

Anthropocentrism versus Nature in Jule Verne's *The Master of the World*¹

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Abstract

This study unfolds the disparaging skirmish amid anthropocentrism—human-centeredness—and the environment in Jules Verne's novel *The Master of the World*. Relying on the notions of ecocriticism, the study scrutinizes the ecological snags instigated via unimpeded anthropological interference and the destructive impressions of scientific developments on the ecology. This ecological catastrophe is outlined over the sensitive connections amid the character, Robur, and his natural environments. By applying theoretical philosophies of Greg Garrard's ecocriticism, Rob Boddice's bio-culturalism, Cheryl Glotfelty's eco-foundationalism, and Lewis Wolpert's developmentalism, the study delves deep into what way main anthropological insolences enthusiastically drive ecological misuse. The study finds out that persistent anthropological actions unswervingly cause environmental squalor and the desolation of ecology, revealing a profound splintered association amid humankind and the ecology. Finally, the study settles through an imperative moral appeal: individuals must judgementally replicate on their activities, relinquish an antagonistic visualisation to ecosystem, and vigorously initiate to convalesce a pleasant-sounding relation with the ecology.

Keywords: Hubris, Human actions, Nature, Resistance, Technology

Introduction

In the modern time of the Anthropocene, the connection of scientific hubris and environmental abuse has converted a crucial circumstance of perilous investigation. Jules Verne's (2006) novel, *The Master of the World*, obliges as a far-sighted account of this

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self-motivated, placement unimpeded technical drive in contradiction of the buoyant, unconquerable powers of the environment. Although premature science literature frequently celebrated anthropological control over environment, Verne's later works experience a murky philosophical alteration.

This study is focused on how anthropocentric arrogances misuse environmental milieu through radical scientific discovery in *The Master of the World*, representing how environment disobediently struggles and defuses anthropological invasion eventually. To comprehend the social and environmental conflict inside Verne's text, two prime notional backgrounds "anthropocentrism" and "ecocriticism" must be demarcated. Anthropocentrism is logical worldview that perceives anthropological lives as the dominant and most momentous beings in the world. Beneath an anthropocentric archetype, the non-human ecosphere is abridged to measly "instrumental value"—a depot of properties or a workshop intergalactic preordained exclusively to simplify anthropoid advancement, knowledge achievement, and geopolitical dominion. However, ecocriticism is an interdisciplinary ground of fictional investigation that inspects the association amid literature and the corporeal milieu. This study implements an ecocritical ideas to analyse the binary among the "natural" and the "unnatural," inspecting in what way literature exposures the vehemence of anthropological knowledge in contradiction of biological schemes and highpoints nature's independent intervention.

The story of *The Master of the World* discloses in contradiction of a framework of intensifying, unfathomable spectacles negotiating the western area of North Carolina. The anonymous activates in the Blue Ridge Mountains, precisely at the Great Eyrie—a gigantic apex usually acknowledged as a primeval "refuge of birds" (Verne, 2006, p. 12). Unexpectedly, this intact sanctuary is upset by smoking, sky-glow, and gloomy "subterranean noises" (p. 13), lashing the biota absent in be frightened flying. The foundation of this biological disturbance is the "Terror," a stunning, chameleonic engine created by the dazzling but megalomaniacal inventor, Robur. Touching at a striking, nearly imperceptible pace, the Terror can flawlessly transmute into a headlong terrestrial automobile, a powerboat, a submarine, and an ultrasonic plane. The narrative tails detective John Strock's efforts to record and detain this automatic peril. Yet, Robur receives himself as an "extraordinary man" (p. 126) and the fair "master of the world" owing to his aptitude to infiltrate and interrupt the utmost undisclosed breaks of the nature.

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Fictional subsidy extensively admits that Verne's late-career works sortie severely from the hopeful, techno-utopian panoramas of his previous works. Critics contend that his later tales replicate a philosophical cynicism through the military-industrial multipart of the modern times.

