

Shades of Ecocriticism in the Shots of Owen Harley's *Barbie of Swan Lake*

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Abstract

Literature and cinema serve as factual bridges connecting humans' thought processes and their social reflection. Literature, as well as many media, help to serve for humans to do a better journey. One such medium is film. It targets almost everyone, irrespective of age group and mirrors their lives through virtual eyes. This study takes one such genre called fantasy film, literally meant for children, but through the plot, the film targets the humane in humans. This paper takes one of the popular fantasy movies *Barbie of Swan Lake* (2003), directed by Owen Hurley and explains how media communicate the literary-life theory to the audience. It is a children's movie, especially for girls. This paper uses the movie's backdrop to deliver the essence of literary theory, Environmental Ethics. The relationship between humans and non-human is a magical link made by Nature. When a man becomes the big entity of the World, other beings become a subsidiary part of him and change their role according to their interaction and transaction with Nature. Thus, human becomes the cultural entity, whereas animals become the natural entity. Hence, this paper brings the anarchic idea of separation and emphasizes human reunion with Nature and its effect in the spot of Eco-Criticism.

Keywords: *Ecocentrism, Fantasy Film, Nature-Human relationship, Popular Media*

INTRODUCTION

As a popular medium, Cinema delivers enlightening information to the audience. Comparatively, it reaches the mass more than any other source of media. Cinema is derived from the Greek word 'Kinema', meaning motion. Many genres have existed since the early period of the film. Such as action films, biopics, and melodramas, and some international genres are fantasy films, science fiction, and musical films. Oxford Dictionary of Film Studies states that a Fantasy film is "Any type of fiction film that does not aim at naturalism or realism, or verisimilitude, but creates and explores impossible, alternative, or magical worlds by cinematic means." As fantasy film holds a magical plot structure, the element of magic spells, good and bad embodiments, and talking animals are all considered as the strengthening part. However, movies like *Barbie of Swan Lake* teach even to the adult about life and harmony. Classified among, the lesson delivered by Owen is a man-nature relationship. Though we live in a techno-advanced era, humans still hold their place for running their life. This movie presents many societal pictures of humans through animated characters and uses the forest and fairy creatures as the backdrop. It is meant for entertainment but depicts moral values through magical fairies. In General, the fairy tale enhances imaginative power, creativity, and reasoning skills. In addition to this, it also delivers a life lesson to children tortuously. Aforesaid, *Barbie of Swan Lake* is one among them. It is the third movie of the Barbie Movie Series released in 2003. The movie opens with the character Barbie who narrates this story (*Barbie of Swan Lake*)

like a Chinese Box narrative structure. Story's listener is her sister Kelly, who feels discomfort on her first day at the Camp. This story gives Kelly refreshment, but for the reader, the story gives a reminiscent moment over the ecocritical lens. So, this paper highlights human beings' unorganised shift from ecocentric to anthropocentric behavior and then the organised move towards a biocentric way of living. Moreover, highpoints how Women and Nature share their responsibilities for Creation, Sustainability, etc. Though this story projects the individuality of cultural entity (humans) and natural entity (animals, elves), in the climax, it proves that the two become one as the lovely creatures of Nature. Thus, this paper travels through the cinematic communication of literary theory among audiences.

Origin of the movie *Barbie of Swan Lake*

Swan Lake originates from a German fairy tale, first composed as a ballet by one of the famous Russian Composers, Pyotr Ilyich Tchaikovsky. The German version of the Fairy Tale pictured the death of true love between Prince Siegfried and Princess Odette. The death happens by Evil Rothbart, the antagonist. In the movie version, Owen Hurley projects the unity of love as the unity of two souls as on storyline starts with the arrival of Odette to the Enchanted Forest by following the stray unicorn, Lila, who gets transformed into a swan by Rothbart, the evil cousin of the Fairy Queen. The Enchanted Forest is released from the spell through the true Love of Prince Daniel and Odette alone and the powerful support of the Fairy Queen, Elves, Lil, and Erasmus (forest entities). So, the movie gives a happy ending rather than death.

