Anthropomorphic Characters As Ecocritical Subjects In Survival Tips For Lunatics By Minhas

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Abstract

The readers' interest in anthropomorphic characters is enhanced when they are seen engaged in the use of language in a novel. As a result, it provokes the critical abilities of the readers to think and reflect. Their language usually serves the purpose of unravelling the meta-narratives practiced in any society as they appear as ideological subjects challenging the meta-narratives. As a rubric for this claim, the present research paper explores the language of these characters in the selected text. The paper aims to analyze the use and effect of their dialogues and how they communicate within a specific context and environment as a subject. For analysis, Survival Tips for Lunatics (2014) by Minhas is selected. Moreover, the theory of Subject Formation (1982) by Michel Foucault and Eco-criticism (1996) by Cheryll Glotfelty and Harold Fromm are theoretical frameworks. The methodology opted for the research is Character Analysis from a cognitive perspective. Moreover, an integrated model by Michel Foucault's (1982) Three modes of subject formation is combined with Walter Kintsch's (1998) Cognitive Construction Integration model to analyze the text. The analysis of the research reveals that the anthropomorphic characters are shown to have an ecocritical ideology as subjects and are challenging the man-made meta-narratives.

Keywords: Character, Anthropomorphic, Subject, Ideology, Eco-criticism, Cognitive.

Introduction

The inclusion of animal characters in literature is an old tradition. The use of anthropomorphic characters in adult literature serves different pu[1]rposes. These characters usually appeal to readers because they create an interest in the readers to read. Apart from this, their importance grows in a work of fiction when they are engaged in a dialogue. They challenge and trigger the critical abilities of readers to think about certain values, narratives, practices and their impact on society. Meanwhile, the fictional characters especially anthropomorphic characters present some views about the world which can be analyzed to see the perspective through the depiction of anthropomorphic characters in literature. Hence it is imperative to analyze the presence of these characters in literature apart from their fantastic appeal.

The language of Anthropomorphic characters provides a place for the readers where they can stop and think about the underlying meanings in the speech of these characters. The meanings will unravel and challenge the dominant ideology and sometimes it will create other ideologies in any society or system to be practiced as an alternative viewpoint. The paper investigates the language of anthropomorphic characters to reveal the ecological ideology of the fictional characters in Survival Tips for Lunatics (2014) by Shandana Minhas. For this

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purpose, Foucault's (1982) theory of subject formation and the theory of eco-criticism by Cheryll Glotfelty and Harold Fromm (1996) provide the theoretical framework for the analysis. The subject formation theory is useful in analyzing the anthropomorphic characters, how they became ideological subjects, and how they evocatively create or present their ideology in relation to other beings. In addition, the character analysis from the cognitive aspect provides information about the characters why they think or act in a specific way and how they see the outer world and create their distinct views based on eco-centric ideology. Therefore, the subject-formation theory and eco-criticism theory provide that base to analyze animal characters and to see their distinct ideological viewpoint which is gathered and comprehended through their dialogues in the selected text. Along with their relation to the contextual environment and setting which is provided to them.

In Survival Tips for Lunatics (2014) by Shandana Minhas, there is one main narrator in the story. There are two brothers, an elder brother Changez Khan is 12 years old and the younger brother Timmy is 9 years old. Meanwhile, the author has used the technique of indirect characterization for the anthropomorphic characters as the main narrator is describing their dialogues indirectly. The story is about a journey of the boys accompanied by anthropomorphic characters such as Dragon, Markhor, Buffalo, Dog and Giraffes. The dealings of the humans are portrayed through the conversation of anthropomorphic characters in the text.

A general notion about literature is that it is the mirror of society and the site of different ideologies, it influences the readers in different ways. Mostly, the ideologies that prevailed in society are the product of the social and cultural influences cherished by humans themselves. Sometimes, it is very difficult to counter the socio-cultural ideologies in literature. Here the problem lies in the fact that when the mirror in terms of Anthropomorphic characters in literary writings is introduced, the man-made ideologies and world views are reversed and challenged. As they are used to construct alternate ideologies to see the world. Thus, the problem of not seeing and understanding the world from other possible subjects like animals will be the focus of the present paper.

Anthropomorphism and Ecocritical Ideology
The anthropomorphic characters have been part of literary studies for many years. The term anthropomorphic can be defined as "of a god, animal or object treated as if having human feelings" (Waite, 2012, p. 26). The term is described as an adjective and the human attributes are assigned to different entities. These attributes are mainly speaking, thinking, and acting like humans. In another dictionary the meaning of the word Anthropomorphism is something, other than humans, having human attributes, as it is stated in Cambridge Advanced Learner's Dictionary that when we picture things and animals into something having a human figure, human traits and behaviours then the process is known as anthropomorphism (Walter, 2008). It is derived from Greek words, as mentioned by Duffy (2002) 'Anthropos for man' and 'morphe, form/structure'. Hence, ascribing human traits to anything is anthropomorphism. While the historical account of the term is associated with the Greeks, as described by Blanchard (1982) in the Western World Greeks (500 B.C.) can be associated with the first-ever discussion on the topic of anthropomorphism. Moreover, from the Greeks, Lesher (2013) describes the work of Xenophanes, a poet who is remembered in history as the one who criticized the depiction of gods in Anthropomorphic features. In addition, Guthrie (1995) provides the estimated time of Philosophers and theologians who carried their work on the topic which is almost 'two thousand years ago in history.

