
| RESEARCH ARTICLE

Man and the Environing World: A Broken off Nexus in Andre Brink's *An Instant in the Wind* and *Cape of Storms: The First Life of Adamastor: A Story*

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| ABSTRACT

The thrust of this paper is to throw light on man and nature's interplay framed in stimulus-response mode. More importantly, it shows that man's ecocentric behavior towards nature triggers off the environing world's welcoming reaction towards him. Parallelwise, anthropocentric raids against the ecosphere sets off a wide range of ecological unrests that threatens man's own security. In a comparative study of Brink's *An Instant in the Wind* and *Cape of Storms: the First Life of Adamastor: a Story* ecocriticism helps to highlight the relationship between literature and the physical environment, with an emphasis on the continuum between man and his environment in a first instance. And in a second instance, this literary theory aids in exploring the broken nexus between humans and nonhumans.

| KEYWORDS

Man, nature, ecocentric, anthropocentric, nexus

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1. Introduction

The narratives of Brink's ecological novels are a philippic geared against anthropocentrism, that is, man's attachment to the beliefs and practices that favor him over other biological essences. This speciesism drives him to go for nature, threatening and destroying both faunal and arboreal essences. In response to man's ecocidal actions, the threatened and mutilated biosphere becomes hostile and unfriendly towards him, as if it were taking revenge on him in consideration of his anthropocentric actions.

From the outset of his existence, and with a growing intensity, human society has always kept strong bonds with the environing natural realm. Not only is man a dweller in nature, but he also interacts with the forces that configure the ecosystem. In the articulation of this interplay, he takes to the surrounding world by displaying an all-embracing affirmation of care and congruence with it. This biophilial disposition of humankind is labored at length in significant fictional outputs by the U.S writer Ernest Hemingway. His 1986 work *The Garden of Eden* (1986) speaks volume about man's overestimated commonalities with natural essences, his preoccupation for the maintaining and the safeguard of other species. In the book, Hemingway puts to the fore the boy narrator's intense dislike at the excesses of elephant killing in Africa by his father. In this, the lad's loyalty shifts from his father to the elephants. This awareness continues in *Death in the Afternoon* (1932) where the writer essays a new relationship – less destructive forms of human character – with an enduring earth, so also, to the credit of his genius, he had already anticipated that his followers would move beyond him in a continuing development of consciousness.

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The man-nature interaction is not always healthy for nonhuman beings. This is what is discovered in Ben Okri's trilogy which proposes a very sad tableau of ecological issues. In his approach, the Nigerian novelist tackles the issue by delving into the pre-colonial era where indigenous populations lived in keeping with natural forces. For sake of argue, in *Infinite Riches* he primarily presents pre-colonial Nigeria where the forest stood for traditional values. With benign and inspiring pristine greenery, the rainforest once represented the home of spirits as well as that of soul mates. But with the advent of colonization, the African rainforest is exploited by foreign multinationals not only for economic purposes but also for the sake of urbanization. Interestingly, in *The Famished Road* Okri also holds African people as responsible for the extinction of natural essences through Dad who sternly kills animals for his food. In *Songs of Enchantment* the focus is on the psychological consequences of hurricanes caused subsequently to massive destruction of rainforests. The pillage of rainforests brings about physical drawbacks through the emergence of floods and global warming respectively in *Infinite Riches*.