REVIEW OF LITERATURE

"Multimodality in Translating Barbie of Swan Lake Film", authored by Ni Puty Meria Purnama Yanti, used this movie to identify multimodality elements in animated films, especially while translating. It translates the movie *Barbie of Swan Lake* from English to Indonesian. Through the research, the researcher identifies the strength of multimodalities such as video, music, sight, sound, print, images, etc. This research was done on the qualitative method through documentation and note-taking techniques. The listed multimodality elements include visual, audio, spatial, gestural, and linguistic. In that, the researcher states that the linguistic part would not be related to the content regarding children's references.

"An Analysis of Translation Techniques Used in Imperative Sentences of *Barbie of Swan Lake* Movie Subtitle", authored by Irma Indri Novitasari, Rahmawati Sukmaningrum and Dyah Nugrahani, analysed the types of translation techniques used in the movie *Barbie of Swan Lake*. The researchers use a descriptive qualitative method to describe the techniques used. This research has discovered the nine techniques used in this movie by analyzing imperative sentences. Finally, the researchers found 115 imperatives used in the movie and nine techniques such as Established Equivalence, Literal, Reduction, Amplification, Modulation, Discursive Creation, Adaptation, Variation and Substitution. The researchers conclude that these techniques are the helping tool to transfer the essence of movies properly.

In "Analisis Karakterisasi Tokoh Utama Dalam Film *Barbie of Swan Lake* (2003)" [English Translation: "Analysis of the characterization of the main character in the movie *Barbie of Swan Lake*" (2003)] Tesa H. Rondonuwu, Dr. Isnawati L. Wantasen and Dr. Jultje Aneke J. Rattu analysed the development of main character in the movie. The researchers use Rene Wellek and Austin Warren's Intrinsic Approach. Through this method, the researchers describe the main character's development, Odette, and her transformation from a kind girl to a revolutionary protagonist. To conclude, this intrinsic approach helps to find the development

that arises from the situation, ideas of humans and their language, which help the audience grasp the message easily.

"Feminist Barbie: Mattel's Remakes of Classic Tales," written by Julie Still, focuses on the feminist role in the Barbie movies to promote and market Disney Movies. The researcher emphasizes this aspect and argues how the media is marketed to pre-teen girls. Through this research, the researcher finds that the Mattel Barbie film Series targets young girls by featuring female characters like Odette. The select movies are *Barbie of Swan Lake*, *The Christmas Carol*, *The Nutcracker*, *Beauty and the Beast*, *Rapunzel*, *The Twelve Dancing Princesses*, *The Princess and the Pauper*, *Three Musketeers*, and *The Little Mermaid*. Lastly, the researcher accomplishes the courageous role of Barbie characters who stay within the thin blonde body image screening to the children. As many do not want to show them as role models to the children, the Barbies are the vehicle to transfer cultural Literacy.

"Multimodality in Audio Visual Translation of Children's Animated Films authored by Ni Putu Meria Purnama Yani, Gusti Ayu Agung Dian Susanthi and Agus Darma Yoga Pratama identify the multimodality elements in translating children's animated films from English to Indonesian. The select films are *Barbie of Swan Lake* and *Tinkerbell*. This research uses the descriptive qualitative method and shows five comprehensive multimodality elements such as visual, audio, spatial, gestural, and linguistic. Through this, the film achieves the following references fantasy, depiction, joke, and undertone. Thus, this paper finds that the film's multimodality elements achieve poor, good, and sufficient accuracy rates."

Hence only few papers have been penned on Owen Hurley's *Barbie of Swan Lake*; none uses the literary theory, Ecocriticism. So, this paper applies theories of anthropocentrism and biocentrism throughout the movie to illustrate the man-nature relationship.

Environmental Ethics as Justice of Harmony

As stated in "Encyclopedia of Environmental Ethics and Philosophy," Ethics are more on human convention rather than divine or natural. It is considered as human artifacts. It is more on self-interest than the interest of other species too. By the means of ethic, humans are indirectly achieving one's own self-interest at the maximum. On the other Divine artifacts talks about the same ethical philosophy as natural philosophy. "The first philosophy in the European tradition—the tradition in which environmental ethics first emerged—was "natural philosophy." According to the divine artifacts, the world is composed of water and the atom. The logos of which govern their behavior and the power of love and strife as well as mind act as a force to move them. But now the shade of this ethical philosophy is in law form alone. All the human activities are unjustifiable. Thus, this paper uses the two contradictory environmental ethics Anthropocentrism and Biocentrism. Researcher applies narrative analysis approach to this movie by applying literary theories. The primary sources for the narrative analysis are the movie dialogues and clippings.