While digging through the historical account of the term; it is claimed that Anthropomorphism was originally a term used in pure religious contexts and there was this

tradition of understanding gods in terms of anthropomorphism. Thus, anthropomorphism was something associated with the depiction of gods in human attire and to increase and show more powerful entities as compared to humans (Fisher, 1996).

Meanwhile, there was a shift from anthropomorphic description into a more scientific form where science overcame the old tradition to introduce a new style of thought. Therefore, the age-old practices of seeing anthropomorphism from a divine perspective changed with a more cultured and refined style of thinking in other aspects (Fisher, 1996). The change in the study of anthropomorphism from a purely religious context to a scientific study brought forward the underscored avenues of Anthropomorphic studies in the literature. Hence, the study of anthropomorphism is an important and useful technique used in literary writings and there is still a gap to make anthropomorphism a suitable way of understanding literature (Karlsson, 2012). Thus, there are avenues to be researched in this area.

The anthropomorphic characters are part of both children's and adult literature. The children's literature shows anthropomorphic characters with some didactic purposes where the children are taught about the world and worldly affairs through the introduction of animal characters. For example, stories like Alice's Adventures in Wonderland by Lewis Carrol and Rudyard Kipling's The Jungle Book show the inclusion of animal characters. As Gamble & Yates (2008), in their book Exploring Children's Literature elaborates that the world presented in The Jungle Book is the world which can be described as the world of humans. A boy be friends with an animal character is shown which is a trait of humans and the world in which they live. Moreover, Burke and Copenhaver (2004) described that in children's literature, the depiction of animal characters can provide an 'emotional distance' for the readers. The children will react to the story in two ways. Whether they feel for the animal characters or they may revert their feelings for the animals. Thus, this emotional distance is helpful in the development of children.

Literature has also shown anthropomorphic characters where the desired output of criticism and satire is achieved. The novellas like Animal Farm by George Orwell and The Metamorphoses by Franz Kafka are works which can be termed as the representation of the animal characters in fiction which criticize the system in a satirical tone. The anthropomorphic characters in adult literature have also been used as symbols. The narrative in which anthropomorphic characters are used as symbols is known as the symbolic narrative and is used to symbolically represent animals as metaphors and symbols to portray some concepts and ideas with positive and negative connotations which were mostly used in the symbolic narratives written in the Renaissance period. The birds and animals were shown associated with some vices and virtues respectively in the narratives. This symbolic representation of the animals in Renaissance literature also paved the way to incorporate anthropomorphic characters in literary writings with visible impacts (Cohen, 2008).

Bruce Shaw (2010) in his book The Animal Fable in Science Fiction and Fantasy, mentioned that animals are used in many genres such as mythology, science and fantasy. The genre of animal fantasy has also been popularized in modern fiction. While Bortolussi (1986) in her article says that animal fantasy contests the reader to see something new. As it is stated, it tests humans to create some new consciousnesses, points of view, knowledge, and thoughts about reality. Hence, animal fantasy triggers the cognitive skills of the readers and may influence their minds.

Derby (1970) in an article suggests, that the very presence of anthropomorphism in children's fiction is because the children can escape from reality. Furthermore, Stratton (2004)

in the article "Hollow at the Core", Deconstructing Yann Martel's Life of Pi, deconstructs the famous novel Life of Pi. Stratton deconstructs the main claim of the author about the novel that it is a novel which makes the readers believe in the presence of God. While Stratton shows that after analyzing the novel this claim can be challenged. The presence of different animals mainly the Bengali tiger adds to the question of the presence of God. Resultantly, the author suggests that the novel does not prove the presence of God but it provides a place to think about the presence of God that may be present in the universe.

The article also deconstructs the main debate of the novel. Stratton (2004), describes that the novel is giving voice to the present-day debate of reason over imagination, 'materialism over idealism'. By the inclusion of animals in the novels the writer has tried to prove the importance of fantasy over realism. The importance is very clear and practiced in the present era of literature.

Sotirovska and Kelley researched the Anthropomorphic characters in six picture books from children's literature. The findings of the research show that the characters are depicted as migrant characters who moved from their land. While living in a foreign land they depict the culture of their homeland. In addition, they live and work within the boundary of a foreign country and foreign government as migrants. Their struggle and their cultural traits were also examined in the research. The traits were then described to sympathize with the real human migrants living in any place. As a result, a parallel picture of human suffering is explored symbolically in this article (Sotirovska & Kelley, 2020). In addition, Mandelbaum (1943) not only argues about the need for anthropomorphism to understand human behaviour but also urges humans to move from a "simple" phenomenon to a more "complex". Which is to read the animal behaviours as well to develop the psychological methodology in the field as the fictional display of the characters by humans ultimately caters to human psychology.

