Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature

REPRESENTATIONS OF THE ANTHROPOCENE FROM THE NINETEENTH CENTURY TO THE TWENTY-FIRST CENTURY: RICHARD JEFFERIES'S *AFTER LONDON, OR WILD ENGLAND*, DORIS LESSING'S *MARA AND DANN: AN ADVENTURE* AND ADAM NEVILL'S *LOST GIRL*

Kübra BAYSAL

Ph.D. Dissertation

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KABUL VE ONAY

Kübra BAYSAL tarafından hazırlanan "Representations of the Anthropocene from the Nineteenth Century to the Twenty-First Century: Richard Jefferies's *After London, or Wild England*, Doris Lessing's *Mara and Dann: An Adventure* and Adam Nevill's *Lost Girl* " başlıklı bu çalışma, 21.12.2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından doktora tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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o **Serbest Seçenek/Yazarın Seçimi**

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Tez Danışmanım, Prof. Dr. Aytül ÖZÜM danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

10.01.2019

Kübra BAYSAL

ACKNOWLEDGMENTS

This dissertation has been born of a hard, ardent but equally fruitful Ph.D. journey during which I had countless mind-opening courses from most respected professors of the Department of English Language and Literature at Hacettepe University that shaped the academic path of my life since the first day I started my university adventure. Getting to test my intellectual as well as bodily limits and learning that there is no end to acquiring knowledge, I have opened my eyes and mind to the realities of the world that readily find a place in the fictional worlds of literary works, namely novels, which explains how the inspiration for this dissertation came to me.

Within this context, I want to express my first heartfelt gratitude to my thesis supervisor, Prof. Dr. Aytül ÖZÜM, whose strong academic profile has put me in the right track in my doctoral endeavour, for harnessing this inspiration and leading the way in a most professional way all throughout the writing phase of this dissertation with her sincere, warm, direct and constantly positive attitude along with her valuable scholarly advice. I am also indebted to her for the precious novel courses I have taken from her since my B.A. education. Similarly, I am so grateful to Prof. Dr. Serpil OPPERMANN, who gave me the inspiration for advancing in the environmental humanities studies through the interesting courses she gave and her guidance in the first phases of the dissertation as a committee member. I would also like to thank Prof. Dr. Belgin ELBİR for her warm and encouraging attitude and distinct point of view during the committee meetings and in the defence exam. In the same manner, I feel lucky to have Ass. Prof. Dr. Alev KARADUMAN, from whom I got valuable B.A. courses, in the committee and defence exam due to her sincere, kind and professional manner.

Guiding me as my course supervisor before I moved onto writing my dissertation, Prof. Dr. Hande SEBER, to whom I am so grateful for the poetry courses and her guidance, has also a very special place in my heart for she constantly supported me during my proficiency adventure and took me through the end of it. In addition, I want to acknowledge my special thanks to the head of the department, Prof. Dr. Burçin EROL, who has always been a great role model and an endless source of motivation for me since my B.A. years when I first had a chance to participate in her Mythology course, with her energy, positive attitude, invaluable academic advice and support. Furthermore,

I would like to state my sincere gratitude to Prof. Dr. Deniz BOZER, from whom I feel lucky to take several courses during my B.A. and Ph.D. education that immensely contributed to my specialisation in the field of English literature. Likewise, I extend my special thanks to Prof. Dr. Huriye REİS, from whom I also had poetry and culture courses during my B.A. education, for her always kind and warm attitude and her insightful suggestions during and after the defence exam. I would like to thank Assoc. Prof. Dr. Şebnem KAYA for the drama courses she gave during my B.A. years and her friendly manner. Finally, I am so glad for having met Assoc. Prof. Dr. Zeynep Zeren ATAYURT FENGE and thank her for her illuminative suggestions and positive attitude during my defence exam.

Likewise, I cannot thank Mr. Adam NEVILL enough for his novel, *Lost Girl*, which constructs a vital part of this dissertation and moreover, for his friendly, kind and motivating approach towards me since the approval of my dissertation proposal. He was most surprised and happy for his novel, *Lost Girl* to be studied in the academia when I first contacted and informed him about the subject of my dissertation. Afterwards, he provided me with the information when I needed guidance about different sources written on his novel, which are so rare to find.

Last but not least, I have my deepest gratitude to my family: my parents, Sabiha and Mehmet BAYSAL, for always seeing the best in me and reminding me of it whenever I am at an impasse, and to my brothers, Sercan and Enes BAYSAL and my sister-in-law, Esra BAYSAL for always being there to support me in my good and bad moments. Similarly, I want to thank my best friends, Niğmet ÇETİNER and Kevser CÜNEDİOĞLU among other precious ones, whom I consider my sisters, for never stopping having their faith in me and always pushing me forward during the challenging adventures and bumpy roads of my life. Finally, I cannot help mentioning my pet bunny, Toprak, now three and a half years old, for accompanying me as my housemate since he was a tiny baby while I struggled with Ph.D. courses and during the whole writing process of this dissertation and for providing me with the joy and motivation I always need.

ÖZET

BAYSAL, Kübra. "On Dokuzuncu Yüzyıldan Yirmi Birinci Yüzyıla Antroposenin Tasviri: Richard Jefferies'in *Londra'dan Sonra, ya da Vahşi İngiltere*, Doris Lessing'in *Mara ve Dann: Bir Macera* ve Adam Nevill'in *Kayıp Kız* Romanları" Doktora Tezi, Ankara, 2019.

On dokuzuncu yüzyıldan Richard Jefferies'in kıyamet-sonrası *Londra'dan Sonra, ya da Vahşi İngiltere* (1885), yirminci yüzyıldan Doris Lessing'in kıyamet-sonrası *Mara ve Dann: Bir Macera* (1999) ve yirmi birinci yüzyıldan Adam Nevill'in kıyamet-öncesi *Kayıp Kız* (2015) eserleri olmak üzere üç romanı Antroposen bakış açısı kapsamında bir araya getiren bu tez, İngiliz romanının üç yüzyıl boyunca insan müdahalesi sonucunda doğada meydana gelen gerçek ve/veya hayal ürünü olayları ve felaketleri ele alma biçimini yansıtmayı hedeflemektedir. Antroposen, özellikle on sekizinci yüzyıl sonundaki Endüstri Devrimi'nden sonra giderek hızlanan ve beraberinde teknolojik ilerleme, kentleşme ve nüfus artışını getiren insanın yüzyıllardır doğa üzerinde bıraktığı etkiyi yansıtan çağın adıdır. Doğada meydana gelen antropojen (insan kaynaklı) dönüşüm, kendini felaketler ve doğadaki yıkım ile ortaya koyan bozulmuş dünya dengesini gözler önüne sermektedir. Bu bakış açısıyla tez, ayrıca zamanın giderek kötüleşen çevresel koşulları ve yazarların bireysel hayat deneyimleri sonucunda bakış açılarının nasıl büyük ölçüde farklılık gösterdiğine odaklanmaktadır. Bu romanların çevresel sorunları ele alan benzer romanlar içerisindeki yeri de tezin diğer bir çalışma konusudur. İncelenen üç roman, *Londra'dan Sonra, ya da Vahşi İngiltere*, *Mara ve Dann: Bir Macera* ile *Kayıp Kız* romanları, insan-sonrası ve Yeni Materyalizm kuramlarının çevreci bakış açısını içinde bulunduran Anthroposen kuramıyla incelenecektir ki bu bakış açısı, insan merkezli bakış açısının terk edilmesi yoluyla yirmi birinci yüzyıl çevresel, sosyal ve siyasi krizleri için etkili çözüm üretme potansiyeline sahiptir.

Anahtar Sözcükler

Richard Jefferies, Doris Lessing, Adam Nevill, *Londra'dan Sonra, ya da Vahşi İngiltere, Mara ve Dann: Bir Macera, Kayıp Kız*, Antroposen, doğa, felaket, iklim değişikliği kurgusu.

ABSTRACT

BAYSAL, Kübra. "Representations of the Anthropocene from the Nineteenth Century to the Twenty-First Century: Richard Jefferies's *After London, or Wild England*, Doris Lessing's *Mara and Dann: An Adventure* and Adam Nevill's *Lost Girl*" Ph.D. Dissertation, Ankara, 2019.

Bringing three novels together, namely Richard Jefferies's post-apocalyptic work *After London, or Wild England* (1885) from the nineteenth century, Doris Lessing's post-apocalyptic *Mara and Dann: An Adventure* (1999) from the twentieth century, and Adam Nevill's pre-apocalyptic *Lost Girl* (2015) from the twenty-first century of England within the scope of the Anthropocene, this dissertation aims at displaying the way English novel deals with the actual and/or imagined events and catastrophes in nature due to human intervention for three centuries. The Anthropocene is the name of the epoch reflecting the human impact on the nonhuman nature for centuries constantly accelerating especially after the Industrial Revolution in the late eighteenth century that brought along technological advancement, urbanisation and increased population. The anthropogenic transformation in the nonhuman environment displays the disturbed balance of the Earth that manifests itself through catastrophes and destruction in nature. With this perspective, the focus of the dissertation is also on how the authors' perspective dramatically alters as a result of worsening environmental conditions of their time and their individual experiences of life. The position of these novels among similar novels dealing with environmental problems will be another focus of study for this dissertation. The three novels in focus, *After London, or Wild England*, *Mara and Dann: An Adventure* and *Lost Girl* will be studied through the Anthropocene theory embodying the green perspective of posthumanism and New Materialisms which bear a potential to generate effective solutions for the environmental, social and political crises in the twenty-first century world by breaking free from anthropocentricism.

Keywords

Richard Jefferies, Doris Lessing, Adam Nevill, *After London, or Wild England*, *Mara and Dann: An Adventure*, *Lost Girl*, Anthropocene, nature, catastrophe, climate change fiction.

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INTRODUCTION

The focus of this dissertation is to demonstrate how three English novels, namely, Richard Jefferies's *After London, or Wild England* (1885), Doris Lessing's *Mara and Dann: An Adventure* (1999), and Adam Nevill's *Lost Girl* (2015) from three subsequent centuries reflect the negative human influence on the nonhuman environment through environmental, social, economic and political contexts from the perspective of the Anthropocene in the fictional worlds of the novels embodying the verisimilitude of each period. Coinciding with the official beginning of the Anthropocene, the human age, in the period starting from the late eighteenth century to the early nineteenth century and its constant rise in the following twentieth and twenty-first centuries with industrialisation, modern agriculture, urbanisation, modernisation and increasing population, the three novels depict environmental degradation and catastrophes accompanied by simultaneous deterioration of human beings, collapse of civilisation, corruption and chaos. With this perspective, from *After London, or Wild England* to *Lost Girl*, the urgency and extremity of natural and societal devastation as depicted in the novels accentuate the rise of the anthropogenic transformation on Earth. This transformation reaches its peak in the twenty-first century world through global warming that brought about catastrophes, diseases, species extinction, social unrest and political tension among other factors all of occupy the world agenda.

The Anthropocene, the new epoch actualised by human interference with the natural balance of the nonhuman environment, has become one of the main concerns of the twenty-first century on a global scale. It can be observed everywhere on Earth from our immediate environment to the most distant corners of the world, as in the cases of the Antarctic ozone hole, which has kept the attention of environmentalists for many years now, or the Asian Brown Cloud, which is a disturbing and life-threatening unnatural occurrence of pollution in Asia observed mostly over the skies of China and India affecting the neighbouring countries and extending to the US. There are also heatwaves becoming more common and burning certain parts of the world and which are occasionally accompanied by wildfires in the Southwest US, India and Pakistan, and unnatural increase of heat and humidity in Alaska, Israel and Japan alongside the

increased frequency and intensity of hurricanes in the North Atlantic approximately for the last 40 years. Apart from the climate change, the most striking manifestations of the Anthropocene that emerge across the world are "the ghost town of Pripyat in the Ukraine" devastated by the Chernobyl disaster in 1986, "Malakoff Diggins in California" a large area turned into state park in 1965 reflecting the side-effects of hydraulic mining since the 1800s in the form of subsequent flood incidents in Sacramento River, "the Aral Sea in Kazakhstan and Uzbekistan" that has gradually dried up since the 1960s and "Bhopal, India", a huge gas explosion in 1984 displaying the destructive effects of industrialisation (Whitehead 10).

Both as a theory and an epoch, the Anthropocene is duly named after "the top of the range anthropoid," (Pearce 41) the *homo sapiens*, a single species that triggered myriad of geological transformations on Earth as active agents.[i] The Anthropocene is characterised by ever-increasing air, water and soil pollution, high release of carbon dioxide and greenhouse gases into the atmosphere, acidification of oceans, depletion of rivers, lakes and freshwater sources, and deforestation and defaunation. One of the primary visible impacts of the Anthropocene on the nonhuman environment is the climate change in the form of global warming which encompasses such radical changes on Earth, directly or indirectly, as drought, flood, extreme weather conditions, acid rains, epidemics, pandemics and new strains of illnesses threatening the humans as well as the nonhuman. In the time of the Anthropocene, human beings can no longer make small talk about the weather since it has become a critical matter on a daily basis. As Timothy Morton puts it, "[t]he weather no longer exists as a neutral-seeming background against which events take place. When weather becomes climate-when it enters the realms of science and history- it can no longer be a stage set" (28).[ii] As will be illuminated in the following pages, in most cases, the subject of weather does not initiate positive conversation among human beings and it may even lead to inaction and negligence considering the present condition of the world in which the weather has become an active force reflecting the assemblage of the human history with the natural history of the Earth. The Anthropocene strikingly reflects how *homo sapiens* that has a comparably brief history of a few thousand years merged with the vast "geological time […] projecting itself thousands or even millions of years out" (Crist 131).

The Anthropocene is the new period following the Holocene, which began about 11,700 years ago (Schwägerl 9) having allowed the flourishing of all human activities shaped around agriculture, settlement, domestication of animals and the rise of "urban civilizations" (Dibley 139) all of which established the foundations of human societies and encouraged anthropocentric activities. In addition, the emergence of written/canonical history and literature as opposed to oral culture and literature of indigenous peoples, development in the concept of art, rise of technology and urbanisation, which constitute the pillars of modern human societies became possible within the hospitable and mild environmental conditions of the Holocene. Human impact on nature during the Holocene dates back to the first farm in Egypt, first agricultural activities and domestication of animals. Centuries later, James Watt's steam engine which was the first important step to industrialisation in the late eighteenth century England and the "Manhattan Project"[iii] (Whitehead 9-10) towards the end of the early twentieth century and experiments on the nuclear bomb were significant landmarks in the historical timeline of the Anthropocene. However, after centuries of mild anthropocentric transformations in the Holocene, the Anthropocene can be more clearly detected in the changing conditions of the environment especially after the Industrial Revolution, which starts in late eighteenth century. It pervades the nineteenth century and shapes the way of living in the following centuries. With advancement of the technology after the Industrial Revolution, which brought about urbanisation and modern way of life in the nineteenth century and throughout the twentieth century, the Anthropocene prevails thoroughly in the twenty-first century, the contemporary age.

Claimed by Paul Crutzen, the Nobel Prize-winner atmospheric chemist, to have started in the aftermath of the Industrial Revolution in the late eighteenth century (Crutzen 23), the Anthropocene is supported by many environmental scientists as a new epoch rather than a part of the Holocene in the way that it intensifies in the post-war era, precisely after "1945" (Steffen et al. "Planetary Stewardship" par. 19), which is "The Age of Affluence" exemplified with the rapid increase of markets and consumerism, the flourishment of "social debate" and "societal development," and stabilisation of economy from the 1950s till the 1970s in Britain and Europe (Nevarez 27). The Anthropocene is closely linked with the economic boom and the subsequent rise of technology after 1945 which are observed through the invention of CFCs

(chloroflorocarbons) by Thomas Midgley primarily for the purpose of refrigeration (Schwägerl 3) and the capitalised sale of leaded petroleum for cars. In relation to this, the Anthropocene theory originating from the epoch itself, which is discussed by Paul Crutzen in International Geosphere-Biosphere (IGBP) Conference in Cuernavaca, Mexico in early 2000 (Schwägerl 9) and officially stated for the first time in human history later in 2000 by Paul Crutzen and Eugene Stoermer, a professor of Biology**,** sheds light on the intricate interconnection of humans with the nonhuman world. With this perspective, the "trajectory" (Bennett 32) of human/nonhuman assemblages demonstrates that human influence on the environment, whether deliberately or accidentally, has various destructive and unpredictable outcomes. The Anthropocene theory holds the interest of scientists, scholars and professionals from humanities and environmental humanities such as Bruno Latour, Jan Zalasiewicz, Michael Doan, Nigel Clark, Ben Dibley, Mark Whitehead, Lesley Head, Eileen Christ, Will Steffen, Joni Adamson, Stacy Alaimo and Christian Schwägerl among several others. The theory has become popular since the 2000s with the dramatically changing climate conditions and the spread of the internet as displayed through the increase in google search hits especially after 2003 (Schwägerl 53). With the encouraging influence of the internet, the Anthropocene has spread over the world and created a unifying influence on people from all backgrounds, religions and ethnicities under the umbrella notion that "human species" shaping the nonhuman environment puts the future and the continuity of both the human kind and the nonhuman matter in jeopardy. Thus, the Anthropocene has been "a rallying point for geologists, ecologists, climate and Earth system specialists, historians, philosophers, social scientists, ordinary citizens and ecological movements, as a way of conceiving this age in which humanity has become a major geological force" (Bonneuil and Fressoz 5).[iv] In other words, the very idea of the Anthropocene has brought together and then reconciled the fields of humanities and natural sciences through a vital concern by the human kind for what is happening in the nonhuman environment.

As an epoch, one of the underlying elements igniting the effects of the Anthropocene in the biosphere from the late eighteenth century to the 2010s is the increased release of CO_2 (carbon dioxide) by "a factor of 5.4" (1860-2014) combined with nitrous oxide produced by "SSTs (Supersonic Transport Aircrafts)" and odourless CFCs (Schwägerl

39, 5). In other words, damage caused by humans in the biosphere is beyond measure, which has been affecting and transforming the Earth system and biodiversity completely. While carbon emissions rise, humanity arrives at threshold points from which there is no possibility of going back to the "homely comforts of the Holocene" (Evans and Reid 3). It is predicted with high probability that the degradation in biosphere, or "Earth's living tissue" (Bonneuil and Fressoz 6) through high carbon emissions will trigger a rise in temperatures by 2 °C in near future, which will increase the melting of the remaining few ice sheets in the "Arctic Sea and Greenland" and rising sea levels even more (Evans and Reid 143). The deterioration of the biosphere has tremendous effects not only on the Earth system and the nonhuman environment in the form of drastic transformation and extinction but also on human beings because they are constantly intra-active with their surroundings and are on the verge of the sixth extinction as "a casualty of [human] history" (Crist 137). Descending from the ancestors who have interfered with the natural balance of the world in various ways and infused human influence into the Earth system for centuries, humans living in the twenty-first century inherit and moreover enhance the anthropocentric enterprises with their advanced technology. Thus, the human kind is predicted to face the sixth extinction to a great extent which results from the long term effects of the anthropogenic environmental transformations. Thomashow further explains the great extinctions in the natural history and the upcoming sixth extinction for the human kind as follows:

> during the course of history of life on [E]arth there were five previous 'catastrophic' extinctions attributed to various geological, astronomical, and climatological causes. The great majority of conservation biologists agree that we are in the initial stages of a sixth one, with the primary difference being its anthropogenic (human-induced) origins. This is not exactly grounds for casual conversation or a way to make new friends. (11)

In the anthropogenic world of the twenty-first century, the negative impact of human beings on the environment is highly visible in the devastated nonhuman matter of flora and fauna facing extinction and the environment moving towards volatility.[v] As Slavoj Zizek also comments on the matter, the Anthropocene is the age in which "[h]umans … have become a natural condition" (331) having direct effect on the Earth system and natural history as active agents. As Dibley argues The Anthropocene reflects the merging of the shorter human/"capital" history with the "deep time of ecology" (140)

and presents *the homo sapiens*, the modern humans as actors determining the present condition of the world through technology, capitalism and urban life-style.

In the age of the human beings, the Anthropocene, humans have merged with the environment as part of the natureculture. At this point, the "nature" in the twenty-first century cannot be possibly depicted as pure and unexploited as it was two centuries ago. It may be accepted to be pure and unpolluted in the very early years of the planet until the increase of human population, subsequent agricultural transformation, urbanisation and technological advancement. The Earth has been degraded and transformed with the keen intelligence and strong survival instinct of the *homo sapiens* for thousands of years. The nature is now an abstract "second nature, a constructed material world, the ant-heap of so-called civilization," (Wark 169) which has nourished human life and been devastated by it. The natureculture of the twenty-first century pushes human beings towards resilience for their own existence and to focus on the "local instability" that they can observe in any town or region in the world, which awakens a "global cause for concern" and "planetary obligation" (Evans and Reid 13) in human conscience for other countries and continents going through climate change and geological transformations in multiple ways. Likewise, through spatial relations amongst countries such as "trade" routes, "pollution" maps or "communication" networks (Whitehead 7) the local is merged with the global, which makes the whole humanity susceptible to the anthropogenic influence. In the volatile world of the twenty-first century, human beings are getting accustomed to living in a dangerous and unstable "life-world system" (Evans and Reid 3) which has long gone beyond human control. Nevertheless, the Anthropocene has awakened a need for being a part of a community or a religious group in which human beings can withstand the mega-transformations and dramatic climate conditions on Earth and face "existential dilemmas", which explains the tremendous rise in the numbers of environmental and religious conferences held since 2005 (Thomashow 12) shortly after the official announcement of the Anthropocene by Paul Crutzen and Eugene Stoermer. Hence, viewing the catastrophic state of the world, human beings begin to question their part in the universe, speculate the end of their existence and feel a kind of responsibility either for the salvation of their souls before the end of the world or for the Earth itself by making efforts to lessen and prevent, if not reverse, the human-induced devastations in the environment.

