

Ecocritical Analysis of Environmental Destruction and Climate Change in Jostein Gaarder's *The World of Anna*

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Abstract

This research examines the ecological themes in Jostein Gaarder's *The World of Anna*, emphasizing the novel's significance in portraying environmental destruction and climate change. As a work of environmental literature, the novel serves as a vital cultural artifact that illustrates the devastating impact of human activity on nature and underscores the urgency of ecological preservation. Despite the growing body of research exploring climate change in literature, there is limited academic focus on how "The World of Anna" specifically addresses the nuances of environmental destruction. This study aims to fill this gap by investigating the research question: How does the novel depict environmental destruction and climate change, and what is its significance in the broader discourse on ecological crises?. The research employs a qualitative design. Data collection involves a close reading of the novel to identify descriptions, themes, and narrative devices related to environmental degradation. The data analysis integrates an ecocritical framework, categorizing findings into key themes such as deforestation, biodiversity loss and animal extinct, pollution, the disappearance of oil and drought. The findings highlight that Gaarder's "The World of Anna" effectively portrays the irreversible consequences of environmental degradation, offering vivid examples of ecological collapse while provoking readers to confront these pressing dilemmas. By integrating storytelling with critical reflections on climate change, study affirms that climate-themed fiction can serve not only as a mirror to ecological realities but also as a pedagogical tool to foster environmental awareness among student

Keywords: ecocriticism; climate change; environmental destruction

Introduction

Climate change has become a central topic of global discourse, driven by the increasingly severe rise in Earth's surface and atmospheric temperatures. Recent data reveals that global greenhouse gas emissions reached a record high in 2023. The Antarctic ice sheet experienced a dramatic loss—nearly 75% more between 2011 and 2020 compared to the previous decade (2001–2010). Furthermore, the extinction rates of animal and plant species are projected to increase by two to five times in the coming decade, accompanied by a significant decline in genetic diversity and a weakening of global ecosystems (Fletcher et al., 2024). The widespread environmental degradation caused by climate change has compelled policymakers—both nationally and globally—to develop mitigation strategies to address its escalating impacts. One prominent initiative is the Paris Climate Accord, which seeks to limit global warming to well below 2°C above pre-industrial levels, with a more ambitious target of 1.5°C. Complementing this effort, the European Environment Agency has outlined mitigation plans aimed at reducing the release of heat-trapping greenhouse gases into the atmosphere (European Environment Agency, 2023).

Environmental degradation caused by climate change has elicited responses not only through policy-based mitigation efforts at both local and global levels, but also through literary works that foreground climate change as a central theme. One of the most influential texts in this regard is *Silent Spring* by Rachel Carson, published in 1962, which remains a seminal work in the contemporary environmental movement. Carson's narrative exposes the dangers of indiscriminate chemical biocide use, highlighting the ecological consequences of human intervention (Love, 2003). A similar concern is articulated by Keith Thomas in *Man and the Natural World*, who explores the tension between environmental preservation and the adverse transformations brought about by technological advancement and urbanization (Thomas, 1984). Expanding on this literary engagement, (Johns-Putra, 2016) defines “climate change fiction” as a genre concerned with anthropogenic climate change and global warming. This definition implicitly traces the origins of the genre to Arthur Herzog's *Heat* (2003), which is often cited as one of the earliest examples of climate change fiction, marking a foundational moment in its literary history.

The growing number of literary works emerging with climate change as their central theme and genre has been accompanied by the rise of ecocriticism—a theoretical approach that examines the dynamic interactions between humans, literature, and the environment across global contexts. Ecocriticism, as defined by (Greg Garrard, 2004), is a branch of literary theory grounded in the premise that “human beings, literature, and the environment interact.” Idrus & Mukahal (2021) further elaborates that ecocriticism serves as a methodological framework within literary studies to investigate ecological hazards and functions as a multidisciplinary call to scientific engagement in mitigating the effects of climate change. Love describes

ecocriticism as an explicit response to a previously neglected dialogue between literature and the environment, aiming to elevate this discourse to a higher level of human consciousness (2003). He also emphasizes that ecocriticism represents the participation of the field of English literature and pedagogy in addressing the environmental realities of our time. Interest in ecocritical inquiry has continued to grow. At the 1992 Western Literature Association meeting, the Association for the Study of Literature and Environment (ASLE) was established. Within a year, ASLE had attracted over 300 members, and by 1995, membership had surpassed 750, culminating in the organization's first official conference. This development reflects the expanding role of literary studies in contributing to human awareness of environmental degradation and underscores the relevance of literature as a medium for ecological consciousness.