In ethical way, Anthropocentrism refers to the claim that humans have intrinsic value, other species or creatures are having instrumental value. "Anthropocentrism, is a philosophical viewpoint arguing that human beings are the central or most significant entities in the World. It regards humans as separate from and superior to nature and holds that human life has intrinsic values while other entities (including animals, plants, mineral resources, and so on) are resources that may justifiably be exploited for the benefit of humankind." (L & M.P, *Anthropocentrism*).

On the other hand, Biocentrism rejects the point that human alone stands for moral to other living creatures and it promotes that all species in this earth have intrinsic value. "Biocentrism, on the other hand, is a philosophy that asks us to rank all living organisms equally when making moral and ethical choices. The ethical premise is that all living organisms should be considered equals." When the Biocentric overcomes the Anthropocentric view through its characteristic nature, Nature encounters productive and destructive changes. As quoted in the *Encyclopedia of Environmental Ethics and Philosophy* biocentrism has some key tenets: all the living creatures have moral standing, moral attention, and consideration; all the attention are intrinsically valuable.

This ethical consideration apart from the human/divine artifacts, gives the justice for man-nature relationship and creates harmony. Many films portray the human- non-human relationship in many demeanors. Fairy Tales like *Cinderella*, *Snow White and Seven Dwarfs* and *Rapunzel*; often show the strength of beauty, magical power and the role of king or Prince, but the role of animals becomes flat, and nature would be the backdrop. Despite its stereotype, this movie, *Barbie of Swan Lake*, highlights the animals as supporting characters. They become an eye-opener for humans to live meaningful lives. In this paper, the researchers explain the Anthropocentric understanding of humans about nature and the transformational impact created by humans on nature and themselves by the new Biocentric approach.

Nature: A Backdrop for Cosmopolitanism

The beginning of this movie reflects nature through a white girl dancing like a swan in the milieu of oceanic blue. This mere visual treat represents the unification of two as one. The oceanic blue embodies nature, and the girl and her swan dance exemplify the human and non-human kingdom.



Figure 1: Movie's Title card signifies two as one

"The view or belief that the rights and needs of humans are not more important than those of other living things." Nature is the home for all the creatures present in the World. None is either superior or inferior before the supremacy of nature. However, this concept faded away when humans changed the shape of Nature as Culture.

