

Dialogue Between Nature and Human in Margaret Atwood's *Alias Grace*

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Abstract

This article will portray Atwood's *Alias Grace* (1996) from an Eco-critical viewpoint. The real concern of eco-criticism is to create an eco-literary discourse to produce an interactive approach between the language of nature and the literary language. Likewise, Gregory Garrard explored a different way between humans and environment in the area of cultural spheres in his article in 2016. Garrard wrote a well-known book, *Eco-criticism*, in 2004 and explored concepts of this approach like: pollution, wilderness, dwelling, animals, and the earth. This type of awareness in literature is significant because of both the current environmental crisis and possible disasters in the future. As such, nature signifies a metaphor for life in the environment. Apart from that, a rural landscape has a profound impact not only on characters, but also on humans the world over. Meanwhile, Atwood followed a creative path which identifies environmental crisis as a modern problem with eccentric human nature as a key element in global ecological concerns. Hence, the main purpose of the current article is looking for a close relationship between humans and nature in the literature which has been ignored in many criticisms. Finding enough harmony with nature will be a plausible result of it.

Keywords

Eco-criticism; Environment; Landscape; Life; Plants.

1. Introduction

Eco-criticism is a literary term that leads to environmental awareness in texts in order to think about non-human in the natural world. A relatively new approach aims at examining the relevance of the human to the non-human and vice-versa in a literary text. It is true to accept the major changes in life which lead to modernization of society, however, damaging the environment is not acceptable. As such, critics' ideas will be significant to clarify the object of eco-criticism through literature. A reality should be kept in mind that nature is significant in

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all parts of people's life and eco-critics tried to emphasize on the connection of humans and nature in order to achieve their goal and live in a better world.

In order to understand the connectedness of all things including the life of the mind and the life of the earth, this theory helps with the reader a broad recognition of nature in a person's life. Furthermore, it is significant to get more information about our environment in order to create a balance between various aspects of our life. By improving our knowledge, people would get the better result as well as harm nature less than before.

Then, this issue would be opened up for further details of the elements of Eco-critical approach in Margaret Atwood's *Alias Grace*. Atwood's novelistic descriptions are considered to be full of references to both landscape and land pollution that the modern societies intensify every time. Besides, she published a series of essays on the North, ranging from an exploration of Sir Franklin's search for the especial passage to the wilderness in literature used by women. It is useful to point out that Atwood was active in protecting nature from her childhood and worked each summer as a camp counselor at university. It is noteworthy that Margaret Atwood has also written non-fiction prose to explain local technologies such as fishing or hunting. Accordingly, this study will attempt to illustrate the various aspects of Atwood's *Alias Grace* to increase the reader's awareness.

In sum, this paper has been organized into six main sections, two of which have sub-sections. Starting with the introduction, it will follow the literature review of the author's works with specific emphasis on this novel, *Alias Grace*. Then, the theoretical framework has been provided to depict the significance of ecology in human life. In the fourth section, the novel of Atwood, *Alias Grace*, has been discussed from the viewpoint of the Ecological notion. Thus, in that section, nature as a metaphor for life apart from rural landscape is analyzed to clarify the close relationship between humans and nature.

2. Literature Review

The argument around Atwood's novel has been put forward by many experts. Some scholars have studied her works from Feminist theory. Also, the others consider the works of Margaret Atwood from post-colonial or psychoanalytical point of view. It is believed that "the review of literature must reflect a comprehensive immersion in the literature that demonstrates an extensive knowledge of the phenomenon being studied" (Rocco 151). Thus, getting abundant information about literature review of Atwood's *Alias Grace* will help us to have a far better critical overview.

Williams attempted to focus on eco-feminism in his article "Eco-feminism in the Speculative Fiction of Ursula K. LeGuin, Octavia Butler, and Margaret

Atwood" in 2018 which was considered as a branch of eco-criticism. It was asserted that dividing the world into two genders of male and female means limiting individuals to categories and identifies them with special features. This point of view made some sort of problems in the community not only in the novel, but also in the real world. As such, Margaret Atwood attempted to explore eco-feminism through her speculative fiction. It implied that nature's motherhood might be wild and temperamental or gentle and kind that should be considered as an important factor in individuals especially females. Thus, this article is tried to depict her works from an eco-feminist viewpoint.