The South African writer André Philippus Brink is also concerned about ecological matters in his works. Similarly to Hemingway and Okri whose works are set in a physical world including humans, Brink's ecological narratives are sometimes located in wilderness and in nature as an organic part of the world. The specificity of Brink's *An Instant in the Wind* (2008) and *Cape of Storms: the First Life of Adamastor: a Story*¹ (2007) lie in that they epitomize both a philippic against Western and African anthropocentric attitudes towards nonhuman essences and a laudatory affirmation of mankind's attention and thoroughness for the maintaining of natural species. The thrust of this paper is to throw light on man and nature's interplay framed in stimulus-response mode. More importantly, it shows that man's eco-friendly behavior towards nature triggers off the enviroining world's welcoming reaction towards him; and parallellwise, man's destructive raids against the ecosphere sets off a wide range of ecological unrests that threatens his own security. In a comparative study of the two novels, resort to ecocritical studies is used as the baseline for our argumentation. Viewed as the relationship between literature and the physical environment, ecocriticism will take on two main variants. The American ecocriticism with its celebration of natural organisms and species – called 'tree-hugging' by harder-left critics – will be of help in showing nature's positive response to man's ecologically accepted behavior (Barry, 2002: 251). As for the British form of green studies, which seeks to warn us of environmental threats emanating from colonial, cultural and scientific forces (Barry, 2002: 251), it will aid in highlighting the environment's revenge on man in response to his anthropocentrism.

2. Of Anthropogenic Threats to Nature

The South African novelist André Brink is at odds with anthropism. This belief that humans are different from other beings and that the world was made for them is held in contempt in his writing because it is believed to bring about the destruction of faunal beings. In *An Instant in the Wind*, Adam, who had taken refuge in the inside of the wild after his forced exile from the Cape of Good Hope, surprisingly and irremediably turns on the animals roaming through the ecosphere of the furthest part from the South African coast. Left to himself in the interior, the runaway slave firstly takes to the killing of wild animals. Adam's anthropogenous actions against nonhuman essences is manifest when he puts snares to catch bucks (*An Instant*, 122) grazing in the veld. But sometimes, the kill takes on a more cynical and emotional dimension. The narrator describes Adam's buck catch with humor: "In one of the snares a buck has been caught, dangling grotesquely from the neck and hindleg" (*An Instant*, 123). Left at this point, one is liable to think that the man goes hunting just for food, that he destroys animal's lives just to meet his physiological desires. But his poaching becomes a real threat to the environment when it takes a huge toll of nonhuman lives. In an episode in *An Instant in the Wind*, the man traps a herd of some migrating bucks and kills them in bulk with a pistol: "And with cold-blooded calculation he goes on killing more buck; [...] Until there are at least ten carcasses heap up against their wall" (*An Instant*, 205). As it is given to notice, this hunting scene underscores an ecocatastrophe which is tellingly corroborated by expressions such as "more buck" and "ten carcasses" from the aforementioned quote.

Brink seems to predicate that this man-made disaster is in keeping with natural philosophers' approach to ecological considerations. For René Descartes, who is part and parcel of this philosophical trend, the universe can

¹ For sake of brevity, André Brink's *Cape of Storms: The First Life of Adamastor: A Story* will be shortened to *Cape of Storms* in the body of the text.

be explained in simple or simplistic terms. This reductionism holds that man should be able to exert his influence on the surrounding world by trying to master all natural forces and phenomena. For Descartes, humans are regarded as the center of the world, which is why he pens that they are "masters and possessors of nature" (1986: 49). Accordingly, in *An Instant in the Wind* Adam behaves in compliance with the principle that animals were made just for the satisfaction of the needs of human beings. And if they exist they should only serve to meet people's physiological desires. He slaughters these animals because he is strongly convinced of the superiority of human beings to nonhuman organisms. What is at issue here is that Adam assumes he is a master and possessor of nature, which should yield to his desires. In compliance with this reductionism, the black slave maintains that any time he needs to eat some meat, he can obviously go hunting for bucks; and there is no way he should be prevented from preying upon these animals. And since he is free to kill the number of animals he wishes without being told off, Adam is therefore liable to destroy bucks at an unknown quantity. This is what accounts for his sternness in killing with cold-blooded calculation until his toll accumulates into a pile.