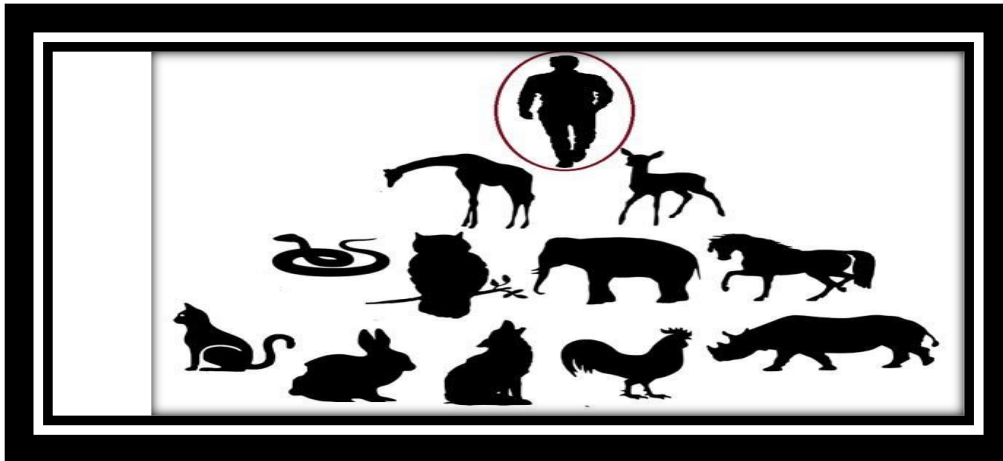


Figure 2: Anthropocentrism

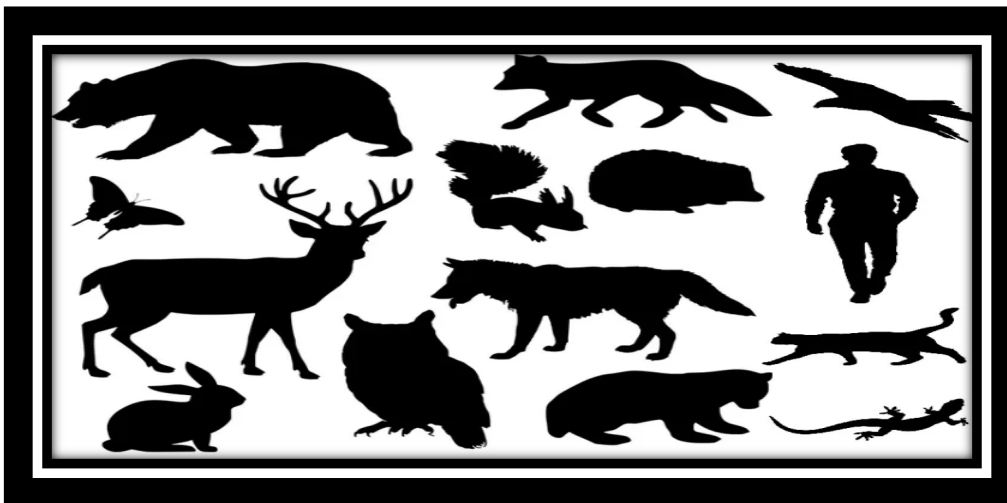


Figure 3: Biocentrism

Humans started thinking and dissociating from Nature and came to think that other creatures are subordinate to humans, as shown in *Figure 2*. This paper figures out the manipulated thought of humans, which is projected effectively in the Movie *Barbie of Swan Lake*.

Anthropocentrism: An Identity of Culture

According to the environmental philosopher Baird Callicott (2006, 119), anthropocentrism presupposes that "only humans are worthy of ethical considerations" and "other things are mere means to human ends." The values taught us to use non-human things wisely but not to live with them. This loop makes way for an anthropocentric point of view. Humans start to justify their actions in the name of an Anthropocentric way of life. The *Oxford English Dictionary* says, "Humankind is the central or most important element of existence." Everything is for humans, and they hold the power to apply it. They can include non-human society as their ward or exclude it as their trait. Anthropocentrism is a "concern with human interests to the exclusion, or at the expense, of interests of other species" (Hayward, 1997, p. 52).

In this movie, the first meeting between humans and non-human is a meeting between a sparrow (non-human) and Odette and Prince Daniel (Human entity). Prince Daniel loves it in the sense of hunting by aiming at the dot. He includes it as a means of exclusion through his playful manner. The sparrow stood as the motionless statues would have been placed in the palace. When the same sparrow reaches Odette, she pampers it and makes it move on. Human's love for the sparrow stops at the point of pampering and threatening. It is not only in the case of a sparrow but the whole non-human species.



Figure 4: Odette's love on Sparrow



Figure 5: Prince Daniel's love on Sparrow

They focus the element of magical happiness on the biotic creatures. It is evident when Odette looks at Lila, a unicorn who entered the city from an enchanted forest. The first meeting with Lila makes Odette stunned by Lila's beautiful appearance, and she is concerned about her not being hurt by fellow humans. She hardly tries to help Lila, but nothing comes from her soul. Lila crosses the wooden bridge naturally, but Odette cannot. She follows Lila, eager to know about unicorns, making her enter the enchanted Forest. She is embarrassed at the beauty of God's creation. This Forest becomes the school of teaching her (the embodiment of humans) the biocentric way of life. As a human, she wants to help Lila get out of the tree, but Lila proves she has stronger power than Odette while crossing the river. In the case of Odette, the urge and nature of Lila give her the power to move further, but nothing moves.

The director shows courage of Lila with this phrase,

Lila: "Now, will you stand around with your mouth open or cut me loose?

Okay, never mind, I will do it myself." (*Barbie of Swan Lake* 13.02-13:10)

Odette needs to remember the purpose of coming a long way and is stunned by their speech of Lila.

Lila: "Easy for you to say, you're not getting strangled." (*Barbie of Swan Lake* 12:53-12:56)

The point where human proves the nature of Anthropocentrism is this. We make other living creatures a creation of attraction, playful, the matter of survival, and anthropocentrism does not safeguard animals for their welfare (Regan, 1986; Singer, 1977). Humans have no concern about them as they are exclusively concerned for themselves. In the case of Odette and Lila, Odette wants to save Lila from the hunter, but she does not make any effort to do it, rather chases Lila to know about it. In the Enchanted Forest, she understands that what she has thought is inapplicable. The thing which makes her apprehend this perception is the bravery of Lila.