It is essential to mention Marinette Grimbeek's doctoral dissertation which is about Atwood's viewpoint toward environment in 2017. The main focus is on three novels of *Oryx and Crake*, *The Year of the Flood* and *MaddAddam* in which it is drawn the apocalypticism and the use of satire in environmental discourse. It is essential to mention that "Eco-criticism is literary and cultural criticism from an environmentalist viewpoint. Texts are evaluated in terms of their environmentally harmful or helpful effects." (Waugh755). Based on her article, "*MaddAddam* Trilogy demonstrates that there is no external position from which the imagination can perform environmentalist miracles. As such, Atwood's environmental project furthers a profoundly ecological understanding of the world" (Grimbeek 1). Thus, she holds the view that Atwood's use of satire highlighted the aesthetic nature of her works. That is true to consider Atwood's works in a complex ecology because Atwood tells a tale with an environmentalist issues and sells it to the readers who play important roles in the nature. Therefore, this article helps readers to think and rethink about their surroundings.

In 2015, Baljeet Singh has written an article about *The Year of the Flood* that Atwood has chosen the setting in a creative way to focus on specific concerns in the current world. In this article, it argues Atwood's novel from the lens of eco-critical theory in order to help the reader to appreciate their natural surroundings. "Margaret Atwood in the very beginning of her novel reveals the pathetic state of our environment, she claims that now earth is not a livable place" (Singh 13). As such, the reader of this novel knew easily that what was on the mind of the author about nature when she explained the relationship between technology and philosophy or science and religion. Moreover, he illustrates that how science acted as a destructive power against the laws of nature. In this article, it makes the modern life to be in chaotic situation in which plants, animals and men play an important role in it. For these aforesaid reasons, he depicts how Atwood emphasized the relation between art and science in order to question the place of humans in nature.

One more essay to examine Atwood's *Alias Grace* would be Jennifer Murray's survey in 2001 which was titled as "Historical Figures and Paradoxical Patterns: The Quilting Metaphor in Margaret Atwood's *Alias Grace*". She explains that Atwood uses a plethora of handcrafting activities such as sewing or knitting in order to represent history. It says that "Alias Grace can be seen as a work of "historiographic meta-fiction" in which the quilting metaphor participates in the postmodern structures involved in representing a version of the past" (Murray 65). Hence, Murray successfully portrayed the paradox through various images of the quilt to emphasize a historiographic aspect of meta-fiction.

3. Theoretical Framework: Eco-critical Viewpoint

Most of Atwood's works have a direct relationship with the feminist theories, analyzing the women status in the patriarchal and consumer society and Psychoanalytical points of view, discussing the inner idea of the characters. Combining literary methodology with ecological perspective would be applied to literary works in which the landscape has an impact role in the context. It is said that "What we think of any landscape depends on what we know, what we imagine, and how we are disposed; each of us puts together the information we have differently" (Glotfelty and Fromm 129). The landscape includes non-human elements of place like soil, plants, air, rivers, sea and animals that Atwood emphasized in order to focus readers' attentions to the importance of nature in the large scale.

It is useful to mention that "Ecocriticism designates a number of related fields, including environmental theory and literary criticism, environmental justice studies, eco-feminism, sustainability studies, and animal studies" (Wiley 298). In particular, Glotfelty believed that eco-criticism 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, eco-criticism takes an earth-centered approach to literary studies. There is much evidence in Atwood's novels which underpin this theory in practice. For instance, Alias wanted to say that she is not a murderer as others thought because she is fond of animals, and whether a person had a connection to nature, she could not do the wrong things such as criminal actions. In Atwood's *Alias Grace*, she said "I am an innocent victim of a blackguard forced against my will and in danger of my own life, that I was too ignorant to know how to act and that to hang me would be judicial murder, that I am fond of animals" (Atwood 15) in order to show that great connection to nature is so

significant. Thus, this concern for nature, which many authors think as essential for the existence of humans, becomes more explicit in most of Atwood's works.

4. The Importance of Ecology

In the twentieth century, the warning by scientists and scholars led to a new perspective in literature. The term "ecology" is rooted in the Greek word. "In pre-Socratic thought this term is defined as "the whole house" that is, the unity of nature and the sciences" (Payne 153). Moreover, nature was held to participate in the intellectual development of the world. "Humans were a part of this nature had no intention to dominate or control. Nature was in a state of totality, developing in a cycle in which all things were related to and dependent to each other" (Payne 154). The other names of "Eco-criticism" are environmental criticism or green studies which explore the relations between literature and the biological and physical environment. Moreover, Thoreau as well as other writers warned the plausible threats to the nature by modern life like industrialization around nineteenth century. Thus, the increasing alarm of human despoliation of nature led to a movement which was called "the environmental movement" to preserve the American wilderness. It is helpful to state that:

So far, eco-criticism has grown most rapidly in the United States. The Association for the Study of Literature and Environment (ASLE), now the major organization for eco-critics world-wide, was founded in 1992 at a meeting of the US Western Literature Association. (Waugh 755)

Hence, the most advocates were the American writers John Burroughs (1837–1921) and John Muir (1838–1914). "Industrialization and urbanization in the nineteenth century in Europe and North America similarly led to ecological insights among the theoreticians of socialism" (Payne155). Therefore, the significance of Eco-critical reading of literary texts is quite clear to researchers and critics.

It is worth mentioning that eco-critical approaches can be theoretical, historical, pedagogical, analytical, and psychological, or including combinations of all. When discussing eco-criticism, it is important to consider another leading eco-critic, Lawrence Buell who defines eco-criticism in *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* as "the environmentally oriented study of literature and arts more generally and to the theories that underline such critical practice" (Buell 138). He highlights the significant relationship between literature and environment in order to turn reader's attention to participate in doing something about the environment. Meanwhile, Atwood focused on the value of nature in her writing that would be analyzed from eco-critical viewpoint. For instance, "Survival is divided into twelve chapters, addressing a range of themes including animals, monstrous

nature, death, paralyzed artists and women, amongst others. Her main thesis, as the title suggests, is that Canadian literature is primarily related to survival" (Macpherson 17).

Furthermore, "Eco-criticism's moral and political agenda and the rejection of anthropocentrism are practically the only things the various strands of eco-criticism have in common" (Bertens 227). It is said that anthropocentrists believed in the superiority of human beings to nature and that they are free to exploit natural resources and animal species for their purpose. Recently, scholars hope to replace anthropocentrism with eco-centrism. To clarify this issue, Garrard believed that human has a significant role. "The widest definition of the subject of eco-criticism 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" (*Eco-criticism* 4). One explanation to support this point of view is Atwood's novel *Surfacing* in which she declared the negative consequence of being indifferent to the nature. At *Cambridge Companion to Margaret Atwood* in 2006, Howells said that "the lack of connection between people transfers to an indifference to the natural world that has resulted in the "dying white birches" of the work's opening pages" (78). Thus, critics as well as authors had better pay more attention to the notion of natural phenomenon.

As a result, this study will discuss the questions about interrelations between literature and ecological concerns by considering the concept and features of eco-criticism. "We need to draw on the richness of our literary, philosophical, and literary-critical heritage in order to realize the potential of the humanities to foster increased understanding of our world" (Habib 776). It argues the need for this approach in studying the intersections of natural issue with literary work. It also juxtaposes the significance of ecology and the novels of Atwood through an eco-critical evaluation.

5. Eco-critical survey in *Alias Grace*

In order to analyze the importance of nature that each character is involved with, this study will focus on the relationship between the life of the mind and the life of the earth. Furthermore, "they pay particular attention to the question of how nature is constructed in those texts and cultural artefacts" (Bertens 224). Likewise, nature is considered as a metaphor for life to imply various features of Eco-criticism in *Alias Grace*. Meanwhile, rural landscape emphasizes the significance of physical place of dwelling in a person's life which will be explained in details.

5.1. Nature as a Metaphor for Life

The first chapter of *Alias Grace* begins with the explanation of how peonies are growing through the pebbles. The author says that:

Out of the gravel there are peonies growing. They come up through the loose grey pebbles, their buds testing the air like snails' eyes, then swelling and opening, huge dark-red flowers all shining and glossy like satin. Then they burst and fall to the ground. (Atwood 8)

By using peonies growing, she aims not only to make a connection between nature and human but also depict the similarity between the cycle of this flower and the cycle of human life. This flower is growing out of the gravel like the story of the protagonist who copes with difficulties during her life, then the flower is swelling and opening which is similar to the adulthood of Grace. After those huge dark-red flowers are shining, this will be akin to the best time of Grace's life. Then, the flowers burst and fall to the ground as same as Grace's life at the end of the story. Gersdorf and Mayer said that "It is language that allows us to develop ontological concepts of nature, culture, and the human, and it is their textual representations that shape human-nature relationships" (112). Thus, many concepts in the natural world are connected to humans' life to shape the relationship between humans and nature.