As Evans (1998) spots, *The Master of the World* apprehensions a time somewhere scientific inventions were individually weaponized by industrialized countries to fuse geopolitical authority via toxic weaponry and war vessel. This antique authenticity unswervingly infested Verne's thematic configuration. Evans (1998) differentiates Robur's preliminary presence in early novels with his decentralisation here: "[i]n his helicopter-like airship, *Albatros*—Robur, symbol of man's transcendence above and conquest of nature—degenerates into an insane megalomaniac who, threatening global terrorism from his high-tech inventions, demands to be "Master of the World" (p. 290)." This conversion shows what Unwin (2005) calls the "barbarism of science and technology over the natural kingdom" (p. 6). Further, Unwin opines that rather than being well-honed, effective policies of advancement, Verne's late machines perform extra alike "mythological monsters," revitalising primeval prototypes of Prometheus and Icarus dressed in the attire of contemporary scientific treatise (2005, p. 7).

Additionally, Morgat (2005) accentuates that in the further quasi of his life, Verne deliberately carved narratives in which discipline developed decently doubtful, castoff by malevolent characters to strain anthropoid calamity. Significantly, Morgat minutes that "in most of Verne's narratives the protagonist never reaches their mission" (p. 155), gesticulating Verne's credence that anthropoidal authority is intrinsically predetermined. Walter (2010) buttresses this by remarking that the spores of science's mysterious, menacing latent were existing since the jerk of Verne's profession, flourishing abundantly in his ultimate capacities to consciously dent the ethical expectations of the then time.

Even though prevailing allowance has meticulously sightseen Robur's emotional succession into despotism (Evans, 1998) and the writing's assessment of early modern bellicosity (Walter, 2010), a perilous breach relic vis-à-vis the clear "eco-morphic dialogue" among scientific advancements and ecological confrontation. Aforementioned examinations receive ecology just as an inert setting or a submissive phase for Robur's treachery. It claims that Verne exemplifies ecology not as a prey, but as a vigorous, overriding participant that unswervingly retorts to anthropological abuse.

The main skirmish of *The Master of the World* respites upon an incompatible tautness: anthropological hubris challenges to alter the nature into a sterilised workshop for peculiar research, although the nature emphasises its particular autonomy, enigmatic rubrics. Robur practises his scientific talent to prevail and rheostat ecological rules, instigating reflective biotic and biological interruptions. Nevertheless, anthropological effort has limited limits. As anthropological infringement is eventually intolerable to the earth, ecology services its individual primeval order to resist skilful, technical activities.

As soon as Robur efforts to hover the Terror by a ferocious ecological fracas, ecology shows a "thunder-storm" (Verne, 2006, p. 142) alike a cudgel. A solo sudden thunder and light raid the engine, crushing it into the deep-sea and resulting Robur's death, whereas detective John Strock is carefully saved. This disastrous culmination brings a blunt message: anthropological astuteness converts dysregulated after it splits itself from natural modesty. Through combined study of ecocriticism and anthropocentrism, this study makes an effort to disclose in what way Verne upraises ecology as the eventual autonomous authority, supplying a stable note that humankind must replicate on its precise activities and retrace the splendid, perilous grandeur of the nature.

Methodology

Eco-criticism, in particular gives emphasis on human being's companionship amid ecology. Gerrard (2004) defines eco-criticism as the study of the relationship of human and the non-human, throughout human cultural history and entailing critical analysis of the term 'human' itself that shows eco-criticism importantly crams living and non-living creatures' connections and examines the impression of creatures.

Further, Glotfelty delineates "eco-criticism is the study of the relationship between literature and the physical environment (1996, p. xviii)," makes clear that eco-criticism studies connection amid human beings and nature through the medium of literature. Glotfelty and Fomm (1996) provided a comprehensive introduction to the field of eco-criticism and showed the relationship between literature, culture, and the environment. They explored how literary texts engage with ecological concepts, environmental issues, and the impact of human activity on the natural world. Biocentrism and anthropocentrism are two significant matters in eco-criticism.