Odette Personality: An Embodiment of Cultural Shift

Odette is not the only female character in the movie; the fairy queen rules the entire forest, which Rothbart, her cousin, has enchanted. The contradictory characteristic of Odette and the Fairy Queen paves the way for critically examining the drift between Nature and Culture. Though these characters are the same by gender, their exposure to the environment is different. The fairy queen has the caliber of the ruling, whereas Odette feels shy even for dancing. This contrasting nature of the two entities projects how cultural forces have guided her throughout her life. She has been missing her identity and ability and feels like a baker in her father's shop. She used to be there throughout her life despite having so many wishes. This is proved when she is told to fight with Rothbart, who knows Blackmagic. She refuses it as "I have not overcome anybody in my life." The part of her bravery has not been projected in her life, which makes her believe she is not apposite for it.

In contrast, Fairy Queen becomes a ruler through her expressive quality of being the head of the Forest. Thus, Nature does not make any gender difference and showcases their talent, as in the case of the Fairy Queen. However, the culture makes Odette believe in an embodiment of beauty rather than nothing. Lila describes this concept as "She does not look like much to me but maybe...." (*Barbie of Swan Lake* 16:52-16.56). The face is the Index of the Mind as Odette prejudices Lila; Lila makes her judgement through her looks and a short talk.

Healthy Duel Between Anthropocentrism Versus Biocentrism

"Biocentrism often comes into conflict with its contrarian philosophy, namely anthropocentrism. Anthropocentrism argues that of all the species on earth humans are the most significant and that all other resources on earth may be justifiably exploited for the benefit of human beings. Expressions of such line of thought date back many centuries" (Rajah, 2021). The conflict between these two ideological theories is familiar to the contemporary. The domination of anthropocentrism is still high on a biocentric lifestyle. Humans are progressively detaching themselves. The term Anthropocentrism was coined by Lynn White in 1967, and the term Biocentrism was by Paul Taylor in 1986 in their seminal works. The theory, Anthropocentrism comes before Biocentrism, but in the case of practice, the earth follows a Biocentric approach to survival. All beings, in general, lead their life accordingly. It was the

law of nature too. However, some changes between these two clearly define the concepts in this movie. "I wish I could" (*Barbie of Swan Lake 17:04-17:06*) when Odette says that she wishes to help, but she does not dare enough to act. It projects how humans look at fellow creatures and proves they are not ready to help them from dangerous situations.

On the other hand, Elves, and Lila (non-human representatives) think about the danger to Odette (A human being) and want to protect her. Even the Fairy Queen thinks about Odette's wellbeing, "We cannot force her. The dangers are enormous." (*Barbie of Swan Lake 17:10-17:13*). Anthropocentrism does not always show the rejection of Biocentrism. However, it also has a dark side of it. Culture is the main source of Anthropocentrism: Man comes from Nature, but now man overrules Nature; man dominates Nature and women. The sense of freedom touches on the point of feminism in this movie. "By way of comparison, white men are capable of developing a consciousness that identifies the rights of women or other ethnic groups" (Kopnina et al., 2018a). Odette welcomes Prince Daniel differently from how Lila speaks with the Queen.



Figure 6: the way Odette obeys Prince Daniel



Figure 7: the way Lila behaves with Fairy Queen

Lila does not bother about the matter of respect. It projects the way how culture subordinates a human to another. Females have been made to behave their family as their only World. This concept reflects when Fairy Queen apprehends and informs Odette, "Lila will show you the world." (*Barbie of Swan Lake 17:23-17:25*). She insists on meeting her family, not the human World. "Unhelpful to criticize humanity in general for practices carried out by a limited number of people when many others may in fact oppose them" (Ibid p. 58). As Shakespeare says, "we know what we are but not what we may be," Odette meets Lila, and she thinks she is brave enough to escape from the hunters as well as from the bark of the tree. She assesses Lila as a soft child, but slowly she can understand that she is not the same as herself.

Odette: "I'm not brave like you..."

