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| RESEARCH ARTICLE

"Other" and Nature: A Postcolonial Ecocritical Reading of "Yoneko's Earthquake"

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| ABSTRACT
"Yoneko's Earthquake" is a masterpiece among the short stories by Japanese American writer Hisaye Yamamoto, and it reflects the plight and tragedy of Japanese American women. The plot of the short story is seemingly simple but profound, especially the design of the underlying text, which is full of ingenuity. From the perspective of postcolonial ecocriticism, Hisaye Yamamoto's "Yoneko's Earthquake" reflects the complicity of colonialism and ecologism in many aspects. Take a close look at the natural images (the dog, the field and the earthquake) in the short story. This paper tries to find an interconnected identity between the "other" and nature. The dog and the animalized human are both put in the position of the "other" under the colonial discourse; the field as a domain of colonization also nurtures the power of resistance from the "other",; and the subversive nature of the earthquake makes the identity of "self" and "other" briefly displaced. The theory of postcolonial ecocriticism injects new vitality into this short story; meanwhile, it helps to provoke new thinking about racism and speciesism.

| KEYWORDS

Postcolonial Ecocriticism, "Yoneko's Earthquake", Hisaye Yamamoto, "Other", and Nature

| ARTICLE INFORMATION

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1. Introduction

Hisaye Yamamoto was one of the first Japanese American writers to receive national recognition at the peak of anti-Japanese sentiment after World War II. The editors of *Aiiieeeee* consider Yamamoto as "Asian American's most accomplished short story writer, as of this writing" (Cheung, 1988). Four of her short stories, "Seventeen Syllables"(1949), "The Brown House"(1951), "Yoneko's Earthquake"(1951), and "Epithalamium"(1960), were included in Martha Foley's Outstanding Short Stories of the Year. And "Yoneko's Earthquake" was selected as one of the best American short stories of 1952.

Yamamoto was noted for writing women's stories, focusing on the plight of women in a postcolonial context. In "Yoneko's Earthquake", Yamamoto depicts life on the little tenant farm before the war. The story is about an unhappy marriage narrated from the perspective of a ten-year-old girl. In order to seek release from patriarchy, Mrs. Hosoume chooses to get intimate with the Filipino farmhand after her husband is invalided in an earthquake (McDonald& Newman, 1980). However, the revenge of Mrs. Hosoume and the farm helper Marpo finally failed under the deeply-rooted colonial ideology. Studies on this short story abroad mainly concentrate on its theme, narrative strategies, immigration status, historical background, feminism, concentration camps literature and other aspects, among which the two most profound critics of Yamamoto are King-kok Cheung and Yogi Stan. They both interpret the "buried plots" employed in "Yoneko's Earthquake" to reveal the "experience of issei mother and the legacy of disruption and pain that mother passes on to daughter" (Yogi, 1989). While for studies abroad, there is even no translation for "Yoneko's Earthquake" in Chinese, and there are only two academic dissertations referring to Yamamoto and her works and one journal article talking about the short story "The Legend of Miss Sasagawara" by Yamamoto. Until now, there have been few introductions about Yamamoto at home, which leaves much space for exploration.

This thesis will use postcolonial ecocriticism to interpret the short story.

"Yoneko's Earthquake". The theory of postcolonial ecocriticism began at the beginning of this century and has attracted the attention of many humanities scholars at home and abroad with its practical focus on environmental issues, Third World issues, and especially the negative issues brought about by globalization. In the literary world, it has opened up a broader research space for literary criticism because it "breaks down the barriers between the fields of postcolonial theory and ecocriticism" (Zhu &Zhang, 2011). Professor Miao Fuguang believes that postcolonial ecocriticism is the "ecological turn" of postcolonial research in the wave of ecologism, which is the third climax of colonial-related research after colonialism and postcolonialism(Miao, 2015). In 2010, Graham Huggan and Helen Tiffin co-authored *Postcolonial Ecocriticism*, a seminal work in the systematic and complete exposition of this theory to date, which helps to reconsider the relationship between literature, environment, and animals.

Taking the short story "Yoneko's Earthquake" as a textual basis, this paper adopts a postcolonial ecocriticism perspective, integrally combining nature and the "other" in the postcolonial context. Through the interpretation of the three natural images in the story, namely the dog, the field and the earthquake, the colonial discourse that permeates the story will be revealed. The adoption of postcolonial ecocriticism not only enriches the research perspective of the story but also provokes human's new thinking about race and ecology.