Sax defines, "anthropocentrism is this tendency to vastly exaggerate human dominance, understanding, power, autonomy, unity, guilt, virtue, wickedness and

morality" (2011, p. 35). This shows that anthropocentrism is a predisposition to expand the human significances. As a result, it is a human centred perception that dictates non-human. Further Bodice (2011, p. 1):

Anthropocentrism is expressed either as a charge of human chauvinism, or as an acknowledgement of human ontological boundaries. It is in tension with nature, the environment and non- human animals as well as non- human preset. It is in apparent contrast to other- worldly cosmologies, religious and philosophies.

Above elucidation shows the collision of human centred values on individual's mindset that compels human to receive them as powerful and other as powerless. It demonstrates that the circumstances of unfriendliness amid human and non-human which is the result of human-centred perspective, that has manipulated on morals, prudent and decency of men. Berri (1989, p. 1) writes in his book *Anthropocentrism: Humans, animals and Environment* that:

anthropocentrism..., is particularly vulnerable to this post- structuralist critique for it valorises Anthropos or human being against other animals at time when animal protection and environmentalism have emerged as well- established social justice movements.

Due to such professed human centric perspectives, people are incapable to look at the natural wilderness. This human centric viewpoint formulates human to consider themselves as the master of the world which refers to that entire people's actions and activities are pre-occupied by the concept of human centric viewpoints.

Ecology retorts to men's actions in the way they treat with the natural wilderness. Confirmatory or apathetic responses of ecology hold on men actions and behaviours towards the nature. Walpert (1994, p. ix) writes:

Modern science...abolishes as mere fiction the innermost foundations of our natural world: it kills God and takes his place in the vacant throne so henceforth it would be science that would hold the order of being in its hand as its sole legitimate guardian and so be the legitimate arbiter of all relevant truth... People thought they could explain and conquer nature- yet the outcome is that they destroyed it and disinherited themselves from it.

The above statements' core idea is that human- centred perspectives are the real cause of the all degradations and predicaments connection amid human beings and ecology.

Results and Discussion

This study unfolds how human beings exploit ecology by utilizing the scientific inventions. Verne's intention is to show that ecology has its own approach of resisting human's actions by showing various natural calamities such as storm, over flood, draught, heavy rainfall and thunder and so on. Verne makes an attempt to convey cognizant to the human beings for the ecological confrontation; which may be not good for human kingdom if they go against of the environmental rules and regulations. This study unfolds how anthropocentric viewpoints help to destroy the ecological world and how nature defies human's activities. The narrative discovers that ecology is exploited by human through advanced inventions, and nature in turn defies this intrusion. The protagonist, Robur, has created a vehicle called "Terror" that can transform into a car, boat, submarine, and helicopter.

The narrative serves as a cautionary tale about the hubris of man in trying to master nature through science and invention. The abrupt and implausible ending suggests that nature will always have the upper hand. The narrative is an interesting early exploration of the theme's technology, nature, and the limits of human control. The character Robur, the enigmatic inventor and 'Master of the World', embodies the relentless pursuit of technological advancement without regard for the natural world. His imposing airship, the Terror, symbolizes mankind's dominance over nature and the potential for technological superiority to disrupt the harmony of the environment. Through Robur's actions and ambitions, Verne highlights the dangers of human hubris and the tendency to exploit nature for personal gain.

Furthermore, the narrative explores the concept of human intrusion into natural landscapes and the conflict that arises between the desire for progress and the preservation of nature. As Robur's airship traverses wild landscapes and untouched wilderness, the narrative confronts the reader with the juxtaposition of human innovation against the backdrop of pristine natural beauty. This contrast serves as a commentary on the ethical implications of human encroachment on natural spaces and the need to strike a balance between technological advancement and environmental conservation. Through the character of Robur and the thematic exploration of human impact on nature, Verne invites readers to contemplate the long-term consequences if environmental exploitation and the urgency of adopting sustainable practices to protect the planet.

This study helps to gain valuable insight into Verne's portrayal of the interplay between nature and humans in the context of technological progress. The narrative serves as a cautionary tale that underscores the need for environmental consciousness and the imperative of harmonizing human endeavours with the intrinsic values of the natural world. By engaging with eco-criticism, we can appreciate the complexities of the relationship between nature and humans as depicted in Verne's work and reflect on the profound implications of our actions on the environment.