Living in the anthropogenic world of the twenty-first century, the human kind is facing the threat of the Anthropocene: a resilient and deteriorating nonhuman environment becoming uninhabitable for the *homo sapiens*. In other words, since the dawn of the human history, as all human civilisations altered and exploited nature to make it more habitable for themselves, they indeed pushed the world towards destruction and inevitable mutation which came to surface in the twentieth and twenty-first centuries in full circle. The fundamental reason behind the idea of 'civilisation' is to interfere with the Earth system and make the world more accommodating for human comfort and development. The Anthropocene is clearly observed with the first emergence of basic human settlements which later turns into the construction of buildings as the pillars of urbanisation with the increasing numbers of human population in the nineteenth century (Grigg 89). Likewise, cultivation of the land through primitive methods of agriculture which is transformed into modern agriculture in the nineteenth century England meets the demands of the human masses and provides goods for urban manufacturers (Allen "Agrarian Fundamentalism" 2). This is another key point in the rise of the Anthropocene as an epoch.

Agricultural Revolution, Industrial Revolution and urbanisation pioneered by England in the nineteenth century exemplify the transformation, deterioration and pollution of the Earth. With advanced technology and ever-increasing human population all around the world throughout the twentieth century up to the present time, it is predicted by scientists and environmental humanities scholars that human-induced geological transformation of the world will devastate the very human species along with the nonhuman environment. Nevertheless, the human kind has remained firm through centuries, due to constant optimism and grandeur relying on the idea that the world will continue to exist and the human kind will always find a way to live as they have for thousands of years. Human beings came close to extinction with Toba volcanic eruption "73,000 years ago" and lost great numbers of population in "World Wars I and II and the 1918 flu" (Maher Jr. and Baum 1462). However, they managed to survive these natural and human-made devastations even in small numbers, which provides the *anthropos* with the confidence and faith that humanity will remain intact regardless of the conditions. In accordance with this notion, "the human psyche naturally rebels against the idea of its end" (Scranton 22). The *homo sapiens* is equipped with

intelligence, an endless will to live and adapt to their environment. However, from the Industrial Revolution to the present time, the environment has become uninhabitable for the human kind and the reality of global warming and geological transformations have started to show diverse effects on humans and the nonhuman environment. While the Anthropocene has become a critical issue of debate in the world agenda, human beings recognise the reality of human mortality which disturbs their "casual faith in permanence" (Scranton 23). After envisioning the reality of the Anthropocene, they can talk about ways to make the world more permanent and to hope for a future for themselves. For human beings, it is vital to realise that they are close to extinction as part of the dying nature should they continue keeping their anthropocentric life styles. This way, they can make a change in their mind-sets for the sake of human kind and the nonhuman nature. In other words, the human beings can indeed "live a *non-death*" through internalising "how to die" (Evans and Reid 13). Given the changing conditions of the twenty-first century world, human beings can further discuss how to make the Earth less hostile and devastated for human existence and for the sustainability of the nonhuman flora, fauna and other intricate members of the nonhuman environment.

Noting the human activities which have been shaping the Earth systems and the biosphere for centuries, the state of the human kind as enmeshed with the natural history and situated within the centre of "geology and ecology", the term "Anthropocene" is considered to be an appropriate word to name the present epoch (Crutzen and Stoermer 17).[vi] The term "Anthropocene" places the human kind into the very centre of the world, which explains why the word is sometimes thought to be "catchy" and directly appealing to people who have already recognised "the scope of humanity's impact on the biosphere" (Crist 130). Yet, the etymology of the word "Anthropocene" encapsulates a dilemma within itself. *Anthropos* means "human" while "cene" derives from *kainos* meaning "new" in Greek (Schwägerl 10; Bonneuil and Fressoz 3-4). In other words, the Anthropocene is the new human age. Perhaps the greatest dilemma in the twenty-first century based on the geological condition of the world is the fact that having given an epoch its name, the human beings appear to be empowered, yet it is emphasised that it is the human beings who must take the initiative to make the world habitable for human and nonhuman life and prevent upcoming and predicted natural transformations. So, as an "unintended consequence of collective human labour," (Wark

180) or as a result of the anthropocentric arrogance of certain groups of people morphed and directed by capitalism and urbanisation, the Anthropocene presents a "double reality":

> on the one hand the Earth has seen other epochs in the last 4.5 billion years, and life will continue in one form or another with or without humans. But the new states that we are launching the Earth into will bring with them a disorder, penury and violence that will render it less readily habitable by humans. (Bonneuil and Fressoz 21)

As implied in the quotation above, the humans have left their deeply-rooted carbon prints on Earth to be felt deeply by future generations for centuries to come. On the other hand, the human kind is predicted to disappear from the face of the Earth with the sixth extinction if present conditions of the world persist and the anthropogenic destruction and transformation in the environment are resumed by great capital holders and corporations. The term "Anthropocene" has a double quality in that it both displays the signs of human power in the anthropocentric interference with the Earth system and at the same time, the irrevocable changes which are expected to show their effects more visibly and dramatically in the near future with the future generations of human kind.

From another perspective, the very concept of the Anthropocene bears a "universalist" (Lepori 104) and generalising discourse which places the burden of the present condition of the world on the whole humanity regardless of anthropocentric and Euro-centred classicism, racism, gender, colour, religious and economic differences within humanity itself (Davies 52) also ignoring the influence of capitalism, the environmental and geographical in/justice on people's lives and "social stratification" (Wenzel 165). Thus, the politics of the Anthropocene emerging from the word itself emerges within the erasure of all differences amongst human beings in presenting them as equal parts of the same whole while they are indeed neither equal nor similar. Thus, putting them in a position to work collaboratively presents a great challenge (Doan 640). Nevertheless, with an anthropocentric perspective concerned with the power and the impact of the *anthropos* rather than the current state of the world, the term "Anthropocene" brings all human beings together, dead or alive, or whether they accept it or not, by turning them into a "human collective" (Crist 142) and "a single body […] that becomes the universal subject of history" (Lepori 104).

The term "Anthropocene" is also laden with the possibility of laying emphasis on speciesism by positing the human kind, especially the powerful and influential human beings, the *anthropos* as the sole conductor of natural transformations. Through depreciation of other species embedded within the nonhuman environment and elevation of the human species as the founder of civilisations, the binary opposition of nature and culture surfaces once again in the twenty-first century with the discussion of the Anthropocene from an anthropocentric perspective. At this point, in Simon C. Estok's words, "[t]he anthropo-narcissism of the Anthropocene feeds into a long history of speciesism and ecophobia, both of which have contributed immeasurably to the valley of ecocide [destruction of nonhuman nature] in which we seem stuck" (*The Ecophobia Hypothesis***)**. With this in mind, it is engrossing that nature and culture have already been enmeshed as natureculture especially revealed with the Anthropocene since there is comparably less parts of nature that have not been affected or exploited by human beings. Similarly, the difference between nature and culture has become rather blurry in the twenty-first century. So, the "species-talk" (Lepori 104) which is originally "Eurocentric" (Grear 79) may take the ecocentric Anthropocene argument centuries back to ecophobia and anthropocentrism, which brings about obstacles to the possibility of finding solutions for the humanitarian and environmental impasse and ecocide. In relation to this, Bruno Latour articulates a new name for the new narrative the human beings are to read. Against speciesism and the created nature/culture clash, he suggests the term "earthlings" both for human beings and the nonhuman fauna and flora inhabiting the Earth (2007) which appears to be a more inclusive and welcoming perspective in the high time of the Anthropocene.

The matter of speciesism arising from the coining and etymology of the word "Anthropocene" raises the question if *anthropos* represents the whole humanity or who it really represents. The *anthropos* that have devastated the Earth system especially after the Industrial Revolution originally encompasses the capital holders, great corporations and consumerist city dwellers, in other words, a minority compared to the rest of the world. As Donna Haraway articulates, the *Anthropos* "is Fossil-Making Man, burning fossils as fast as possible" ("Staying with the Trouble" par. 9). They are the ones exploiting and polluting the world a lot more than the rest of humanity for more profit or as a part of their livelihood. As Joni Adamson also states "[a]t no time did the species

as a whole vote for a fossil fuel economy or exercise any shared authority over the destiny of Earth systems" (160). Nevertheless, indigenous peoples such as the Inuit or the Amazonians (the non-*anthropos*) who are interconnected with the nonhuman environment (Connor 24, Kawa 23), leading a purely natural life and who have had no part in the progression of the Anthropocene are made a part of the humanity that has induced the destructive transformation in the nonhuman environment. Likewise, the third world country citizens, who experience the climate change, environmental transformations and pollution more dramatically than the second or the first world citizens due to environmental/geographical injustice are also exploited by capitalist corporations as human force[vii] while they are comprised within the *anthropos* to share the burden of the Anthropocene, which was in fact initiated by the Europeans, precisely the English, with the invention of the steam engine, and the introduction of capitalism, industrialisation and urbanisation to the world in the first place. Similarly, the poor, approximately "75-80 % of the human population," (Steffen et al. "Planetary Stewardship" par.1) who suffer from resource scarcity and do not have the means to utilise technology or benefit from urban facilities are held equally responsible with the minority of select city dwellers and powerful human beings who are important actors in the making of the Anthropocene.

From another point, the anthropocentric politics of the Anthropocene recalls what Rob Nixon aptly names "slow violence" (2) as it explains how the representatives of highly industrialised countries of the world support the idea of sharing the burden of 'toxicity' with underdeveloped and otherwise toxic-free countries. In other words, slow violence is a practice of ignorance and violence directed towards the poor of the world in a gradual and slow way causing their eventual destruction.[viii] Finally, as Oppermann acknowledges, there arises another issue of how to classify migrants and "migrant ecologies" that transgress the geographical and cultural boundaries within the universal *anthropos* and the "narratives of the Anthropocene" (8) especially with the Middle Eastern conflict and ongoing Syrian War in the twenty-first century. Furthermore, the generalising and species-based perspective is deficient and partial as it is in favour of the first and second world citizens and capital holders. It not only diminishes the burden and the sense of responsibility among the ones who are actually responsible for the current state of the world by placing the burden on the poor, weak and excluded human

beings making their lives even harder than it already is, especially with the anthropogenic environment but also evades the possibility of suggesting solutions to ameliorate their lives and make them less susceptible to the effects of the environmental degradation. Therefore, the Anthropocene theory can call forth discussions and policies distributing the roles and responsibilities among human beings by foregrounding their differences and needs in the twenty-first century anthropogenic world. With this perspective, in Bonneuil and Fressoz's words;

> ordinary people will not be blamed for everything while the ecological crimes of the big corporations are left unpunished; in which the inhabitants of islands threatened by climate change will see their right to live on their territories recognized, without their weak numbers condemning them to statistical and political non-existence; a world in which the 30,000 people who still live as hunter-gatherers and are threatened with extinction by the year 2030 will continue to exist. The wealth of humanity and its capacity for future adaptation come from the diversity of its cultures, which are so many experiments in ways of worthily inhabiting the Earth. (72)

It is possible to generate solutions in the Anthropocene by cherishing the variety among human beings and avoiding speciesism since speciesism is dangerous in two ways. It creates the binary opposition of human and nature while dissolving the differences among the members of the human species and excluding "human Others" like the third world citizens, people of colour, the poor an/or indigenous peoples while distributing the burden of the Anthropocene among all human beings. Thus, human beings who are encompassed within the generic term *anthropos* tend to move towards "complacency" (Doan 642) and negligence rather than taking individual action to reduce the effects of the Anthropocene. Being only a small part of the whole species, they fall into the trap of expecting the solutions from elsewhere while in reality every intricate thing matters in the interconnected Earth system. On the other hand, "particular political-economic structures that have contributed to the ecological crisis" (Lepori 105-106) such as colonialism and capitalism which emerged from the European ideal of progression and expansion and the ideological system of hierarchy among human beings, "the continued violence of white supremacy, […] patriarchy, heterosexism, and ableism" (Davis and Turpin 7) are likely to be ignored through the anthropocentric point of view in the Anthropocene.

Drawing attention to capitalism and the whole chain of ideology as the real cause of the Anthropocene rather than individual human action, "Capitalocene"[ix] is another term suggested to replace the Anthropocene (Moore "The Capitalocene Part I" 1, Haraway "Capitalocene" 159). In relation to Capitalocene, Haraway also coins "Plantationocene" ("Capitalocene" 162) which refers to human activities exploiting and changing nature and the critters such as farming and plantations. Capitalocene and Plantationocene pinpoint the new age of capital and investments in which powerful corporations exploit weak nations and people, exhaust world resources and aim at turning everything into profit. Within this context, the harm brought to the nonhuman world within the system of capitalism can clearly be observed in the activities of "Monsanto and Dupont, the radiation of nuclear bombs, and the oil spills of Exxon Mobile" (Davis and Turpin 7). Furthermore, Donna Haraway, who targets at underlining the intricate assemblage of the human and the nonhuman in the Anthropocene, invents the term "Chthulucene" ("Capitalocene" 160) as inspired by a spider named "*Pimoa cthulhu* […] in the redwood forests of Sonoma and Mendocino […] in North Central California" (*Staying with the Trouble* 31, *emphasis original,* which in the meantime calls forth H.P. Lovercraft's Cthulhu mythos.[x] Resembling the interconnection of human beings with the nonhuman world to the tentacles of the octopus which are all connected in a widespread form, Haraway exhibits the workings of the more-than-human world as one giant life form embracing both human and the nonhuman matter. Finally, Jean-Luc Nancy and Peter Sloterdijk come up with another term to reflect the profound impact of the Industrial Revolution and subsequent technological progress. They propose "Technosphere" while Sloterdijk also works on another alternative term emphasising the effects of industrialisation and progression in Europe as "Eurocene" (Davis and Turpin 8).

On the other hand, the Anthropocene, as a worldwide phenomenon, reflects the en masse transformation of the whole Earth system. Defining the current critical state of the world originating from human-induced changes directly or indirectly influenced by capitalism, industrialisation and urbanisation, the Anthropocene announces the past, ongoing and expected crises in the nonhuman environment. It encompasses three major crises within the term, namely ecological, economic and political. As Purdy highlights:

> These are the three great modes in which humans make a home. (It is not just chance that the first two words [ecology and economy] derive from the Greek for

> 'household,' *oikos*, and the last [politics] from *polis*, 'city.') The three crises share a starting point: the recognition that a system believed, or at least imagined and hoped, to be stable and self-correcting has turned out to be unstable and even prone to collapse. (17)

In other words, trying to make Earth their home, the human species have exhausted and exploited nature irrevocably and triggered the threefold crisis. Projecting economic progress, the emergence of capitalism and industrialisation especially since the latter part of the eighteenth century being set as an adversary to the natural order of the Earth system, the Anthropocene elucidates how the clash of nature and culture deepens more with the upstart of urbanisation. The Earth is devastated with major geological transformations and according to scientific data, tipping points or planetary boundaries have already been passed which are exemplified as "climate change", "ocean acidification", "ozone depletion", "atmospheric aerosol loading", "phosphorus and nitrogen cycles", "global freshwater use", "land system change", "loss of biodiversity", [and] "chemical pollution"" (Gillings and Hagan-Lawson 2-7).

Considering the enmeshment of the human with the nonhuman in the time of the Anthropocene, the environment has gone through such rooted radical changes that it has lost its unexploited and pure state of wilderness. Therefore, scholars and scientists recognising the Anthropocene announce the destruction of "Nature with a capital 'N', nature seen as external to humans" which has now become "an anthropo-nature" (Bonneuil and Fressoz 84). Natural and cultural/artificial are integrated at every point. Chemicals and gases manufactured by the *anthropos* in urban and capitalist life-style as a result of modern transportation, home-made and industrial trash, increased plastic use, hydraulic mining, farming and use of fertilisers among countless other anthropocentric applications contaminate the air, water and earth. It has devastating effects not only on the geology of the world but also on the nonhuman matter, fauna as well as flora and the human kind. The geology of the Earth is forced into transformation because the Anthropocene boosts "the likelihood of volcanoes, earthquakes and submarine landslides" (Clark 44). In addition, through air pollution and the increased amount of CO_2, ocean acidification, melting of the Arctic and rising sea levels, exhaustion of natural resources, increased amount of chemicals or substances in the earth due to fertilisers, fracking and use of CFCs, the invention of GMO and genetic transformation of food, defaunation and endangering of animals, deforestation, and a subsequent rise in

the cases of respiratory illnesses, types of cancer, diabetes, obesity, new strains of viruses and so on, both the human and nonhuman matter are badly affected. Thus, the twenty-first century which is highly linked to technology and everything it has perpetuated in the more-than-human environment is also named "technosphere" as a combination of technology with the biosphere and life support systems which triggers the transformation of the balance of ecology in terms of "species richness, evenness, [and] biomass, etc." (Williams et al. 13). Through technological intervention into animal and plant DNA and relocation of natural habitats, the harmony of nature has been destroyed. Technosphere interacts with the natural flow of the environment while it also enables the richness of certain species and production of energy from organic substances encouraging sustainable economy. However, in function it is still the interference of technology with the environment and it has more negative outcomes than positive.

As one of the many side-effects of the new technologically driven and capital-based world system, the loss of biodiversity, fauna and flora is one of the landmarks of the Anthropocene. The balance of the environment has been altered because while some species have become endangered and extinct, others have been extremely abundant. Statistics demonstrates a high amount of loss in fauna as "[a]mong terrestrial vertebrates, 322 species have become extinct since 1500, and populations of the remaining species show 25% average decline in abundance" projecting itself as the "Anthropocene defaunation" (Dirzo et al. 401). Gathering from what statistics provide about the damage biodiversity has received so far, the loss of fauna is likely to be more visible with its impact on the balance of ecology and the well-being of human beings in the future.

In a similar manner, loss of flora as a result of the drainage of wetlands and deforestation add massively to the destruction of biodiversity in the Anthropocene. An instance for the wetlands whose natural balance has been altered by human interference is the Everglades in the U.S. state of Florida. Interference with the natural balance of the area begins in the nineteenth century and is still practised in the twentieth century in the name of restoring what has been lost over the centuries. For the first time in 1850, the wetlands were subjected to "draining" and "taming" by the state of Florida through

"Federal Swamp and Overflowed Lands Act", which leads to the sudden emergence of canals, ditches and levees in a short period of time to drain the fresh water for other purposes such as farming, uniting rivers and lakes (Gillis 2016). However, the damaged system of the Everglades retaliated to the human induced changes through extremely cold temperatures and hurricanes either killing thousands of people residing within areas connected to the wetlands or forcing them to migration. Thus, the "economic exploitation" (Whitehead 137) and the devastation of biodiversity in the Everglades not only bring about the misuse of fresh water sources while fresh water is a critical issue for the future of the human and nonhuman matter but also break down the natural balance and biodiversity causing the loss of countless flora and fauna in the wetlands, which is most likely to show impact on the local and global environment. In addition to the draining of wetlands, deforestation impairs the delicate system of the nonhuman environment killing animals and plants or rendering them homeless and extinct. It also brings harm to the lungs of the world and opens ground for landslides and floods through the felling of trees. It is a serious matter concerning both the future of the nonhuman species and the general well-being of the *homo sapiens*. Deforestation is initiated at a large scale by big corporations and retailers like "IKEA, Walmart, Home Depot, Kingfisher (B&Q), Staples and Lowe's" through "big box retail on global timber transactions" in legal as well as illegal ways (Whitehead 95). Encouraging individuals with low or no income to earn money for their families, these retailers contribute to the destruction of ecological balance through illegal felling and selling of the trees as major actors. A similar case in Brazil exemplifies the situation as various UK supermarkets and also "Brazilian firms that supply Tesco, Asda and Marks & Spencer" (Adam par. 1) are accused of encouraging the illegal deforestation of the Amazon rainforest and can be linked to the selling the meat and other food products which are directly related to the destruction of the local ecosystem (Gray par. 1). In addition, "palm oil and rubber companies" are called "notorious" for deceiving local people with the promise of cultivating the land while indeed destroying the untouched forests along with the ecosystem they host (Grain 104).

In line with the loss of flora and fauna in the Anthropocene and closely linked with the negative transformation of the Earth system, the air, soil and water have gone through various stages of contamination and transformation especially since the late eighteenth

century with industrialisation and urbanisation. Displaying the human-induced changes earlier than other parts of the Earth system in human history, the air gets polluted and the balance of its chemical compounds is disturbed along with the first use of fossil fuels (coal) for heating. It shows early signs of distress through "fog" and related "social chaos" in 1307, when sea coal was extracted and used for heating and cooking (Whitehead 134). With the industrialisation and newly budding urbanisation in the nineteenth century, the state of the atmosphere deteriorates with "chemical effluents produced from the alkali industry mixed with the soot and sulphur produced by the burning of coal in industrial and domestic premises" (Whitehead 134). It leads to a great amount of pollution and respiratory illnesses during the nineteenth century and persists up to 1952, when the transformed atmosphere manifests itself as the Great Smog of London. Intensifying more over time and affecting the quality of life, air pollution in England has been monitored by the state since 1961 following various previous Clean Air Acts (Bower et al. 22). In a parallel situation, Los Angeles, which is called the "smog capital of the world" (Haagen-Smit 887) suffers from air pollution caused by "photochemical smog" around the 1940s because it is one of the earliest cities constructed for urbanisation and "motorcars" (Whitehead 50). After the 1960s, taking the serious example of Los Angeles air pollution, the U.S. government comes up with the policy of "South Coast Air Basin" (Haagen-Smit 892) recognising the similar pattern in the neighbouring states and taking necessary precautions. In the twenty-first century, air pollution and increasing CO_2 levels still interfere with the environmental balance of the world with an ever intensifying power through global warming, acidification and extreme weather conditions like hurricanes such as El Niño (1997), Katrina (2005), La Nina (2008), Harvey (2017), Irma (2017), Maria (2017) and Florence (2018) among others, floods and sizzling or freezing temperatures while it brings out illnesses and social conflict for human matter and extinction and endangerment for the nonhuman species. The situation is highly visible after the 1950s with the "greenhouse" effect which is among the most noted symptoms of the Anthropocene as is predicted by Michael Serres in his famous book, *The Natural Contract* in 1992 (4) to become more and more lethal in upcoming ages, which actually manifests itself more lethally in the twenty-first century.