The World of Anna is a novel written by Jostein Gaarder and published in 2013. Set in 2012, the narrative follows a young girl named Anna who possesses visions of the Earth's future in the year 2082. With a central theme of environmental degradation and climate change, the novel portrays the consequences of human exploitation of nature, including the extinction of animal and plant species and the depletion of fossil fuels due to excessive extraction. Through this work, Gaarder—also renowned for his philosophical bestseller *Sophie's World* novel—which conveys a message of environmental awareness and the importance of nurturing a sense of care and responsibility toward the planet (Azizah, 2018). Several studies have employed ecocritical perspectives to analyze literary representations of nature and ecological crises. For instance, (Muhlisin & Rahayu, 2024) examined the portrayal of nature in John Lanchester's *The Wall*, while (Thiyagarajan, 2021) explored the intersection of animals, caste, gender, and the environment in the novels of *Perumal Murugan*. (Hutama & Titis Setyabudi, 2020) also conducted an ecocritical study of *The World of Anna*, focusing on Anna's visionary ability to perceive the future state of the Earth. The present study differs from previous research by specifically examining the depiction of environmental destruction and climate change in Jostein Gaarder's *The World of Anna*, and assessing its significance within the broader discourse on ecological crises. This analysis will be conducted through the lens of ecocriticism, aiming to deepen our understanding of the effects of climate change and its representation in literature, as illustrated in Gaarder's novel.

Literature offers a distinctive prism through which to explore the complex relationship between humans and the natural world. Analyzing environmental issues and ecological degradation in literary texts is essential for fostering ecological awareness and promoting ethical reflection (Tajane, 2024; Karmakar, 2024). Ecocritical readings of literature encourage readers to reconsider their perspectives on environmental deterioration and to engage more critically with the ecological implications of human behavior. As Radhakrishnan asserts, environmental literature not only enhances public understanding of ecological issues but also plays a pivotal role in shaping public opinion and motivating sustainable action (2025). Literature thus

functions both as a mirror and a catalyst—reflecting the realities of environmental crises while inspiring transformative change (Dasht Peyma, 2025).

Methodology

This research employs a qualitative design. The qualitative method is a research approach that generates descriptive data in the form of written or spoken words derived from observed behaviors and experiences (Bogdan & Biklen, 1997). The study applies an ecocritical framework based on the theoretical model developed by Greg Garrard, which emphasizes the relationship between human and non-human entities within their environmental contexts. Garrard's ecocriticism is structured around six central tropes that reflect how literature and culture engage with ecological concerns: pollution, wilderness, apocalypse, dwelling, animal, and earth (Greg Garrard, 2004). Pollution explores the moral and ethical dimensions of environmental contamination, particularly its impact on marginalized communities. Wilderness examines human responsibility toward the preservation of wild or human-inhabited landscapes. Apocalypse refers to ecological disaster narratives that dramatize environmental collapse and provoke ethical reflection. Dwelling highlights creative adaptation and ecological resilience in the face of environmental challenges. Animal focuses on the representation of non-human creatures and their symbolic or ethical roles in literature. Earth encompasses a holistic view of the planet, engaging with concepts such as deep ecology and global environmental justice. This ecocritical lens provides a nuanced framework for analyzing how *The World of Anna* by Jostein Gaarder represents environmental destruction and climate change, and how these representations contribute to broader ecological discourse.