Verne disparages men's purpose to abuse the ecology and to be the subjugator of the planet. He makes an attempt to specify that ecological mistreatment by science and its' new invention is foremost predicament in the planet. Oddity is impulse importance of men subsequently they endeavour to achieve in any cost. However, their behaviours and actions always create problem in the ecology. They receive themselves that they can tame the nature by using their knowledge and intelligence. Attfield (2011) reviews the Judeo-Christian practise as a preliminary reason of ecological dereliction, legalizing Harrison's previous declarations on the stuff. He claims that "the Christian doctrine of the creation sets the human being apart from nature; advocates human control of nature, and implies that the natural world was created solely for our use" (p. 287). Consequently, this theological framework establishes an early precursor to modern anthropocentrism, rendering human encroachment structurally permissible by stripping the non-human world of its intrinsic value. It charges that Christianity instructs individual to rule over the nature for their hidden purpose. Further, Attfield (2011, p. 288) writes:

We already encounter evidence of attempts at the technological mastery of nature and those incipient exploitative tendencies that come to full flower in scientific and technological revolutions of later eras. All of this is attributed to the influence of Judeo- Christian conceptions of creation. Christianity bears a huge burden of guilt for environmental deterioration.

Christian myth shows that suppression of ecology by human bases through the formation of earliest human in the planet. Human are in the structure of Adam and it looks like that as if they are subsequent to the God's authority accordingly, they endeavour to restrain the nature.

In the novel, Verne projects the main character Robur as the ambassador of Adam who be determined to suppress the nature and makes futile attempts to be the ruler of the planet by using his newly developed machine "Terror". He is represented as

"extraordinary man", carrying "striking character of the portrait at the time". He is fearless and mulls over that nobody is potent than him due to his dominant instrument. His individuality is expressed like "[t]he square shoulder; the back like a regular trapezoid, its longer side formed by that geometrical shoulder line; the robust neck; the enormous spherical head". His ogles are "burned with fire"; his eye brows "signified such energy". His persona is represented like he is the hub of the universe. He discovered himself "hurling forth his name like a threat" (Verne, 2006, p. 126). Robur says:

I refuse absolutely and definitely the sums offered for my inventions. My machine will be neither French nor German, nor Austrian nor Russian nor English nor American. The invention will remain my own, and I shall use it as pleases me. With it, I hold control of the entire world, and there lays no force within the reach of human it which is able to resist me, under any circumstances whatsoever (Verne, 2006, p.74).

Through this discourse Robur states that men's purpose is to rule over the planet by help of their newly invented tools and devices. This statement also shows that men are in favour of human-centred viewpoints due to their consideration that they are the supreme power in the planet and there is not any power that can deny them. This also shows that men are reinforcing their machinery power over the nature which helps human beings to rule over the natural kingdom. His warning to other inhabitants is that "let no one attempt to seize or stop me. It is, and utterly impossible". He announces that no one "can accomplish nothing against" him but he "can accomplish anything against them" (Verne, 2006, p. 73) because of his nearly all dominant device. Men use device for their contentment. They try to subdue the ecology depending on their own as well as power of newly introduced devices.

An additional issue is illumination that maintains men to abuse the environment. The impression of illumination ascends throughout 18th century which is the utilization of reason. Their illumination epoch is celebrated like time of *raison d'être*. Men become liberated to employ rationale and reflection in everything or in every circumstance with the improvement of illumination that widens men as cogent and cerebral.