One can posit that André Brink believes that the large killing of animals, promoted by natural philosophers, paves the way for the complete extinction of nonhuman ecospecies as it is evident in the buck killing episode in *An Instant in the Wind*. What the author is driving at is that if anthropocentric actions perpetrated against animal organisms are not checked, some complete ecotypes are doomed to undergo a process of thorough elimination. To come to specifics, if Adam keeps on killing endlessly, he is sure to cause a large-scale indiscriminate killing of animals. If a stop is not put to the man's predatory attacks against bucks, chances are he will bring about an unprecedented ecological catastrophe. Gary Snyder, who is haunted by the unpleasant thoughts in connection with faunal destruction, propounds the startling statement: "Larger mammals face extinction and all manner of species are being brought near extinction" (1995: 149-50). A scrutiny of Snyder's insight reveals that in Africa, many animal species are on the verge of becoming extinct due to massive anthropogenic raids made on them.

Brink's *Cape of Storms* is also a scornful attack against anti-ecological behaviors. For, it vehemently criticizes practices that run counter to ecocentric and biocentric considerations. But contrary to *An Instant in the Wind* which predicates anthropocentrism upon man's desire to satisfy his physiological needs, Brink's 2008 novel connects humans' anti-ecological habits to the satisfaction of some of their basic desires through vocabulary items. The novel shows that the Khoi tribesmen kill animals with the view to using some of their essences for two main purposes. First, among T'Kama's people some animals are killed for beauty and art's sake. For a woman to have a pleasant and smooth skin, she uses "goat fat" (*Cape of Storms*, 41) to grease her body from head to toe. Moreover, some animals are used to enhance men's physical appearance, especially when they try to win the love and affection of a woman in the hope of marrying her. From the aforesaid, one readily understands why T'Kama earnestly gropes for "ostrich feather" along with "weaver birds, and finches, paradise birds, hornbills, swallows" in order to be "most brightly plumed" (*Cape of Storms*, 42) in the eyes of the Portuguese woman (he has kidnapped) he woos.

In Brink's understanding, the Khoi people are characterized by the strong belief that humans are different from other beings and that the world was made for them. And their behavior towards animals hinges upon this anthropism: it promotes the elevation of the human individual will above all other considerations. In line with this, T'Kama's people consider themselves as beings endowed with nobility other nonhuman beings lack. And in the name of such noble status, they believe that they have the right to do whatever they wish for with the surrounding natural essences at their disposal. This stance implies that it is through their domination of the ecosystem-including its laws, phenomena and living organisms, that these indigenes can really assess their dominance. It is good to know that man becomes confident of his potency only when he succeeds in imposing his will on the ecosphere. This entails that when he is engaged in a process requiring the recognition of his nobility by the enviroing milieu, no other force can back water, no external agent can stand in contrast to his desire to display his personal greatness. On this account, Glen P. Love rightfully lays down the following posit: "Man's need to achieve on a grand scale, to realize himself without any limitation, to attack that which hedges and limits him, even if it means an assault upon nature itself" (Love, 2003: 126). This insight clearly highlights the Khoi people's desire to achieve their nobility by killing goats for their fat. T'Kama also assumes his personal greatness over the natural realm only when he murders ostriches, weaver birds, finches, paradise birds, hornbills and swallows for their feathers. He really prides himself on

his human greatness every time he wears his coat decorated with plumes. What is important to note here is that Khoi people's leader is so haunted by the will to achieve his ambition without any hindrance that if need be to kill he will, provided he attains a sought-after megalomania. Joseph Meeker laments this anthropoarchy by saying that "any price is justified for the fulfillment of the unique personality" (1974: 51) of humans.