The primary data for this research consist of quotations and narrative excerpts from Jostein Gaarder's *The World of Anna* (2013). Data collection began with a comprehensive reading of the novel, followed by close attention to words, sentences, and discursive elements that pertain to environmental destruction and climate change. Relevant textual evidence was systematically identified and categorized according to thematic concerns such as deforestation, biodiversity loss, pollution, and global warming. These categories were annotated using sticky notes to facilitate thematic organization and analytical clarity. Upon completing the data collection process, the analysis was conducted using a descriptive qualitative approach. Each selected quotation was examined individually and interpreted through the lens of Greg Garrard's ecocritical framework. This involved mapping the textual representations onto Garrard's six tropes—pollution, wilderness, apocalypse, dwelling, animal, and earth—to uncover the ecological dimensions embedded in the narrative. To strengthen the analysis and ensure contextual relevance, recent scholarly publications on climate change and global environmental degradation were consulted. This integration of literary analysis with contemporary climate research provided a deeper understanding of how *The World of*

Anna reflects and contributes to the broader discourse on ecological crises.

Results and Discussion

Jostein Gaarder is a Norwegian author born on August 8, 1952. He studied the history of ideas, religion, and Nordic literature at the University of Oslo. In 1991, Gaarder published *Sophie's World*, a philosophical novel that became an international bestseller and introduced readers worldwide to the history of Western thought. Beyond his literary achievements, Gaarder has been actively involved in promoting sustainable development for nearly three decades. In 1997, he established the Sophie Prize, an international award granted to organizations dedicated to environmental advocacy. Through this initiative, Gaarder contributed millions of dollars to support environmental causes, reflecting his deep commitment to ecological issues. Drawing from his background as an environmental activist, Gaarder wrote *The World of Anna*, a novel that addresses the ecological crisis and aims to raise global awareness about climate change through fiction. The narrative centers on Anna, a sixteen-year-old girl with a vivid imagination that allows her to envision the future of Earth and its deterioration due to human actions. In her visions, Anna sees herself as her future granddaughter, Nova, living in the year 2082. Through Nova's perspective, Anna witnesses the devastating consequences of climate change and is confronted with criticism from her descendant for failing to protect the planet for future generations. These dreamlike encounters inspire Anna to commit herself to environmental stewardship. Through this novel, Gaarder conveys powerful messages about the importance of preserving the Earth for posterity, using fiction as a medium to cultivate ecological awareness and ethical reflection.

This section presents the results of the analysis of *The World of Anna*, structured in accordance with the research questions. The discussion is divided into two parts. The first section is finding which explores the theme of environmental destruction as depicted in the novel, while the second is discussion which examines the significance of *The World of Anna* novel in contributing to contemporary ecological discourse.

Environmental destruction is vividly portrayed in *The World of Anna*, particularly through the depiction of Earth's future as seen by Anna's great-granddaughter, Nova, in the year 2082. On her sixteenth birthday in 2012, Anna dreams of becoming Nova and, through a tablet device in her hands, gains a glimpse into the future state of the planet.

1. Deforestation

Deforestation refers to the clearing or thinning of forests by human activities, often for agriculture, urban development, or resource extraction (Balboni, Berman, Burgess, & Olken, 2023). Moreover, (de Oca et al., 2021) describes it as the removal of forest cover for human use, including wood products and croplands, while (Agrawal, Nepstad, &

Chhatre, 2011) emphasizes its role as a process driven by economic interests that leads to the destruction or degradation of forest ecosystems. Currently, the world faces an alarming rate of forest loss—about 10 million hectares annually—with 2024 witnessing over 26 million hectares of natural forest disappearance (Heino et al., 2015). Tropical primary forests, crucial for biodiversity and carbon sequestration, are vanishing at a rate of 18 football fields per minute. This loss is exacerbated by climate-induced wildfires, agricultural expansion, and illegal logging. The consequences are profound: increased greenhouse gas emissions, disrupted water cycles, soil erosion, and the displacement of forest-dependent communities. As deforestation accelerates, it intensifies global climate change and undermines ecological resilience, demanding urgent international cooperation and sustainable land-use policies (Brockhaus et al., 2021).

Gaarder's *The World of Anna* vividly portrays environmental destruction, particularly through its depiction of Earth's future as envisioned by Anna's great-granddaughter, Nova, in the year 2082. On her sixteenth birthday in 2012, Anna dreams of becoming Nova and, through a tablet device she holds, glimpses the deteriorating condition of the planet decades ahead.

