

ABSTRACT

This diploma thesis engages in an eco-critical interpretation of two recent and critically acclaimed novels, *In Ascension* (2023) by Martin MacInnes and *Our Wives Under the Sea* (2022) by Julia Armfield. The objective is to contextualise these novels within the domain of ecocriticism and to demonstrate how both authors adeptly capture the perpetual and reciprocal exchange and influence between humanity and the natural world, with the predominant emphasis on the marine environments. The theoretical part of this thesis ventures into a comprehensive examination of ecocriticism, with particular emphasis on the domain of blue ecocriticism, material ecocriticism and the concept of trans-corporeality. Furthermore, it elucidates the concept of the Anthropocene as an overarching term to identify and address the human footprint on the Earth's geology, biodiversity, ecosystems and climate. Subsequently, the practical part offers a literary interpretation supported by the insights evaluated in the theoretical part. It seeks to explore the concepts and themes put forth and through that illustrate how both novels interconnect the personal, family and intimate relationships with the connections and relationship with the natural environment. In the conclusion of this thesis, through a comparative lens, we aim to compare and contrast the novels in their approach to the interconnectedness of humanity and the natural world.

KEY WORDS

Julia Armfield, *Our Wives Under the Sea*, Martin MacInnes, *In Ascension*, Material Ecocriticism, Trans-Corporeality, Anthropocene, Interconnectedness, Ocean, Hybridity, Cycle