Human beings are motivated to rule over the nature by considering themselves more rational, knowledgeable and potent creature in the planet. By utilizing their wit and knowledge they invent new scientific tools from the environmental things and again destroy the natural things. By bringing indication from "Dialectic of Enlightenment"

written by Max Horkheimer and Theodor W. Adorno, Krebber (2011, p. 330) opines that, "instead of seeing the object as an object in it and then trying to influence it, reason and thought became agents of rebuilding, reproducing and eventually creating the natural objects". According to the Krebber (2011) statement it can be claimed that men barely receive ecology as a real thing. They only believe that they are only real and living creatures. They overlook existence of other non-living creatures and by utilizing their wit, knowledge and scientific skills they control the environmental things; therefore, the entire ecology is controlled by men. Additionally, Krebber (2011, p. 324) opines:

The crux of Dialectic of Enlightenment describes human history as continuous anthropocentric struggles for the master of nature in order to secure and self-preserve the human. Thought and reason function as human means to achieve this. With the European Enlightenment; however, a change in technique appeared of human power over nature. What was previously attempted through the imitation of nature (mimesis), turned into material domination with the enlightenment.

The ancient epoch of human evolution is ephemeral equated to the extensive past of the Nature, hitherto civilization unswervingly scruffles to locate itself as the leader of the ecological empire via the application of scientific advancement. This parameter proposes that rational radiance frequently arranges substantial sovereignty over ecological defence. By utilising knowledge, individuals' exertion to generate belongings merely for anthropological ingesting, behaving the nature as a meagre rare substantial to be re-structured over motive and inspection. This attitude has determined the high ability of modern scientific advancements.

This disparaging archetype inventions its pedigrees in the rational alterations of the 18th century. As Morrissey (2005) notices, "provisionally it can be said that the Enlightenment is associated with the rise of science and the decline of religion, with a defence of reasoned debate and open critique" (p. 261). After exposed of ancient mystical restraints, this Enlightenment-era rationalism advanced into the belligerent anthropocentricity unveiled by individual like Robur. By relieving biological unpretentiousness by unimpeded systematic analysis, anthropological goal converts an apparatus of natural abuse, altering ecological reservations into commercial places.

The knowledge, scientific innovation and human's thirst for power help in growth of modern technology. The more development in science and technology there is more

probability of natural destruction. Like in the narrative, the protagonist is shown as the knowledgeable person who considers himself as the most power than the nature by developing a modern machine "Terror" that "could conquer the entire element at once" (Verne, 2003, p. 132). That machine is potent and Robur utilizes the machine to command over the nature. John Strock (Verne, 2003, p. 119) expresses:

So, this machine actually fulfilled a four-fold use! It was at the same time automobile, boat, submarine, and airship. Earth, sea and air—it could move through all the elements! And with what power! With what speed! A few instants sufficed to complete its marvellous transformations. The same engine drove it along its course! And I had a witness of its metamorphoses.

The potent machines are the results of the human skill and knowledge, such engine violates the rule of the nature. The protagonist, Robur also develops such an engine in order to rule over the planet, that is 'four- fold use' engine that could change itself into an automobile, boat, submarine and airship. By the help of that engine, Robur goes through all the space of the planet, under water, in air, on the road and so on. The extra speed of the engine causes natural imbalance and harms creatures in the planet. It moves just like a 'thunder- bolt' making a 'rumbling' and "whirlwind, which tore the branches from the trees along the road, terrified the animals browsing in adjoining fields" (Verne, 2006, p. 38), that "killed the birds which could not resist the suction of the tremendous air currents engendered by its passage" (Verne, 2006, p. 38). This presents that the engine could bring imbalance in the nature by destroying the natural creatures under water as well as on the water. It "[t]ossed about by violent waves and unaccountable currents, boat have been swept beyond all control. Sometimes they have been dashed one against another, and serious damage has resulted" (Verne, 2006, p. 64). That machine shows its power on the nature creates imbalance and tries to control that natural milieu which is not more than day dream, because nature is far more potent than all creatures in the planet.

The ecological imbalance, damage and misuse are the aftermath of science and scientific trial. Such scientific trial has deep assertive impacts on nature and natural creatures. It brings catastrophe in natural environment. It destroys birds, animals, insects and herbs. It also decreases the productive quality and strength of the soil and also pollutes the water. There are lots of assertive results of such scientific trial. It only brings destruction to natural kingdom together with human kingdom. The study shows that the more individuals become rational the more they exploit the nature. The individuals take

natural places like, soil, air, water and forests as their lab for the scientific trial. The protagonist selects the natural areas like soil, water and air for his scientific experiments, "where no human had ever set foot before him" (Verne, 2006, p. 119).