Lil: "Nobody's braver than I..." (*Barbie of Swan Lake 18:23-18:29*)

Henceforward, Anthropocentrism determines the nature of humans by Culture. According to UNESCO, "Cultures are rooted in a time and place. They define how people relate to Nature and their physical environment, the earth, and the cosmos, and they express our attitudes to and beliefs in other forms of life, both animal and plant." Though Nature is the root of human refinement, Culture makes the change, creating division among the organisms. Unlike other tales, *Barbie of Swan Lake* distinguishes Anthropocentrism and Biocentrism by giving important roles to all the characters. All the sequences have been carried by Nature's as well as Culture's representatives. Not only Odette changes her form as Swan, but other elves such as Carlita and Ivan also change as Skunk and Porcupine. When Odette must risk her life to save herself and the Forest, other characters, including Fairy Queen, do it to protect Odette and the Forest. Indeed, the quality of selfishness is shown in some of the activities of Odette, yet, the quality of Selflessness is shown in the attitude of other forest creatures except Rothbart and Odile, as they are meant to be the darker dimension of native. It also proves that good and bad are inseparable forms of Nature. Neither the creature nor the Creator changes them.

Spell Break: A Break between Positivity and Negativity

On the outline, the transformation of Odette (from Swan to Human) happens after sunset, and the spelt form returns once the sun rises. During this change, Odette thanks God for making her a girl again. She thinks she has been prisoned as Swan; on the contrary, the elves thank God for remembering how they passed their past happily in the form of an animal. Human tends to question and worry about the past, which would be the amalgamation of identity and cultural diversity. Not everything would be a struggle under the cover of Anthropocentrism, but the power of superiority makes humans think in that way. Odette wants to emerge from the disguise of Swan's appearance as she cannot survive in the World as the Swan for the rest of her life. However, the representatives of the Forest cheer her up and thank her for extending her help to save the Forest. Thus, positivity and negativity in their minds project how their place's setting impacts their qualitative behavior. The boosting message of Lila becomes proof of it.

Lila: "you're braver than you think."

Odette: "at least one of us thinks so." (*Barbie of Swan Lake 28:11-28:14*)

This spell break is used as a motif for transforming the human mindset from an Anthropocentric to a Biocentric approach to life. At the beginning of this movie, Odette remains detached from Lila. Though she loves her, she connects with her unknowingly and treats her as a good companion. "*One of us*" (*Barbie of Swan Lake, 2003*) is not a word but an

emotional outburst of humankind. When she knows the root of demolishing the spell is in the Book of the Forest, Lila and Odette rush towards it and search for the book. She does not take it seriously as she is in the form of a girl. She defends Erasmus and Lila that they would not search for it for a long time, and she becomes tired too. Time goes on; her swan form comes in. Now she urges them to search to get a transformation of the girl again. This scene projects her lethargic nature of her, and it significantly presents the self-centered nature of human Culture and how it contrasts with non-human beings.

Odette: "Huh, which shelf next Erasmus? We are going to find that book if it takes all day." (*Barbie of Swan Lake 33:14-33:16*)

Now Odette's approach is not boosting them but instead compelling them to do the task.