Provoking the global warming, increased use of Freon is one of the key facts highly felt in the time of the Anthropocene. It is the "brand name" for CFCs generating stable compounds which are only dissolvable in the upper parts of the atmosphere "at which point they produce chemical reactions that erode the planet's protective layer of ozone" and thus leaves the Earth exposed to the detrimental effects of ultraviolet rays (Whitehead 43). As an outcome of the depleted ozone layer, masses of ice in the Arctic are subjected to the process of constant melting. In addition, data gathered from strata, fossils and Greenland ice sheets prove that the temperature changed "up to 15 degrees Fahrenheit in less than a decade, a shift far beyond anything experienced in the whole span of the Holocene" (Clark 37) which once again announces the dire condition of the biosphere in the Anthropocene. Rising temperatures lead to unnatural changes in the environment and feed the likelihood of wildfire, especially in certain regions of the world like Australia. As Clark explains, wildfire is an "irregularity of climate incarnate. Sunlight and moisture plump up vegetation, heat and dry weather convert it into fuel loads – for which lightning sooner or later provides the spark, if another source of ignition doesn't get in first" (Clark 34). It is an anomaly of the twenty-first century anthroponature which has become a daily threat for people enduring the extremely hot summers in West U.S., Portugal, Spain, Italy, Greece, Turkey, Indonesia among several other regions worldwide with the lessening amounts of rain, high amounts of CO_2 heating up the weather and home-made and/or industrial waste dropped around forest regions containing reflective and flammable materials like technological waste and glass.

The soil has gone through a similar process of transformation in the new anthropogenic Earth system. It has been contaminated with fertilizers, pesticides, DDT and other chemical substances used for farming and eliminating the insects. The chemicals applied to the earth do not remain where they are first applied and are transported by underground waters and wind to mix in other water sources and the atmosphere. Among these chemicals, DDT is what Rachel Carson describes as "man's war against nature" in her *Silent Spring* (1962) because since the 1940s "over 200 basic chemicals" have been utilised for destroying otherwise intricate members of the environment, such as bees, "insects, weeds, rodents, and other organisms" that are extremely vital for nature and naming them as "'pests'" (13) within the anthropocentric terminology. Thus, with

application of these chemicals to the soil, everything living and intra-active inside the system of immediate environment and nearby is killed regardless of its site, be it in the soil, water or air. Only the sturdiest species survive the humankind's chemical war against the environment. Nevertheless, new and more deadly methods, new insecticides, or "'elixirs of death'" (Carson 17) have been formulated to kill those survivor species while they contain substances which will have permanent effects on the human and nonhuman biology and cause life-long health problems and DNA mutations.

Aside from the chemicals poisoning the earth and killing nonhuman flora and the fauna, soil loss is another significant subject in relation to the Anthropocene. Due to forest clearances, misuse of land, and the low quality of the soil on land, soil erosion has been commonly observed in most agricultural regions all around the world. It is a worldwide phenomenon emerging as the degradation of agricultural regions because of modern agricultural techniques degrading the quality of the land to produce more to feed the masses by "erosion, salinization, and waterlogging" (Pimentel et al. 277).[xi] For instance, Loess Plateau in China is one such area suffering from soil erosion. It is comprised of loess, which is fertile soil carried by the wind and lost in large quantities over a short period of time. The plateau eventually turns into a desert in years because of "a combination of heavily sloped land, fine-grained soil and unsustainable agricultural practices" and it cannot support "the 50 million people" residing in the area anymore (Whitehead 78). Likewise, soil erosion is encountered in the U.S. and Canada with the Dust Bowl, which takes place in the 1930s because of poor methods of agriculture leaning on profit rather than considering the requirements of the peculiar environment.[xii] Although the type of soil and the proximity of the area to water sources or the direction of the wind have an important role in soil erosion, it is the combined human influence which accelerates the process. Thus, it is a worldwide problem and among the most affected places are "dry land agricultural regions such as those found within Africa, Australia and parts of Asia" (Whitehead 70).

Water is another natural element affected by the anthropogenic changes on Earth. It has been polluted and misused by the human kind as is the case with the air and soil. Water pollution is caused by various factors such as pesticides, industrial and home-made trash, hydraulic mining and thus forth. It reaches the water sources through "radioactive

wastes from reactors, laboratories, and hospitals; fallout from nuclear explosions; domestic wastes from cities and towns; [and] chemical wastes from factories" and when industrial waste gets into reaction with domestic waste, the chemical particles become "so stable that they cannot be broken down by ordinary processes" (Carson 29). Hence, the cause and extent of water pollution explains the emergence of new diseases and anomalies in the nonhuman matter, which is likely to show effects on the human beings in the long run. Pesticides and fertilizers have a tremendous part in the contamination of water and they not only harm the ecosystem of the water species but also make them "susceptible to cancer and tumors" while weakening immune systems of human beings ("The Long-Term Effects of Water Pollution" par. 5). Specifically in the 1950s and 1960s, "massive epizootic and mortality" wreck the marine species of Middle Atlantic countries and in recent years, diseases and anomalies in fish and shellfish like "shell disease", "fin erosion", "ulcers" and "tumors" have been directly linked with anthropogenic "pollutant stresses" in water (Sindermann 717-728). Then again, the Lagos Lagoon in southern Nigeria is the epitome of the human-induced environmental destruction and loss of aquatic species as it has become a centre for industrial waste, chemical waste, fertilisers and sewage (Bukola 2). That said, the more the amount and variety of chemicals mixed into water increase, the more threat they pose to the nonhuman environment and the human beings through their embedded relationship with the nonhuman. Similar to air and soil pollution, water pollution cannot be considered separate from other natural elements as all of them are constantly intra-active and porous. One of the most necessary and vital elements for life on Earth, water has been going through negative changes in the time of the Anthropocene. Nevertheless, human beings tend to observe transformations on Earth more clearly through "degradation and deforestation" on land and through "climate change" and pollution in the atmosphere than the oceans and seas of the world because humans are "terrestrial" species focused on their lands (Steffen et al. "Planetary Stewardship" par. 22). But water is actually more important than the earth or air from the scope of planetary stewardship with its key functions of regulating the weather, creating rainfall and storing "more carbon than the land and atmosphere combined", providing food, medicine and "fresh water" and tolerating as well as regulating the waste created by human beings (Steffen et al. "Planetary Stewardship" par. 22, 23). Water is *de facto* effective in the Earth system and

serves to the proper functioning of the earth and air. Therefore, it is a natural element which should be provisioned and protected in the Anthropocene as interconnected to the earth and the atmosphere since it also has the high potential to be the key to the destruction of the earth system once it starts malfunctioning in the form of unlikely heavy rain, storms, hurricanes and tornadoes, which is the case for many years now.

In line with the present condition of the natural elements such as the air, soil and water and the nonhuman environment, there are two common approaches among human beings in the twenty-first century: utopian and dystopian visions of the future world, both of which display some aspects of the facts and scientific data, yet not all of them. The utopian perspective holds that deforestation and global warming may be reversed while soil pollution and poisoning may come to an end with "organic farming" (Sturgeon 4) and the world will be populated by eco-conscious human beings who will be solely focused on the sustainability of the environment in each step they take. With this perspective, the success story of six families in Noida, India in 2015 brings a new dimension to the modern agriculture and farming through building "sustainable agribusiness" (Vasudeva par. 3) which liberates agriculture and farming from chemicals, pesticides and degrading the quality of the soil as well as the health of nonhuman animals. The statistics, on the other hand, demonstrate that there will be no reversal for global warming once the tipping points such as Arctic "ozone depletion" (Gillings and Hagan-Lawson 4), "Arctic summer sea-ice", "Indian summer monsoon" and "Sahara and West African Monsoon" (Lenton et al. 1788) have been passed although there may be novel ways to slow it down.

Unless supported and systematically organised by the partnership of governments, individuals and corporations, organic farming and environmental-friendly production can provide a solution which meets up the needs of only certain groups of people who can afford to buy green products while lacking a permanent solution for feeding the masses of population or provisioning housing, clothes and other daily human requirements for the majority of human population residing in cities and towns. Thus, the utopian perspective appears to be far-fetched and inapplicable at some points but it still bears hope for future human endeavours on behalf of the environment if supported by the states, NGOs and business partners from the west and the east. On the other

hand, the gloomy and dystopian version reflects that there will be more nuclear energy-use, nuclear waste and pollution, while radicalised groupings and prejudice among people will rise based on the differences of economic power, race and religion. The environment will be in a major crisis as the temperatures will be "7 degrees Fahrenheit warmer, rising seas at least three to ten feet higher, and [causing] worldwide shifts in crop belts, growing seasons, and population centers" (Scranton 18). Originating from the destabilisation of the Earth system, natural devastations and human conflict will swoop over the world as "[m]ajor floods, drought, hurricanes, and food shortages will kill millions of poor people, and disease caused by these disturbances as well as increasing pests and viruses will devastate those who cannot protect themselves or gain access to medical care" (Sturgeon 4). When the nonhuman environment gives a final cry, the humans, especially from the unprivileged parts of the world are expected to endure social conflict while resisting the unpredictable forces of the transformed nature as observed ethnically divided regions like Indonesian provinces from 1990 to 2003 (Slettebak and Theisen 14) because "privileged groups may be tempted to use their position to get an unfair share of what is left [of supplies], thereby worsening existing inequalities" (8) and "armed violence" could erupt from "societal tension" of natural disasters (Schleussner 9216). Consequently, the powerful survivors will seek refuge in cool and inhabitable regions, which will bring about border problems, crime, wars and more death. It is more like a doom and gloom scenario amplifying the present state of the nonhuman world and the human kind. Indeed, the pessimistic attitude of this version could be altered to a more realistic and positive one when the facts about the anthropogenic world are thoroughly interpreted and the necessary steps to save most of the degraded environment, if not all of it, could be identified and put into action in time. After all, aside from giving in to complacency and inaction, the situation of the world also gives rise to the idea that there is still hope for life and there are still good deeds to be done by the human kind, as Paul Crutzen articulates:

> We are not doomed…
>
> We are not living at the end of the world but in the middle of our planet's lifetime, and perhaps even in the middle of our own species' maturation process, an exit from puberty on the scale of a planet, as Andrew C. Revkin has put it, when 'those remarkable human traits, self-awareness and empathy catch up with potency.' (Schwägerl 226-227)

Originating from the studies of ecocriticism in the early 1990s which follows the successful academic stance of "feminism, race studies and postcolonialism," a growing interest towards the relationship of human beings with the nonhuman world is observed through the 2000s (Trexler 17). Ecocriticism paves the way for related theories like posthumanism and New Materialisms while it starts to shift its focus more towards the obvious climate change itself. Hence, the plurality of theories since the 1990s contributes to the emergence and flourishing of the theory of the Anthropocene. From the 2000s onwards, the idea of human and nature as interconnected entities enmeshed in a trans-corporeal assemblage becomes more visible than ever with the emergence of the anthropogenic changes on Earth. Monitoring the natural devastations and transformations on Earth, it is possible to locate the human impact in this 'unnatural' phenomenon. With this view, the very idea of the Anthropocene cannot be thought separate from posthumanism or New Materialisms since it emphasises the innate connection of the human kind with their immediate environment and how each simple human act has grand projection in the face of the more-than-human world.

The Anthropocene idea bears posthumanist tenets in that it "abolishes the break between nature and culture, between human history and the history of life and Earth" (Bonneuil and Fressoz 19). The *anthropos* have altered the Earth systems through anthropocentric action, emergence of the very idea of civilisation, industrialisation, urbanisation and technology which altogether paved the way for the assemblage of brief human history with the grand natural history reflecting the posthuman aspect of the Anthropocene. As Bruno Latour's book, *We Have Never Been Modern* (1991) thoroughly explains, the human kind has never been modern in the sense that even though modernity brought about a strict separation of human from the nonhuman, the human kind has remained a part of the nonhuman environment constantly intra-active with their surroundings. Following the path Latour leads, human beings could recover through "nonmodernity" and realise their "hybridity" (Clarke 142) and their true position in the world which is intra-active and trans-corporeal. Likewise, Haraway furthers the argument stating "we have never been human" (165) through recognition of the posthuman state of human beings and their relationship with the "companion species", the nonhuman animals and technology (4). As human beings have an altering effect on other bodies, they can "be

acted upon" (Nadler 140) by those other bodies in myriad ways. Posthumanism explains the role of humans in the emergence of the natureculture of the twenty-first century and encourages them to think more posthuman taking the nonhuman world and its critters into serious consideration, especially in terms of the Anthropocene. Co-evolving with other species, the human kind is part of what Nayar calls "multispecies citizenship" or "a species cosmopolitanism" (170). The posthuman perspective also shatters the stable position of the *anthropos* with the widespread influence of "globalization and technology-driven forms of mediation" (Braidotti 57) creating a post-anthropocentric and posthuman space for highlighting the unity of human with the nonhuman. The cataclysmic state of the nonhuman world requires an open minded and inclusive perspective from the *anthropos* to transgress the limitations of the anthropocentric mind-set. With this in mind, thinking the bio (human) and zoe (nonhuman/animal) as interconnected, a new form of politics, "zoopolitics" is suggested by Claire Colebrook (70). In this idea, through the deconstruction of the modernist idea of human as the centre of the world, the human and nonhuman are brought together in a posthuman dimension.

The human, with its bodily/physical existence is not a separate entity from the nonhuman. In other words, human corporeality is indeed embraced by nonhuman corporeality, which explains the term trans-corporeality within the philosophy of New Materialisms. Because human beings are in constant "intra-action" (Barad "Meeting the Universe Halfway" ix) with the nonhuman environment, the environment emerges not to be "inert, empty space or as a 'resource' for human use" but it is indeed a living metabolism, "a world of fleshy beings, with their own needs, claims, and actions" (Alaimo 238). After all, the inhabitable atmosphere of the Earth was provided by the bacteria and their intra-action, which also gave life to the first species on the planet.[xiii] Such is the human body hosting trillions of bacteria which help the whole system of tissues, organs and limbs work properly. Human beings are active creatures of the grand Earth system through their unconscious cooperation with the nonhuman flora and fauna in "the phenomena" of life (Barad "Posthumanist Performativity" 817). Thus, inexplicable phenomena and natural disasters bear a human print: the relation between human beings and the environment can be explained as anthropogenic, naturalcultural, transcorporeal and in Nancy Tuana's terms, in a process of "viscous porosity" (193), all

of which displaying the erasure of rigid onto-epistemological distinctions between humans and more-than-human environment and sheds light on the impact of human beings on natural disasters. Human beings have also caused the climate change "in the meteorological sense" enmeshing the human history with the natural history, thus blurring their position within the concepts of "time, space and species" (Cohen and Colebrook 10). In relation to this, the human has a double quality in morphing the world as a geological force and policy-maker giving the Anthropocene its name and secondly, the figure of human is incessantly configured by the nonhuman environment through a trans-corporeal relationship. In this respect, two forms of human appear as "the human-human and the nonhuman-human" (Chakrabarty 11). Therefore, the philosophy of the human as supreme species and decision-maker is blurred with the anthropogenic changes in the world which have gone far beyond the control of the human kind. For the preservation of life, the human and nonhuman matter and the restoration of the equilibrium of the environment as much as possible, "greening the brain" (Whitehead 144) through a posthuman and environmental perspective equalising the significance of the human kind with the nonhuman world is needed. This way, effective and realistic steps could be taken for the sake of the environment which hosts human and nonhuman matter in their differential positions.

From another point of view, matter can be taken and interpreted as a piece of narrative that tells its own story and giving its voice to anyone who is willing to listen. Strata and layers of earth give information about particular timescales and the condition of the environment while an analysis of ocean and sea waters can present certain proof of the acidification and pollution. Enclosing the human and the nonhuman, since one cannot be thought separate from the other, narrativity of matter reflects the combined and complex versions of "natural and cultural" in which "human agency and meanings are deeply interlaced with the emerging agency and meaning of these nonhuman beings" (Iovino and Oppermann 83). This perspective also implies that when nature is in crisis, this will eventually impact human beings among other members of the phenomena for the nonhuman nature has the "response-ability" (Haraway *When Species Meet* 88) as an active living system. Hence, human conflict such as political unrest, border problems, refugee problems, economic crisis and new strains of viruses and bacteria are clear

reflections of the devastated nature. As Serpil Oppermann and Serenella Iovino put it, "wounds of the natural world are also social wounds" (4) and the present condition of the Earth is caused by destructive actions of the *anthropos*. The nonhuman environment and underprivileged people including the impoverished, third world citizens, people of colour and indigenous peoples are all crushed under the anthropocentric initiations of big corporations, capital-holders and urbanites. Climate change and the transformation in the Earth system leave these non-*anthropos* groups of people vulnerable and exposed to the outbreak of natural devastations like hurricanes, e.g. Hurricane Katrina in 2005. It was foreseen previously but vastly ignored by the U.S. state officials, which cost the lives of thousands of poor Afro-American people in New Orleans (Stivers 48).[xiv] With this perspective, considering the environment as a huge living system suffering because of anthropocentric practices for centuries and affecting humans and the nonhuman fauna and flora in various ways, the ecological crisis can be prioritised and recognised in the agenda of countries, especially of the G8 countries which have more say in determining the world problems and procuring solutions. As a result, renewed and more fruitful political action by the states upholding individual action of citizens can be introduced into the everyday reality of the human kind.

Also expressed as "agential realism," this reformative way of thinking expands human vision and ushers productive and constructive "naturalcultural practices" (Barad *Meeting* 221), which underlines that humans and the nonhuman environment are embedded together within the process of life itself. The interconnection among species and each intricate part of the world is called "the mesh" (15) by Timothy Morton which is arbitrary in each combination with the parties changing. It emphasises the unpredictability of the natural phenomena and the human life itself. The mesh or as Jane Bennett terms it, "the assemblage" (24) does not necessarily encompass only living critters but also the dead matter and their habitats turning them into a part of the living matter in the constant process of becoming. Every living thing is incorporated into the environment in the process of decomposition and thus, nourishes the plants and the nonhuman critters in their cycle of life. Furthermore, the mesh exhibits the impurity and togetherness of every simple thing on Earth proving the "infolding of the flesh" (Haraway 8). The mesh, infolding of the flesh or assemblage does not prioritise one

being above the other as each member welcomed to the process brings about an unexpected impact like "a blackout, a hurricane, [or] a war on terror" (Bennett 24). Therefore, it is vital for the *anthropos* to recognise the past consequences of human actions and the future trajectory depending on the choice of either preserving the anthropocentric discourse or adopting a green philosophy. All agents of the mesh, whether active or dormant, have a significant impact on the Earth system. Therefore it is "a crucial political task […] to *distribute* agency as far and in as *differentiated* a way as possible — until, that is, we have thoroughly lost any relation between those two concepts of object and subject that are of no interest any more except patrimonial" (Latour 17). Erasing the binary oppositions, dualities and the 'naturalised" superior position of the *anthropos*, and distributing the agency equally among each member of the environment including the human and the nonhuman, this monistic, posthuman and New Materialist view of the world reconciles the human with the nonhuman environment. It has the high potential of curing the ills of the world and bringing peace, sustainability and stability to the natural and cultural spheres of life in the joint process of the phenomena.

Furthermore, the historical emergence and development of the Anthropocene, the epoch, is explained by various scientists and writers in arbitrary terms referring either to the beginning of first human settlement and agriculture in the early human inhabitation on Earth or the period stretching from late eighteenth to early nineteenth century, the age of industrialisation. Within this context, pre-industrial communities carried out "the tasks of hunting, gathering, and […] farming" (Steffen et al. "Great Forces of Nature" 615). However, they did not leave a deep impact on the Earth system due to lack of collective action and organisation. In a parallel situation, through agriculture human beings got involved in "the processes of land clearing and other ecological changes" and acquired the methods of producing and keeping food, which helped them increase their population" (Head 114). Hence, agriculture is a huge step in the emergence of civilisations and a transition point from rural to urban settlement. Nevertheless, it is agreed among several environmental scientists and scholars that the effects of the Anthropocene are more clearly observed with the process of industrialisation. Paul Crutzen and Eugene Stoermer explain that late eighteenth century is an appropriate

choice as the starting point of the Anthropocene because at that age, "the global effects of human activities have become clearly noticeable" (17) with the rise of urbanisation, pollution and the invention of new technologies. Moreover, Paul Crutzen ascertains the date through studies of polar ice that contains the piece of air showing dense air pollution dating back to "James Watt's design of the steam engine in 1784" (Crutzen 23). However, it is also suggested that the belated process of industrialisation in China and India, stratigraphy reports, analysis of "ice cores or stagnant-lake basin cores" (Zalasiewicz and Williams et al. 7) may yet surface a new dimension or phase of the Anthropocene. As to the development of the Anthropocene, the prevalent idea holds that there are three phases attuned to the Anthropocene: from late eighteenth or nineteenth century to 1945 is the first phase, from 1945 to 2015 is the second phase and from 2015 onwards is the third phase (Steffen et al. "Great Forces of Nature" 618).

In the late eighteenth century, the general approach towards nature begins to change in Europe as it is seen exterior to human beings, which results in the *de-facto* emergence of the Anthropocene. The anthropocentric philosophy is especially manifest in Romanticism at the time, which "was entirely human-centered, focused on the pursuit of sublime experience […] [and] was a call to reimagine our wilder selves so we can depend less on artifice" (Schimelpfenig 821). Nature was mostly used as an ornament to inspire the poets and lead them to introspection, which explains the general lack of ecological consciousness in this literary movement. Similar to Descartes's mind-body and human-nonhuman split, Kant's differentiation of two aspects of nature as "the beautiful and sublime" (45-46) adds to the foundations of the Western philosophy of the nonhuman nature. Cherishing the physically beautiful and appreciated part of nature along with the inexplicable Earth systems identified as sublime, the excellent pieces of the unknown and mysterious nature, the idea unearths the humane experience of feeling fear, excitement and pleasure for the unexplored aspects of nature. Nevertheless, the positive approach towards nature was already replaced by a feeling of uncanny and threat especially after the Great Earthquake of Lisbon in 1755. Shortly after, Kant's book on sublime was published in 1764, which changed the human comprehension of natural disasters, which were thought to be "Godly vengeance fury" forced upon human beings for divine purposes in the past, but then interpreted to be "simply 'nature at

work'" (Evans and Reid 14) with the tragic incident killing a great majority of Lisbon population and wrecking the city as well as nearby localities. It not only reminded European countries of the grand power of nature but that it should be the *anthropos* controlling and suppressing nature, not the other way around. In addition, through humanism the Enlightenment philosophy puts emphasis on the importance of human, "the modern subject, as autonomous agent acting consciously on his history and settling social conflicts by dominating nature" (Bonneuil and Fressoz 19) which triggers the chain of human progress, capitalism and urbanisation that give way to major geological transformations.