Second, the Khoi people also use a "kaross of rock-rabbit skins" (*Cape of Storms*, 50) to cover themselves from head to toe when winter is in its height. When the cold weather is in full swing, the indigenous populations of South Africa use the waterproof covering of animal body not only to protect themselves but also to keep themselves warmer. As it comes into sight, if the slaughter of animals for their skin helpfully serves humans, it does not necessarily stand out healthy for nonhuman species. Under this formulation, one is inclined to postulate that, for Brink, man's behavior towards nature does not live up to an ecological ethics. Instead of being on a continuum with wilderness, T'Kama's people's interplay with nature is categorized as a conflicting relationship in which anthropodenial prevails. According to Martin Heidegger, the underestimation of commonalities between humans and animals, man's attempt to increase otherness between humanness and animality is seen as defiance to ecological balance. He illustratively terms this as "a disjunction of self and things" (Heidegger, 1993: 32). Taking heed of this concept, one can say that for Brink, anthropocentrism is akin to tragedy. And the indigenous populations living in the cape of storms, who are felt to be the main agents of the killing of rabbits for the making of South African karosses, are considered as tragic characters. From the South African author's writing, one can readily put forward that T'Kama's people are tragic figures because they are neither eco-friendly to natural species nor biophilial to rabbits living in their enviroining milieu. This idea is in full compliance with Love's definition of a character of the like. He talks of the tragedy of the hero when "the spirit of man [is] in conflict with natural laws" (Love, 2003: 127). The spirit of Khoi people is assumed to be in conflict with natural laws because they prey on rabbits for clothe-making. Also noted is that their anti-ecological attitude does not transpire any effort from their part to be on a continuum with rabbits living in their vicinity. They do not offer to protect animals as Larsson does; and they do not even dare to show ecological concern for snakes as Elisabeth does.

In André Brink's green novels, man's anthropogenic attitudes are also obvious in the implementation of empirical experimentations. In *An Instant in the Wind*, the scientific experiments carried out by the Swedish explorer on animals collected in the South African veld are a true expression of plants and animals' destruction. His biocidal practices consist in killing birds and selecting plants to make a daily catalogue of new discoveries that are unknown to the West. Elisabeth, Larsson's wife, is even witness to such activities conducted by her husband on his vivisectioning table. The narrator bears witness to this:

Her husband devoted nearly all his time and interest to his feverish scientific activities, pressing flowers, shooting and stuffing birds, preparing animal skins, collecting reptiles, and meticulously mapping their progress (*An Instant*, 4).

No content with killing faunal and sylvan species, Larsson contemptibly dismembers some of the animals held hostage in his mercy: "Every buck or beast of prey shot was measured and dissected and described in detail" (*An Instant*, 7). In the abovementioned quotes, the gerunds "shooting" and "stuffing" along with the passive "dissected" speak for themselves. For, they loudly emphasize the wrongs that are perpetrated against ecospecies (birds and flowers) on the plea of scientific researches resulting in decisive advances, and which opens the way to further developments in the field of knowledge. In contrast to this praise in favor of experimental sciences, André Brink still raises doubt about the truthfulness of the scientific discourse. Consequently, he admits that instead of guaranteeing a breakthrough potentially profitable for mankind, these experimentations conducted by Larsson rather bring about problems. For sake of argue, the fact of shooting birds, dissecting and stuffing them does not make the researcher an ethologist, that is, someone who has devoted his life to the study (and often the preservation) of animal species at risk (2005: 7), to paraphrase Daston and Mitman. On the contrary, his animal experimentation is rather akin to a brutalization resulting in both an emotional repression and physical ill-treatment of beasts at his hands. In his denunciation of anthropoarchy, Greg Garrard holds the scientific epistemology responsible for the misfortunes that befall the ecosphere. He evidences his philippic through the contention that "deep ecologists, ecofeminists and

Heideggerian ecocritics identify the scientific revolution as an ecological disaster in and through which a primal authenticity was lost" (Garrard, 2004: 63). What is true to Garrard's stance is that the above-cited green activism intellectuals, who are all fervent advocates of biocentrism, ecocentrism, anthropomorphism, in a word, the overestimation of the commonality between man and nature, vehemently criticize scientific revolution for bringing about ecological unrests with the massive killing of animals and the complete destruction of natural spaces. Parallelwise, Brink's narratives instruct that Larsson is a scientific man who only works for ecological destructions through his anthropogenous practices on birds and flowers. The Swedish explorer is surely the author's rejection of the myriad slaughters under the pretense of scientific experimentations.