There are different reasons behind this practice highlighted by Markowsky (1975). He states four reasons in his article, Why Anthropomorphism in Children's Literature? First, through this display, the young readers can relate to it. Second, it helps create a fantastic effect in literature. Thirdly, it provides diversity in terms of monotonous writings. Lastly, it also provides humour to the readers where they can enjoy the inclusion of these animals. All these reasons pave the way to make reading one of the most interesting activities. Airenti (2015) in an article, The Cognitive Bases of Anthropomorphism: from Relatedness to Empathy, argues that there is a chance that humans can show different reactions to anthropomorphic beings. The reactions are in the form of 'acceptance' or 'retreat'. This reaction is further researched so that it is not based on the pre-requisite of resemblance. Airenti (2015) describes that humans accept anthropomorphic beings just because they are similar to humans rather it is relational. Hence, the journey of accepting these beings is researched from a relational aspect to an empathetic aspect.

According to Cheryll Glotfelty and Harold Fromm (1996), Eco-criticism is the study of literature and the physical environment. The environment consists of many elements like humans, animals, air, water, land, plants, buildings and everything tangible which can be seen having an effect on each other and are interdependent. This physical environment can be seen in terms of the entire ecosystem of the earth. Therefore, the literature providing information and the effect of these entities upon each other in a synchronized system is termed the ecocritical study of the discourse. While the term ecocriticism was first coined by William Rueckert (Reader, 1996).

Ecocriticism is termed not only as the study of nature and the entities present in nature but as something beyond that. As a theory, it contains the element of function to analyze things in nature presented in the literature to bring change in society. The function can be of different kinds: it might be a thematic, social, ideological theoretical, social and artistic study of the text which can be useful to shape the world. Hence, ecocriticism is something related to the betterment of the real world by creating and understanding the fictional world written from the point of view of nature and natural things (Estok, 2005).

The character in a literary work is something with which a reader can relate. The process of giving traits to the fictional characters has the power to awaken the thinking process in the minds of the readers. They play the role of an object which is not merely an object but a proper lens to see the underlying meaning in the text. As described by Bennet and Royle (2004) in their Book An Introduction to Literature, Criticism and Theory, "they can become part of how we conceive ourselves, a part of who we are" (p. 60). Thus, creating that communicating power that lasts in the minds of the readers. This relational connotation of communicative power is created when there are different interacting layers of speech in that novel among different characters which brings out the sketch of a character in the mind of the reader to which they can relate. In addition, there are different functions performed by the characters in literature. First, the theme-building function of characters second, characters function for another character and third, characters function to create poles, progression and reversal of roles (Bache, 1952).

Subject Formation in Literature

The term subject in plain linguistic understanding is taken as the doer of an action. While to be a subject there are different properties associated with the term. The properties may be semantic, pragmatic and syntactic. The subject can be autonomous and semantically a term which denotes a separate noun or pronoun. The syntactic and pragmatic property of the subject carries the context that the subjects may differ in different situations and the structure of the subject may enhance an action. Therefore, from a purely linguistic point of view, the subject is the autonomous doer of an action (Keenan, 1976).

In contrast, the term subject in literature was coined by Michel Foucault in 1982. The theory of subject formation provides a detailed description of the term subject. There are different types of power struggles in the society the system operates to guarantee the power of the powerful. In doing so, powerful institutions create certain patterns as the standard ways to be a part of any society. While in reality, these ways serve the purpose of powerful institutions. As a result, subjects are formed who practice these ways with a different identity in their inner selves. Therefore, in pure literary studies, the term is used in terms of subjugated individuals in a system (Foucault,1982).
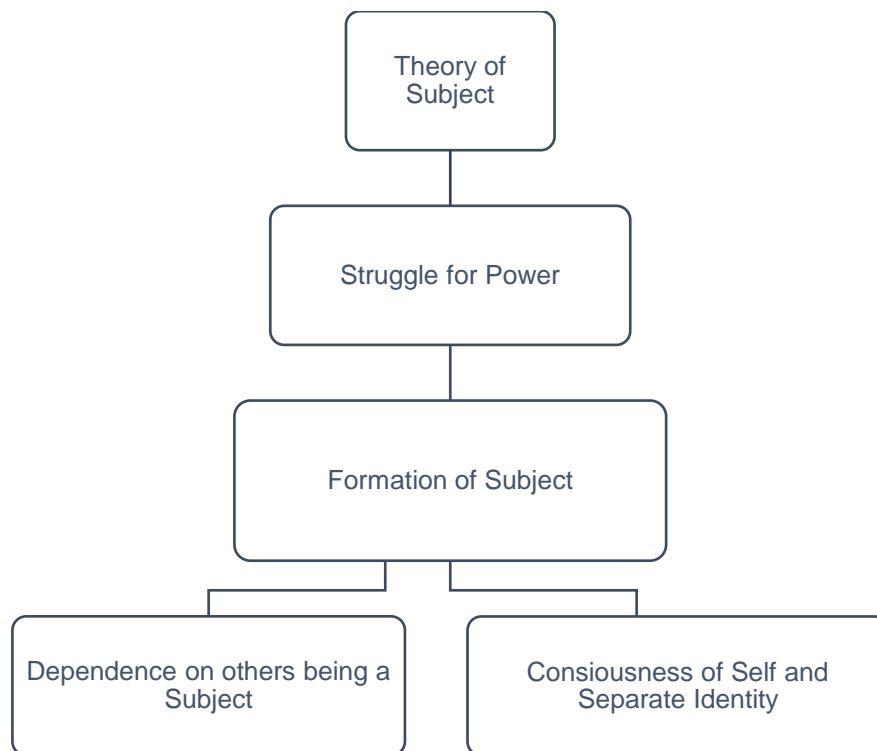
Figure: 1 Foucault's Theory of Subject Formation (1982).