The changing notion of nature coincides with the first phase of the Anthropocene, which is visible in England in the late eighteenth century. The nature itself changes as "land ecosystems [a]re converted from mostly wild to mostly anthropogenic" (Steffen et al. "Planetary Stewardship" par. 18) with the Industrial Revolution and air is polluted with the use of fossil fuels: "coal", "gas" and "oil" in England (Steffen et al. "Great Forces of Nature" 616). Also known as the period British economy flourishes, the late eighteenth century introduces new technological devices to the industry: "the spinning jenny, the steam engine, coke smelting, and so forth" (Allen "Why the Industrial Revolution was British" 357) which pioneer the technological advancement in the following centuries. England is the first European country to base its economy on industrialisation through the use of fossil fuels, especially coal, and it was "the primary factor" (Ashworth 228) making industrialisation such a powerful development in European history and natural history of the world. Besides, Industrial Revolution bolsters the background of colonial practices of England enslaving inhabitants of lands and destroying the nonhuman environment as in case of "Indian railroad system" constructed through "the felling of vast Himalayan forests" (Lepori 115). Another outcome of British industrialisation is the migration from rural areas to urban areas, "particularly from agriculture to industry and from the countryside to the towns and cities" (Whyte 274). It doubles the population of cities which causes an increase of pollution, social unrest and crime. Moreover, as an industrialised state, Britain welcomes new industrial capitals like "Birmingham, Manchester, [and] Glasgow" (Gunn 240) in the nineteenth century.[xv] In a similar manner, the British empire is a

powerful economy in Europe from the nineteenth century to the early twentieth century giving the employees high wages which ushers its people's demand for more developed technology and increases "literacy and numeracy" (Allen "Why the Industrial Revolution was British" 358). In return, the literacy and numeracy of British citizens contribute to the invention of new technology and economic stability in the country. By the nineteenth century, as a result of the process of industrialisation, Britain has a much more developed infrastructure than other European countries with "roads, outports and […] canals" (Ashworth 232) piling up in the industrial areas. Thus, it strikingly pictures the transition of the country and the new face of the environment morphed by anthropocentrism.

The nineteenth century is also the age of dense air pollution, acid rain and smog, which brings about environmental and health problems. The air is so intensely polluted from the nineteenth century till the middle of the twentieth century that people actually demand from the British state to regulate the air through political action. After few political acts between the two world wars, it is eventually through the "Clean Air Act of 1956" that the state gets into people's home "to extinguish the coal fires that had warmed their hearths for generations" (Thorsheim 2) abolishing the coal tradition embedded within English culture. Aside from the environmental aspect of the nineteenth century, social unrest is among the ostensible facts of rapid economic transformation and industrialisation of Britain. The Luddites Riots is one such instance showing the after-effects of "Anglo-French Commercial Treaty of 1786" (Horn 166) replacing the human force with machines in textile centres. The machines become so widespread and popularised in a short time that once tolerated "traditional" "machine-breaking" Luddites riots by lower classes in England and on the other side of the channel, in France in the early phases of the Industrial Revolution are soon regarded as "rebellious or outside the bounds of acceptable popular action" (Horn 165). As gathered from this example, British politics and economy does not show much interest for the poor and the needy in this period of rapid industrialisation and urbanisation which requires machines for much of the production and educated people for innovation and progress.

Meanwhile some Victorian novelists, namely Charles Dickens, Elizabeth Gaskell, Charles Kingsley and George Gissing give voice to the living conditions of the poor and the working classes mostly through "industrial novel", a novel subgenre which was the "paramount among the types of condition of England novels" around mid-century (Brantlinger and Thesing 337). Known as one of the "two most significant urban working-class novelists" besides Charles Kingsley, Dickens depicts the street life and the social reality of London through his notable characters in his early novels, *Sketches by Boz* (1836), *Pickwick Papers (1837)* and *Oliver Twist* (1838) (Keating 11, 16) referring to the difficult life conditions for the lower classes in recently industrialised London. Similarly, Gaskell's *Mary Barton* (1848) reflects the hard situation of unemployment among working classes. Hence, building empathy towards unemployed industrial workers who protest to industrialisation and reflecting their inner world, Gaskell soothes the fears of "her middle-class readers" on the subject (Adams 60). Moreover, Kingsley, whose socialist novel *Alton Locke* (1850) displays the possibility of reform and amelioration of working conditions and rights for the working class with the Chartist petition of 1838 through the titular character, Alton, a young tailor, who aspires to be a great poet beyond the boundaries of his class and fails tragically (Childers 16). Taking the Victorian class problem into focus with *In the Year of the Jubilee* (1894) through his character Nancy, "a lower-middle class heroine" who proves to be worthy and full of integrity compared to her superior, Lionel Tarrant, her future husband (Young 11), George Gissing handles the problem of class consciousness among people through introducing out-of-type members of middle or lower-middle classes like Will Warburton from the namesake novel (1905) or Nancy Lord.

The second phase of the Anthropocene which starts in 1945, in the aftermath of two world wars is marked with the high leap of technology. "Haber-process nitrogen-fixed fertilizer,[xvi] Bessemer steel, railroads, steamships, airplanes, electric power plants, plastics, the internal combustion engine, and the automobile" (Scranton 34) are the key technological inventions causing air, soil and water pollution and interfering with the biosphere. Human population starts increasing radically after World War II with the encouraging policies of countries that participated in the war and lost millions of its citizens. With the doubling of world population "to over 6 billion by the end of the 20th

century" after the recovery process of the world subsequent to the world wars and "the Great Depression" (Steffen et al. "Great Forces of Nature" 617), global economy reaches its peak point. Urbanisation, transportation, globalisation, global communication, and international and trans-national relations among countries show significant improvement in the latter half of the twentieth century, all of which are actualised with the transformation of the old Earth system by the *anthropos*. New technologies and nuclear weapons are produced through the bitter experiences of the two world wars and the Cold War. The new weapons provision "new applications for fossil fuels" (Steffen et al. "Great Forces of Nature" 618) which means exhausting the world resources and upsetting the balance of the environment even more. Furthermore, the anthropogenic state of nonhuman animals and the environment can be observed in the human interference with populations of certain animals such as domestic chicken "which is a serious contender to be a fossil that defines the Anthropocene for future geologists" (Carrington par. 16) especially since the late twentieth century. Domestic chicken, cattle and pig are bred in urban countries in high numbers to feed the increasing world population after the two world wars and the economic boom. Likewise, other species like mosquitos, rats and insects, in other words, the pests proliferate by adapting to the urban environment. On the other hand, several species such as "house sparrows," a common bird species in Europe becomes endangered coinciding "with an increase in less abundant birds like grey herons" and the number of some animals like deer increases due to the elimination of wolves and bears from the radius of human settlements (Baraniuk par. 15, 32). Thus, the second phase of the Anthropocene shows its effects both on human and nonhuman environments.

The third phase of the Anthropocene beginning in 2015 is still in effect in the contemporary age. It is a process still to be completed which means there are yet things to be done by human beings for the nonhuman environment. "[M]itigation and adaptation" strategies are just the two of these countless tasks (Verburg et al 335). Mitigation strategy encompasses the stabilisation and deceleration of the release of greenhouse gases while adaptation strategy involves methods protecting human societies against the inevitable anthropogenic exposure which involves "flood protection, changes in agricultural production techniques, fresh water conservation, the construction of sea defences, responses to extreme weather events and the treatment of

climate sensitive health issues" (Whitehead 48). Earth stewardship is another significant policy envisioning the protection and curing of the devastated environment. It covers several other green enterprises as an umbrella term. It requires political and individual action for the sustainability of the Earth systems while analysing the effects of the Anthropocene locally and globally through "socioecological drivers of global change" creating "environmental injustice and economic inequalities" (Ogden et al. 341). Protecting the aggrieved human beings in the general *anthropos* and the ignored nonhuman nature altogether, Earth stewardship assigns each individual the role of protecting the Earth systems paying special attention to the destroyed and weakened parts and making effort to repair them, if possible, and preserving the still "intact ecosystems" (Caro et al. 3) and untouched parts of the environment, as scarce as they are, in their natural state. Leaving the gloomy perspective behind and focusing on what is to be done to save the planet as well as the disadvantaged human beings, Earth stewardship endorses the use of technology for this purpose through "major technological fixes" and "engineering climate and life" (Crist 130). Crutzen also calls scientists and engineers to the duty of providing "sustainable management" and "internationally accepted, large-scale geo-engineering projects" to slow down the climate change (23).

In the twenty-first century, there is still wilderness to protect especially in the regions populated by indigenous communities. Unexploited regions like Lake Vostok and other lakes in the Antarctic ice bulk, wilderness zones such as "Rocky Mountains, Alaskan Pacific northwest temperate rainforest, Southwestern deserts, South America, Amazonia, Chaco, Patagonia, Pantanal, Africa, Congo Forest, Miombo-Mopane woodland, Asia [and] central Asian deserts" or intact ecoregions in Himalayas, Antarctica or Sahara Desert (Caro et al. 2) clearly display that there is a lot to be done to preserve the untouched and non-anthropogenic regions where human population has been low. It is obligatory to detect more of them and guard them through political action necessitating likewise individual action on global scale. So, they are the spots which have not been corrupted with anthropogenic influence and which still contribute to the proper working of the Earth systems. It is not the end of the world yet, and earth stewardship requires constructive thinking because as Morton expresses "[t]he ecological thought thinks forward" (98). Furthermore, the anthropogenic condition of

the world has surprisingly brought about communication and solidarity among a group of humans from different backgrounds recognising the ecological crisis in various ways through the internet and "development of technology" (Williams et al. 16). Embodying the potential of bringing everyone together, the Anthropocene concept is a novelty in its success of sparking communication among people of different profiles "who might otherwise not communicate often or at all" like "CEOs and deep ecologists, nature poets and environmental lawyers, ethicists and celebrity environmentalists" (Castree 235). Setting new platforms for human beings to discuss the vital human and nonhuman problems, the Anthropocene also calls forth a rethinking of the concept of human. Paying much interest to the present naturalcultural condition of the world, the human beings of the third phase of the Anthropocene can create "new concepts of the *anthropos*" (Head 122) and comprise "a new humanism" beyond capitalism and anthropocentric discourses (Scranton 19) which is what the world direly needs.

The anthropocentric actions of human beings from the past to the present have brought about catastrophic consequences in the human and nonhuman worlds as discussed in the Anthropocene theory which will be the perspective of this dissertation in reference to three novels, Richard Jefferies's post-apocalyptic *After London, or Wild England* (1885) from the nineteenth century, Doris Lessing's post-apocalyptic *Mara and Dann: An Adventure* (1999) from the twentieth century, and Adam Nevill's pre-apocalyptic *Lost Girl* (2015) from the twenty-first century. Imagining the future state of the world through fictive worlds and reflecting dystopian societies that strive for survival amongst natural disasters, drought, illnesses, extinction, violence and human/social conflict, the three novels convey a warning for humanity to leave desperation and negligence aside and to take constructive action in slowing down, if not halting, the effects of the human-induced changes and destruction in the nonhuman environment. *After London*[1] carves out a nostalgic form of society inhabiting "an England that has been devastated and depopulated by industrial pollution and […] covered over, in a matter of decades, with forests inhabited by savage tribes" (Carroll 94). Along with the natural deterioration brought about by human civilisations, social/human conflict is effectively depicted in three novels through the focus placed upon limited food and natural resources. These valuable resources are controlled by "elite" rulers, criminals or gangs, and tremendous

[1] *After London, or Wild England* (1885).

fields like “agricultural land and forests” which cannot be defended “by state or military officials” (Whitehead 33) remain unclaimed causing trouble among human beings. *Mara and Dann: An Adventure* similary pictures a deranged world in which surviving human communities fight among themselves for food, water, weapons and clothes. Finally, *Lost Girl* aptly narrates the degradation of human soul with the suffering of the environment and the need for worshipping among human beings as religious faith and nature are connected.

These three novels from three subsequent centuries meet on the point that they reflect the environmental concerns of their ages and they initiate a change in the human attitude towards the environment by creating awareness and encouraging hope and action as opposed to desperation and complacency in the face of natural devastations. They depict the dire conditions of anthropogenic world(s) as a result of direct human impact on the environment and suggesting that destructive human activities have not only harmed nature but also brought an end to the “life” in the general sense of the word. Through fictive plots reflecting the realities, the novels present identifiable human stories narrating the basic human desire for survival and love in a climate-stricken nonhuman world and underscore the vitality of human awareness about all anthropocentric initiations which will eventually devastate the world along with all living human and nonhuman matter.

The writer of *After London, or Wild England*, Richard Jefferies (1848-1887) was born in Wiltshire as the son of a yeoman farmer. He spent his childhood at Coate Farm, which leaves an impact on several of his works including *After London* (1885). He started his writing career in journalism at the age of seventeen in a nearby town (Foerster 531) and earned his living by writing; afterwards moving to the suburbs of London. One of his most successful works is *The Story of My Heart* (1882), which is Jefferies’s autobiography written through his natural reflections on the English countryside. Jefferies has a different notion of nature since he believes in a spiritual connection between humans and nature rather than a relationship based on “biologically determined impulses” (Welshman “Ecological Imagination” 53) prioritising the needs of human beings before those of the nonhuman environment. Besides, as a person grown up in the Wiltshire county, Jefferies wrote about natural landscapes like Thomas

Hardy's fictional Wessex, which provides great material about the environment and archaeology of Victorian England (Welshman "Imagining Archaeology" 2), thus giving an idea about "the proximity of a prehistoric past" (Welshman "Late Victorian Literature" 23) giving many clues about the contemporary age that form the background of Jefferies's *After London* among his other works.

Furthermore, William Morris, one of the first admirers of Richard Jefferies's novels praised him and developed his apocalyptic vision by reading Jefferies's "futurist medieval fantasy" novel, *After London* (Ebbatson 15). *After London* is pioneering for its time "as an inspiration for the post-apocalyptic genre of science fiction" and paves the way for H.G. Wells's post-apocalyptic *The War of the Worlds* a decade later (Banerjee par. 3). Not surprisingly, as Jefferies's contemporary and a human being experiencing the newly-emerging industrialisation and urbanisation in England, Morris prefers the barbarism and domination of wild nature to the "wretched hypocrisies" of human civilisation similar to Jefferies's nostalgia for pre-industrial times and the return of wilderness in *After London* (qtd. in Ebbatson 16).[xvii] Jefferies himself has a gloomy perspective about London and the state of nature at the time as he seems to blame London for his poor health in the later years of his life and partly because he wrote the novel during "Great Depression of 1873-1896" (Banerjee par. 9). He takes the opportunity to observe the new technological developments and their effect on nature such as the "construction of the railways in the 1840s" and the rapid process of industrialisation afterwards (Welshman "Late Victorian Literature" 25). After the steam engines and new machines of agriculture are introduced to England, profound changes happen in the nonhuman environment and the quality of air and soil start dropping. Jefferies reflects these observations along with the general atmosphere of "*fin-de-siècle* disillusionment" (Welshman "Literature and Ecological Imagination" 55) noting the obvious detachment of human beings from nature towards the beginning of the twentieth century between "1874 and 1887" in his "pastoral essays" appearing in "*Chambers's Journal, Fraser's Magazine, Longman's, The Examiner,* and the *National Review*" (55).

The author of *Mara and Dann: An Adventure* and other famous works, Doris Lessing (1919-2013) was "born into a broken world" in Kermanshah, Persia (Klein 3) to a war

veteran father and a nurse mother. The family struggled with poverty during Lessing's childhood years. Growing up in Southern Rhodesia (Zimbabwe) Lessing sought her literary career in England. She is best known for her debut novel, *The Grass is Singing* (1950), which reflects the colonial system and social difficulties in Africa recalling her childhood days in Southern Rhodesia, and *The Golden Notebook* (1962), which narrates the protagonist, Anna Wulf's quest to define her own personality reflecting huge pieces from Lessing's own personal and political life. Due to her background and witnessing different realities shaped by the politics of the world in the places she lived, Lessing keenly wrote on postcolonial issues, and was involved in political and "Marxist" arguments (Ingersoll 105), turned to feminism, space fiction, sufism, ecofeminism and ecocriticism. Lessing lived so marginally that her works are mostly inspired by her own life as she confesses it in an interview that she lived "in such a way that … [her] writing emerge[d] from it" (Pickering 14). The ecological echo of some of Lessing's novels including *The Cleft* and *Mara and Dann: An Adventure* is gathered naturally while reading due to the anthropogenic and "dystopian" elements ornamenting the plots and so "come the same problems that plague Lessing's characters in her other novels, in whatever time or continent they are situated" (Frankova 240). Through the climate-stricken world of *Mara and Dann*, grave facts of the twentieth century Earth is underlined, which finds the twenty-first century human beings in deeper urgency.

Lessing is also surprisingly known for her prophesies about future world and catastrophes through her novels, which come to be true in the real world. Lessing's novels written between "the late 1960s through the mid-1970s" projects a future of "worldwide economic, political, and social developments" (Colins 222) which shows different facets of human societies and paves the way for environmental novels predicting future catastrophes. She offers new perspectives through new imaginary worlds and expands the "climate change circuit" with her *Mara and Dann*[2], which imagines "a new ice age in Africa" (Yusoff and Gabrys 5) reflecting the anthropogenic breakdown of the real world through various catastrophes. Lessing's close observation of the world is matched with her foresight about the future condition of humanity and the nonhuman environment and she emerges as a novelist speculating about "globalization and geopolitics" especially after the Cold War (Colins 223). Depicting

[2] *Mara and Dann: An Adventure* (1999).

fictive worlds of strife and natural devastations as in *Mara and Dann* and *Canopus in Argos* series, Lessing also delineates the helplessness of human beings in the times of ecological and social crisis and suggests that acting as a community, humans have "a limited scope of agency against an overwhelming tide of variable catastrophes" (Colins 223). Therefore, it may be suggested that individuals are capable of survival in a transformed world only if they cling to their sanity and mature their consciousness, as particularly observed in Mara's strong will and empowerment in *Mara and Dann*.

Finally, the writer of *Lost Girl*, Adam Nevill was born in Birmingham, England in 1969. He is a contemporary horror author famous for his novels, *Banquet for the Damned* (2004), *Apartment 16* (2010), *The Ritual* (2011), *Last Days* (2012), *House of Small Shadows* (2013), *No One Gets Out Alive* (2014) and *Under a Watchful Eye*, which was released in 2016 ("Adam Nevill" par. 1). Different from his other novels which mostly incline towards contemporary horror, mystery, crime and violence stories conjuring up the most basic human fears and macabre of the Middle Ages, *Lost Girl* centres around an emotional story of a lost child and her father's dangerous struggles to find her in an anthropogenic and deteriorated nonhuman world inhabited by a despairing human species. Bringing the horror genre and the cli-fi together, the novel is "set in the near future during runaway climate change and [shows] its myriad consequences" (Lupo par. 11).

Adam Nevill explains that he has three reasons as his primary motives behind writing his novel, *Lost Girl*. First, he is well aware of the dire condition of the Earth and imagines it in "a pre-collapse condition" (Nevill "An Entrée" par. 1) which explains his desire to emphasise the urgency of the matter and create awareness among people. Secondly, he fashions a story full of human touch through the little girl and his father's devotion to her in a world of peril because Nevill has a little daughter like the one depicted in the novel. He imagines a situation which will test the humanity and endurance of a parent in a world certainly unsafe for his daughter. It is a "story of parental horror" as he puts it (2). Then, Nevill places the terrifying element of death, rituals and King Death into the plot of *Lost Girl* to revive the medieval notion of death among the contemporary human "species that has catastrophically overpopulated and overheated its home" (3). Thus, as a novelist, Nevill fuses his own parental and humane

fears with the existential fears of the twenty-first century *homo sapiens* in the same pot. Portraying a father and "a man in crisis among so many in crisis, in a world in crisis" (4) Nevill proposes the solutions for some of the problems in his novel, if not all, through the familial bonds and love among human beings.

This dissertation discusses that written in different centuries, *After London, or Wild England, Mara and Dann: An Adventure* and *Lost Girl* show a deep concern for environmental incidents and raises awareness about the extent of the damage the *anthropos* has caused as a single species on the nonhuman nature. Envisioning three subsequent centuries and reflecting the anthropocentric destruction from the Industrial Revolution to the contemporary age, these novels pinpoint a permanent, enduring and dramatic truth of humanity which is that nature is in crisis and the pace of degradation has increased from the nineteenth century onwards. Through the fictive worlds of apocalypse and post/pre-apocalypse, these narratives show what will/may happen to the world if human beings persist in their anthropocentric mind-sets. Yet, the novels provide hope for human beings through romantic and familial relationships which may urge them towards action for adopting an eco-centred point of view and partaking in such practices for the continuation of Earth and life. The three novels present the catastrophic consequences of human practices in three subsequent centuries directly linked with the rise of technology and urban life-style. On the one hand, Jefferies's novel pictures a medieval England in the nineteenth century after a catastrophe which still embraces a kind of pastoral serenity. It marks the earlier phase of the Anthropocene. On the other hand, Lessing's novel presents a collapsing and transformed environment taking revenge on people through natural disasters, calamity, diseases and conflict. It exhibits the deep influence of high technology and anthropocentric practices in the twentieth century, the phase of acceleration in the Anthropocene. Likewise, Nevill's novel is a terrifying picture of a world totally exhausted and dying which pushes people to desperation and destroys them in return. It is the final phase of the Anthropocene already detectable in our age. Thus, marking the transition from a post-apocalyptic but still pastoral world to the completely destroyed urbanised world, the three novels demonstrate the end of the world as a result of human influence, which bears a warning for human beings to adopt a more environmental-

friendly perspective by emphasising the already visible evidence of the Anthropocene in the everyday reality of the twenty-first century.

CHAPTER I

RICHARD JEFFERIES AND VICTORIAN NOTION OF THE ANTHROPOCENE IN *AFTER LONDON, OR WILD ENGLAND*

Marked by industrialisation, transformation, agricultural and scientific revolutions as part of the progress and advancement of the British Empire, Victorian Era proved to be a time for troubles, unrest and social inequality in the society. The Industrial Revolution with its first phase in the early 1800s caused a stirring in the society especially among the working classes as they started losing their jobs with mechanisation or being replaced with cheaper workforce, which resulted in riots and protests like the Luddites and the formation of the trade union. Likewise, the second phase of industrialisation in the late 1800s brought about a *fin de siècle* disillusionment which can be described as permanent pessimism and loss of hope for a better future in human beings towards the end of the century. Transformation of small mills into factories and corporations for mass production, detachment from nature, extreme working conditions and increasing pollution were some of the challenges especially the working class people who migrated from rural areas to industrial cities for work had to withstand on a daily basis. The working classes were at an impasse in Victorian England for they had no land or job after the agricultural revolution, which enabled the aristocracy and bourgeois to buy agricultural lands while pushing the poor towards industrial cities into terrible working conditions. Likewise, scientific developments unfolded in mid-nineteenth century with Charles Darwin's theories on natural history and the evolution of species which perfectly explain the tragic condition of the working classes that perish with diseases due to pollution and heavy work on the one hand and the gradual empowerment of the landed aristocracy through their land, factories and power on the other. Hence, nineteenth-century England turned into an arena for what Darwin calls 'the survival of the fittest' both in social and environmental spheres.