2. The Dog: The Animalized "Other"

Since the beginning of mankind, animals have been closely related to the survival and development of mankind, and before the generation of science and technology, the main companion of mankind is animals. Huggan and Tiffin point out that racism and speciesism actually originate from the same colonialist ideology (Zhu, 2012). Colonial expansion by colonizers based on racism is essentially the same as human persecution of non-human species based on speciesism. In the colonial context, animals and inferior races are barbaric and animalistic compared with the self-proclaimed civilized colonizers.

In *Postcolonial Ecocriticism*, Huggan and Tiffin claim that "...in assuming a natural prioritisation of humans and human interests over those of other species on earth, we are both generating and repeating the racist ideologies of imperialism on a planetary scale" (Huggan&Tiffin, 2009). Postcolonial ecocriticism exactly focuses on the reconsideration of nature and culture, also animals and humans. In the Christian world, concern for animals is everywhere. In the biblical story, the serpent in the Garden of Eden and the animals that are refused by Noah to get on the boat are both "other" suppressed by Christianity (Zhang, 2013). There are still some lucky animals that are allowed to get on, and dogs are one of them. In modern society, dogs are often kept as pets and seen as good friends to human beings. "Pets are individualised, of course, as an integral part of human families, particularly though not exclusively in the West" (Huggan&Tiffin, 2009). Treating dogs well or not is also considered a criterion for distinguishing civilization from savagery. In the short story, the description of the dog is also closely related to the fate of humans.

In "Yoneko's Earthquake", the dog has also been mentioned several times. Marpo is a Filipino helper hired by Mr. Hosoume, and there is a contempt chain between ethnics. Japanese Americans have marginalized themselves, while at the same time, they have a prejudice against Filipinos, seeing Filipinos as barbarians who eat dogs. Yoneko once heard that "Filipinos trapped wild dogs, starved them for a time, then, feeding them mountains of rice, killed them at the peak of their bloatedness, thus ensuring themselves meat ready to roast..." (Yamamoto, 2001). In fact, there is no clear evidence to prove the dog eating behavior of Filipinos; Yoneko just heard about it from a poem. Nevertheless, it is not important whether the rumor is true or not. For colonizers, it's an excuse to define lower races as barbarians. Out of curiosity, Yoneko directly asked Marpo and got a negative response as a result. Even Filipinos don't eat dogs as rumors say; they still have to bear despise from other ethnics. As a hired helper, Marpo is laborious and responsible, which seems perfect to the hirer. Mr. Hosoume admitted that Marpo was "the best hired man he had ever had", but he still held the belief that Filipinos were, in general indolent (Yamamoto, 2001). After Marpo was driven away by Mr. Hosoume, Yoneko felt pathetic for losing such a charming companion. Yoneko had forgotten the amusement about Filipinos eating wild dogs, but in order to console herself, she chose to tell Seigo that Marpo was a mere Filipino who ate wild dogs. In America, people who eat dogs will certainly be taken as animalistic. The identity of a dog eater helps to categorize Filipinos as "other" with an animalistic nature. Only in this way can Yoneko rationalize Mr. Hosoume's harsh treatment of Marpo. Yoneko's self-consolation deviates from reality and actually approves and contributes to colonial practices.

Beyond that, there is also a dog struck to death by Mr. Hosoume's car in the later plots. On the way to the hospital, Mr. Hosoume drove very fast and struck a beautiful collie. In Yoneko's narration, "...but Mr. Hosoume drove right on and Yoneko, wanting suddenly to vomit, looked back and saw the collie lying very still at the side of the road" (Yamamoto, 2001). There are two strange points here: the first one is Mr. Hosoume, who once suffered a car accident and had the psychological shadow of driving; how would he choose to travel by car, let alone keeping an extremely fast driving speed? The second is that after striking and killing a