As this destruction took place, man became the most populous mammal on earth. Of course there was a connection – mankind had threatened its closest relatives with extinction, not only by cutting down forest and destroying habitats but also by trapping and hunting illegally (Gaarder, 2013, p. 66).

Deforestation is one of the key forms of environmental destruction depicted by Jostein Gaarder in *The World of Anna*, with a strong emphasis on the relationship between humans and nature. Anna expresses the idea that humans and nature form an inseparable unity and must care for one another like neighbors sharing the same planet. She argues that humans should not cut down forests, as doing so destroys habitats and threatens the survival of countless species.

Forests play a vital ecological role in sustaining life on Earth. They regulate the climate, maintain the water cycle, and preserve biodiversity. As natural carbon sinks, forests absorb vast amounts of carbon dioxide, helping to mitigate global warming and stabilize atmospheric conditions. Through transpiration, they influence rainfall patterns and replenish groundwater, ensuring the availability of fresh water. Moreover, forests provide habitats for innumerable species, fostering ecological balance and resilience. Without them, the planet's environmental equilibrium would be severely compromised, endangering both human survival and the health of all living organisms.

Despite their importance, deforestation continues at an alarming rate. Large-scale land clearing persists in various regions, driven by housing development and the conversion of forested areas into agricultural land. Globally, deforestation remains a pressing issue, with approximately 10 million hectares of forest lost each year. In 2024 alone, a staggering 26.8 million hectares of natural forest were destroyed, resulting in

an estimated 10 gigatonnes of CO₂ emissions (Bodo, Gimah, & Seomoni, 2021). The most alarming trend was the record-breaking loss of tropical primary forests—6.7 million hectares—primarily due to wildfires intensified by climate change and El Niño conditions. These forests, crucial for biodiversity, carbon storage, and water regulation, are vanishing at a rate equivalent to 18 football fields per minute. As global population growth and land demand increase, pressure on forests intensifies, threatening ecological balance and accelerating climate change.

2. Biodiversity loss and animal extinction

Another form of environmental destruction depicted by Gaarder in *The World of Anna* is biodiversity loss and animal extinction. The novel highlights Anna's deep concern for climate change and global warming. Together with her boyfriend, Jonas, she expresses a desire to initiate programs aimed at mitigating the effects of climate change. Motivated by her environmental awareness, Anna possesses a strong understanding of various forms of biodiversity, including flora and fauna. She regularly monitors the conservation status of animals through her favorite website, www.arkive.org. Through this platform, Anna observes changes in the planet over time and across different regions. For instance, in Africa, plants and animals that once flourished across the continent are now confined to scattered remnants of primordial forest. In Europe, however, the breakdown of biodiversity began much earlier than in other continents, reflecting a longer history of ecological degradation.

It has been declared extinct, this very second, by the International Union for the Conservation of Nature (IUCN), for generation, no living soul has seen a heard of antelopes, gnu or giraffes in what used to be called the African Savannah. Now the herbivores are gone, the beast of Prey have gone too. Some of the species have survived in zoos, but now they are dying out too (Gaarder, 2015, p. 28).

Drawing from *The World of Anna*, Gaarder illustrates the accelerating decline in animal populations and the growing threat of extinction. The narrative warns that in the coming years, the number of endangered species may increase significantly, depriving future generations of the opportunity to witness the beauty and diversity of Earth's flora and fauna. As Nova recounts in the year 2082, zoos of the future are populated not by living animals, but by artificial replicas—faithful imitations of species that have already vanished. This depiction underscores biodiversity loss and species extinction as critical consequences of climate change. Climate change now acts as a third major driver of biodiversity loss, alongside habitat destruction and overexploitation. Rising global temperatures, extreme weather events, and shifting ecosystems are pushing thousands of species toward extinction. A recent study published in BioScience reveals that at least 3,500 animal species are directly threatened by climate-related stresses, with marine invertebrates—such as mollusks, corals, and hydrozoans—particularly vulnerable due to their limited mobility and sensitivity to warming waters (Defara Dhanya, 2025). One striking example is the Bramble Cay melomys, a small rodent native to the Great Barrier Reef, which has been officially recognized as the first

mammal to go extinct due to climate change—its habitat lost to rising sea levels. According to the IUCN Red List, over 14,000 species are currently threatened by climate change. If global temperatures rise by 2°C by the year 2100, up to 18% of terrestrial species could face a high risk of extinction (“Which Animals Were Most Impacted by Climate Change in 2024?,” 2025).