With this perspective, as a writer from the non-industrial southern countryside of England, Richard Jefferies clearly observed the social and environmental degradation in England, especially in industrial cities such as London. Growing up in close contact and

communion with nature, Jefferies represents the natural and agrarian side of England which is lost by mid-nineteenth century. In this respect, his lifestory reflects the natural face of England while his criticism about the destruction of nature through railroad construction and industrialisation, the condition of the poor and the transformation of the old agricultural tradition into a modern one picture the new industrial and urban face of England. Manifested with social inequality, loss of human contact, human corruption, extreme air, land and water pollution and diseases, the ills of Victorian England all find a place in Jefferies's fiction and nonfiction works, particularly in *After London* and *The Story of My Heart* comprehensively, which illuminates how Jefferies voices the concerns of the Victorian folk in his works as a man of his age.

I. RICHARD JEFFERIES: HIS LIFE, WORKS AND PHILOSOPHY

Born at Coate Farm, in Swindon on 6 November, 1848, John Richard Jefferies spent most of his life around North Wiltshire. The natural map of the hills, forests, lakes and the nonhuman ecosystem of his hometown were inscribed in his heart and mind even when he relocated to Brighton, Crowborough and Goring. Coate Farm and Wiltshire were the landmarks of several of his works including *Gamekeeper at Home* (1878), *The Amateur Poacher* (1879), *Wild Life in a Southern County* (1879), *Round about a Great Estate* (1880), *Green Ferne Farm* (1880), *Wood Magic* (1881), *Bevis* (1882), *The Story of My Heart* (1883), *After London, or Wild England* (1885) and *Amaryllis at the Fair* (1887) as well as his nature essays (Besant 2). He was the second of five siblings, three boys and two girls. His father James had a farm which he inherited from his father, John Jefferies, who inspired the model for the character of Father Iden in *Amaryllis* with his interesting character and choice of profession as "a miller and a confectioner" (Besant 4).

"Jefferies" is a common name going back to the seventeenth century originating from a long line of yeoman ancestors (Thomas *Richard Jefferies* 23, 24) which explains Jefferies's keen eye for farm life and the living conditions in the countryside of Victorian England. As for his personal life, Jefferies married Jessie Baden, an acquaintance from the neighbouring Day House Farm in 1874 and started living first in Swindon and later in Surbiton, Surrey and Brighton due to professional and health

issues and finally in Goring-by-Sea towards his death as a last resort to recover from tuberculosis and died there on 14 August, 1887 (Robin and Wright 1-5). Jefferies had two children, Harold and Jessie Phyllis. His wife, Jessie Baden Jefferies was an inspiration for Jefferies's several works in creating his female characters and was also his advisor and the person who dictated his writings when he was unable to leave bed because of his painful illness. She contributed to Jefferies's literary career a great deal.[xviii]

Jefferies's personality and imagination surpassed the limitations of the country life. He was an unusual boy whose dreams were far beyond the boundaries of Coate Farm. His curiosity to discover Europe and travel as far as to Moscow convinced him to run away from his hometown with his friend in 1864 (Besant 10). Returning home from France in disappointment due to his lack of money to proceed in his adventure extending towards America, he settled with the country life for a while during which he started to realise his real purpose of life and showed disinterest to farming and trade, which stirred up gossip among townsfolk about "the peculiarities of the Jefferies" that he inherited from his grandfather and the Jefferies family (Graham 4). Aware of his distinct personality and dreams and other people's criticising attitudes towards him, Jefferies preferred to remain aloof and to avoid public interactions as much as possible. Leaving school at about fifteen years of age, (Thomas *Richard Jefferies* 43) dismissing active involvement in farm work and commencing his lifetime routine of long daily walks around Wiltshire and Marlborough forests, Barbury and Liddington hills, he started writing and reading extensively and educating himself. He read "Shakespeare, Chaucer, Scott, Byron, Dryden, Voltaire, Goethe" and never got tired of reading Goethe's *Faust* (Salt *A Study* 6; Besant 11). Not much later, at about seventeen years of age, in 1866, he found a post at a country newspaper, *North Wilts Herald*, a Tory newspaper in Swindon and officially landed in the literary world through journalism (Thomas *Richard Jefferies* 50). His primary desire in taking his first job was to earn his life although it budded into a humble desire for "literary fame" afterwards (Graham 15). As he searched for the subjects to write papers on, he discovered the history of his hometown and around, which he referred to in many of his works including *After London, or Wild England* and *The Story of My Heart*. When he got his paper "The Wiltshire Labourer," which focused on the problems of farmers and labourers around his hometown published in the *Times*

in 1872, he debutted his professional writing career (Salt *A Study* 16; Welshman "An Extraordinary Journey" par. 2) and wrote several papers on the human inhabitants and the nonhuman environment of the countryside. He was a successful journal writer with his keen eye, different perspective on daily matters, lengthy depictions of natural locations and hunger for knowledge.

Endeavouring to shift his writing genre from journalism to novel while he worked for newspapers, Jefferies wrote his first novels. In this early stage of his literary career, Jefferies's novels received little positive feedback but he did not relinquish writing. He wanted to emerge from "the womb of the Wiltshire earth" and eventually got his first three novels, *The Scarlet Shawl* (1874), *Restless Human Hearts* (1875) and *World's End* (1877), published by Messrs. William Tinsley, a British publisher (Thomas *Richard Jefferies* 92, 96). Although they were called "worthless juvenile novels" (Salt *A Study* 16) by the publishing houses he sent his works to, he kept writing aside from country essays and books which brought him success in the first place. *The Scarlet Shawl* (1874), his first novel, was regarded poorly by some Jefferies biographers and modern critics as the first one in "a long list of utterly worthless and unsuccessful" novels (Foerster 531). It is a novel reflecting human passions and speculating on the issue of polygamy. The negative consequences of complicated love relationships are pictured through characters, Percival Gifford, who is indeed in love with Nora, but goes after Pauline Vietri. Meanwhile, Nora looks for others to flirt with and to experience love adventures.[xix] Traces of Jefferies's idea of a universal natural religion that could "supersede the Koran and the Bible," which would appear fully in *The Story of My Heart* are quite visible in this novel (Thomas *Richard Jefferies* 96). Jefferies's next novel *Restless Human Hearts* (1875) was, for some critics, more or less similar to *The Scarlet Shawl* in regards to literary accomplishment although it was seen as a dramatic advance upon *The Scarlet Shawl* by some others (Thomas *Richard Jefferies* 100; Rosabi xvii). On the other hand, his latter novels, *World's End* (1877), *Greene Ferne Farm* (1880) and *The Dewy Morn* (1884) received comparably better criticism. Indeed, *The Dewy Morn* was the most outstanding among them. In Welshman's words;

> Different to Jefferies' earlier and later work, *The Dewy Morn* is one of Jefferies' most unique and insightful novels. Less ambitious in terms of plot than his early fiction – *The Scarlet Shawl*, *Restless Human Hearts*, and *World's End* – which

> were weakened by Jefferies' sensational style, *The Dewy Morn* focuses on relationships and events within the regional rural area. ("Introduction" xi)

In other words, Jefferies comes closer to the profile of a novelist in the following years of his career in his efforts to focus and reflect the human relationships in his society whereas his writing style is closer to that of *Gamekeeper at Home*, realistic and in serial format giving an account of country people and the nonhuman nature. In *Greene Ferne Farm* and *The Dewy Morn*, he creates female protagonists who are embedded in nature, like himself. Also in *Restless Human Hearts*, which bears early traces to *The Story of My Heart*, Jefferies creates the character of Heloise, who enjoys the solitude of nature. Likewise, Jefferies introduced the character of "virginal" Felise, who embodies a natural individuality and uniqueness similar to Jefferies as the "queen of all" in the nonhuman environment with her radiating beauty, love and energy which she borrows from the dewy hills in the morning as part of her daily ritual (Thomas *Richard Jefferies* 97, 228, 231).

Jefferies's philosophy of writing is centred on his endless desire to understand the meaning of human life and the position of human beings in the cosmos. As an ardent observer of nature since his childhood and a journalist in the southern country in his teenage years, Jefferies got a spark of the intricate connection of human beings with nature and in his unique perspective, saw nature in the human beings while he was able to sense the essence of human beings in the hills, forests and mountains of his immediate environment and even in the urbanite life of London. Justifying his so called title as a "country/nature writer" which in fact falls short to depict his style, Jefferies deepens his understanding as he recognises "the relationship between [human] mind with nature" (Richardson par. 1) which enables him to grasp the existential stance of human beings in their constant connection to nature in and around them. Through his style, Jefferies brought sensible romanticism and the philosophy of Transcendentalism together with "intellectual curiosity of 'natural philosophers'" and produced unique works of "poetic prose" reminding human beings their connection with nature (Popova par. 4). Thus, in his early nature works and novels, Jefferies could not match with established writers of the time as Victorian people and critics were yet to be familiarised with nature writing elaborated by American writers Ralph Waldo Emerson in the 1830s and Henry David Thoreau in the 1850s, which was later followed by George Perkins

Marsh in the 1860s. The deep philosophy of Transcendentalism they were writing on was about "the soul's integral association with Nature, rather than with other human beings" (Gatta 6) and elevation of one's self through deep connection to nature. Before Jefferies's nature observations matured into deep environmental consciousness, Marsh's work as America's first environmentalist and one of the founding fathers of Transcendentalism, pinpointed the human age without making a definition to it in *The Earth as Modified by Human Action* (1874):

> The object of the present volume is: to indicate the character and, approximately, the extent of the changes produced by human action in the physical conditions of the globe we inhabit; to point out the dangers of imprudence and the necessity of caution in all operations which, on a large scale, interfere with the spontaneous arrangements of the organic or the inorganic world; to suggest the possibility and the importance of the restoration of disturbed harmonies and the material improvement of waste and exhausted regions; and, incidentally, to illustrate the doctrine that man is, in both kind and degree, a power of a higher order than any of the other forms of animated life, which, like him, are nourished at the table of bounteous nature. (iii)

Published eleven years before *After London*, this work proves the nineteenth century awareness of natural degradation and the obvious human part in it. Although the human beings are placed on top of everything else, a proto-New Materialist perspective embraces the human and the nonhuman alike in a harmonious manner in Marsh's book. More importantly, it is indicated that the magnitude of human influence on the geography and functioning of the Earth system through urbanisation and capitalisation is highly visible in the nineteenth century. In this respect, the environmental tenet and Transcendental content of Jefferies's works were yet to be realised and later appreciated by the Victorian public on the other side of the Atlantic in England.

In addition, it is hardly surprising that Jefferies received some negative criticism especially in his early novels for he did not present himself as a novelist who was interested in highly sophisticated plots or stories about the high society of London. Likewise, as a flourishing novelist, Jefferies did not place his focus on the transformation or maturation of his characters. As John Fowles, who is greatly inspired by Jefferies expresses himself, "Jefferies can always observe adults accurately, and sometimes in great depth; but only what they are, not what they might become" (xiii). For example, Heloise is presented only as a young lady disliking the restrictive power of the church in her life because of her father and the country life she has been trapped

because of the restrictive rule of her father, Peirce, who is a rather introverted and shy figure. Jefferies's introduction of the characters is striking while the underlined lacking quality in his novels is "the vital principle of growth" in his characters (Rosabi xiv). Similarly, as a side effect of Jefferies's journalist and chronicler side, the dialogues in *Restless Human Hearts* alongside other novels are mostly in indirect speech while the direct dialogues are "wooden and stagey" (Rosabi xv) like set speeches.[xx] As for *The Dewy Morn*, it is the love story of Felise, who lives with her nature-lover uncle, Mr. Goring, is long in love with their neighbour Martial Barnard, who only admires Felise as a friend. She gets her daily energy from nature and dazzles Martial with her natural beauty reflecting the elemental integrity of the nonhuman environment. Martial falls in love with her when he sees her having a bath in the forest with her body reflecting the sunshine beautifully.[xxi]

Among other elements which blocked Jefferies's complete success and fame in both his early and late years was his displeasure with the pollution in London, which he observed as "disease-ridden," (Bradby "Apocalyptic Visions" par. 2) and kept him away from urban life despite his fascination with "the vitality and colour of its [London's] street-life" (Mabey ch. 4, par. 2), his lack of social and communicative skills and little knowledge about urban British society, clubs, and literary cycles. His only literary advisor was William Morris, who was the founder and editor of the *Swindon Advertiser* (Looker and Porteous 39, 44) and the only support which came from a literary person was from Disraeli, who thought high of Jefferies's choice of subject while Jefferies was trying to write his first novel in 1871 (Thomas *Richard Jefferies* 74). Another reason why Jefferies could not earn much fame until after his death is the fact that he constantly changed his publisher to earn more money. As a result, his committed followers could not keep track of all his previously published works (Besant 37). Likewise, Jefferies's personal trait as a self-reserved, self-contained and introvert person affected his career. As an extension of his personal qualities, Jefferies preferred completing his self-education in Coate rather than across the sea in Europe, America or Africa as he implied in his essay on "Sport and Science"[xxii] in *The Life of the Fields* as "all foreign phenomena ha[d] their counterparts on English soil" (Salt *A Study* 42, 44). In addition, as an isolated person, he could do no other than admiring "the human nature in general" for he could not associate himself with the individual human being

completely (Salt *A Study* 110). His curiosity inclined towards nature, which also surpassed his intention of artful writing and at times "outstrip[ped] his sense of beauty" (Thomas *Richard Jefferies* 155). But despite all situations which seemed to put him in a disadvantageous position in the literary world, Jefferies could capture his unique success and posthumous fame for these very reasons without which he could not understand the nonhuman nature better than "no mere man [of letters] of the world could write" (Besant 32).

In his late years after finishing *After London,* Jefferies wrote *Amaryllis at the Fair* (1887), which is among his most successful works. In this novel, the namesake character, Amaryllis is a young girl in her teens living with her farmer family at Coombe Oaks (Coate Farm in reality) that struggle with economic difficulties while she tries to enhance her drawing skills, like Jefferies who endeavoured to build himself a literary career despite the poverty of his family at Coate farm (Thomas *Richard Jefferies* 265). Depicting the artistic struggle of a teen indulging in learning and self-improvement in a poor environment surrounded by characters from countryside who dream about small things in life, Jefferies indeed reflected his own aspirations as a boy. In this respect, the novel is compared to Charles Dickens's *David Copperfield* as a "semi-autobiographical account of early life" (Clarke "Introduction" ix). In this respect, as noted by critics in his latter works, Jefferies exhibited a great literary maturation from *The Scarlet Shawl* to *Amaryllis at the Fair* in the novel genre (Rickett 146). Jefferies's biographer, English writer, Edward Thomas also left positive comments on *Amaryllis at the Fair* and addressed those who think little of Jefferies's talent as a novelist in his book:

> [I]f they accept *Pantagruel* and *Tristram Shandy* as novels they must consider *Amaryllis* as well despite its poor style: It is called '*Amaryllis at the Fair*: *a Novel*,' and has on the title-page the words of Alcseus: 'Our day is but a finger; bring large cups.' It is, at any rate, a fiction, a statement of life through conversation, action and reflection, and it is an artistic whole. Accept 'Pantagruel' and 'Tristram Shandy' and you must accept 'Amaryllis,' however poor it may be. Reject it for its ending—then rewrite it as was done with 'Paradise Lost'. (*Richard Jefferies* 267)

Furthermore, it is an unconventional Victorian novel with characters choosing their own fate and an ending which foresees Amaryllis's love relationship and marriage to Amadis, a poor friend at Coombe Oaks: "Here was Amaryllis, full of poetic feeling and

half a painter at heart, full of generous sentiments—what a nature to be ground down in the sordidness of married poverty!" (87). As a young and talented girl with dreams and aspirations going beyond her poverty, Amaryllis marries her friend who has his own interests and dreams, which can be interpreted as her life being restricted within the limits of their shared poverty.

In addition to his early and late novels, Jefferies wrote a number of country novels, essays and his most famous autobiographical and philosophical work, *The Story of My Heart*. Marking Jefferies's early success as a country writer were *The Gamekeeper at Home* (1878), *The Amateur Poacher* (1879), *Wild Life in a Southern Country* (1879) and *Round about a Great Estate* (1880) (Thomas *Richard Jefferies* 150; Salt *A Study* 46; Besant 36). *The Gamekeeper at Home*, through the eyes of a gamekeeper, reflects Jefferies's keen observation of the nonhuman animals around Wiltshire, his bird-hunting habit and his love of nature and getting fresh air by walking around while *The Amateur Poacher* projects a similar but a more refined vision of country life in his hometown through the lens of a poacher (Thomas *Richard Jefferies* 126, 132). Jefferies knew about poaching personally as he earned money as "a poacher" trying to compensate for the lack of money his family failed to provide for him in his early years (Graham 11). On the other hand, inspired by the style and subject-matter of Jefferies's articles on *North Wilts Herald*, *Wild Life in a Southern Country* is a panoramic view from Coate to Marlborough Forest whereas *Round about a Great Estate* envisages human characters superseded by the nonhuman animals and happily embedded in the country life in the fine assemblage of plot. In these works, Jefferies saw the things realistically as they were, not in a pastoral or celebratory mood. In *Wild Life in a Southern Country*, he gave voice to his own thoughts about the intelligence and consciousness of animals and feelings of sadness for dead animals and fascination with nature in a panoramic view from Liddington to "Coate farm and the fields and woods around" (Thomas *Richard Jefferies* 128-130).[xxiii] *Round about a Great Estate* is one of Jefferies's most orderly country books exhibiting once again his thoughts of the nonhuman environment of his hometown and in terms of "handling of some of the same material [Coate and Wiltshire], with much that came from the memories of older people, his father and grandfather, the farmers and keepers of the countryside" (Thomas *A Literary Pilgrim* 138).

Throughout his life, Jefferies had a keen interest towards natural way of life, nature itself and the nonhuman animals, which can clearly be observed in his works. He reflected his environmental passion in his early as well as late essays, country books and novels in different ways. In *Hodge and His Masters* (1880) "a rustic" society with its typical characters like the squire, parson or the curate is depicted while in the *Green Ferne Farm* country scenes such as "hay-making, [and] nutting" ornament the novel (Salt *A Study* 32). Likewise, his children's fable, *Wood Magic* (1881) pictures a little child's, Bevis's anthropomorphic vision of the life through animal kingdoms and conflicts amongst them like the world of human beings. With his mind of a child which is yet free from the corruption of "the modern civilization," Bevis is a pure soul capable of communicating with nature (Thorn 18). One of the characters, the Brook tells Bevis how modern human beings have detached themselves from nature, lost their serenity and how they can still put the blame on the nonhuman nature, which explains Jefferies's concerns about the Victorian society:

> 'But your people have gone away from us—that is their own fault. I cannot think why they should do so; they have gone away from us, and they are no longer happy, Bevis; they cannot understand our songs —they sing stupid songs they have made up themselves, and which they did not learn of us, and then because they are not happy, they say: 'The world is growing old'. But it is not true, Bevis, the world is not old, it is as young as ever it was […]' (*Wood Magic* 62)

With the voice of the Brook, Jefferies states his despair about the disappearance of humane and natural elements in Victorian people's lives and the rise of a mechanical system in English society. Nevertheless, even though he reflected his negative feelings about industrialisation and urbanisation, he did not criticise the machinery for he conceived it as "a product of human mind," thus natural, or naturalcultural from a New Materialist perspective. Machines were a part of daily life in Jefferies's time and when he thought about the machines, he would find the positive aspects about them like the gain and progress achieved in agriculture by the invention of machines (Welshman "Literature and Ecological Imagination" 58). He accepted the Industrial Revolution as it was because it contributed to the English society to a great extent. However, what he protested was the irreversible consequences of the Industrial Revolution such as the detachment of human beings from the nonhuman nature as they moved away from rural areas in masses and became urbanised residing in industrial cities, and the destruction of nature after the industrialisation in the form of pollution, noise and diseases (Drew 13).

He also criticised the artificial and "mechanical routine" brought about by the Industrial Revolution that "convert[ed] men into the most punctual of slaves" with a simultaneous introduction of the notion of time and punctuality to the society as a product of modernity and urbanisation (Thorn 52). Similarly in his next novel, *Bevis* (1882), Bevis the child has grown into a boy who is embedded in nature like Richard Jefferies as a boy. He talks to "the birds, the animals, and butterflies" and they answer him telling their experiences of natural life (Thomas *Richard Jefferies* 156). At this point, in an essay named "Saint Guido," the character who provided inspiration for the creation of the character of Bevis in *Wood Magic* for the first time, wheat-ear as a part of nature speaks with Guido (*The Open Air* 15).

Aside from his country books and novels, the most expressive work displaying Jefferies's life philosophy is *The Story of My Heart* (1882), one of his most acclaimed works. In this respect, it is possible to express that Jefferies's style in his country works undergoes two phases: "the early phase, in which he loved to observe natural objects and to record them in picturesque prose, and the later phase [the 1880s], in which the mystery latent in natural objects slowly became for him a spiritual reality, more real-even than the things themselves" (Thorn 22, 23). As he grew both physically and spiritually, he got more and more aware of his surroundings and the nonhuman elements in nature. Eventually, he acquired spiritual maturation which manifested itself in *The Story of My Heart* thoroughly. He adopted a green philosophy in this masterpiece of "thought and style" (Salt *The Faith of Richard Jefferies* 3) and recognised the deep connection of human beings with the nonhuman world. As he acquired a "cosmic consciousness after 30 [years of age]" he wished that there would be no more violence in the future of human history and thought that human beings were supposed to choose a new moral and physical stance respecting the lives other than human life by leaving their inherited culture, tradition and epistemology aside (Thomas *Richard Jefferies* 322, 194). Furthermore, in this work he coined new words to express his recent discoveries about life such as "soul-life" and "soul-nature" (*The Story of My Heart* 8) and came up with the view that there is a higher meaning in life as what he calls "The Highest Soul" (73) that he yearns to reach throughout his existence rather than a divine mind or god as the creator of the universe.