small dog, why didn't Mr. Hosoume get out of the car to check or even stop for a while but continue to drive straight? Seen from the behavior of Mr. Hosoume, it can be inferred that his heart must be very unsettled to use driving as a way to vent his anger. However, from the narration of a ten-year-old girl, the only information that is offered is that Mrs. Hosoume got "ill" and seemed obviously in pain after receiving "treatment". Sophisticated readers must have sensed something unusual about the hidden plots. Kingkok Cheung believes that it's a kind of pregnant silence that remains unbroken until the end of the short story. Mrs. Hosoume's "illness" is, in fact, her pregnancy, and the so-called "treatment" is abortion (Cheung, 1993). Yoneko never learns about the abortion, nor will she link Marpo's departure with the visit to the hospital. Due to the previous car accident, Mr. Hosoume became sexually impotent, which was a heavy blow to his male dignity. He turned to staying at home and doing the kitchen work, and that's already unbearable for a Japanese husband in his cognition. What's more, the love affair between his wife and the Filipino helper Marpo was the straw that broke his back. Mrs. Hosoume even got pregnant under his eyes, and it's no doubt a challenge to male authority in the family. Even Mr. Hosoume has already been "castrated" from masculinity, he still stands with absolute superiority over Marpo, a Filipino helper, and Mrs. Hosoume, a Japanese American woman. Even though they are both of many good qualities: nice-looking, hardworking, and intelligent, they still have to be passive and silent when facing Mr. Hosoume(the incarnation of colonization and patriarchy). The collie dog killed by Hosoume's car implies the unborn baby killed by patriarchy. The fate of the dog is also a reflection of the fate of "other": Marpo and Mrs. Hosoume are helpless, just like fragile puppies and cannot get rid of patriarchal control no matter how hard they struggle.

Combined with the dog image mentioned in the last paragraph, the dog killing by Mr. Hosoume may have been done on purpose. But from Mr. Hosoume's angle, he is a victim, too. Elaine Kim has once pointed out that Asian men are depicted as sexually impotent in order to prove the masculinity of white men (Kim, 1990). In the white-centrism American society, Asian men are originally castrated and thought to lack masculinity. After becoming impotent, Mr. Hosoume's function in the family tends to be feminized until his wife's cheating and pregnancy completely destroy his male dignity. And compared with human beings, dogs are fragile and more controllable creatures: mastering the life and death of a dog can help Mr. Hosoume regain his male confidence. In addition, dogs are not to be mistreated in American culture, and Mr. Hosoume's act of killing a puppy is, in fact, an act of rebellion by Asian men against American colonial supremacy.

From the perspective of postcolonial ecocriticism, the plot about the dog in "Yoneko's Earthquake" is actually related to the marginalized "other": Marpo, Mr. Hosoume, Mrs. Hosoume, all of them, without exception, are the "other" in different contexts. The fate of the dog and the experience of "other" are the result of anthropocentrism and ethnocentrism, which form the basis of colonial ideology. Yamamoto relates the dog with the animalized "other", reflecting the plight and sufferings of the "other" under the colonial ideology.

3. The Field: Struggle of the "Other" Under Colonization

The land is always the most prominent mark of colonization. The direct form of colonization by the colonists is the plundering of land, colonizing other countries' territory as their own. In the postcolonial context, the experiences of the diasporas are also closely related to the concept of homeland. "Yoneko's Earthquake," tells a story about a Japanese immigrant family in America whose exile from the homeland certainly gives the short story a post-colonial dimension.

The setting place of the story is the rural area, which always serves as the literary soil for pastoral writing. The natural beauty of the United States is obviously very different from that of Japan, the home country of the protagonists. And for Japanese immigrants, house and land ownership do not naturally identify with an emotionally charged home. Settlers can feel overwhelmed by the gap of the conflicting landscapes and cultures between their homeland and America, which will then lead to a severe sense of anxiety. In *Postcolonial Ecocriticism*, Huggan and Tiffin propose that pastoral writing is conducive to showing the tension between possession and the perception of belonging in colonial and post-colonial contexts (Huggan&Tiffin, 2009). Pastoral writing is a literary tradition from Europe that depicts the beauty of nature (especially in the countryside) and celebrates the harmony between man and nature (Little, 2020). However, in a post-colonial context, pastoral writing is inevitably intertwined with colonial trauma. The tranquility of the pastoral landscape in the post-colonial context constitutes a pair of ironic contradictions: behind the peaceful and quiet pastoral landscape actually lies the violence of colonization.

From the perspective of the biblical archetype, the pastoral scene can be seen as the archetype of the Garden of Eden. In Hebrew mythology, the world begins in chaos, and it is God who gives order to the world; creates the Garden of Eden, and civilizes the world with Christian rules. Similar to the mythical God, the Protestants who came to America on the Mayflower saw the continent as a backward, uncivilized, empty wilderness just waiting to be explored and transformed. In this way, they could rationalize their colonization by the name of God. In "Yoneko's Earthquake", the field in the rural community where the Hosoume lived is the metaphor for the Garden of Eden, while the American colonists play the role of God.