But Nova is painfully aware that everything she is watching on the screen above her bed has gone for ever. Now there are no coral reefs and no shoals of brightly coloured fish. The sea is too acidic – for more than a hundred years it was forced to swallow millions and millions of tonnes of CO₂. It as though a demon had been released and had decided, right, that’s it. That’s enough! All these beautiful species must suffocate (Gaarder, 2015, p. 32).

The excerpt from Gaarder’s *The World of Anna* presents Nova in the year 2082, saddened by the stark contrast in the beauty of the ocean floor across generations. In the present day, we can still witness the vibrant marine landscape—colorful shells, dazzling fish, and thriving coral reefs. Diving remains a popular activity among tourists in regions renowned for their underwater beauty. However, in Gaarder’s imagined future, Nova can only experience the ocean’s splendor through archived video clips on the internet, as the actual beauty of the marine world has vanished. By 2082, coral reefs have disappeared, and the once-vivid fish species are extinct, largely due to the increasing acidity of seawater. As Wenjing Gao notes in her study on heavy metal mobility under seawater acidification, the ocean has absorbed billions of tons of CO₂ over more than a century, severely altering its chemical balance. In addition to acidification, marine environments are heavily polluted by plastic waste—either directly discarded by humans or carried downstream from rivers. As (Chandrappa & Sagar, 2023) observes that ocean has effectively become a repository for vast amounts of terrestrial waste. Garbage dumping and other forms of pollution now rank among the most destructive activities affecting marine ecosystems, biodiversity, and public health. These factors contribute to the degradation of the ocean floor and threaten the survival of marine life. Through this portrayal, Gaarder warns readers that the beauty of the ocean and its ecosystems will gradually disappear unless humanity takes immediate action to protect and restore them.

3. The Disappearance of Oil

As depicted in Gaarder’s *The World of Anna*, the future holds a grim reality where oil has become a scarce resource, depleted after centuries of exploitation by previous generations. In the year 2082, Anna encounters a boy from the Middle East who has become a climate refugee, traveling with a group displaced from his homeland. Once a wealthy nation due to its abundant oil reserves, his country has vanished beneath encroaching desert sands. With no oil left, its people are forced to migrate to Norway—ironically, not by modern transport, but by camel, symbolizing a regression in mobility and technological access. This narrative starkly illustrates the long-term consequences of fossil fuel dependency and environmental neglect. Gaarder’s portrayal serves as a cautionary tale, urging readers to reflect on the unsustainable nature of

resource exploitation and the socio-political upheaval it may cause. The image of oil-rich nations reduced to barren wastelands and their citizens becoming nomads underscores the urgency of transitioning to sustainable energy and addressing climate-induced displacement.

Oil was a disaster for my country. We became rich overnight, but now we're poor. How can we be rich when we can no longer live in our own country? (Gaarder, 2015, p. 63).

In the United States, the extraction and use of petroleum from beneath the earth's surface was first introduced around the same time as the abolition of slavery. Factory machines began using oil as fuel to replace enslaved labor, which had become economically and morally untenable. Oil quickly became a preferred energy source—easily pumped and widely accessible. Although the use of petroleum ushered in a new era of modernity, enabling the operation of cars, airplanes, and other machines that allowed humans to travel rapidly across vast distances, it came with long-term consequences. Fossil fuels, including oil, coal, and gas, are non-renewable resources. If humanity continues to consume them without regard for future generations, these resources will inevitably be exhausted. Today, the concentration of CO₂ in the atmosphere is approximately 40% higher than it was before humans began burning fossil fuels. This dramatic increase in greenhouse gases has accelerated climate change and intensified environmental degradation.