Jefferies's thoughts which went "beyond anything revealed by the religious or scientific orthodoxies of his day" (Henderson 74) were shocking to the Victorian people. He rejected accepting the religious dogma that established the idea of God as the creator and humans as the superior race and the scientifically acclaimed Cartesian notion of superioriy of mind over body from the seventeenth century. Jefferies distanced himself from anthropocentric limitations and went back to the natural lifestyle of the caveman from about 11, 700 years ago as he declared: "I stand this moment at the mouth of the ancient cave, face to face with nature, face to face with the supernatural, with myself. My naked mind confronts the unknown" (*The Story of My Heart* 56). He is on a quest to find the deeper meaning of human existence and life with an open mind free from restrictions brought about by Western civilisation. Within this context, it can be gathered from most of his writings and *After London, or Wild England* that Jefferies felt distasteful about the idea of "civilisation" (Sumpter 315) which at the time came to be associated with pollution, crowd and noise by Victorian people as also expressed by William Morris, whose negative view of civilisation was the focus of his works (Dyos and Wolff 510).

The Story of My Heart is Jefferies's own confession about how he changed his way of thinking over the years. He left anthropocentric past traditions behind and opened his mind to a new way of thinking which connected body and mind, physical and the spiritual which was much different from the religious dictate of divine religions about the separation of "the soul from the body and the body from the soul" (Thorn 44) and the similar Enlightenment philosophy of the body/mind duality. Arguing that mind and body are the two separate but at the same time inseparable entities forming up human existence, Cartesian dualism indeed prioritises mind over body.[xxiv] Thus, Jefferies set on a quest to mature his "soul-life" as human beings were "on the verge of great spiritual experiences during the journey of life," which did not necessarily undermine his appreciation of physical beauty or art because for him "the human form [was] the sum and epitome of all that [wa]s impressive in nature" and physical health was something he yearned a lot (Salt *A Study* 61, 80). Besides, *The Story of My Heart* was an admission of Jefferies's loss and reunion with religion, but a different kind of religion which is "natural," non-anthropocentric and universal (Salt *The Faith of Richard Jefferies* 10; Besant 51). It was a kind of mystic passage in which Jefferies discovered his inner self

and the meaning of physical and spiritual aspects of life like Shelley, Wordsworth and Tennyson did while his health was deteriorating (Thomas *Richard Jefferies* 182, 183). He elaborated his deep connection with the environment as such:

> I was not more than eighteen when an inner and esoteric meaning began to come to me from all the visible universe, and indefinable aspirations filled me. I found them in the grass fields, under the trees, on the hill-tops, at sunrise, and in the night. There was a deeper meaning everywhere. The sun burned with it, the broad front of morning beamed with it; a deep feeling entered me while gazing at the sky in the azure noon, and in the star-lit evening […] I was sensitive to all things, to the earth under, and the star-hollow round about; to the least blade of grass, to the largest oak. They seemed like exterior nerves and veins for the conveyance of feeling to me. Sometimes a very ecstasy of exquisite enjoyment of the entire visible universe filled me. (*The Story of My Heart* 199)

Jefferies expressed his connection with the myriad beings and entities of the Earth in great joy and felt content with the new knowledge he gathered about the universe through his life experiences. In this respect, Jefferies's green philosophy calls forth the contemporary New Materialist way of thinking. He felt like each element of nature entered his body through his nerves and veins, which can be explained with the bodily and spiritual connections of humans with the nonhuman environment as human bodies are also made up of natural elements. In Oppermann and Iovino's words, "[o]ur blood is saline water, our bones are calcified earth, our breath is volatile air, and our fever is fire-elements that have composed mountains, oceans, and the atmosphere, and have nourished all terrestrial creativities across time and space" ("Wandering Elements" 310). Likewise, Jefferies found solace in the elemental power of the nonhuman nature when his physical weakness left him desperate. He asserted the healing quality of nature in *The Story of My Heart* for he was able to "cure the illness and bitterness of his soul through his journey in nature" (Rickett 155). His body yearned for an interconnection with nature through which he could relieve his physical and emotional suffering during the lengthy periods of his illness which was never completely cured. For him, the myriad elements of nature bestowed hope and a much better life than his as he put it in another country work: "Consider the glory of it, the life above this life to be obtained from constant presence with the sunlight and the stars" (*The Open Air* 35).

Written in a similar philosophy with *The Story of My Heart*, *Nature near London* (1883), which consists of essays, narrates Jefferies's experiences of discovering the nature of London and his fascination with art. Spending almost five years in Surbiton,

which was near London, elevated his perception of nature and subsequent writing style. In other words, "[h]e was no longer a mere naturalist; he was an enthusiast, an idealist and a thinker" (Salt *A Study* 19). *Nature near London* is also different in style from Jefferies's previous four country books as it was written with a close observation of nature and a distinct, mature perspective reflecting "his brooming and solitary life" (Thomas *Richard Jefferies* 150-151) in Surrey and Brighton, not in Wiltshire as in his previous works. He was in awe with the natural phenomena when he saw it in London. He watched the sunset and sunrise from Westminster Bridge and London Bridge, which would occupy his thoughts for a long period afterwards. He observed the Londoners, their daily rush and the museums while also getting involved in the high concept of art from a distance thinking more philosophically. Thus, his London experiences built a connection between his naturalist and artist sides (Salt *A Study* 56). He felt and thought like a natural artist who was in search of material, which was different from his style of thinking in *The Gamekeeper at Home* or *The Amateur Poacher*. Jefferies's concept of art can be explained in his own words as: "The lover of nature has the highest art in his soul" ("Outside London" *The Open Air* 221, 222) for s/he finds beauty in every bit of the nonhuman environment. Furthermore in *Nature near London*, Jefferies gives minute depictions of the autumn in "Nutty Autumn" comparing the hardness and colours of autumn to those of nuts or in "A London Trout," in which he observes a trout in Hogsmill Brook everyday and distinguishes it from its surroundings and nonhuman neighbours (*Nature near London* 143, 77). He reflected London from such a unique perspective that his book was indeed a means to awaken the Londoners about "the countryside which lay on their doorstep" (Watkins par.10).

In the phase of his career starting with the 1880s, Jefferies's writing style got better and his works attracted the interest of the reading public. With his newly-earned "Cosmic Consciousness," (Thorn 24) he was hungry to observe, learn and read to have more knowledge and to elevate his art of expression. Despite his farm origins and economic problems, Jefferies succeeded in marking his name in the memory of English people faster than many of those who were living prosperous lives and had acquaintances in literary circles. His mind matured more quickly than some other novelists who could achieve success only in their middle ages such as "Scott, Fielding, [and] Thackeray" while Jefferies died at the age of thirty-eight having produced several successful works

(Graham 27). What also makes Jefferies unique is the fact that one gets to feel what Jefferies expresses in his works. Even though Jefferies adds long explanatory passages "between patches of narrative" (Salt *A Study* 100) which occasionally exhausts the person reading him, one cannot skip reading as they can "no more skip Jefferies than you [they] can skip Emerson" for it is not a good idea to "rush Jefferies" (Besant 38). He puts his heart and soul while inscribing the beauty of nature in what he writes that is why Jefferies's committed followers, or rather "disciples" (Strugnell 195) are concerned with discovering his individuality on paper. In Jefferies's characters, significant details can be found from his own life and distinct personality. For instance, Jefferies can easily be detected in Felise's (from *The Dewy Morn*) character through her deep communion with nature along with morning walks. Similarly, Amaryllis (from *Amaryllis at the Fair*) is Jefferies himself as a young boy with her "quick temper, independence, sensitiveness, and worship of beauty" and indeed Jefferies is "one of them [the characters], the chief character, at once the protagonist and the chorus" (Thomas *Richard Jefferies* 272, 273). Likewise, Jefferies leaves his individual mark in his works which one can uncover through the reading experience. In a similar perspective, every simple detail is purposeful in his writing as "there is no chance passage, [and] no casual thought" and his main focus is on the "richness and plenty of the Earth" and the nonhuman animals (Rickett 157). He is in love with the harmony of nonhuman nature as he observes his immediate nature in his daily walks, be it in Wiltshire, Surbiton or London. Jefferies's communion with nature is unique because like the mystics, which is among his several titles such as nature writer, poet and novelist, he experiences "intense emotion, when the separate self seems to become merged in the universal— then he is no longer the individual Richard Jefferies, but one with all things" (Jackson 155). It can especially be observed in his philosophical autobiography, *The Story of My Heart*, in which he becomes the voice of both humanity and the nonhuman Earth in his self-debate about the anthropocentric background of the human history and his offer about a new moral and physical stance about how human beings can become one with nature leaving their anthropocentric roots behind (Thomas *Richard Jefferies* 193, 194).

In Jefferies's works, one can also see a force beyond faith which is connected to "the good that is in the world, with what makes for wisdom, beauty, and joy, whether it can

usefully be connected to Christianity or not" (Thomas *Richard Jefferies* 316). Moreover, one can discover his solitary but at the same time strong and unyielding character both in his works and in his life. Despite his illness and bodily weakness which lasted for long periods one after another, Jefferies did his best not to severe his connection with nature. Then, in contrast to several authors who changed their works to a great extent after receiving the editorial feedback from publishers, Jefferies remained firm as "a freethinker" who also refused to accept any anthropocentric and religious dogma and did not sacrifice even a single "syllable" in his works even though this meant not getting published (Salt qtd. in Thomas *Richard Jefferies* 316). Finally, even though Jefferies's individual eloquence or way of artful writing cannot compete with those of highly appreciated works of his time like the Brontë sisters', Charles Dickens's, George Eliot's or Elizabeth Gaskell's among several others, Jefferies is considered to have a sincere tone. In Edward Thomas's words, "there are styles more majestic, more persuasive, more bewildering, but none which so rapidly convinces the reader of its source in the heart of one of the sincerest of men. It comes right, as a rule, by force of true vision and sincerity" (*Richard Jefferies* 328). Jefferies reflects his cosmic experiences in a sincere, natural and non-elitist style and captures the essence and simplicity of life in his individual way. As he tries to find the meaning of his own life adventure, he comes up with philosophical ideas about the innate connection of human beings with the whole universe.

In regards to his unique admiration of nature, Jefferies is generally compared with Henry David Thoreau, his American counterpart as a country writer. With his vision which "combined the subjective with the objective," Jefferies is associated with Thoreau, who was also called the "poet-naturalist," having preceded Jefferies by almost thirty years (1830s) as a Transcendentalist since Jefferies wrote his most philosophical and mystical nature works after the 1870s (Major "A Continental Education" par. 43). Moreover, like Thoreau, Jefferies saw Coate, "his own land" and England in general, as a unique land and he was a nature lover[xxv] due to his fascination with the country environment (Thomas *Richard Jefferies* 22). However, there are noticeable differences between them. Jefferies held "keener sympathies with the humankind than Thoreau" and it grew with years as seen in his defence of the labourers and farmers in North Wiltshire (Rickett 142). Moreover, Thoreau, the "Concord transcendentalist" led a life

which was "deliberately" (Salt *A Study* 10) devoted to nature while Jefferies found his way to nature through his difficult life experiences including the isolation of his hometown from the city, his subsequent experience of the urban life and the difficulty of finding a steady job to support himself and his family. In relation to this, Thoreau gave up "shooting" due his philosophy since he learned not to give harm to any nonhuman animal which was part of nature whereas Jefferies slowly uncovered the significance of the nonhuman matter through his slowly-obtained life philosophy which appeared in *The Story of My Heart* and did not abstain himself from "sportsmanship" (Salt *A Study* 36-37) as quickly as Thoreau did. Yet, Jefferies was also the one who did not think high of the "multiplication of slaughter, and the unfair advantage, [of humans over the nonhuman animals] as he considered it, which modern sportsman derive from the improved inventions in guns" (Salt *A Study* 39). Thus, seen as Thoreau's English counterpart, Jefferies was not clearly as educated and learned as Thoreau, who went to Harvard and received classical education and developed his own philosophy of nature. Nevertheless, Jefferies remains different from Thoreau as he managed to educate himself and to bring out his own idea of nature as well as life based on his life experiences and produced his unique works of sincere feelings.

II. THE ANTHROPOCENE OBSERVED IN JEFFERIES'S *AFTER LONDON, OR WILD ENGLAND* WITHIN THE VICTORIAN CONTEXT

As a novel pioneering the disaster novel genre, and the anthropocene fiction, *After London, or Wild England (1885)* aptly delineates a desolate London, which is hit along with the rest of the world, by a mysterious catastrophe, swallowed by a lake and poisoned with human-induced industrial chemicals. In the dystopian feudal order of society, anthropogenic environmental conditions push human beings into tyranny, violence and greed for land and disrespect towards the lives of humans or nonhuman animals. The novel sets up a gloomy and parlous atmosphere conveniently reflecting the anthropogenic London and deranged human beings in the post-apocalyptic system of country through Jefferies's perspective and keen observation of the degradation of nature and human beings in the nineteenth century. In this respect, the negative depictions of the society and parts of nature in *After London* can create a wake-up call

effect on the twenty-first century human beings to develop awareness about slowing down the effects of the Anthropocene in its third phase because the first phase of the Anthropocene which started with the Industrial Revolution shows its long term effects in the third phase in twenty-first century world. With this perspective, as a literary work, *After London* actualises the responsibility to reflect the conditions of the time it was written and to inspire the human beings to take action for the better, especially with the appearance of the peaceful community of shepherds towards the ending of the novel and Felix's plans to build a family with his beloved, Aurora. Although the ending is abrupt, it promises a better future with human beings like Felix and the shepherds, who succeed in remaining respectful to the nonhuman nature, avoiding violence as much as possible and thinking of their loved ones in a dystopian society. In this context, *After London, or Wild England* is a post-apocalyptic Victorian novel which pictures the starting point of the Anthropocene through Jefferies's perspective and stirs environmental consciousness, which paves the way for similar works that recount the constantly deteriorating environmental conditions in the following centuries.

Considered to be one of Jefferies's most successful works, *After London* is a pioneer of post-apocalyptic science fiction and climate fiction (cli-fi) from a contemporary perspective. Surprisingly, with its gloomy atmosphere and nightmarish scenes, *After London* is commented to be "[p]refiguring Rachel Carson's *Silent Spring* [1962] by three-quarters of a century" (Thorsheim 42) with the portrayal of a devastated world with poisoned air, water and land.[xxvi] The novel exposes the ills of the late Victorian society which are surfaced with an environmental disaster that wipes out the civilisation and everything else in the modern and urban way of life. It is one of the first examples of the anthropocene fiction as it depicts the negative human impact on the nonhuman environment through industrialisation and modernisation in an effective way as the following quotation demonstrates:

> Anthropocene productively shifts the emphasis from individual thoughts, beliefs, and choices to a human process that has occurred across distinct social groups, countries, economies, and generations: the wholesale emission of fossil fuels that began in the Victorian period and has intensified through the present day. (Trexler 4)

The drastic human impact that was visible in the Victorian period is thoroughly depicted in *After London*. Reflecting the after-effects of the worldwide disaster in London and

other parts of England, the exposes how the regression in the human species regardless of their races or origins, takes place and a neo-medieval age begins with the degraded conditions in the nonhuman environment.

After London reflects the realities of the nineteenth century in the fictive world of the novel. It was written in an age in which a national system of industrialisation was being settled, agricultural English society was transforming into an industrial one and scientific developments such as the invention of electricity, heating and gas, the telephone, electric telegraph, steamships, railways, automobiles, airplanes, and the foundation of water pipes and sewage system were paving the way for urbanisation (Cruttenden 6, 7, 26, 34; Mitchell x, 8, 14, 82). Furthermore, having been dependent on an agrarian economy in which "production [wa]s limited by land availability [and fertility] and by the solar energy" and ruled by chance that left landlords and peasants in a risky position since the Middle Ages, Britain led the way as the first industrialised country towards late 1700s relying on "limitless energy sources" such as coal, iron and cotton (Ayres and Ayres 331).

The transformation of Britain from late 1700s till late 1800s can also be explained as a change from feudalism (pre-capitalism) to capitalism. In the feudal system of serfdom, lords had lands for economic and political reasons like "war and largesse" (Katz 369) and they had the right to collect rents from the peasants who were in turn responsible to cultivate the land both for their lords and themselves which is the kind of society observed in *After London*. On the other hand, capitalism offered an alternative to the restraints of the feudal agrarian society for more production and safety of surplus. With the disappearance of the peasant class after years of resistance against the feudal system of production since The Peasants' Revolt in 1381, English lords were obliged to find new sources of capital and labour, which gave rise to capitalism, a system based on "money, land and labour as *commodities*" in the late seventeenth century (Comminel 6). Thus, through capitalism, overseas expansion in trade and textile industry originating from the 1600s that set the example for bigger industries, British industrialisation started in late 1700s (McNeese 3). As also reflected by Jefferies in *After London*, the Industrial Revolution, which covers a long process transformation changed the whole outlook of the British society and opened new grounds for urbanisation and in relation

to it, pollution, which is one the central concerns of the novel. From another perspective, in the 1880s, Darwin introduced his ground-breaking ideas adding huge material to the natural history which were welcomed with interest. His evolutionary theory introduced the idea of "the survival through adaptation of certain organisms and races and disappearance of others" (MacLeod and Rehbock 5) while his ambivalent claim on the survival of the fittest, or natural selection "is not perfect in action but tends only to render each species as successful as possible in the battle for life with other species, in wonderfully complex and changing circumstances" (Darwin 68, 69). Darwin speculated on the survival of human and nonhuman species in the changing social and environmental conditions. Thus, he gave new ideas to Victorian people about the nature of human beings and the ongoing process of survival while inspiring novelists like Jefferies himself as can be detected in his detailed depictions of the surviving humans and nonhuman animals in *After London*.

In this respect, *After London* aptly displays the social, environmental, economic and political realities of Jefferies's England. Even though the novel is fictive, it is gathered that Jefferies followed realism, which was the dominant trend in Victorian fiction as seen in Charles Dickens', Thomas Hardy's, William Makepeace Thackeray's or George Eliot's novels (Stevenson 50). Depicting the layers of problems in Victorian England undergoing a *fin-de-siècle* complexity from social, political, economic and environmental aspects, the novel became a sufficient tool to specify the dysfunctional sides of the society and to present the current conditions to the reading public, if not to offer possible solutions. In this light, as a text projecting social and cultural problems of the age, the novel exposed "complex networks of ideas: history, scientific ideas, political discourse, cultural rituals, imaginative leaps, and the matter of everyday life" as in Jefferies's *After London,* which "can be understood as a way of describing the patterning of enormous cultural transformations, such as the Anthropocene," (Trexler 5) which started to show its effect especially in the Victorian Period. The novel gives voice to the fears and worries of the author in the late Victorian period about rapid transformation of their country and lifestyle, modernisation, "urbanisation, [the future state of] natural resources, and climate," which makes *After London* "one of the first novels of the Anthropocene" ("Richard Jefferies, *After London; or Wild England*" par. 1).

Demonstrating the fall of the British Empire and the recession to a neo-Medieval feudal system along with the deterioration of the nonhuman nature which is unable to sustain life in certain parts of London, the novel in fact can be interpreted as a criticism towards British industrialisation and urbanisation as it can be interpreted to make a warning to the Victorian society and humanity for the future as a dystopian post-apocalyptic novel. In Sutherland's words it is "a visionary work which foresees the end of urban civilisation (after a catastrophe enigmatically called 'the Event') and final victory of nature over man's depredations" (192). In reality, from the late eighteenth century onwards, the position of Britain changes from an agricultural country to an industrial one as "the British economy assume[s] its present industrialized and urbanized appearance" (Abramovitz and Eliasberg 8). Britain becomes a pioneer in terms of industrial success in Europe except for the example of the Dutch (who are far more successful in trade before the British enter the market)[xxvii] through "a labour reserve, a quickly expandable supply of raw cotton, and a technological lead just sufficient to sustain a super-profit incursion into the world market for craft-produced textiles" (Foster 14). With the support of the monarchy, British merchants also encourage new markets for tropical and new products "such as wine, silk and timber, thereby encouraging greater farm specialisation within Europe itself" (Simpson 85). Likewise, the emergence of Industrial Revolution is indeed a consequence of the radical change in the traditional agriculture. British industrialisation advances as "the result of a long, prior phase of agricultural expansion" and "the stagnation in agricultural output and productivity in the second half of the eighteenth century" (Allen "Tracking the Agricultural Revolution" 210). To illustrate more on the transformation of the agrarian English society, agricultural revolution was a several-phased process starting from early 1700s as "'yeoman's agricultural revolution'" because agricultural production started to be solely controlled by small farmers, then around the 1750s as 'landlords' revolution'" in which agricultural income changed hands from farmers and labourers to landlords, finally in the 1800s with the change in the practice of agriculture including draining of the soil and use of "feedstuffs such as oil-cake and fertilisers such as guano" (Overton 5, 6). Consequently, early modern agriculture was introduced to the English society which induced gradual degradation and poisoning of the earth as it was requisite of the use of

chemicals and fertilisers in the soil for more production to feed the increasing population.