Foucault (1982) after describing the process of subject formation in a system also defines the term 'subject'. According to Foucault (1982), there are two meanings which can be seen while dealing with the concept of the subject. First is the dependence on others being a subject. Second is the consciousness of ourselves and separate identity while being in that subjugation. As mentioned in Foucault's words, "subject to someone else by control and dependence; and tied to his own identity by a conscience or self-knowledge. Both meanings suggest a form of power which subjugates and makes subject to" (Foucault, 1982, p. 781).

The second theory applied is the theory of Eco-criticism by Cheryll Glotfelty and Harold Fromm. The theory defines the term eco-criticism as "the study of the relationship between literature and the physical environment" (Glotfelty & Fromm, 1996, p. xix). It manifests three main concerns First, "human culture is connected to the physical world, affecting it, and affected by it" (Glotfelty & Fromm, 1996, p. xix). Second, "It negotiates between the human and the non-human" (Glotfelty & Fromm, 1996, p. xix). Third, the point of the theory deals with the fact that whenever there is a critical study of the literature, the text and the outside world are taken into consideration while in eco-criticism the notion of the world is expanded into the entire ecology. As mentioned, "Ecocriticism expands the notion of the world to include the entire ecosphere" (Glotfelty & Fromm, 1996, p. xix). Hence the theory of eco-criticism caters for the need of the research paper in which the subject formation of the characters and the ideology of ecocriticism is constructed by the anthropomorphic characters. To present their views about the world with their earth-centred approach. In addition, their dealings with other entities present on the earth with their distinct viewpoint.

Methodology
The method selected for the present research is character analysis which usually provides the purpose and meanings of certain characters in a work of fiction and how they are constructed in fiction. Character analysis mostly flourished in the 19th century. Different fields and

paradigms have designed their methodologies and methods for the analysis of literary characters. The major approaches for the analysis of the character are described in the book Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film, and Other Media which describes the following four approaches for studying characters.

First, the hermeneutic approach sees characters as the representatives of the actual humans in the world. They are mostly involved in the reading of cultural and historical instances to relate to characters in the novel. Second, the psychoanalytical approach deals with the psyche of the characters and how the readers react to that psyche. They both are seen while analyzing the character in this approach. Third, is the structuralist and semiotic approach. In this approach, the characters are viewed as something which is different from humans. They are purely seen from the point of view of the construction of the characters in the fiction. Last is the cognitive approach in this analysis the characters are seen as the product and constructs of the text and the information about the characters is processed according to the cognition of the humans (Eder, Jannidis & Schneider, 2010).

The cognitive turn in the field of humanities was developed by the work of different theories working in the field. The different ways of understanding a text, especially from a cognitive point of view got popularity as it is a hybrid of different fields and provides new ways to read literature. The cognitive approach as mentioned by Gottschall (2008) is a new field and can be termed the New Humanities in this field the main subject of the fictional world is the human mind. The cognitive character analysis of the anthropomorphic characters is done by combining two theorists. The first part of the model elaborates on the three-step process of subjectification provided by Michel Foucault (1982) in Subject and Power. The second part of the model describes the Construction and Integration model by Kintsch (1998) which provides the comprehension of the text. Hence by combining the two theorists, the model is devised to see the subject formation and the embedded ideology in the dialogues of the anthropomorphic characters in the text.
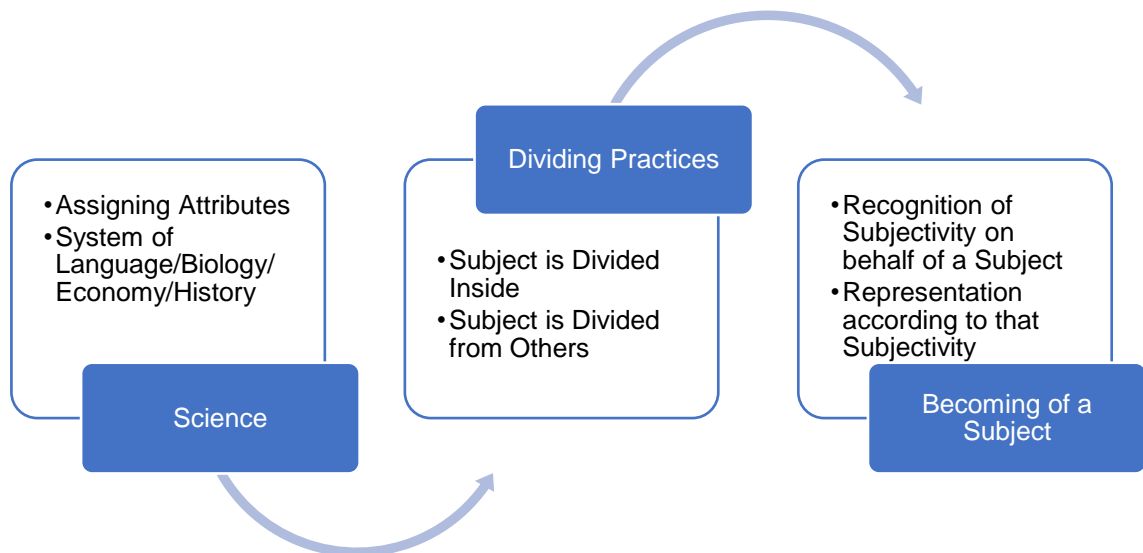
Figure: 2 Foucault's (1982) Three Modes of Subject Formation.