Moreover, Atwood attempts to show a summary of Grace's life by saying the comparison of peonies growing. Moreover, as far as Glotfelty and Fromm are concerned, "All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affected it and affected by it" (xix). As such, the author chooses Peony among other flowers to show that the protagonist would be akin to this flower on the grounds that peony has an ability to return spring after spring for many years which gives it magical qualities to the gardener. Grace also has enough ability to be fresh after each difficulty. This flower is a symbol of honor and respect that shows Grace's behavior in the prison. She is saying that:

I am a model prisoner, and give no trouble. That's what the Governor's wife says; I have overheard her saying it. I'm skilled at overhearing. If I am good enough and quiet enough, perhaps after all they will let me go. (8)

As such, the Grace's physical situation influences her life far more than before. She needs to have a close relationship to the natural world again due to the fact that she was in the jail many years.

In the second chapter, the narrator explains the place of Nancy and Kinnear's grave and says that "From Nancy's grave there grew a rose, and from Thomas Kinnear's a vine, they grew so high they intertwined, and thus these two were joined" (17). It is worth mentioning that Mr. Kinnear was Grace's last employer

who was killed aside from Nancy, his housekeeper, in his home. Atwood has used a rose that grows from Nancy's grave to illustrate the close relationship between nature and the soul of humans even after death. When a vine has grown from Kinnear's grave, it focused on this connection as well. Likewise, Wang said in the article that "Nature, as a purest and the holiest force on human, is a symbol of human spirit" (270). Thus, the vine as a type of climbing plant is connected to the rose and it joins together on the grounds of emphasizing their relationship throughout life and maybe after death.

Apart from that, another key factor behind an eco-critical approach is Garrard's opinion in his article that "The fate of animals and people is intertwined" (53). Likewise, in the twenty-first chapter, Atwood was comparing Lydia, one of the Governor's wife's daughters, with spring and said that "The season has now officially changed: Lydia has burst into spring bloom. Layers of pale floral ruffling have sprouted all over her, and wave from her shoulders" (Atwood 209). Lydia was pretty and sweet like spring, and had a crush on Dr. Simon Jordan whose mind was occupied with undressing Lydia. He thought that "She should be garlanded with flowers, ivory-colored, shell pink, and with perhaps a border of hothouse grapes and peaches" (209). This definition and connection to nature revealed the imagination of Simon toward Lydia. As such, Greg believed that "This profound interdependence is reflected in the magic realist conventions of the narrative" (122). Hence, the author has used various techniques to emphasize the relationship between plants and characters.

As far as a natural moralist is concerned, humans have duties not only to concern natural entities but also to preserve non-human elements in the environment. As such, Botkin asserted that "Life has influenced the environment at a global level, and this influence extends back more than three billion years" (16). This view was also held on a small scale by the novel in which Grace said that "I would never kill a spider. Mary Whitney said it would bring bad luck, and she was not the only one to say so" (Atwood 237). As it is clear, most of the characters are concerned about killing spiders. It is likely true to say that people will face their reactions in life if they have aggressive behavior toward nature. Grace continued to say that "When I found one inside the house I would pick it up on the end of the broom and shake it off outside, but I must have killed some of them by accident, because I got the bad luck anyway" (237). Grace believed that she would get bad luck even if she killed spiders accidentally. It designated the significant role of every part of the natural world in human's life. Grace tried to have a great relationship with her surrounding and she enjoyed being among pets on the farm. She said that:

I milked the cow. She was a good cow, and took to me right away. There are some cows very bad-tempered that will hook you with a horn or give you a good kick, but this was not one of them, and once I had my forehead into her flank she settled right down to the business. (239)

In a balanced situation, humans' actions towards non-human nature become moral in a respect sense. This emphasized on the reality that all natural units like plants, pets, and insects on even rocks have certain rights that should be respected in order to have harmony in life. Grace paid enough attention to every entity in nature like cats and horses and said "The barn cats came mewing around for milk, and I gave them some. Then I said goodbye to the horses" (239). As a result, this great relationship made the reader doubt the reality of crime whether Grace did the murder or not.

In what follows, it is said that "A nature-oriented literature offers a needed corrective, for one very important aspect of this literature is its regard- either implicit or stated- for the non-human" (Glotfelty and Fromm 230). Likewise, one interesting point was Grace's dream that she imagined being in a village with growing peonies. She clarified the growing of this flower which would be compared with her life. She said "They came up with just the buds on them, small and hard like unripe apples, and then they opened" (350). Grace was a little child when they came to this country like the buds of peonies. Moreover, she defined the adjectives of the flower and explained that they were small and hard enough to endure many difficulties like her mother's death. She continued "there were huge dark-red flowers with glossy petals, like satin; and then they burst in the wind and fell to the ground" (350). These explanations of burning the flowers in the wind would be akin to Grace's life that most of her life was in the prison and burnt without logical reasons. The end of peonies' life might be similar to the end of Grace that fell to the ground.