In the narrative the protagonist utilizes natural environment as the lab for his scientific trial and conceals his innovation to bring destruction on planet. He has crossed the limitations of the natural laws and encroached in every aspect of the natural world. Verne (2006, p.122) writes, "[a]s to the surrounding- wall, what was its height, what the character of its crest, I could not judge". This gives us sense that human cannot go into the nature alone however by means of their inflated ego they attempt to cross the boundary by using their scientific skills and knowledge. Additionally, John Strock illustrates:

But the idea one would naturally get from the name of refuge for birds of prey, eagles, vultures; the home of vast numbers of the feathered tribes, wheeling and screaming above peaks beyond the reach of man. Now Great Eyre did not seem particularly attractive to birds; on the contrary, the people of the neighbourhood began to remark that on some days when birds approached its summit, they mounted still further, circled high above the crest, and then flew swiftly away, troubling the air with harsh cries. (Verne, 2006, p. 12)

The above-mentioned line illustrates about the situation of natural world before and after the human encroachment in the nature. This is rational and mutual association between natural living and non-living creatures however the predicament is that all natural creatures are living as good neighbours except human beings. The natural creatures enjoy their natural existence and territory, they never cross and encroach each other's territory, which makes the nature more beautiful and harmonious. But it is human beings who bring turbulence in the natural world. Like in the narrative, the protagonist Robur brings turbulence in the natural harmony by crossing the natural territory. Robur's scientific engine and its experiment on nature bring in danger. Humans and their inflated ego are the real cause for the destruction and imbalance in the natural kingdom.

Nature occasionally accepts the actions of humans. However, it also displays various instances of resisting human actions that are not in its favour. Nature attempts to notify people about their limitations and teaches that human power is finite, while nature's power is infinite. Human power is derived from nature; they gain power, knowledge, and skills from it. Thus, nature demonstrates its control over the universe.

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Despite this, human beings often claim to be more potent than nature and attempt to conquer it through scientific skills and knowledge. However, humans are ultimately weaker in the face of nature. In this regard, Krebber (2011, p. 332) opines:

Despite our great knowledge of and power to manipulate nature, we do not seem to 'triumph over nature'. Instead of creating paradise like conditions on the contrary, we are threatened by the changes our manipulation of nature has caused. Bacon's intention 'that nature serves human affairs and interest' instead promises to warn into an ecological disaster.

The preceding lines illustrate the potency of nature, describing how human beings use their scientific knowledge and skills to try and command nature, yet they cannot truly overcome it. It also shows how nature often threatens and resists human actions, which are frequently disregarded due to inflated ego. Furthermore, John Strock illustrates this point:

The balloon rose at once to a height of fifteen hundred feet, and there rested almost motionless for a quarter of an hour. Evidently the east wind, which was brisk upon the surface of the earth, did not make itself felt at that height. Then unlucky chance, the balloon was caught in an adverse current, and began to drift toward the east. Its distance from the mountain chain rapidly increased. Despite all the efforts of the aeronaut, the citizens of Morganton saw the balloon disappear on the wrong horizon (Verne, 2006, p. 15).

Nature consistently rejects unfavourable actions by humans. Wilker's claim that technology can open the "mighty rocks" of a volcano (Verne, 2003, p. 15) never appears to be beneficial for individual scientific explorations. Therefore, whenever Wilker attempts to ascend in his balloon, it moves in a different direction, indicating that nature is more unpredictable than human beings.

Nature often defies individual actions using its natural power, which can be detrimental to both nature and individuals. Humans use their knowledge and intelligence for their own benefit, often disregarding other inhabitants of the planet. By engaging in such actions, human beings are metaphorically "digging their own grave," shortening their own lives, and creating danger for them. They are developing scientific innovations that are not eco-friendly. Similarly, Krebber (2011, p. 323) opines:

Since then, science has been successful in manipulating nature to human aims. Simultaneously, as the environmental crisis shows, humans are far from

commanding nature. Instead of being under control and expelled outside the gates of society, nature pushes into society on all fronts. In relation to maintaining sound ecological living conditions for humans and other species on the earth enlightened sciences ultimately seem to fail.

