit the natural phenomenon, ecological balance distorts and nature seems to be violent. Nature has its own rule for natural selection and it is not bound to react on human deeds. It is the force exerted by humankind through manipulation of natural phenomenon that they compensate for otherwise nature has nothing to do with usual human deeds. By giving a comic end to his tale, Verne makes a point that nature is neither benevolent nor malevolent to human deeds but human race has limitations for their deeds.

Thus, Verne makes his reader to think beyond this novel that is the state of their inner self towards ecological phenomenon. Through the tale of extraordinary voyage in the form of *Journey to the Centre of the Earth*, Verne tries to alert humankind that the ecological crisis brought up by their anthropocentric viewpoint would spoil living condition for every living species including humankind. Despite our great knowledge and ability to manipulate nature, we will never be able to conquer nature. We need to be more far-reaching and insightful body of knowledge to

deal with the problems that we had created by practicing manipulation of natural phenomenon.

Works Cited

- Berri, Kenneth. "Review: Jules Verne: Forward into the Past." *Science Fiction Studies* 16.3 (1989): 369-78.
- Boddice, Rob, Ed. *Anthropocentrism: Humans, Animals, Environments*. Leiden: Koninklijke Brill NV, 2011.
- . -. "The End of Anthropocentrism." Introduction. Boddice 1-18.
- Buell, Lawrence. *The Future of Ecocriticism: Environmental Crisis and Literary Imagination*. Oxford: Blackwell Publishing, 2005.
- Butcher, William. "Introduction." *Journey to the Centre of the Earth*. Trans. William Butcher. New York: Oxford University Press, 1992.
- Debus, Allen A. "Re-Framing the Science in Jules Verne's *Journey to the Center of the Earth*." *Science Fiction Studies* 33.3 (2006): 405-20.
- Gerard, Greg. *Eco-Criticism*. New York: Routledge, 2004.
- Glotfelty, Cheryll and Harold Fromm, Eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.
- Glotfelty, Cheryll. "Literary Studies in an Age of Environmental Crisis." Introduction. Glotfelty and Fromm xv-xxxvii.
- Howarth, William. "Some Principles of Ecocriticism." Glotfelty and Fromm 69-91.
- Jones, Darryl and Jno. Cleves Symmes. "Ultima Thule: Arthur Gordon Pym, the Polar Imaginary, and the Hollow Earth." *The Edgar Allan Poe Review* 11.1 (2010): 51-69.
- Jonge, Eddy de. "An Alternative to Anthropocentrism: Deep Ecology and Metaphysical Turn." Boddice 307-19.
- Kolodny, Annette. "Unearthing Herstory: An Introduction." Glotfelty and Fromm 170-81.

- Krebber, Andre. "Anthropocentrism and Reason in *Dialectics of Enlightenment: Environmental Crisis and Animal Subject*." Boddice 321-39.
- Lee, Paula Young. "Vitruvian Man is a Pterosaur: Notes on the Transformation of an Architectural Ideal." Boddice 149-53.
- Love, Glen A. *Practical Ecocriticism: Literature, Biology, and the Environment*. London: University of Virginia Press, 2003.
- Luke, Timothy W. *Ecocritique: Contesting the Politics of Nature, Economy and Culture*. Minneapolis: The University of Minnesota Press, 1999.
- Meakin, David. "Review." *The Modern Language Review* 89.3 (1994): 776.
- Meeker, Joseph W. "The Comic Mood." Glotfelty and Fromm 155-69.
- Morrissey, Lee. "The Restoration and Eighteenth Century, 1660-1780." *English Literature in Context*. Ed. Paul Poplawski. New Dehli: Cambridge University Press, 2012. 211-305.
- Ruddick, Nicholas. "Review." *Utopian Studies* 17.1 (2006): 228-31.
- Rueckert, William. "Literature and Ecology: An Experiment in Ecocriticism." Glotfelty and Fromm 105-23.
- Sax, Boria. "What is this Quintessence of Dust?: The Concept of the 'Human' and its Origins." Boddice 21-36.
- Shuker, Roy. "Review." *Utopian Studies* 5.2 (1994): 162-63.
- Slovic, Scott. "Nature Writing and Environmental Psychology: The interiority of Outdoor Experience." Glotfelty and Fromm 351-70.
- Sommer, Marianne. "The Lost World as Laboratory: The Politics of Evolution between Science and Fiction in the Early Decades of Twentieth-Century America." *Configurations* 15.3 (2007): 299-329.
- Steiner, Gary. "Towards Non-Anthropocentric Cosmopolitanism." Boddice 81-114.

Unwin, Timothy. "Jules Verne: Negotiating Change in the Nineteenth Century."

Science Fiction Studies 32.1 (2005): 5-17.

Verne, Jules. *Journey to the Centre of the Earth*. London: Harper Press, 2010. Print.

Walpert, Lewis. *The Unnatural Nature of Science*. Cambridge: Harvard University Press, 1994.