'All the carbon stored in fossil fuels – oil, coal and gas – has been “parked” and withdrawn from the cycle for millions of years. but this delicate balance ...' Anna plucked the words from his mouth: '... this delicate balance has been upset by burning oil, coal and gas, which pumps carbon dioxide into the atmosphere.' ... 'The greenhouse effect could get out of control and, worst-case scenario, the world's temperature could increase by six to eight degrees (Gaarder, 2015, pp. 21 – 22).

The disappearance of oil in the future is not merely a result of natural resource depletion, but a stark manifestation of human greed—driven by short-term political agendas and economic self-interest. Global powers continue to prioritize fossil fuel exploitation to preserve geopolitical dominance, often subsidizing oil industries while neglecting investment in sustainable energy alternatives. This relentless consumption, propelled by corporate lobbying and energy nationalism, intensifies the climate crisis and widens global economic disparities. Oil-rich nations wield disproportionate influence, while vulnerable economies suffer the consequences of environmental degradation and resource scarcity. As reserves dwindle, the global scramble for control escalates, threatening international stability and exposing the fragile, unsustainable foundations of modern economic systems. Although the dilemma is complex, the use of petroleum must be strictly regulated. Only through decisive and ethical intervention can

humanity avoid the dystopian future envisioned by Gaarder in *The World of Anna*, where ecological collapse and resource exhaustion become irreversible realities.

4. Drought

Another form of environmental destruction portrayed in Gaarder's *The World of Anna* is the widespread drought that afflicts various regions of the world in the future, as global temperatures continue to rise. Through her "terminal," Anna witnesses a planet that has lost its natural beauty. Tropical forests have vanished due to rampant deforestation, fertile lands have become barren, biodiversity has collapsed, and the vibrant life of the ocean floor has disappeared. In place of these once-thriving ecosystems, drought spreads relentlessly across continents, turning lush landscapes into arid wastelands. Gaarder's depiction serves as a stark warning about the cascading effects of climate change—where the loss of forests, marine ecosystems, and biodiversity are not isolated events, but interconnected symptoms of a deeper ecological crisis. The novel invites readers to reflect on the urgency of environmental stewardship and the moral responsibility to prevent such a future from becoming reality.

The planet is under surveillance: the terminal shows glaciers advancing and drought spreading across Africa, America, Australia, and the Middle East (Gaarder, 2013, p. 79).

Beyond drought, Gaarder's *The World of Anna* envisions a future marked by escalating environmental disasters—storms, hurricanes, and floods—that render Earth increasingly inhospitable for human life. Both Anna in 2012 and Nova in 2082 experience deep anxiety and fear as they confront the consequences of climate change, a crisis driven not by nature alone but by human actions and negligence. Gaarder's narrative underscores the emotional and existential toll of ecological collapse, portraying climate anxiety as a shared intergenerational burden. According to the 2025 data from the World Population Review (2025), drought is defined as a prolonged period of below-average precipitation that disrupts water and food supply. It is a natural hazard with far-reaching consequences, including the loss of livelihoods, biodiversity, and economic stability. Droughts can also trigger national security threats, forced migration, and even loss of human life. Some persist for months or years, compounding their impact. Currently, Ethiopia is identified as the most drought-stricken country in the world. It is experiencing the longest and most severe drought ever recorded, leading to widespread harvest failures and the death of livestock. Over ten million people are in urgent need of assistance, relying heavily on humanitarian aid for survival. This crisis is exacerbated by climate phenomena such as the 2023 El Niño, which has intensified the region's vulnerability. Gaarder's depiction of a desolate future aligns with these real-world patterns, urging readers to recognize the urgency of climate action. The novel becomes not just a work of fiction, but a prophetic call to safeguard the planet before its beauty and habitability are lost.

"The Famine in the horn of Africa has proved devastating after last year's catastrophic drought. Thousands have died of starvation, and a large number of

refugees have tried to escape the region... The political situation has undoubtedly contributed to the suffering, but climate researchers can no longer rule out the possibility that natural disasters such as these are caused by global warming (Gaarder, 2015, p. 71).