Further, Glotfelty declared that "If the creation of literature is an important characteristic of the human species, it should be examined carefully and honestly to discover its influence upon human behavior and the natural environment" (228). As such, another key point which can make a profound metaphor for life is the effect of nature on the night of the murder. First, she looked at the sky full of stars as if the sky was talking to her. "I looked up at the sky, which did not have a cloud in it, and was filled with stars; and it seemed so close I could touch it" (373). Then, she looked at the sky and saw nothing while she had a sense of loneliness. "Sky was only a thin surface, like paper, and it was being singed away. And behind it was a cold blackness; and it was not Heaven or even Hell that I was looking at, but only emptiness" (373). This emptiness of the sky would likely be akin to the emptiness of a person who did the wrong action. She

confessed that the sky had changed again as soon as she was thinking of praying to God to be forgiven. "As soon as I had this thought, the sky closed over again, like water after you have thrown a stone; and was again smooth and unbroken, and filled with stars" (373). Probably, the nature was going to fulfill her need to do the right action or give her insight into what she really wanted to do.

5.2 Rural Landscape

It is interesting to note that Atwood has attempted to clarify specific details of both characters and other forms of ecosphere to emphasize the significance of this point. It is interesting to note that Grace begins to talk about nature and her feeling toward it in the first chapter. She says that "I watch the peonies out of the corners of my eyes. I know they shouldn't be here: it's April, and peonies don't bloom in April. There are three more now, right in front of me, growing out of the path itself. Furtively I reach out my hand to touch one. It has a dry feel, and I realize it's made of cloth" (Atwood 9). She likes to be in nature and enjoys having a connection with her surroundings. This connection makes a different recognition to her in order to see the facts in the public.

In chapter thirteen, at the very beginning of this chapter, Atwood illustrates Grace's childhood and her connection to nature. Likewise, Garrard in his book, *Eco-criticism*, believed that "Wilderness has an almost sacramental value: it holds out the promise of a renewed, authentic relation of humanity and the earth, a post-Christian covenant, found in a space of purity, founded in an attitude of reverence and humility" (Garrard 59). To clarify this point, the author explained this authentic relationship between human and earth while Grace was talking about her childhood imagination. She said that:

What I remember is a small rocky harbor by the sea, the land, green and grey in color, with not much in the way of trees; and for that reason I was quite frightened when I first saw large trees of the kind they have here, as I did not see how any tree could be that tall. (Atwood 109)

To look at this issue from different angle, it could be pointed out that her first and likely the best memory related to being in nature. Moreover, it was worth bearing in mind that children's nature enjoyed being in trees or wildlife because they were innocent. Grace remembered her being innocent and had a great relationship with natural world. She continued "We lived in a cottage with a leaky roof and two small rooms, on the edge of a village near a town" (110). Based on eco-criticism viewpoint, her family relationship to this rural landscape raised some questions about the reality of Grace's behavior whether she did the crime or not.

What is more, "We are a part of nature, and when we study nature there is no way around the fact that nature is studying itself" (Glotfelty and Fromm 129).

Likewise, nature likely affected Grace from her childhood before and after immigration. When they have arrived Canada after a difficult voyage, she felt better to see the rural landscape of Quebec. It is said that "The next day we saw the city of Quebec, on a steep cliff overlooking the river. The houses were of stone, and there were peddlers and hawkers at the dock in the harbor, selling their wares, and I was able to buy some fresh onions from one of them" (Atwood 133). Even Grace would remember details of their arrival to Canada on the grounds of the impact of nature on human. Grace continued talking about the landscape even in Toronto where was called a free land. "The city was not in a good situation, being flat and damp; it was raining that day, and there were many wagons and men hurrying, and quantities of mud, except for the main streets which were paved" (134). Maybe, the nature was talking to them when the rain was soft and warm. It said about the blur and unclear future that was expected to all members of the family without their mother who had died unbelievably.