Additionally, Brink propounds that if the "anthropocentrism of Western metaphysics" (Guignon, 1993: 235) is to blame for plunging the environment in a distressful condition, the anthropogenic guilt of traditional empirical experimentations cannot be glossed over either. In corroboration of this idea, the South African writer admits that the practice of dissecting living animals for experimental purposes (in order to heal some diseases or work magic), that is highly praised among the Khoi people, is not exempt from any reproaches so far as the jeopardy of the ecosystem is concerned. In *Cape of Storms*, old Khamab's vivisection is seen as a brutality against ecospecies. In fact, during their trek towards the interior of the cape, Khusab, who has just taken the lead of the peloton, is bitten by a cobra. To cure the young man, the witch doctor old Khamab recommends an untenable traditional experiment since all his previous recipes have not proved efficient:

As a terrible last resort, old Khamab ordered the most drastic remedy of all. A sheep was taken from the flock and skinned with great caution, taking care not to draw too much blood as the animal had to stay alive throughout the process, its bleating enough to cause the strongest man's legs to buckle (*Cape of Storms*, 72-3).

In another episode, the old man once decides to make rain drop in the dry season. But to trigger off such a process in defiance of natural phenomena, Khamab tell his tribesmen to bring along a chameleon. T'Kama gives a running commentary of this: "if we found one, it was buried gently, upside down, care being taken not to harm it in any way. In the past this remedy had invariably brought rain within the very day" (*Cape of Storms*, 99). Taken together, these two quotes establish a parallel between modern science and the traditional empirical procedures conducted by the witch-doctor. First, this similarity indirectly sheds light on the scientificity of old Khamab's ritual practices. It puts forward that alike Larsson's tried theories, the old man's traditional usages aim at the production of results that can be verified: the practice of skinning the living goat is held with the view to healing Khusab from the cobra bite. Second, the similarity directly, and most importantly, puts on view the cynicism which is inherent in old Khamab's experimentations. By performing vivisection on both an alive goat and by interring a living chameleon, the experimentalist, Old Khamab, stands out as an anthropocentric personage who is ready to kill on the plea of the relief he purports to bring to alleviate Khusab predicaments.

One can argue that for Brink, in the indigenous community of old Khamab, nonhuman biogenic species are not held in high esteem. In the cultural background of Khoi people, animals are not considered with the same reverence they regard human beings with: "Culture shapes our reading of animals" (Baker, 1993: 4). Baker's insights emphasizes that Khamab's anthropocentric attitude towards animals is in accordance with the inconsideration of Khoi people (his community) for nonhuman beings. The idea being raised here is that since his tribe holds nonhuman individual beings as beings which should be at the mercy of humankind, the old man is obviously amenable to the practice of vivisection on goats and the burial of chameleons to perform his experimentations. The South African writer also thinks that by perpetrating intense impact on the environment, it is now right to speak of nature as a market commodity that we need for the satisfaction of our daily need. Man's ceaseless destruction of the ecology renders it a "cultural product or construction" (Soper, 1995: 152). It means that nature is now stripped of most of its essentialist characteristic, and is therefore no other than a Coca Cola can we buy from a hypermarket and which is thrown away just after its content is gulped down. And old Khamab's anthropogenous act complies with this reductionism; the belief that animality should be explained in simple or simplistic terms. This underestimation brings about an uncontrolled reaction of the ecosystem.