The field is mentioned several times in the short story, and at the beginning of the story, the reader's eyes are drawn to the field: "They were the only ones, too, whose agriculture was so diverse as to include blackberries, cabbages, rhubarb, potatoes, cucumbers, onions, and canteloupes"(Yamamoto, 2001). The Hosoume is the only Japanese family in the rural community they live in, and their agricultural habit is quite different compared with the rest residents in the countryside, who "plant a vast orange grove" (Yamamoto, 2001). The neat and uniform orange grove seems to be the planting rule of the area, with which order is given to this geographical area, giving the area a civilized and enlightened appearance under Christianity. Plants are purposely planned, arranged and groomed to create an orderly man-made landscape. In contrast to this uniform order, the Hosoume family had a diversified agricultural model. The Hosoume family didn't change their original way of life even under the American colonial order, which can be seen in essence as a silent rebellion of Japanese Americans against the colonial discourse. In the long run, for the sake of ensuring agricultural production, there's no doubt that the diversity of farming methods is inherently superior to the monolithic orange grove. Meanwhile, such comparison forms an irony of openness and tolerance, what the American always advocates.

The Hosoume family's disregard for the rules of cultivation can actually be understood as a rejection of Christian doctrine and a revolt against white centrism. Since the Hosoume were the only Japanese in the neighborhood where they lived, and there was no Baptist church for the Japanese, the narrator, Yoneko, had never been exposed to Christianity and had never known God until the arrival of the helper Marpo.

In fact, the famous postcolonial theorist Spivak has also extended her postcolonial criticism to ecocriticism. Spivak is world-renowned for her "study of the subaltern and feminist and deconstructionist analyses" (Chen, 2005). Spivak has also expanded her concern "for economic borders, for international capital flows, and for non-Eurocentric ecological justice"(Chen, 2005). Spivak's concern for ecologism also precisely lies in her criticism of Christianity. She argues that Christianity, through the destruction of animism, recklessly plunders nature without regard for the condition of natural objects. Christianity believes that God created nature, but does not inhabit nature, so nature is not divine. The Christian view of nature advocates the domination of nature by science and technology (Tang, 2012). Therefore, Christianity is "greatly culpable" for contemporary environmental problems (Gottheb, 1996).

The Christian church is the tangible projection of Christianity in reality, which is ruled by strict order, just the opposite of the natural scenery of Hosoume's field. Yoneko's cousin in the story lived in the city, and Yoneko had once entered the church her cousin was in. The narrator's depiction of the church reflects the hypocrisy and suffocating nature of Christianity: "The church was a narrow wooden building, mysterious-looking because of its unusual bluish-gray paint and its steeple, but the basement schoolroom inside had been disappointingly ordinary..."(Yamamoto, 2001). In a ten-year-old narrator's eyes, the church appears in a negative way. This also reflects the inner rebellion of ethnic minorities and their rejection of white centrism. The field symbolizes agricultural production, which is precisely the opposite of the power of science and technology advocated by Christianity. In addition to the Christian church, resistance and disgust for the industrial-dominated American society can be found everywhere in the story. For example, the plots about the car are always accompanied by injuries and killings: Mr. Hosoume became impotent because of a car accident; a dog was crushed and killed by Hosoume's car...

In addition, in the Western tradition, the field is often imagined as female due to its similarity to the nurturing function of motherhood. As Kevin Hutchings points out, for ecofeminism, "the social construction of nature is deeply connected to the social construction of women" (Hutchings, 2007). Women of minority backgrounds locate inherently in the dual otherness dominated by white-centrism and male-centrism. In "Yoneko's Earthquake", Mrs. Hosoume remains silent for most of the time; even her rebellion (love affair with Marpo and her pregnancy) is still designed muted by the narrator. Instead of direct narration, her infidelity is told vaguely from the view of a ten-year little girl so that the storyline is hidden in the subtext. However, Mrs. Hosoume has once launched a blatant challenge to the patriarchy with the help of the field. The earthquake left a trauma on Mr. Hosoume both physically and psychologically, "After the earth subsided...life returned to normal, except that Mr. Hosoume stayed at home most of the time. Sometimes,...he would have supper on the stove when Mrs. Hosoume came in from the fields. Mrs. Hosoume and Marpo did all the field labor now" (Yamamoto, 2001). In this way, the traditional roles of husband and wife have been reversed. For issei families, the division of labor between husbands and wives was unusually strict: "wives took care of things 'inside' the house...and husbands took care of things outside it"(Yanagisako, 1985). Mrs. Hosoume shoulders the responsibility of field labor, which is no doubt a humiliation of Mr. Hosoume, and also a challenge toward patriarchy. The field allows Mrs. Hosoume, who has been muted, to find her own voice, giving her the strength and courage to rise up and fight back.