In line with this, Jefferies aptly addressed the agricultural transformation in his country comparing old and modern ways of agriculture in "Unequal Agriculture" and pointed out the problem of the importation of foreign agricultural products and questioned why English farmers did not suffice in "A Great Agricultural Problem" (Thomas *Richard Jefferies* 88, 89). In line with this, as an alternative to modern agriculture, in *After London* there is a return to traditional agriculture which originally dates back to the Middle Ages with "lords of manors who held their land from their feudal superiors in return for military service, and who farmed the land by both free and unfree labor" (Heyck and Veldman 52). Felix's father, Baron Constans is an example of a lowered lord who devotes himself to local farming in his garden and pays a kind of tribute to the prince with agricultural products while the majority of post-apocalyptic agriculture is carried out through tyrannical tribute system based on provincial and organic farming:

> Sir Constans set men to hastily collect all that was ready, and while this was done took the courtier over the gardens […] There was everything, fruit of all kinds, herbs of every species, plots specially devoted to those possessing medicinal virtue. This was only one part of the gardens; the orchards proper were farther down, and the flowers nearer the house. Sir Constans had sent a man to the flower-garden, who now returned with two fine bouquets, which were presented to Lord John; the one for the Princess, the Prince's sister; the other for any lady to whom he might choose to present it. (50)

Likewise, the novel refers to urbanisation, rise of buildings and brickmaking in Victorian England through the sunken city of London with its mighty buildings as the symbols of European civilisation buried under the lake:

> Where are the wonderful structures with which the men of those days were lifted to the skies, rising above the clouds? These marvellous things are to us little more than fables of the giants and of the old gods that walked upon the earth, which were fables even to those whom we call the ancients. (*After London* 11-12)

Historically in the late nineteenth century, from "1850 to 1873" Britain goes through "Great Victorian Boom" which relies on "the building industry, comprising between twenty and thirty per cent of the total gross domestic fixed capital formation in the country" (Watt 166). Late nineteenth century is marked with "building stronger states and shaping governance […] on both sides of the Atlantic" (Purdy 166) and the American states take the example of their English counterparts in urbanisation and

modernisation, which thus accelerates the emergence of the total human impact of the Anthropocene worldwide. Starting from Britain and having spread to other European and Northern American cities, urbanisation can be clearly detected in the top five European cities by the turn of the century: "London, Paris, Berlin, Vienna and St. Petersburg (Leningrad)" with their expanded metropolitan areas (Frost 4). It progresses in different scales in European and northern American cities due to their different dynamics while it increases by "1.3 per cent per year" in Britain from 1830 till 1914 accompanied by an increase in population which can be observed in the urban city of London "with [its] more than 7 million inhabitants" by 1914 (Bairoch and Goertz 286, 287). Meanwhile, on the other side of the coast, industrialised north-eastern American cities are teeming with European immigrants who escaped from the urban crowd of their own countries and arrived in America with the hopes of job and land increasing the population to over a million in the twelve states, five of which are "New York, Chicago, Philadelphia, Boston, and Pittsburgh" by 1910 (Frost 5). Thus, urbanisation, which is a social and anthropocentric phenomenon, starts from Britain and stretches to the whole Europe, northern America and Australia in different paces but producing the same effect: leaving a deep impact on the nonhuman environment and triggering the chain of anthropogenic transformations on Earth.

With this perspective, Jefferies focused on the negative effects of urbanisation and industrialisation as he could track it in the places he visited. For example, he expressed his concern about how railroads for workmen's trains destroyed the local flora and fauna in his works (Thomas *Richard Jefferies* 112, 113) through his instant observation of the Great Western Railway in Swindon (Thomas *A Literary Pilgrim* 137). Likewise, in one of his unpublished writings titled "Notes on the Labour Question," Jefferies commented on the brutal face of capitalism destroying the nonhuman environment while crushing down the workers:

> This is the Divine Right of Capital. Look, the fierce sunshine beats down upon the white sand, or chalk, or hard clay of the railway cutting whose narrow sides focus the heat like a lens. Brawny arms swing the pick and drive the pointed spades into the soil. Clod by clod, inch by inch, the heavy earth is loosened, and the mountain removed by atoms at a time. (qtd. in Salt *A Study* 86)

As he explained, the process of railroad construction left the earth transformed, and the local fauna and flora of the area destroyed, which eventually contributed to the general

human impact on the transformation of the Earth. Jefferies also pointed out the anthropocentric act of building canals through destroying wetlands. It was starting to become a common practice in Victorian England in his reference to the Reservoir in *After London, The Gamekeeper at Home, The Amateur Poacher, Wild Life in a Southern Country, Round about a Great Estate* and *Bevis* as "it was constructed in a marshy hollow in 1822 to feed the Wiltshire and Berkshire Canal [and] reputed to have a whirlpool" (Thomas *Richard Jefferies* 20). It exposes how the canals distrupted the natural flow of the environment in the form of whirlpool, flood or marshes. As it is similarly noted in *After London,* after the mysterious catastrophe the rivers Severn and Thames overflow and fill the land between the Cotswolds and the Downs and swallow London, the epitome of human civilisation: "the waters of the river, unable to find a channel, began to overflow up into the deserted streets, and especially to fill the underground passages and drains [and] by the force of water, were burst up, and the houses fell in" because the legendary city of London was "after all only of brick" (23). More interestingly, Jefferies's words about the condition of post-apocalyptic London can be interpreted as his criticism towards the anthropogenic environmental conditions of his time: "For all the rottenness of a thousand years and of many hundred millions of human beings is there festering under the stagnant water, which has sunk down into and penetrated the earth, and floated up to the surface the contents of the buried cloacae [sic]" (24). Human civilisation of hundreds of years remained buried under water for a long time after a disaster, and its impact on the nonhuman nature still lingers through poisonous swamps, vapour and pollution (123-125).

In addition, changing the geography of his country dramatically in *After London*, Jefferies imagines a new London covered with swamps and a lake which extends to the southern part of England, populated by nomadic medieval communities or "devolved" humans and surrounded by wilderness and "evolved" nonhuman animals ("Richard Jefferies, *After London; or Wild England*" par. 1). While human societies are obliged to go back to a nonindustrial and neo-medieval lifestyle with the "antitechnological tract" (Stableford 327) of Jefferies's imaginary world, the nonhuman animals go wild and evolve into much stronger breeds with the disappearance of domesticated animals like "the Maltese terrier, the Pomeranian, [or] the Italian greyhound" (4) and wild species multiplying over the years. Mice multiply, which causes a dramatic increase in the

population of forest cats. The dogs, bulls, wild pigs, sheep and ram all undergo a process of evolution, show no signs of domestication and become extremely wild over long years (4-8).[xxviii] The state of the nonhuman animals in *After London* can also be understood with Jefferies's reference to "Darwin's *Origin of Species*" and especially to the 'survival of the fittest' theory (Plotz 31). This state can also be studied within the posthuman theory, which actually feeds upon Darwin's novel ideas about human and animal biology discussing the connection and the constant process of changing/becoming in human/nonhuman matter (Milburn 618). Based on Darwin's idea of "entangled bank" of life forms and "mutability" of species, or, "their slow and gradual modification, through variation and natural selection," which is the transformation and adaptation of bodies and their interconnection with other bodies (*Origin of the Species* 96, 114, 304), only the strongest breeds of species survive by adapting to the new circumstances and go wild although they were domestic before the calamity in *After London*. As the "first" example of the "post-apocalyptic novel," the novel similarly focuses on the life struggle of surviving people within the shifting environment and culture through Felix's adventures in "the transformed world they've inherited" (White par. 1, 2) after the devastating disaster which wipes out technology, civilisation and culture.

Aside from voicing the anti-technological and anti-industrial protest of the late Victorians as exemplified with the social unrest in effect, the novel renders an anti-urban feeling as well. The disaster which destroys London and other cities forces urbanites to leave their settled life, move to more convenient locales and lead a primitive way of life (*After London* 11). By creating the story which revolves around the destruction of urban London, the emergence of "a London that literally drowns under the weight of generations of accumulated waste" and the return to "a rural existence", Jefferies sets "the now familiar patterns of the disaster novel" (Coverley "Richard Jefferies" par. 3) which is exemplified with *Mara and Dann* and *Lost Girl* in the following centuries through anthropogenic environmental catastrophes and subsequent reversal into violence and barbarism among the human kind. Similarly, Jefferies's *World's End* (1877) depicts a movement from wilderness to civilisation, reverse to what subsequent *After London* recites. The glum description of the city of Stirmingham, which most likely stands for Victorian London, shows Jefferies's discontent with the

environmental conditions and moral deterioration in his time. He depicts the social conflict and the "fall from grace" as he sees it through "the corrupting power of money, the greed of the claimants and the sewer rats" as examples of different kinds of corruption taking place after the land was turned into a city from a swamp (Rosabi "Introduction" *World's End* xx). The land is in its perfect harmony with the animals, bushes, rats and the gypsies who live in peace with the nonhuman environment until the Industrial Revolution ignites devastation on natural harmony and human rights supersede the rights of everything else:

> These people in the heart of a midland country, lived almost exactly the same life that was led at the same period by the dwellers in the fen countries to the eastward. It was a rude existence, but it was free and independent, and not without a charm to those who had been born and bred in it. Even this unenviable life was, however, to be disturbed. Two mighty giants were preparing, like the ogres in fairy tales, to eat up the defenceless population. The lid of a certain tea-kettle had puffed up and down, and *Steam* had been born. The other ogre was called *Legal Rights*, and began to bite first. (*World's End* 9, *emphasis mine*)

In the same vein, *After London* exhibits the three-part texture of the disaster novel which it pioneered although the novel consists of two parts and ends abruptly. Twentieth century disaster and dystopian works like E. M. Forster's *The Machine Stops* (1909), a post-apocalyptic short story[xxix] and George Orwell's *Nineteen Eighthy-Four* (1949) both consist of three parts including "the description of the dystopian world, the adventure of the protagonist, the final defeat and catastrophe," which may not be observed in all such works (Battaglia 32). With this perspective, *After London* as a post-apocalyptic novel is a coherent narrative exhibiting the (to-be) set patterns of the disaster novel genre, exclusive of the final catastrophe pattern. It accounts for the after-effects of the worldwide catastrophe which also devastated London and England and presents a male protagonist, Felix Aquila, who goes after love and triumph in life, travels across the dangerous parts of the country, comes across new royalty, savage people like Bushmen and gypsies and kind people like shepherds and the novel ends ambiguously with Felix's indecisiveness about his future plans, after his experience of kingship in the shepherds' land, which can be regarded as partial success as well as failure for Felix. In the early chapters, the historian narrator of the book conveys the background information about the disaster and subsequent state of human beings, nonhuman animals and the environment. It is clearly posited that the narrator makes use

of historiography by gathering the history of the historical material at hand and coming up with "the most up-to-date information" (Becker 20). The cause of the environmental change is not certain but there are speculations along with scientific and religious explanations which the historian narrator gathered over the years:

> Some say, then, that the first beginning of the change was because the sea silted up the entrances to the ancient ports, and stopped the vast commerce which was once carried on. […] Others again maintain that the supply of food from over the ocean suddenly stopping caused great disorders, and that the people crowded on board all the ships to escape starvation, and sailed away, and were no more heard of […] It has, too, been said that the earth, from some attractive power exercised by the passage of an enormous dark body through space, became tilted or inclined to its orbit more than before, and that this, while it lasted, altered the flow of the magnetic currents, which, in an imperceptible manner, influence the minds of men. Hitherto the stream of human life had directed itself to the westward, but when this reversal of magnetism occurred, a general desire arose to return to the east. And those whose business is theology have pointed out that the wickedness of those times surpassed understanding, and that a change and sweeping away of the human evil that had accumulated was necessary, and was effected by supernatural means. (10)

Whatever the cause of the disaster may be, it happens suddenly, destroys human civilisation along with the nonhuman environment, scatters people around the world and changes the whole Earth system permanently. What is more important is the fact that regardless of the triggering element of the disaster, the devastation multiplies due to human effect and the anthropogenic conditions: extreme pollution, urbanisation and advancing technology as exemplified in the passage where Felix sails through deadly chemical vapour on the lake and sets foot on the poisonous lands of industrial London (*After London* 122, 123). In that respect, human history and natural history are entangled with the catastrophe. Furthermore, the disaster changes the direction of human population towards east, instead of west, although some communities headed west after all. It can be interpreted as "[hu]mankind's drift back into its own history […] constructed as both geography and history" (Casalliggi and March-Russell 139) with the environmental conditions determining the present politics and philosophy of humankind. In addition, speculations about the cause of the disaster narrated by the historian can be explained with the use of fantasy as it pictured what lay in the minds and imagination of the Victorian people: "speculations about other worlds [and] the future of their own world" (Strugnell 195). In this case, Jefferies as a Victorian writer voices the concerns of his fellow people and depicts a post-apocalyptic world in which

the origin of the disaster cannot be precisely detected, but all options are laid open as part of the fantasy quality of the novel.

Following the first part depicting the conditions in a post-apocalyptic England, Felix and Aquila family and other few noble families are incorporated into the plot of the second part many years after the catastrophe. Being a part of the new nomadic human community which is ruled by oppressive pseudo-monarchy, Felix the hero sets sail at the beginning of summer, in June, to discover the ruined, forgotten and dangerous lands around the lake to prove himself to his beloved lady, Aurora, to his family, in particular to his father Lord Aquila and his brother Oliver, who is a suitor to Princess Lucia, "the Duchess of Deverell" (65). He does not tell his destination point to anyone but Oliver for it is too dangerous to travel alone at the time and the prince may get him arrested for transgressing the restrictions and wandering alone in addition to his curious and studious character:

> To speak disrespectfully of the prince or his council, or of the nobles, or of religion, to go out of the precincts without permission, to trade without license, to omit to salute the great, all these and a thousand others are crimes deserving of the brazen bracelet. Were a man to study all day what he must do, and what he must not do, to escape servitude, it would not be possible for him to stir one step without becoming forfeit! And yet they hypocritically say that these things are done for the sake of public morality, and that there are not slaves (not permitting the word to be used), and no man was ever sold. (19)

As Felix encounters remaining human communities in and around London such as the bushmen, the shepherds and the gypsies,[xxx] he comes to realise his inner self and matures due to his dangerous and bitter experiences with the Bushmen, who attack him on his way back from the Thyma Castle after he sees Aurora or he is chased by the gypsies when he loses his way because his canoe is destroyed by a reef in the southern part of London. Throughout his journey around London, he suffers both physically and emotionally after he loses his horse, escapes from bushmen, gets beaten by a king's levy (King Isembard) and runs away from their violent enslavement system to the peaceful lands of the shepherds only to be disturbed by the attack of gypsies on the shepherds' land. After some pain, failure and confronting with the violence and ambition of surviving human beings including city dwellers, Bushmen, gypsies (Romany) and the shepherds, he manages to find a respectable position as a ruler/king among the

shepherds, but he cannot decide what to do with his new responsibilities. At the end of the novel he sets forth back home to bring Aurora and start a new life with her.

Founding the set-patterns of the disaster novel, *After London* embodies both epic and romance[xxxi] qualities in which the quest motif dominates narration that is the central pattern of *After London* narrating Felix's quest for love, success and fame. With this perspective, through the feudal pattern of societies in the novel, Felix Aquila's journey in London can be likened to an epic hero's journey into the underworld with the gloomy descriptions of the degraded nonhuman environment and corrupt human beings in and around desolate London. With this in mind, Felix's journey can be interpreted not only "as a journey […] into the past but also into a possible future: it is a warning [by Jefferies for *homo sapiens*]" not to repeat the same mistakes of the previous generations and to act more cleverly in terms of human and nonhuman matters (Battaglia 32). Similarly, following the completion of the novel, Jefferies calls *After London* an "original" (qtd. in Thomas *Richard Jefferies* 254) work because it was one of the first examples of the post-apocalyptic novel following Mary Shelley's *The Last Man* published in 1826 (Søgaard 22). Furthermore, Jefferies underlines it as "a romance of a real character" which sounds ambivalent about the genre (romance and novel) of the work (qtd. in Thomas *Richard Jefferies* 254). In addition, *After London* has some bildungsroman features with its display of Felix's maturation process through his individual experiences. He attains maturation at the end as he develops "into an interesting spirit rather than a man, and his voyage is always fascinating" while other characters are merely depicted (Thomas *Richard Jefferies* 260). With Jefferies's novel, both the disaster novel is pioneered and "the post-apocalyptic bildungsroman has been a staple of the genre" (White par. 5) in which generally a young individual in a post-apocalyptic world desires to discover the forbidden territories and/or confront dangerous groups of people for a specific purpose and goes through a maturation process in his/her adventures.

The first part of the novel, 'The Relapse into Barbarism' is a "plotless" section (White par. 5) narrated by a historian giving his first person account about the new the state of the world many years after the apocalypse. There are no dates indicating the time in any part of the novel aside from mentioning the beginning of the months May and June.

Hence, it is not certainly known how many years have passed since the disaster but it is understood that it must be about fifty years since at least three generations died until then (67). Wilderness and nonhuman animals dominate the narrative of the first part while new London and the post-apocalyptic environment are depicted. As in the whole of the novel, Jefferies prioritises "setting […] over character" in this part too (Rieder par. 7) with his unique style of lengthy descriptions of the nonhuman nature. Carrying biographical details from Jefferies's life with the descriptive passages in the novel inspired by "Wiltshire and Berkshire Canal," which in reality "relapsed into barbarism [with] its stiffened and weedy waters," (Thomas *Richard Jefferies* 2) the first part focuses on the nonhuman nature which found its own way once left alone by human beings:

> It became green everywhere in the first spring, *after London* ended, so that all the country looked alike […] In the autumn, as the meadows were not mown, the grass withered as it stood, falling this way and that, as the wind had blown it; the seeds dropped, and the bennets became a greyish white, or, where the docks and sorrel were thick, a brownish-red. The wheat, after it had ripened, there being no one to reap it, also remained standing, and was eaten by clouds of sparrows, rooks, and pigeons, which flocked to it and were undisturbed, feasting at their pleasure. As the winter came on, the crops were beaten down by the storms, soaked with rain, and trodden upon by herds of animals. (1, *emphasis mine*)

Once the human civilisation is gone, anthropocentric borders which were set between regions disappear and everywhere looks similar with a green cover. The crops are left unattended and nonhuman animals fall into a routine of their own following a natural cycle of life. By the thirtieth year, no trace of human beings is left, ditches are filled and rivers have found their course. The novel with its first part narrating a world devoid of human print appears to be quite striking which receives William Morris's appreciation "within months of its publication" (Vaninskaya 55) in 1885 about reflecting the pessimistic attitude of the Victorian people regarding British industrialisation. It is in this part that Jefferies employs nature more than human characters. Representing the nonhuman inhabitants of his hometown in Wiltshire in the novel, "[t]he plants, the trees, the fields, and the flowers are the main characters in the first section" (Stewart par. 2) that are depicted in an active state with "response-ability" taking initiative of their own existence "taking back roads, morphing fields to forest, and clearly signalling that *the age of man* has ended and the age of plants begun" (Stewart par. 3, *emphasis mine*). It is clear from the tone and the content of the first part where Jefferies might have dreamed

of a past world in which the *anthropos* did not rule, transform or devastate the nonhuman environment as much as it was in the Victorian Period. He indeed imagined an agrarian world of free roaming animals, wild plants and the nonhuman environment trying to cleanse itself from the immense industrial pollution and contamination. As Mazzeno and Morrison discusses, the year 1885, when *After London* was written is of great importance because Victorian people dreamed of going back to their agrarian lifestyles then and with the first part of the novel Jefferies totally reflects this fantasy and desire for nostalgia in the industrialised England of emerging "capitalist modernity" (165).

The second part, 'Wild England' is narrated in the third person and has a plot, though not a strong one, which progresses within the quest pattern reflecting the state of surviving communities in the early years following the disaster. It introduces the characters into the story and demonstrates the qualities of a "conventional quest narrative whose hero, solitary and uncommunicative to begin with, chooses to leave society behind" (Vaninskaya 57). Nevertheless, at the end of his adventures when he becomes the king of the shepherds, he decides to leave. The plot appears to be vague as a late Victorian novel with its ambiguous ending for not actualising a marriage, or restoring order through offering a solution to the conflicts among different surviving human communities or between Felix and the English court. *After London* is devoid of the "familiar marriage plot" of the Victorian novel (typically Jane Austen novels) which is introduced "as a symbolic resolution to a cultural problem" (Schaffer 3) since the main focus is not on the romantic relationship of the couple, Felix and Aurora, or the rivalry of suitors, Felix and Durand, who is a real medieval knight posturing with his "silver chain or sword-belt" (63) although these are among the major elements nourishing Felix's desire to set sail and discover new lands and his inner self. Different from the conventional Victorian novels, Jefferies's *After London* dwells upon the state of England after a catastrophe that devastates the nonhuman environment and pushes human beings into a neo-feudal lifestyle mostly revolving around an anthropocentric system which includes human conflict, violence, slavery, theft and corruption. Thus, the conditions in Felix's world can be seen through his eyes while his humane experiences of love, quest in and around London and struggles for survival against savage people of his country ornament the narrative effectively.

Likewise, the plot involves the propitious conditions as a post-apocalyptic dystopian novel which jointly reflects the social, cultural and environmental deterioration of anthropogenic England. The London depicted in the novel is far more different from Victorian London for the rivers which later constitute the lake swallow London and bury the English civilisation:

> At the eastern extremity the Lake narrows, and finally is lost in the vast marshes which cover the site of the ancient London. Through these, no doubt, in the days of the old world there flowed the river Thames. By changes of the sea level and the sand that was brought up there must have grown great banks, which obstructed the stream. (23)

As the historian narrator reflects, many towns and cities are buried under the lake and their names "are lost" with the second generation after the catastrophe (27). The society that is devoid of effective communication and human relationships is divided into castes which "prevented the individual from making any progress in lifting himself out of the groove in which he was born" (71). In the novel, nobles live in the habitable and favourable parts of the country while the bushmen, footmen and gypsies populate outside posts and wait for an opportunity to attack for land or food and wage blood vengeance among themselves. There are kings, princes, barons and governors in different parts of England. On the one hand, remaining nobles of desolate London obey the orders of the new royalty word by word despite his degenerate court and partial sense of justice and the lords have the freedom to enslave the poor and the weak. On the other hand, the bushmen, who are the descendants of beggars terrorise anyone, human or animal, passing through the forests. Furthermore, the general profile of the human beings in the novel reveals a reminiscence of the primeval culture into which the English society has regressed. There is a "deadly feud" (*After London* 15) and constant conflict between Bushmen and gypsies and enmity between gypsies and shepherds, who are the most nature-friendly, ignorant and peaceful of them all. In other words, the human species, or rather, *anthropos* is corrupt both in the city and the countryside inflicting pain and destruction on human beings and the nonhuman environment as they were before the catastrophe. In the end, as a promising and sensitive human being, Felix builds a life among the shepherds to ambiguously leave it behind due to his longing for Aurora.