The ongoing drought in Africa is poignantly reflected in *The World of Anna* through the character of Ester Estonsen. Ester is portrayed as an environmental activist who is detained in Kenya while delivering food aid to drought victims in Nairobi. Her commitment to climate justice mirrors that of Anna, who shares a deep concern for the ecological crisis and its human toll. Motivated by this shared vision, Ester joins the World Food Programme to assist communities suffering from hunger due to prolonged drought conditions across the region. Both Ester and Anna embody a spirit of climate solidarity, transcending geographical boundaries to confront global environmental challenges. Their alliance symbolizes intergenerational and transnational activism, emphasizing the moral imperative to protect the Earth for future generations. Through their collaboration, Gaarder illustrates the power of collective action and ethical responsibility in the face of ecological collapse. The novel thus becomes a call to awaken human consciousness and inspire meaningful efforts to safeguard the planet.

Discussion

Based on an analysis of Jostein Gaarder's *The World of Anna*, the novel portrays various forms of environmental destruction, including deforestation, biodiversity loss, species extinction, the disappearance of oil, and widespread drought. Gaarder illustrates these environmental crises through Anna's future vision as Nova in the year 2082. He brilliantly connects future ecological collapse with present-day conditions, clearly highlighting the causal effects of environmental degradation. For instance, Gaarder's depiction of deforestation in the future shows that tropical forests—such as the Amazon—are no longer what they once were, due to massive illegal logging for residential expansion and land conversion. The portrayal of “climate settlers” from the Middle East also reflects the consequences of excessive oil extraction driven by human greed. Oil reserves are exploited on a large scale by major corporations seeking maximum profit. As Garrard warns environmental destruction is caused systematically by systems of domination or exploitation of humans by other humans, and mostly for the sake of economic gain (Gregory Garrard, 2010).

Furthermore, as an environmentalist, Gaarder uses his novel to raise readers' awareness of ecological issues by depicting the future consequences of environmental neglect. Through the characters Anna and Nova, readers encounter young individuals with strong ecological awareness and a deep concern for biodiversity conservation and environmental issues. As (Johns-Putra, 2016) states, climate change fiction is a reflection of the contemporary response to climate change. Moreover, she notes that novels about ecological issues provide lessons for readers on how to cope with, adapt

to, or mitigate climate change. This approach is echoed by (Sharrock, 2025), who analyzes deforestation in Ovid's *Metamorphoses*. Her study concludes that trees in Ovid's poem are victims of human exploitation. Like Gaarder's *The World of Anna*, both authors use literature to raise ecological awareness among readers.

Additionally, Gaarder's *The World of Anna* functions as a form of ecological pedagogy, guiding readers—especially students—toward ethical engagement with nature through a narrative that blends philosophical inquiry with vivid depictions of environmental destruction. Anna's growing awareness of climate change is not abstract; it is grounded in tangible imagery of melting glaciers, deforestation, and species extinction, which serve as emotional and moral catalysts for both the protagonist and the reader. In educational settings, this novel can foster interdisciplinary learning by combining literary analysis with ethical reflection and environmental science. The use of literature to cultivate environmental awareness is also demonstrated by (Wiyatmi, Suryaman, Sari, & Dewi, 2023), where she instills ecofeminist values in students across three universities in Indonesia. From this perspective, novels can serve as effective media for teaching ecological care and awareness. Furthermore, environmental issues can be integrated into school curricula, as argued by (Nur, Anas, & Pilu, 2022) who supports the idea that environmental issues should be integrated into English Language Teaching (ELT) to build English teachers' and students' metacognitive awareness and skills about environmental care.

Conclusion

Jostein Gaarder's *The World of Anna* demonstrates the power of literature to illuminate the urgency of ecological crises. Through Anna's reflections on deforestation, species extinction, resource depletion and drought, the novel offers a compelling narrative of environmental degradation and human responsibility. This study affirms that climate-themed fiction can serve not only as a mirror to ecological realities but also as a pedagogical tool to foster environmental awareness among students.

Furthermore, integrating such climate-themed fiction into English literature classrooms can also enrich students' understanding of global ecological challenges while cultivating ethical and reflective engagement. However, the scope of this study is limited to a single novel. Future research should consider comparative analyses across multiple climate fiction texts and explore works rooted in local wisdom to provide culturally nuanced perspectives on ecological issues. Such expansions would deepen the discourse on literature's role in shaping ecological consciousness and ethical responsibility.

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