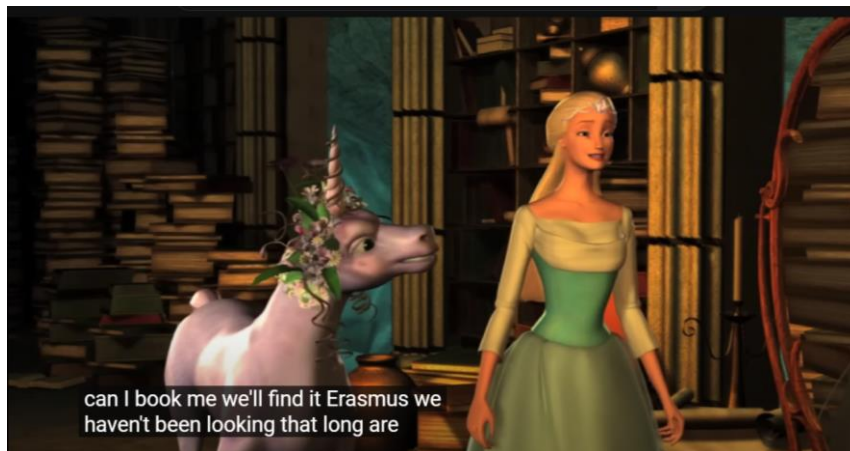


Figure 8: Odette's weary reaction on their search



Figure 9: Odette in her Swan form

Entry of Prince: Added Entity of Anthropocentrism

Rothbart's action towards Prince Daniel's Entry exemplifies Newton's Law of Action and Reaction. He decides a human can destroy the non-human. So, he makes Daniel enter the Enchanted Forest as Lila does for Odette. Human desire tends to be a trap for both Lila and Rothbart. Odette enters their Forest for Lila, and Prince Daniel crosses the threshold to hunt the Eagle (Rothbart in disguise). Though Rothbart tricks Daniel into killing Swan, Prince cannot since he admires the beauty of Swan. Same way, when Rothbart tries to shoot him,

Odette saves him. She no longer looks like a girl involved in her study in the library. She gives priority to her fellow human being.

Nevertheless, the elves are not like that; they make them feel comfortable by arranging a lovely atmosphere, food, and making her look beautiful. Through their happiness, elves feel glad. They rank one's psyche over the physique. With their help, the humans feel the essence of the Forest and learn to live with them unknowingly. As Odette makes Lila her companion, Prince Daniel feels the Love and harmony of the Forest. When he is in City, his mind desires to hunt, explore and not to live (doing a marriage). However, he wants to love and live in the Forest, not hunt, and explore. Thus, the Forest teaches how-to live-in harmony, which is the spark of Biocentrism that overtakes Anthropocentrism. As generations pass, Humans forget that they are part of Nature, not the Lord of Nature. They tend to think the supremacy over Nature, and it gradually moves their mind to overrule each other. Ego, self-centered Nature, and gluttony is innate in their mind.

However, this movie beautifully depicts how Nature makes them feel the fabulous progression of Living along with Nature. When those qualities take their part seriously, the Human being understands their Nature is not as good as the others. The sparkling elves are installing the quality of Selflessness and caring for others in Odette. As she relates to the Forest, she does not want to go home, not because of her Swan appearance, but because of her innate feel to save the Forest and its inhabitants.

Prince Daniel: "I will take that risk...."

Odette: "... and your men?" (*Barbie of Swan Lake* 44:03-44:05)

Changes in Odette and Prince Daniel clarify the division between Anthropocentrism and Biocentrism, i.e., the lifestyle of Culture and Nature. The selfish nature of Odette has changed into Selfless Love towards all independents of differences. This change contradicts the innate quality of Prince Daniel. Within human entities, the concept of Selfless Love has been rejected in the name of the rich and poor. On the other hand, Kindness, laughter, and bravery are worth more than anything in the Forest. It is not advising but teaching how one can live and lead life. Odette learns this from Nature and makes use of it while saving Erasmus. Queen, Elves, and Odette planned and executed it together. They become one as the symbol of selfless true Love.

The smell of Culture spreads in the second half of the movie. Their Culture has its unique border for animals. Some animals become domesticated. Some remain as pets, and others are the targets for hunting. When Lila and the other elves need to go to City, they hesitate, and none comes out of the Forest because of the Human crowd, referred to as Hunters, as they are waiting to prey. Even the projection of missing elements like true Love and selfless Love through the Queen, the mother of Prince Daniel, is remarkable.

Queen: "the room is filled with lovely young ladies find someone wonderful to dance with while you wait." (*Barbie of Swan Lake* 1:00:56-1:00:59)

CONCLUSION

Nature gives a threatening climax when the obscurity of humane plays its role. It is not the duel between the human and the Forest but between the Good and the Evil. Elves try to hurt Rothbart, and Prince tries to hunt not the animal but Rothbart, this time in a more specific way, not by weapons but through true Love. The Love between Odette and Prince Daniel becomes one; the bond between humans and non-humans becomes the living principle in the Forest. At

last, the ball is conducted in the Forest, and Odette dances freely before the elves, Lila, Queen, and her family. Thus, two become one. As Biologist Robert Lanza quotes, "amazingly when you add life and consciousness to the equation, you can explain some of the biggest puzzles of science." Nothing is impossible when we are living beings at the origin. Things change when beings change their form. As a human, it is our prime duty to understand the role of all living things in the huge universe and should come out from the mask of Anthropocentrism. The minute, theory and cinema travel along, proves the powerful pathway of literature and digital media. It interconnects the two mainstream disciplinaries as well as interlocks humane and nature.

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