The second part of the model provides the process through which the comprehension of the text will take place. The comprehension to understand the meanings and the interpretation of the text is carried from the model of Walter Kintsch (1998) in his book Comprehension: A Paradigm for Cognition. In the model, the theorist asserts two levels of text construction and integration. At the level of construction of the text, the content of the text is seen word by word to see the construction of the sentences while, at the level of integration the meanings in bits are connected to give a connected and integrated meaning of the text through cognition at work (Kintsch, 1998). Hence, from a cognitive viewpoint, both the construction of the meaning and the connected form of all meanings to understand the overall message in the dialogues are analyzed.

Anthropomorphic Characters as Ecocritical Subjects in Survival Tips for Lunatics by Shandana Minhas
There are different anthropomorphic characters in Survival Tips for Lunatics (2014) such as Dragon, Markhor, Buffalo, Dog, Crocodiles, Bear, Velociraptor, Sparrow and Giraffes. The characters taken for analysis are the ones who are shown as subjects and manifest ecocritical ideology through their dialogues in the text. Meanwhile, there are two portions of the analysis the first part analyzes the subject formation of the characters and the second part analyzes the ideology in the dialogues of the anthropomorphic characters.

The first part of the analysis is done according to Foucault's subject formation. A process of subject formation described by Foucault (1982) mentions three modes to see the formation of a subject.

A dialogue uttered by Bear states,

'I'm only the last of my kind if you let me be.' (Minhas, 2014, p. 183).

The attribute of language is the first mode in which a subject is assigned to have certain attributes as is done in the text. The anthropomorphic characters are depicted with an attribute of language as there are dialogues consisting of proper grammatical structure. Hence, proof of some subject exists in the text. Meanwhile, the second mode is of 'dividing practices as the use of the pronoun 'I' with that of 'You' shows that there is some division or poles which are made as the Bear is seeing himself from an animal perspective where they are different from humans. The positive or negative difference is not the concern of the analysis while the division is important in subject formation second mode as it provides a clue about two different entities. In the aforementioned dialogue, the third mode of 'becoming subject' is evident from the point that the Bear is hinting about his separate ideological representation which is based on the endangered species that are about to be extinct from the world just because of human activities. Hence the three modes of subject formation are visible in the dialogue and a subject is formed. The second part analyzes the ideology of ecocriticism which is evident in the speech of the anthropomorphic characters in Survival Tips for Lunatics (2014) by Shandana Minhas.

The anthropomorphic character of the Sparrow manifests the ideology of ecocentrism by highlighting the importance of co-existence through its language as mentioned,

'If you boys hadn't been so busy arguing, we could have saved your tent. Now you'll have   to sleep in the open tonight. Oh well, maybe it will teach you the value of getting along,' said Sparrow. (Minhas, 2014, p. 26)

The first step of the construction of the meaning and the hidden ideology is made by the word choices presented in the text while all the words along with the possible meanings are inferred and are connected in an integrated form which will provide the meaning of the text as a whole (Kintsch, 1998). At the level of construction, the phrasal verb 'getting along' shows the positive connotation, that, the Bird considers humans as their friends and is somehow trying to teach them something in a positive sense for the future. The linguistic choices and the inferred integrated meaning of the dialogue reveal the ideology of ecocriticism that everything present on Earth has some value and should be considered whenever humans are pursuing ventures on Earth. Meanwhile, the cultural context of the human debate is also shown in the dialogue as the sparrow stating the situation of boys arguing with one another tried to highlight the trait of humans where they seek the way of arguments in any matter to feel powerful and to practice their mindset while the sparrow is aware of the fact that it is something which is associated with the human's body because they have those abilities which lack in the other species. Therefore, the cultural context is also important to highlight the mind in the body of the sparrow. The sparrow knowing his place in the system and that of humans in the system is trying to maintain his say or part in the system which teaches humans a new trait of getting along an important aspect of the ideology of ecology.

In addition, a context when the boys were saved by the Sparrow and they took them to a safe place with guidance sparks a dialogue in which the boys are afraid of sleeping in the open and they argue with the bird that they are not ready to sleep in the open and that their parents will come here soon to get them. In this specific context, the Sparrow uttered the dialogue,

> 'If you don't leave this valley now, son, there won't be anything left for your Mom and Dad to get.' (Minhas, 2014, p. 26)

It can be inferred that the dialogue indicates that the bird is trying to make boys aware of the actual danger which can be faced by both species in the world. The use of the common noun 'son' here is important to be analyzed. It can be derived from this common noun that the use of this noun intensifies the ideology of ecocentrism and is a warning against the perils of the industrial mindset of man. The bird is connecting to the boys by using this noun. Which carry the sense of affection for the human race on behalf of the animals so that they may learn the importance of co-existence on earth.