The scientific innovations, human knowledge and skills are ultimately insufficient against the power of nature. Nature is more potent than human abilities. While humans attempt to rule through scientific explorations, nature often thwarts these attempts. In the narrative, Robur's exploration with the machine "Terror" symbolizes human knowledge and scientific explorations, while thunder, lightning, and other natural phenomena represent the resistance of nature. This illustrates that Robur's innovations are not acknowledged by nature:

This ship, while flying before some terrific thunder- storm which destroys the "Terror" had encountered some wreckage, among whose fragments were entangled my helpless body. Thus, I found myself back among humankind once more, while Robur the Conqueror and his two companions had ended their adventurous careers in the waters of the Gulf. The Master of the World had disappeared forever, struck down by those thunder- bolts which he had dared to break in the regions of their fullest power. (Verne, 2006, p. 143).

Human beings bring destruction to themselves by means of their knowledge, like in the narrative the protagonist's death. The protagonist attempt to command over the ecology and his desire was to be the master of the world by help of his machine "Terror" however Nature defies it and he died eventually.

The narrative stands as a testament to the author's enduring exploration of the intricate association amid Nature and human beings. Through the lens of eco-criticism, the novel's plot emerges as a thought-provoking examination of the delicate balance between human ingenuity and the unyielding forces of nature. The figure of the "Master of the World," with his remarkable technological mastery, serves as a symbolic representation of humanity's relentless drive to control and subjugate the natural environment. Verne's careful crafting of this character invites the reader to consider the implications of such an endeavour, challenging the conventional boundaries between human progress and environmental preservation.

Lastly, the narrative emerges as a testament to Verne's prescience and the enduring relevance of eco-critical concerns. By inviting the reader to grapple with the

ethical and philosophical implications of humanity's relationship with nature, the novel challenges us to consider our own place within the delicate balance of the natural world. Verne's masterful crafting of this narrative serves as a timely reminder of the importance of striking a harmonious accord between human progress and environmental preservation.

Researcher argues that Verne's portrayal of the protagonist Robur and his technological advancements serve as a cautionary tale about the consequences of human interference with nature. The main aspect of ecocriticism is that nature has its own agency and power, independent of human influence. In the novel, Robur's inventions, such as the flying machine Albatross, symbolize human attempts to control and dominate nature. However, these technological advancements lead to destruction and chaos eventually, as Robur's actions disrupt the natural order and threaten the balance of the environment.

Conclusion

This research paper provides a space to judgementally appraise in what way anthropocentric concepts form anthropological arrogances and activities to the milieu, precisely scrutinizing the restrictions of focusing on scientific advancements to control biological schemes. Over a textual scrutiny of Jules Verne's representation of Robur and his engine "Terror," this study shows the unavoidable resistance that befalls once anthropological inventiveness is castoff to surmount, moderately than collaborate with, the ecology. The conclusions divulge that although scientific advancements provide humankind an ephemeral, insincere domination on the nature, this hubristic control cannot be long-lasting forever. Individuals endure ensnared in an unreasoning confidence of complete command, waning to know that rationalities are progressive favours envisioned for biological leadership moderately than misuse. Finally, the study shows the utmost influence of ecology; belligerent, anthropological activities activate unadorned natural response turns, imposing humankind to "pay back" for its disparaging activities. An unchecked human-centred understanding brings catastrophic penalties for both entire individuals' world and ecological world. Anthropological rationality needed to be remounted not as an instrument for despotism, but as a natural dedication premeditated to save the earth. To evade the disastrous destiny of Robur, humankind immediately shift away from irresponsible domination toward an attitude of communal endurance.

Subsequently, more study is needed to trace out a real, ethical mid-point amid anthropocentrism and naturalism. Forthcoming revisions ought to emphasize on how justifiable skills and "enlightened self-interest" can participate social growth with biocentric conservancy, founding a basis where knowledge assists to restore, not to dominate the nature.

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