The field is the domain of colonization, but at the same time, it nurtures the power of struggle. Marginalized Japanese Americans can reclaim their autonomy in America through distinctive farming methods; choosing to live in the countryside and living on the field is a manifestation of resistance to American industrialization, and a woman in the position of "other" can also use the field to make her voice heard.

4. Earthquake: Displacement of "Self" and "Other"

Japan is an earthquake-prone country, and this has given rise to the genre of disaster literature in Japan. The title of the short story is "Yoneko's Earthquake", which shows that the natural disaster earthquake plays an important role in the plot development. Earthquake implies the power of subversion; essentially, it can be seen as the deconstruction of binary oppositions, which both destroys the old world and nurtures the new. In traditional binary opposition, the two opposing items do not coexist peacefully but are in a distinct hierarchical order. One side of the opposition occupies the mandatory position in logic and value, and it dominates the other. Deconstructionism believes that the destruction of the two opposing sides relies on the subversion of such graded relationship under certain circumstances (Derrida, 1981). In "Yoneko's Earthquake", the earthquake plays an important role in decomposing ethnocentrism and androcentrism.

The earthquake serves as a crucial turning point in the story. The earthquake not only overturns the original male authority of the Hosoume family but also makes Yoneko see through the hypocrisy of Christian culture. With the arrival of Marpo and his preaching on Christianity, Yoneko began to feel curious about God and started to believe in the existence of God. But when the earthquake came, no matter how desperately Yoneko prayed, wishing God to stop the earthquake, she got no response. "Yoneko began to suspect that God was either powerless, callous, downright cruel, or nonexistent" (Yamamoto, 2001). Yoneko's suspicion of Christianity also marks the awakening of her self-consciousness. It's the very start of her rebellion against colonization and patriarchy.

Before the earthquake, Mr. Hosoume was the typical head of the family, with Mrs. Hosoume and Marpo the helper in a subordinate position. But after the earthquake, this pair of binary opposition, with one side dominating the other, is deconstructed. In the story, when the earthquake hits, the readers can find that Mr. Hosoume, who is supposed to take the lead, is absent. He is not at home when the earthquake occurs, while Mrs. Hosoume behaves like a woman warrior: "...she ran and grabbed Yoneko and Seigo each by a hand and dragged them outside with her"(Yamamoto, 2001). And the Filipino helper Marpo "gathered them all in his arms, as much to protect them as to support himself"(Yamamoto, 2001). It is quite ironic that seemingly Marpo, Mrs. Hosoume and the two children constitute a family that neglects Mr. Hosoume. This image symbolizes the paternal role of Marpo, who will play as a comforter and supporter in the family thereafter.

However, the real displacement of self and other takes place after the narrator reveals the accident Mr. Hosoume encountered in the earthquake. His car "had been kissed by a broken live wire " and "had swerved into a ditch"(Yamamoto, 2001). Yogi constructively points out that Yamamoto has ironically used sexual references while telling the experience of Mr. Hosoume's car accident. The word "kissed" seems especially ironic, combined with Mr. Hosoume's impotence afterwards. In order to save himself from electrocution, Mr. Hosoume began to "writhe and kick" away from the "sputtering wire". After he was saved and returned home, he was still "trembling" (Yogi, 1989). These descriptions suggest the alternation of Mr. Hosoume in his sexual capacity and masculinity after the earthquake. Because of the trauma and complications brought on by the earthquake, Mr. Hosoume could only stay at home and do housewives' work. This further continues the displacement of power when Marpo takes over his employer's labor responsibilities. Marpo and Mrs. Hosoume turn to do the field works, and Marpo does most of the driving, taking Mrs. Hosoume to the town for shopping weekly. The original "other", Marpo and Mrs. Hosoume, have already risen themselves to the position of "self" and replaced Mr. Hosoume in the family.