Furthermore, through inference, as mentioned in Kintsch's Construction and Integration model, another question can be inferred and raised here why there is a tint of surety in the tone of the anthropomorphic character that there will be nothing to get for their dad and Mom. The inferred and possible sense of the text can be described as that the bird on the surface level was trying to save the children and give them trust. While, in a deeper interpretation of the text it can be stated, that the anthropomorphic character was trying to raise the issue of generation perishing in future if the environmental hazards are not cured by humans. As the generation of humans will perish there will be a dreadful situation for both species on earth.

The anthropomorphic character of Bear advocates the ideology through his dialogues. As the Bear states,

> 'thanks to human hunters and poachers, I am the last of my kind.' (Minhas, 2014, p. 37)

At the construction level of the text, the utterances are analyzed with their possible meanings. Therefore, at the construction level content of the dialogue, the Bear is shown to have used the pronoun 'my' along with the plural noun 'kind. These linguistic choices are useful to create the meaning of the dialogue which can be described through the language used in the dialogue the ideology of ecocriticism is implicitly raised while the apparent information presented in the dialogue shows that the Bear is sad and in an ironic tone is referring to the ideology of anthropocentrism which is the total opposite of ideology of ecocriticism.

Moreover, in Kintsch's model, the context of the text plays its role in strengthening the meaning presented in the content of the dialogue. The context in which the dialogue took place shows that the boy started the conversation to get easy with the bear while the bear is reluctant to open up even when the boy states that it is something good to speak your mind. While Bear negating this advice only speaks to convey the grievances he had with the human race. Thus, the context of negotiation between the two races strengthens the meaning or crux of the core meaning in the dialogue.

In Kintsch's (1998) Cognitive model the inference can bring the hidden meaning in the content of the text presented in the dialogues. In this respect, it can be inferred that the animal as a subject does possess a separate ideological representation as a subject and they are aware of that as well. As in the text of the dialogue, it can be inferred that the word 'my kind' represents that the anthropomorphic character carries a distinct self as a subject and they are shown aware of it as well. And they behave and put their point of view in that manner. This representation of anthropomorphic characters as separate entities is done to convey the message which is hidden in the text of the story. Hence, the embodied ideological positioning of the anthropomorphic character is revealed as they know their status and even, they know that being the practitioners of Anthropocentrism humans use everything for themselves. In addition, it can be inferred that humans see everything from the lens of a commodity or that everything on earth belongs to humans and they are the centre of everything. While hurting the other species with no regard for the different species on earth. They exploit everything which can be exploited. Here, the Bear states, that he was 'last of his kind' which finally reveals the pain of the Bear. The Bear through these utterances creates the meaning to be seen from the lens of anthropocentrism where humans are responsible for disturbing the ecosystem by hunting and exploiting animals for their use.

The construction of the ideology through the linguistic choices presented in the dialogue is important to understand the ideology of ecocentrism presented in the dialogue. The Bear states,

'Yes, Big explosion under the ground. Then animal, birds, plants, insects…they all die. It is no clear to us why humans do it, so we call it no-clear testing.' (Minhas, 2014, p. 48)

According to Kintsch (1998), the text provides an outlook of the cultural context of the time as well. This point is very much important here which further strengthens the ideology of the anthropomorphic characters. The political culture of the humans can also be inferred from the dialogue two inferences can be attained from the integrated meaning of the content of the dialogue. In the first sense, it can be stated, that there is this neologism of the term 'Nuclear' into 'no-clear' which shows that the culture or the view that the animal possesses is different from that of the humans. The Bear also provides the rationale for saying this word. Which is that they do not even know why humans do this testing. Thus, they name it like this. While, the second sense inferred from this dialogue can be stated that, the anthropomorphic characters have a different worldview or culture of their own. Therefore, in their culture, it is No-clear

testing which intensifies their belief or ideology of ecocentrism that man should cut down their activities on earth to save the earth and animals from further exploitation or deterioration.

Moreover, in another dialogue, Bear states,

part "Bear said it was unusual for it to snow in the lower peaks at all, and that it must be of the great change that was ushering one age into another" (Minhas, 2014, p. 114)

Another dialogue of the anthropomorphic character proves that there is some ideology embedded in the dialogues of the anthropomorphic characters. Which is made visible by different linguistic choices. As in the above-mentioned dialogue, the Bear while on their journey notices the snow and tells the boy Changez Khan that this was unexpected. According to Kintsch's (1998) Construction and Integration model at the construction level of the text, the Bear words 'unusual' and 'great change' are symbolic as they are carrying the ideology of ecocentrism. In these words, the changes are hinted and as a victim of those changes, the animals are trying to enhance and enlighten the readers and the kids to see the calamity which might hit the earth. The calamity that is climate change. Climate change will disturb the ecosystem and will destroy the natural cycle of the earth. Resultantly very harmful for the animals and even humans. Thus, there is this creation of an embedded ideology of ecocentrism at an integrated level of the meaning being voiced through the language used.