3. 'Nature Capricious': Adam and Elisabeth in the Grips of Climatic Extremes

In André Brink's green fiction, nature is not just a physical world or the forces that shape and control the ecosystem. It is neither simply an ensemble of animals and plants to be found in the ecosphere nor the envioning world which is at the mercy of man's anthropocentric ambitions. For Brink, nature is assumed to be a bionomic system endowed with a tendency to seek revenge when wronged by anthropogenic conducts. Of Brink's two novels, *An Instant in the Wind* stands out as the only work in which the ecosystem is believed to respond with harsh impact to the anthropogenous stimulus man impinges against it. In the novel, this severe reaction of the physical realm occurs through two ecological unrests causing distress to human beings. First, Adam and Elisabeth had to pay for the negative effects of excessive heat. In the course of their long migratory journey back to the Cape of Good Hope, they haphazardly run into unprecedented climatic rigors: "Extremes of heat" (*An Instant*, 201). Trapped in the height of this furnace, the gasping migrators complain of their sudden intake of breath through this: "We *must* survive in this landscape which conceals nothing" (*An Instant*, 201). As it comes to light, the two characters are subjected to the hardship of the hot climate which reigns supreme in the South African veld they are to cross over to get back home. From André Brink's writing, it comes out that the weather in the country of the Cape is very hard and untenable; the noun "extremes" emphasizes both the acuity of the heat and the greatest degree of the atmospheric condition Adam and Elisabeth have to endure. Faced up to this plague, the two characters need to soldier on. They have to remain alive in the face of adverse conditions: they recognize that they have to "survive".

What is more, the South African writer seems to put forward the cause-effect or stimulus-reaction theory as a way of explaining the unpredictability and uncontrollability of the ecosystem. Through his writing, one can read that nature is endowed with a power, a physical ability to hit back to the anthropic aggressions geared towards it. It is to be noted that to anthropocentric stimuli, the surrounding realm puts a resistant reaction on view. On this account, the environment is no more viewed as an enduring system. It is rather seen as a revengeful force which produces an effect subsequently to a (human) cause. In a nutshell, one could argue that faced up to anthropoarchy, the ecosystem turns capricious. Mark Maslin summarizes this ambivalence of nature through this interrogation: "Do we believe that nature is benign and able to take whatever we throw at it or do we think of it as malevolent, having the power to react harshly to our interference?" (2004: 36) What is clearly established, in this context, is that the atmospheric condition in the interior of the Cape is malevolent. Through the extreme heat that Adam and Elisabeth are made to endure, it is as if nature displayed its reactionary potency. It is as though it proved it has the power to react to anthropogenic destructions that harass it. In the novel, if an "hour after rising the sun is like a white coal burning in one's eyes" and that "the earth is too glowing hot to set foot on" (*An Instant*, 201) this could be the response the environment gives to Adam and Larsson's ecocidal attitudes.

Furthermore, one can contend that Brink puts forward that the advent of droughts might be a logical reaction of the environment to pressures exerted on it by humans. In *An Instant in the Wind*, when the natural world is threatened due to man's destructive agency, it consequently responds to this stimulus by making his living conditions turn sour through a want of water, conditioned by prolonged lack of rainfalls. During their trek to the Cape, Adam and Elisabeth notice how barrel the areas of still water have become. Phrases such as "shrinking water" and "dried-up lake" (*An Instant*, 201) give credence to this unpleasant condition. If the first set of words indicates the reduction of water level, the second emphasizes the complete disappearance of the drinkable liquid in the interior of the Cape. Taken together, these phrases underscore the difficulty for the two migrators to stay alive with the absence of water to drink. In the same episode, Adam remembers the day he nearly died of thirst. This occurred as he was trudging along aimlessly in the South African veld. Having walked hundreds of miles without a break, he suddenly fell down subsequently to dehydration: "On the cracked, baked mud of the dry river bed the old Bushman found him, half dead with thirst" (*An Instant*, 201). This quote reveals how the severity of drought can be harmful to man. The passives "cracked" and "baked", indicating the heat of the river bed, confirm the total absence of water in that stream. And for want of any aqueous solution to drink, one readily understands why the worn-out Adam collapses "half dead with thirst". By displaying the destructiveness of the ecosystem, one perceives the idea lurking at the back of Brink's mind. In fact, the South African novelist is intent upon the revengeful characteristic of nature. This implies that if human beings keep making anthropocentric assaults on the ecosphere, the chances are they will always be struck at by natural unrests.