After settling the indispensable role of Marpo in the family, Yamamoto secretly arranges a love affair between Marpo and Mrs. Hosoume. Since the narrator of the story is the ten-year-old Yoneko, the love affair is certainly beyond her comprehension. However, there are still some clues between the lines. Mrs. Hosoume "came home breathless from the fields one day", gave a ring to Yoneko and told her to lie to Mr. Hosoume about the origin of the ring (Yamamoto, 2001). It can be seen as an overt challenge and revenge against the original authority, and "Yoneko's unknowing compliance in hiding the affair suggests generational defiance of the patriarchy" (Yogi, 1989).

What's more, a more evident clue that implies the displacement can be found when Mr. and Mrs. Hosoume fight with each other on the topic of whether Yoneko should wear nail polish. Mr. Hosoume cursed Mrs. Hosoume as "nama-iki" and got resistance from her; he slapped her on her face and was challenged by Mrs. Hosoume's "Hit me again"(Yamamoto, 2001). For the first time, Mrs. Hosoume, under the oppression of the patriarchy, shows her rebellious spirit and her questioning of her husband's dominant position. Even worse, Marpo, as a helper, should not have interfered in the master's quarrel; nevertheless, he reminds him that "The children are here... the children" (Yamamoto, 2001). That finally annoys Mr. Hosoume and drives Marpo away. It can be concluded that the principles of the colonial society cannot be changed easily; the "other" is still suppressed by the dominant after all. As a result, Marpo was fired, and Mrs. Hosoume got an abortion. The death of Mr. Hosoume's male heir Seigo is the punishment for him, while it is also a huge blow to Mrs. Hosoume.

What causes the upheavals in the family is inseparable from Marpo, whose existence is much like the earthquake in many aspects. In fact, the narrator Yoneko unconsciously links Marpo with the earthquake in the telling of the story. Firstly is his name, "...his last name was lovely, something like Humming Wing" (Yamamoto, 2001). The name Marpo naturally contains the implication of vibration. When describing Marpo's appearance, Yoneko also used vibration, which is connected to the earthquake: "his whole body became temporarily victim to a jerky vibration" (Yamamoto, 2001). The "jerky vibration" not only associates Marpo with the turbulence of the earthquake but also suggests that he would spark the displacement of the characters (Yogi, 1989). In addition, Marpo sings with "professional quavers and rolled r's when he applies a slight pressure to his Adam's apple with thumb and forefinger" (Yamamoto, 2001). He also builds a radio that brings aural equivalents of physical shaking. Marpo, the embodiment of earthquake, implies the power of subversion, too.

Earthquake, as a natural disaster, has tremendous disruptive power behind it. Seen from the perspective of postcolonial ecocriticism, the earthquake has done much damage to ecology, but at the same time, it helps to overthrow and construct a new order. In the story, the earthquake shortly displaces the identities of Marpo and Mrs. Hosoume, who are in the position of the "other", and Mr. Hosoume, who is in the position of the "self". Marpo's role, just like the earthquake, shakes up Hosoume's original domestic order.

5. Conclusion:

Through the analysis of the three natural images of dog, field and earthquake in "Yoneko's Earthquake", it is not difficult to find that there are inextricable links between the natural ecology and the "other" in the post-colonial context. The way dogs are treated is an important criterion for distinguishing civilized people from barbarians in Christian societies. What's more, the image of the dog is similar to that of the "other", who is marginalized by colonialism and patriarchy: vulnerable, manageable, and oppressed by the colonizers in every way. The field is a major domain of colonial control for the colonizers, and in this short story, the distaste for Christianity and industrialization is evident everywhere as the field becomes a battlefield of the "other". Finally, the earthquake, with its subversive power, symbolizes the rebellion of the subaltern under oppression, which briefly displaces the position of the "self" and the "other". The combination of natural ecology and post-colonial perspective warns people to revere nature, to respect different races and identities, and it also criticizes species-centrism and ethnocentrism. However, this paper still has some limitations; for example, it doesn't dig much into the theory of postcolonial ecocriticism but puts more attention on the natural images in the story to find out the relationship between the "other" and nature. For further research, maybe more attention should be paid to the theory of postcolonial ecocriticism because it is hoped to develop into a new turn of postcolonial studies.

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