In addition, the use of the transitive verb 'ushering' here is also important. It may be elaborated from two viewpoints. First is that the Bear might be warning of the new era which is the destruction and the disturbance of the ecosystem which is beginning and will affect the next generations. Meanwhile, another view can also be useful to see the effect of the text uttered in a specific context here. The bear might be seeing the change which will be followed by the voicing of the anthropomorphic characters. The young generation and the people reading the text may think about new ways to change the world as it was before. The age when there was not very much haphazard industrial advancement and the climate of the world was not affected by the industrial revolution. As a result, changing 'one age into another' may be taken in this sense as well. Hence, the negotiation or the stage to create awareness in the theory of ecocriticism is portrayed in the dialogue of the anthropomorphic character (Glotfelty & Fromm, 1996).

'It does not matter who starts it; what matters is how you end it.' (Minhas, 2014, p. 43)

The ecological concerns in the literature are mostly seen from an important aspect whereas the literary piece is also seen from the perspective of negotiation. In a theory of ecocriticism, the idea of human and non-human negotiation is imperative as the ecological crisis being highlighted will also demand some remedy from the actors. The literary piece will provide that margin as well when the importance of negotiation and tackling the crisis is emphasized (Glotfelty & Fromm, 1996). Therefore, the dialogue uttered by Bear in response to the verbal fight of the boys provides textual clues in order to see the construction of ideology along with the contextual importance of the utterances in the dialogue. According to Kintsch (1998) at the first level of construction of the text, the use of two opposing utterances in the dialogue 'start' and 'end' are important as they hint at the ideology at work. The literal meaning of the word shows that there is something to happen and there is something which is to be finished. While at the second level the integrated meaning of both words through inference can be stated that there is a perspective of negotiation in the dialogue. Negotiation is an integral part of the ideology concerned with ecology. Hence, the use of two opposing words provides a clue about the construction of ideology. Where the ecological concerns are given the

importance that they should be ended. Hence, the construction of the ideology through language use is important to get the gist of the dialogue mentioned above.

Moreover, Kintsch (1998) describes that the context adds meaning to the content and can be useful in understanding the character in a literary piece. As in the context of the aforementioned dialogue, the boys throughout the story kept on guessing about different animals that they knew. Mostly the little brother guesses about the animals which appear in their encounter. While in these lines the situation is repeated. There was some disturbance in the land and both the bear and boys witnessed that happening. As there was a moment when animals were running from one place to another and it was guessed that there was possibly a hunter behind them. The boys were arguing whether it was a 'Baluchitheria' or 'water buffalos' in the rampant and in this argumentation, their voices got louder and provided the feel of a verbal fight. While the Bear was trying to get them into a safe place. The Bear calmed the boys to stop arguing. Timmy responded to the Bear that it was Changez who started the quarrel first to which the Bear replied, by using the same word 'start' but with a different perspective and in the context of a verbal fight.

In addition, it can be inferred that the utterances 'start' provide a sense of an Anthropocentric perspective which was that it 'does not matter who start' but it does matter who ends it. Thus, providing a clue that the language of the Bear carried the ideology that humans have started the deterioration of the ecosystem. But the Bear hinted about the fact that the debate that who starts it is now secondary and who ends it or in other words who takes the stand to end the tradition of hazardous activities done to the earth and its entities does matter. Thus, a strong message is being provided by the dialogue. However, the context to see the integrated meaning in the dialogue of a character is revealed as the character through the linguistic choices used in a specific context manifests the different views about the world which are different from that of humans and that the anthropomorphic characters possess the sense of separate ideology at the core.

'The humans will take care of their own.' 'Will they? Have we not seen that the humans don't take care of their own?' (Minhas, 2014, p. 66)

The dialogue mentioned above is between two anthropomorphic characters. A Bear and the sparrow. Here in this dialogue, the anthropocentric worldview of humans is described by a Bear. The question that how the Bear makes this view and how they fit themselves in that system and behave is very much clear from the integrated meaning which is hidden in the above-mentioned excerpt and can be seen through the inference made from the cultural context. The Bear told the bird that he would take care of the kids. Meanwhile, it is important here to see why the Bear was so sure about the fact that he should take the responsibility of protecting the kids because the mental setup he got is based on care for all species while he was also aware of human dealings and what they are capable of which he highlights through the cultural context of education in the human society. Where the Bear while contrasting the kids of humans and animals differentiates the learning pace of the kids. As the Bear was not very much impressed by the human dealings concluded that they are slow learners and reach 'maturity' not so fast. While there is another inferred meaning in these lines that there was a disappointment on behalf of the Bear, he was hoping that maybe future generations after their grooming by the animals will try to understand the view of the animals which is the regard for nature and their protection.

Kintsch's model gives inference an important place in the cognitive analysis as it can be inferred that the Bear might be referring to the industrial mindset of humans. The mindset in which they exploit everything for their betterment and prosperity. Humans because of the

anthropocentric ideology pursue activities which are dangerous for the weak ones living in the society apart from their kind. It can be inferred that the powerful normally do not care about the weak ones when the powerful ones are working on their nefarious actions. Thus, it can be said, that the world of humans where there is more regard for the economy becomes more dangerous and they pursue their base acts also against their own cult.