Atwood depicts altering the weather in the summer when Alias was working with Mary as a servant. To explain this point, Clark asserts that "on the huge issue of what relationship human beings should have to the natural world" (95). Likewise, it is said in the novel that:

As a rule we did not do a wash if the weather threatened; but especially in the summer, the day could start fair and then cloud over all of a sudden, and thunder and rain; and the thunderstorms were very violent, with loud cracks of thunder and fiery flashes of lightning, so much that you would think the end of the world was come. (171)

Grace was terrified of the natural sound of thunder as well as heavy rain. When she thought that it was the end of the world, the interconnectedness of all elements in the physical world was quite clear. This was convincing evidence that human was just one part of the environment. According to the analysis, Atwood emphasized the impact of natural world on each person as a non-human element in order to illustrate the connectedness of all things in the world.

To clarify Atwood's concern toward the natural world, the conversation between Mary and Grace would be significant. Grace said "The sky above was dark with them, and Mary said, the hunters will be out tomorrow morning. And it was sad to think that these wild creatures were about to be shot" (177). She respected nature and its animals and tended to preserve the environment in many ways. It was worth bearing in mind that Garrard believes that "Responsible humans have an implicit duty to let things disclose themselves in their own inimitable way, rather than forcing them into meanings and identities that suit their own instrumental values" (Garrard 31). As such, Atwood had attempted to show her duty in a way that characters felt sad on the grounds of killing wild animals on purpose. Besides, Mary's imagination of an ideal life in

the rural landscape would be interesting while Mary and Grace were talking about marriage. Grace said that "She even knew what kind of hens and cow they would have, she wanted white and red Leghorns, and a Jersey cow for the cream and cheese, which she said there was nothing better" (Atwood 180). Mary's connectedness to all the earth's living organisms came from her inner beauty as well as her implicit duty. As mentioned above, Eco-critics generally believed that it was not only the task but also the responsible for both authors and scientists to emphasize the significance of nature in human's life.

One more factor which led to think about this novel from the eco-criticism point of view was Atwood's explanation of other characters toward the natural world. In the twenty-second chapter, Grace talked about her memory related to Nancy, Who was Thomas Kinnear's housekeeper and his lover. Sally and Nancy wanted to go to a log house in the middle of the forest and had to walk through the jungle. It is said that "They were always afraid of bears, which were more numerous then; and one day they did see a bear, and Nancy ran away screaming, and climbed a tree. Sally said the bear was more frightened than Nancy was" (218). These explanations showed that Atwood tended to depict numerous aspects of being in nature. She illustrated that it was not wildlife that human had to fear, but it was the human that people would be so careful about facing or living with them. As such, other creatures in the environment should have enough rights to live in their hometown. Brower who was an eco-centrist said that "I believe in wilderness for itself alone. I believe in the rights of creatures other than man" (Sessions xi). However, people sometimes behave differently in a severe situation. In this novel, characters prefer to be in wildlife, but their attitude is different at that time. Garrard explained Eco-criticism in his article in 2012 that "It sometimes involves unavoidable trade-offs between human profits and the survival of non-humans" (222). Hence, under the guidance of this view, existence of bears that Nancy encountered in the jungle was completely natural.

6. Conclusion

As mentioned above, it urges us to emphasize that nature is likely the headstream of human lives, that is to say, the root of human foothold and the basis of both human emotions and souls. As such, Atwood emphasizes the connectedness of such growing plants to the soul of humans like Nancy's grave that some roses grow from it. From the perspective of Eco-criticism, *Alias Grace* awakens us into thinking over the impact of nature in people's life. Confronting the present global ecological crisis, human civilization likely implies to move on to a higher-level of thinking in order to come back to nature. From the vision of the whole ecological benefit, people are supposed to respect the values and rights of all forms of

creatures in the world in order to enrich his spiritual lives. This is an only way that human will live more harmoniously with nature in the future.

This is a reality in the current situation that people sometimes ignore the close relationship between humans and non-humans. That's one of the main reasons why some critics like Garrard as well as authors consider natural environment as a significant issue. In *Alias Grace*, there are plethoras of evidence to prove the necessity of plants, animals and rural landscape. This will reveal humanity's place in nature that is ignored by modernization.

Thus, Atwood has attempted to integrate different ideas in her works both thematically and structurally as an element of narrative. She used various elements in nature aside from its relationship to the main character in order to prove that Grace was innocent. In other words, humans' behavior toward natural world will reflect his inner beauty or cruelty in the real world. It is significant to note that Atwood's father was a well-adjusted entomologist, her brother is a well-educated neurophysiologist, and Margaret claimed that if she were not a novelist she would likely be a botanist engaged in genetic notion of planets. These explanations lead to know the main reasons of Atwood's use of environmental points in her works.

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