The author indirectly shows by words that it is the way of the ecosystem to strike a defensive blow at anyone who dares to disturb the relationship between its essences. John Adams sees eye to eye with this standpoint. In his book entitled *Risk* (1995) he suggests that there are four myths of nature, among which 'Nature capricious'. In Mark Maslin's comment of this myth, it is established that "nature is unpredictable"; and since nobody can predict its reactions, the surrounding world is therefore "beyond any human control" (2004: 37). It means that since man has kept assaulting faunal and floral species in *An Instant in the Wind*, this might have driven nature to react in a capricious way, in a way beyond man's control as it is perceived through the outcome of severe drought that has completely dried out the pool.

Above all, André Brink is concerned about the future of the planet. He lays down that by playing fast and the loose with the future of his surrounding world, man has provoked climate change. Due to our anthropocentric actions, we have negatively influenced the normal course of weather conditions. Changes that have occurred in climatic conditions have forcibly brought about the rise in global temperature. John T. Houghton does not hold this idea in contempt. But he rather makes an issue of it when he pens this: "The most obvious change we can expect in extremes is a large increase in the number of extremely warm days coupled with a decrease in the number of extremely cold days" (Houghton, 2004: 128). Moreover, the author of *An Instant in the Wind* believes that drought that is now a serious environmental problem is predicated upon climate change. For a fact, on the first day of his arrival in the wild, after his escape from slavery in the Cape of Good Hope, Adam recognizes how the wind was clammy against his shivering body (*An Instant*, 15). But as time passes by, this damp weather has turned into "extremes of heat" (*An Instant*, 201) may be subsequently to his anthropocentric attitudes. From this, one can posit that water galore that used to be there for the taking in humid weather becomes a scarce 'commodity' in the dry season. Colin Polsky and David W. Cash evidence this assumption through the following stance: "One of the principal concerns about anthropogenic climate change is a possible alteration of the hydrologic cycle, including an increased frequency or magnitude of droughts" (2005: 216). Through the display of the problems inherent in climate change, the South African author shows his fear for the ecological situation of his country. He thinks that if nothing is done about the drastic variations in climatic conditions, his homeland is liable to go through an unprecedented food insecurity coupled with severe economic crises. In fact, when sun rays become too hot they parch crops and the lack of water stunts the plants. As a consequence, farmers can see their harvest dwindle or simply lose it.

4. Conclusion

As the epilogue of this paper sets in, one can readily say that André Philippus Brink is an ecocritical novelist due to his concern for issues in connection to man and nature's relationships. This interplay, which is perceived through a stimulus-response mode, displays the action and influence that man and nature exert on each other, more importantly, the ecosystem's reaction to man's double behavior towards it. On the one hand, when human beings show an eco-friendly attitude through green activism, the ecosphere responds in an all-embracing way, that is, through animals' commonality with humans' psychologies. On the other hand, when people play fast and loose with the future of the planet by killing animals for food and experimentation purposes, they always run into ecological unrests, that is, severe droughts and extremes of heat because nature is liable to cross swords with anyone who dares to assault it.

Throughout this article, one can clearly remark our choice to deal with man and nature's commonality before tackling the broken off nexus between humans and nonhumans. Far from being a structural shortcoming, this approach rather mainly purports to bring to light Brink's worries about the dangers that threaten the future of the globe. Put at its most simple, this method entails that the way man has kept behaving good towards his enviroing world, the same way he has also been ruining his efforts by anthropocentric conducts. This to show that one of the characteristics of man is his irresponsibility and insensitiveness so far as ecological matters are concerned. In consideration of such inconsistency, one is made to wonder if man will ever be essentially good to nature someday, and will be able to definitely turn his back on anthropocentric tendencies.

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