The anthropomorphic character of the Crocodile also provides a clue about the ideology of ecocriticism by using different linguistic choices. As stated in the dialogue,

> 'We might be wild,' his voice sounded like two boulders rubbing together, 'but we're not   savages.' (Minhas, 2014, p. 28)

At the first level of Kintsch's (1998) Construction and Integration model, the dialogue can be analyzed. The word 'Savage' used for humans is being contrasted with the word 'wild' used for animals having negative and positive connotations. The comparison of two words symbolically portraying two different ideologies which is the integrated meaning of the words will be described after the construction level of the dialogue. As animals are free and live in forests they are 'wild. While, in contrast to this the human's affiliation with the word 'Savage' shows that they brag about their civilization and refinement in terms of behaviours but actually and in practice, they lack this very quality to be humans. Thus, showing animals as evocative ideological subjects, having a more rational worldview.

According to Glotfelty & Fromm (1996), the theory of ecocriticism provides the view to analyze the world from the lens of the environment and how the earth is affected by humans. This fact is constructed in the dialogue of the Markhor, an anthropomorphic character in Survival Tips for Lunatics (2014) states,

> 'O hills of home,' he began…
> 'Must I through you roam
> All alone
> Till I am skin and bone?' (Minhas, 2014, pp. 70-71)

In Kintsch's model at the level of construction of the text there is the use of the noun 'home' intransitive verb 'roam' the adjective 'alone' and the phrase 'skin and bone' are used to provide the integrated meaning of the dialogue. All utterances when seen as a whole indicate that there is a sadness in the tone of Markhor and he is longing for a home as a result, he is roaming alone it can be inferred that he roaming alone till he became skin and bone actually refers to the extinction of the animals who are trying to survive on the earth.

> Another dialogue of Markhor states,

> 'You ask me to bottle my artistic voice!' 'You will never silence me!' (Minhas, 2014, p.75)

The use of the pronoun 'I' verbs 'censor' 'voice' 'silence' and the pronoun 'me' indicates how humans tried to limit or control the entities on earth and they want them to serve humans without any demand. Which is the problem usually raised in ecocriticism. This presentation is useful to understand that the anthropomorphic characters have the sense of their subjugation and separate ideological subjectivity in the world as Markhor says, 'O hills of home' which carries the essence of missing a 'home' as Markhor is the member of a different ideology was also feeling the pain of the land which is a sign that the animals also have a

separate niche like humans for which they raise their voice and tried to counter. Thus, all the words mentioned are important to raise ecological concerns and are conveyed by the anthropomorphic characters or the weak ones through their linguistic choices.

The anthropomorphic character of the Velociraptor uttered a dialogue,

to   "If we eat it, we become incapable of civilized conversation and spend our hours trying dismember each other" (Minhas, 2014, p. 175)

In the aforementioned dialogue, the boys are informed about their condition how the world has been changed and how the environmental change has affected their lives. As Glotfelty & Fromm (1996) in the theory of ecocriticism states the environment can be seen from the lens where the earth is affected by humans or even the humans can be shown affected by the environment as well. In this lieu, the word choice of 'air' 'water' and 'edible' all verbs are constructing the ideology of ecocentrism which hints at the deplorable condition of the land. As Velociraptor an anthropomorphic character is talking about not eating meat for years. The reason they state is the air in which they are breathing. Apparently, it is the 'air' and 'water' termed as infectious symbolically in order to mention that the air is filled with fear of being killed and water due to waste material of nuclear tests is not safe for drinking. Thus, 'air' and 'water' are used symbolically to construct the ideology of ecocriticism in their inferred and integrated meaning in the dialogue. Meanwhile, the linguistic choices used are the outcome of this change ecological change shows two outcomes 'no civilization' and 'dismemberment of the fellow beings' which are symbolically used to indicate the ideology of Materialism and exploitation of the weak ones. It can be inferred that the dismemberment is symbolic of hunting and killing of the weak ones and the humans in wars and ecological changes respectively.

Conclusion

To summarize, it can be stated that the presence of anthropomorphic characters in literature helps to create a fantastic appeal which binds the readers to read further any literary piece. Meanwhile, this fantastic appeal of the characters also engages the readers to trigger their cognitive abilities. These abilities activate the thought process of the readers and they can learn and think about the other entities present in the world. Apart from the fantastic appeal of the characters, they are also responsible for educating society about their dealings and they serve as a medium to see the world from other perspectives. It is sometimes challenging to criticize humans through the portrayal of human characters. In this situation, the portrayal of animal characters serves the purpose of educating humans in a lighter way and with an effective medium. In addition, the purpose of this research paper to investigate the formation of ecocritical subjects is also achieved by applying the theory of subject formation by Michel Foucault and the theory of eco-criticism by Cheryll Glotfelty and Harold Fromm. Meanwhile, an integrated model of Foucault's three modes of subject formation and Kintsch's Construction integration model unravelled the ideology embedded in the dialogues of the anthropomorphic characters. It also analyzes the contextual importance of the text.

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