Environmental, social and cultural conditions of Victorian England not only motivated Jefferies to write a post-apocalypse dystopian novel but also provided material for William Morris's post-revolutionary utopian *News from Nowhere* (1890) which was indebted to *After London*. However, as a "pastoral utopia" (Stewart par. 24) the novel offers a better world than Jefferies's as an escape from the realities of the time. The narrator of the book, William Guest wakes up in the future, in twentieth century and finds a most clean London with "Thames teeming with salmon, and London a centre of art and learning," (James 214) which reflects Morris's utopian vision of London and suggests the current opposite realities: pollution and deterioration of the city. Complaining about the air pollution and smog of London, one day William realises he is in better conditions in the future England and that "money has been abolished, that craftwork has pushed aside 'wage slavery', that contracts of marriage have been replaced by flexible bonds of affection, and that Parliamentary democracy has given way to informal patterns of co-operation" (Waithe par. 1). All of these improvements in the future can be interpreted as Morris's aspirations about the environment, the state, the society, man-woman relationships and "a vision of egalitarian harmony" in the English society (Boos and Boos 4) which are indeed lacking in Victorian England.[xxxii]

A similar notion about the deterioration of human relationships and corruption of institutions is depicted by Jefferies in *After London* through Felix's criticism of the law practice (judicial system) and the League, which is the only remaining institution holding the whole world together "based ostensibly on principles the most exalted and beneficial to humanity, [but] is known to be perverted" (16). Felix is an outcast in his society and a nature lover indifferent to religious, scientific or political debates at court as "he smile[s] and listen[s], unconvinced; like the wild creatures of the forest, he ha[s] no ears for these matters" (76). In his disillusionment with the justice system in his country and around the world, Felix isolates himself from the court, dislikes the court manners and the dominant system of tyranny and slavery across the country: "He would rather be alone than join their company… The servility of the court angered and disgusted him; the eagerness of strong men to carry a cushion or fetch a dog annoyed him" (30). He is especially critical of Prince Louis in his homeland and his degenerate system of justice. He calls him "Old Mouse," and thinks he has "irresponsible power" and fickle justice which is directed by people who influence prince's decisions through

flattering him (43). To Felix, he is a very simple man, "a very ordinary being, who chanced to sit upon a throne because his ancestors did, and not from any personal superiority" (43).

The prince is famous for his partial verdicts which victimised Felix's father, Baron Constans, who was previously a respected and well-loved baron, "beloved by the people of the entire district, and more especially by the shepherds of the hills" (45). He loses his title along with most of his valuable property to the court injustice and descends to the position of a lord. As Oliver puts it: "Baron Constans has neither gold nor power, and he might have had both" (44). In his present condition, Baron is left totally powerless and his three sons without any title, nobility or financial power. Only the youngest one, Philip, manages to work in the court treasury as a "messenger" and builds a comparably respectable stance by ignoring the intimidating words and attitudes in the court (46). Whenever Felix and Oliver, the knight in the family who inherited the family sword, talk about their father, they end up with fruitless anger and a sense of helplessness in the face of political corruption in England. Through their discussion, the recent history about the baron and the prince is revealed. Baron Constans is a learned man, "studious in youth" and a bookworm like his eldest son, Felix, although there are few remaining books from the calamity (45). In his later years, Baron Constans becomes a great warrior with his axe and his position elevates when he invents catapult as inspired by the books he read and earns the admiration of the old prince and brings him victory over his enemies. Nevertheless, other nobles grow jealous of Baron Constans for fear of losing their own prestige in the prince's eyes and manipulate the prince to get him arrested and make him pay a huge amount of fine. The old prince promises to restore him to his respectable position after a while. However, he dies soon and the new prince fills in his place on the throne to preserve the state system based on manipulative flattery, injustice and corruption. Lord Constans's debt increases more and more until he loses most of his property and later, is kindly forced to hand in the bounty of his garden to Lord John, the retainer from the court to take them to the Prince and his sister, Princess Lucia (50). As Baron Constans tries to keep his honourable stance in life and directs his attention to his garden, the prince brings fiddling men to the court whose only talent is flattering for he is the "mere puppet of circumstances" (45). Like Baron Constans, Baron Thyma, an ally and a friend to the Aquila family becomes a victim of

court injustice actualised by the new prince. As a talented and devoted lord, he expects appreciation and appointment from the prince for many years, yet receives nothing as "[t]he new Prince, himself incapable, disliked and distrusted talent" (55).

As conveyed through Felix's critical eye towards his society, realities of Victorian England, in other words, social inequality, human cruelty and the corrupt system of politics surface in the novel as is the case with the corrupt Hadrons and other power-hungry human beings in *Mara and Dann* and the corrupt police force and corporations along with a high number of criminals in *Lost Girl*. There is a huge gap between the social and economic conditions of the aristocracy and the working classes during the Victorian Era. While the aristocracy benefits from all privileges, is respected by people and supported by the state due to their station, working classes such as "agricultural labourers, domestic servants, and factory hands" in addition to "unskilled, semiskilled and skilled jobs" have no other option but to work most of the day to feed their family, which harms their health and shortens their life whereas little children also carry the burden of keeping their family economically intact by working in difficult jobs that deteriorates their health and kills them shortly (Mitchell 18). The pitiful condition of the poor and the arrogance of the state can be readily observed in the state of the poor people of *After London* all suppressed and enslaved under the tyranny of pseudo-aristocracy. With this perspective, starting from the late eighteenth century, both the society and nonhuman environment go through a process of deep transformation which results in social, political and economic conflict in parallel with the deteriorated condition of the nonhuman nature:

> The Victorian Age was characterised by rapid change and developments in nearly every sphere - from advances in medical, scientific and technological knowledge to changes in population growth and location. Over time, this rapid transformation deeply affected the country's mood: an age that began with a confidence and optimism leading to economic boom and prosperity eventually gave way to uncertainty and doubt regarding Britain's place in the world. (Shepherd par. 1)

In the mid-nineteenth century, the English government starts to become too costly and demanding. It becomes the target for the rapid increase in the rates of taxes. In 1842 in the House of Commons, Sir Robert Peel announces the total budget the government needs and the dire need for demanding "a 2½ percent tax on incomes over £150 a year," which causes heated stirring in the country and harsh criticism about the extravagance

of the government and complaints about the ever-increasing annual interests on debts (Roberts 384). It is the case in the neo-feudal society of separate communities of Jefferies's *After London* as exemplified with Felix's father, Baron Constans, other degraded lords and powerless and impoverished people. Likewise with the emergence of new races and communities of people as well as new kingdoms on each side of the Lake like York and Aisi, republics with their governors and provinces like Eaststock and Weststock after the disaster, not only social conflict but also economic problems divide the lands and the people residing within those borders. A fine would be demanded "at the gate of every province and kingdom, and again at the gateways of the towns" and difference of currency causes "great loss and trouble" for the traveller (17). Furthermore, through Felix, Jefferies openly states his ideas on justice which "is corrupt, for where there is a king or a prince it depends on the caprice of a tyrant, and where there is a republic upon the shout of the crowd" (16). He thinks justice will remain corrupt, be it in a republic or tyranny. However, he seems to be specifically commenting on tyranny because "the principal tyrant," (20) whether king or prince, receives the support of the favoured nobles, lords and barons while these nobles have merchants working for them and trading on people's properties or putting people into debt. Likewise, as one of the lowest wheels of the system, merchants "tyrannise […] over all the workmen of their shops and bazaars" (20). Moreover, the nobles have the power and authority to enslave someone powerless or free them while the old, sick, disabled and weak people are left to their fate in a society devoid of sympathy and solidarity:

> The land, too, is weak, because of the multitude of bondsmen. In the provinces and kingdoms round about the Lake there is hardly a town where the slaves do not outnumber the free as ten to one. The laws are framed for the object of reducing the greater part of the people to servitude. For every offence the punishment is slavery, and the offences are daily artificially increased, that the wealth of the few in human beings may grow with them. If a man in his hunger steal a loaf, he becomes a slave; that is, it is proclaimed he must make good to the State the injury he has done it, and must work out his trespass. This is not assessed as the value of the loaf, nor supposed to be confined to the individual from whom it was taken. (18)

The post-apocalyptic dystopian society is built solely upon violent struggle for the remaining lands, exploitation of the weak, and disproportionate prosperity of certain groups of people that could be called the condition of the *anthropos* in Jefferies's imaginary London, parallel to the Victorian England where the working class was

illtreated by the economic power of the bourgeois and upper classes and were left alone in their struggle for survival. In the novel, the privileged groups are the ones who possess sufficient political and economic influence and manpower to make a change for the better and to improve in terms of the environment and the society after the catastrophe. In other words, the *anthropos*'s "'naive' belief in human 'mastery' of the forces of nature must be tempered by responsibility and humility, by respect for other agents, [and] cultural differences, [for] [t]his is the crux of Anthropocene society, the new human condition," (Palsson et. al 11) which shows its effects more with the Industrial Revolution. The *anthropos* is supposed to take the initiative to improve the conditions in their society, yet they fail to do so in *After London*. Nevertheless, reflecting the anthropogenic situation in Victorian London, the *anthropos* of Felix's society follow their anthropocentric ambitions and choose to exploit the nonhuman environment and to claim the lands along with the human communities accommodating there. Furthermore, what Felix strictly criticises and refuses to comperehend about the system is the hypocrisy of the nobles as they state "all these things are done in the name of morality, and for the good of the human race" (20).

Reflecting the notion of government as "evil" (Roberts 386) especially in late Victorian Period and the emergence of the new "'elite' who have very humble backgrounds" (Szreter 147-148) and who are unable to satisfy their ambition for political and financial power, the novel introduces a new type of noble generated by the court system based on tyranny and manipulation of the royalty through flattery in the dystopian society. New nobles are the surviving nobility after the disaster scatters most of the nobles away. In the kingdoms and princedoms that mushroomed some years after the disaster, the only distinguishing characteristics of the new nobles from ordinary people is their ability to "read and write" (20) and their courage to initiate what their heart desires. Furthermore, there is no sense of solidarity, conscience or religious faith among the nobles and in the society except for few people including Aurora who clings onto her religious faith to overcome problems: "Cruelty reigned everywhere, no religion; mercy, except in the name of honour, there was none; humanity was unknown" (76).

In this respect, the disaster devastated not only the nonhuman environment but also shattered the souls of humans and they are soon lured into "[s]ocial distruption" due to

their greed for land and the remaining natural resources (Denny 79). In the same direction, an English parson, Thomas Robert Malthus developed the Malthusian idea in 1798, which would later morph into the neo-Malthusian idea. It envisioned a reciprocal relationship between human population and natural resources as he observed the rising population in the eighteenth century. According to Malthus, high human population would result in the scarcity of natural resources and it "increases in human conflict and warfare" as states try to get the possession of natural resources (Whitehead 31). It is the situation in Felix's post-apocalyptic English society in which the powerful individuals freely build kingdoms, earldoms and princedoms for themselves out of a system of tyranny, violence and tribute.

In line with the tyranny and violence pervading in the dystopian human groups of *After Londo*n, human conflict and social problems emerge as a chronic problem. Tyranny is practiced in this new form of society in the form of injustice, imprisonment, enslavement and physical violence. Anyone residing in the province or land of a king, prince or governor becomes his subject and can become a victim of their injustice as is the situation with Baron Constans and Baron Thyma, who are unjustly lowered from their status by the prince. Poor or depraved people are enslaved by the system if they owe even a penny to someone:

> Debt alone under their laws must crowd the land with slaves, for, as wages are scarcely known, a child from its birth is often declared to be in debt. For its nourishment is drawn from its mother, and the wretched mother is the wife of a retainer who is fed by his lord. To such a degree is this tyranny carried! If any owe a penny, his doom is sealed; he becomes a bondsman, and thus the estates of the nobles are full of men who work during their whole lives for the profit of others. Thus, too, the woods are filled with banditti, for those who find an opportunity, never fail to escape, notwithstanding the hunt that is invariably made for them, and the cruel punishment that awaits recapture. (19)

In the dystopian world of the novel, people are enslaved right from their birth if their parents are poor and they are obliged to serve their superior who also serves a superior lord, which defines the system of tyranny and slavery in the neo-feudal society. Likewise, tyranny calls forth the rise of crime as people escaping from slavery or imprisonment become bandits hiding in the forests and stealing from passerbys. Furthermore, there is constant enmity among communities and violence is lurking within all human beings, nobles and lower class people alike. They take the

opportunities to attack and act according to their basic instincts and desires for land and food. Once the disaster happens in England, the previously oppressed Welsh, Irish and a part of Scottish people begin to attack the remaining habitable lands and straits on the lake that have the key importance to dominate a huge piece of land and waters (86-87). Soon after the catastrophe, they wage a war amongst themselves (the Cymry and the Irish) to have England starting with Sypolis (previously Oxford) and the Irish who have been "for centuries ground down with an iron tyranny by our [English] ancestors" break "the hateful Saxons [the Cymry]" and become victorious in their usurpation (17). Several years after the disaster, they still "wait for an opportunity to rush in and destroy [and] [t]heir ships hover in the lake" (18). In these examples, it is clearly gathered that Jefferies borrows from early and medieval British history and refers to the invasion of England by Anglo Saxons and "colonisation of Ireland" by the English with an anti-colonial discourse calling the practice of colonisation "tyranny" (Smith 5).

Indeed, in the basis of these social and political problems lay the modern way of thinking and the anthropocentric sense of proprietorship. Since the late eighteenth century with industrialisation, urbanisation and modernisation, the notion of existence changed for human beings. Humanly understanding of the universe is shaped by the possession of "part and parcel of his environment" (Thorn 14) and is highly restricted by "purely material and chiefly artificial things, which are antagonistic to his [humankind's] cosmic evolution [which is a perfect combination of the physical and spiritual]. The sense of private property […] causes men to prize accumulated 'things' out of all proportion to their value" (Thorn 27). In the novel, a most striking symbol of modern civilisation appears in the rubble of London swallowed by rivers: a diamond. As Felix wanders in the swamps of London, "a white object appear[s] ahead […] white as snow, with some kind of crystal" (127) along with "a heap of money and human skeletons" (Battaglia 32) which calls forth the anthropocentric greed for property. Accordingly, the material concerns in previous generations lead to catastrophic consequences both on human beings and nonhuman nature.

In the same way, even after the mysterious calamity devastates the world in the novel, human beings keep their anthropocentric way of life. The nobles fight for more lands while trying to protect their posts from the Irish, the Cymry (47, 48) and the danger of

bushmen, gypsies, or Romany, who infamously deal with magic and spread word about shapeshifters, demons and vampires in their territory (68) which is beyond Thyma Castle, "the last outpost of human civilisation" in the south (54). Gypsies are the most vicious and feared among the savage people of England with their practice of magic and their tribes act upon blood feud and vengeance:

> Of the sorcerers, and particularly the sorceresses, among them, all have heard, and, indeed, the places where they dwell seem full of mystery and magic. They live in tents, and though they constantly remove from district to district, one tribe never clashes with or crosses another, because all have their especial routes, upon which no intrusion is ever made. (14)

On the other hand, the socially and politically excluded groups of people, or the felon, including the bushmen and gypsies harm both human and nonhuman matter in their completely instinctive and primordial way of life. Having receded to the forests and hills around the fortresses, the bushmen populate the unmanned parts of the country in great numbers. Their anthropocentric signs in the forests can be tracked easily as they harm trees wherever they pass blowing them with their "heavy stick" and kill or cruelly maim nonhuman animals such as rabbits, hares, fawns, or large birds like wood-turkeys with their "missile weapons […] usually made of crab-tree" (57). They are extremely arrogant to the nonhuman life and they cause the extinction of several species:

> The Bushmen were known to be peculiarly fond of the pheasant, pursuing them all the year round without reference to the breeding season, and so continuously, that it was believed they caused these birds to be much less numerous, notwithstanding the vast extent of the forests, than they would otherwise have been. (58)

Furthermore, they are known as "the human vermin of the woods" (13) since they form camps in deserted lands and enjoy killing nonhuman animals in their immediate environment. They catch the fish by poisoning them "with a drug or a plant" (13) and hunt deer and mutilate cattle "in fits of savage frenzy destroy[ing] thrice as much as they can devour […] cutting the miserable animals in pieces, for mere thirst of blood" and for "amusement [and] vengeance for injuries done to them" (13). They are presented as the lowest of lowly people in the novel showing no respect to neither human nor nonhuman matter.

Moreover, in the tyrannical feudal order in the novel, it is unacceptable and against the law to express criticism about a royal person, which can result in brutal beating, slavery and death exemplified with King Isembard's merciless attitude towards his subjects. As Felix travels towards the lake which covers south eastern part of England to prove that he is a self-sufficient young man, he comes ashore to city of Aisi and learns that the king of the province, Isembard, is in war with the neighbouring city, Iwis and the following two cities. Then, going after his curiosity to see the king at war, he finds himself in Iwis. Being disguised as someone from King Isembard's levy, he tries to reach the king but gets beaten and his soul is broken in disappointment: "His spirit for the time had been crushed, not so much by the physical brutality as by the repulse to his aspirations" (103-104). Then, he feels obliged to go under the service of Master Lacy, a merchant from Aisi for fear of being taken as a slave by the barons in king's levy. So, to his frustration, he ends up as the servant of an ordinary man. However, once he has a chance to observe the siege, unable to keep silent he criticises the king's war strategy openly and gets arrested for treason. Yet, when he is interrogated by the king for his disrespectful comments about him, once again he criticises his technique and counsels him to conquer the three cities starting from the middle, not in a sequential pattern. The king takes his suggestions seriously especially when he talks about his own invention, "a new trigger for […] carriage cross-bows" which will destroy towers by shooting giant stones (114). Nevertheless, the king changes his mind about Felix because the barons convince him that Felix is making a joke. Consequently, Felix is beaten cruelly once again and left to die. Luckily, he manages to run away and sails away from the rivers to the lake towards poisonous waters.

Similarly, in the neo-feudal ruling system of the society in the novel, the nobles practice oppression in learning and obtaining knowledge. The custody of education and books is left to the barons and lords who are held responsible to control the inflow of knowledge among their subjects. They have the freedom to decide if their subjects are allowed to read books or learn reading. Thus, the literacy rate is quite low in the society with "few books, and still fewer to read them" (21). The permission to read and practice arts is only allowed to the nobles and anyone breaching the law due to a yearning for knowledge is "enslaved and punished" (21). As the monopoly of knowledge is in the possession of a small group of people, a new class of nobility emerges as learned people

who can only read and write. Even though they do not apply to knowledge except for occasions like war and politics, "they retain the knowledge" and if a noble appears illiterate "the prince would at once degrade him, and the sentence would be upheld by the entire caste" (21). The remaining human beings in the society are mainly the ones who were "the lower and most ignorant, so far as the arts were concerned; those that dwelt in distant and outlying places; and those who lived by agriculture" (10-11). The state of the lower classes that are kept intimidated under tyranny in *After London* reminds the illiteracy of the lower classes in Victorian England who are mostly employed in the field of industry. As Lyons contends, "[i]ndustrialization was to produce a very clear distinction between leisure and work" and to make "reading [and learning] more difficult" for lower classes because of their "irregular" work routine which "oscillated between slack intervals and very active periods" causing arrogance, reluctance and laziness in the individual towards learning (339) which is parallel to the condition of ignorant people in *After London*.

Closely related to the fall of civilisation, art objects and technology are left to perish by the arrogance of the majority of survivors and the blind greed of the nobles who only care for more land and natural resources. Despite being a cultural symbol of the English society, there is no more tea in England after the disaster: "there had been no tea to be had for love or money these fifty years past, and, indeed, its use would have been forgotten, and the name only survived" (66). Likewise, serving food to a guest with a plate of "the ancient china" is "the highest mark of esteem" since there are only five remaining plates all around the kingdom, two of which preserved at Thyma Castle and others protected as "heirlooms" in other provinces (66). Besides, technology of Victorian England has long been lost over generations. Other survivors have built intelligence similar to telephone "to the utmost parts of the earth along wires which were not tubular, but solid, and therefore could not transmit sound, and yet the person who received the message could hear and recognize the voice of the sender a thousand miles away" (11). The first generation of survivors in post-apocalyptic England also saw the "iron chariots," first cars of the real-life Victorian England. Nevertheless, they could neither understand nor preserve the knowledge to construct one to transfer to future generations and that knowledge disappeared along with "so many arts and sciences [that] were lost" (12). The post-apocalyptic society as a whole regressed to the

Middle Ages having lost the knowledge, history and culture of almost five hundred years encompassing the Renaissance, the Enlightenment and the Industrial Revolution and settled into a primeval life-style. Feudal lordship, warfare, serfdom, knighthood and feasts lasting for days inclusive of tournaments and the daily routine of the nobles clearly display how they have embraced their new lives: "The house horn was blown thrice a day; at six in the morning, as a signal that the day had begun, at noon as a signal for dinner, at six in the afternoon as a signal that the day (except in harvest time) was over" (33).

In the background of the fictive world of the novel, there are the anthropogenic outcomes of urbanisation and modernisation encompassing social and environmental crises in Victorian England that would leave permanent scars on humanity in the following centuries with the official emergence of the human age. For instance, around the 1840s, national life expectancy drops in "fastest-growing industrial cities" of England through "a mortality crisis […] falling to levels not seen since the mediaeval Black Death" (Szreter 147) In line with this, health problems in urban environments demonstrate the urgency of reform in environmental conditions about cleaning the "[f]oul air [and] water" as uttered by Edwin Chadwick, an English reformer working for public health and sanitation in "Sanitary Report of 1842" (Roberts 320). Water pollution along with air pollution is another primary concern in Victorian England as verified with the dire need for the "Public Health Act in 1848," which aims at providing "adequate water and sewage facilities" to eliminate diseases in the society (Szreter 149).

In line with this, reflecting environmental deterioration of Victorian England, *After London* has scenes of fatal environmental pollution causing the death of human beings and the nonhuman environs. When Felix's canoe is drifted to the unknown territories on the lake, he sails on the extremely poisonous oily, dark and green water with "offensive odour" covering industrial city of London (124). From the poisonous part of the lake rises the "fatal vapour" which explains the absence of humans, fish or fowl in the area: "There are no fishes, neither can eels exist in the mud, nor even newts" (24). As Felix explains, countless "men have […] perished in the attempt to enter this fearful place, carried on by their desire of gain" (24). Furthermore, the air is covered with such thick layer of pollution that the sun looks like it is on fire with "a billow of blood, for so it

looked, a vast up-heaved billow of glowing blood surging on the horizon" with flickering "tint of palest blue, like that seen in fire" (126). Remnants of the previously industrialized civilisation not only poison water, air and the soil but also take away the chances of future generations to inhabit those zones or grow agricultural products there. Anyone sleeping "on the site of an ancient habitation" or having "cultivated [the ground] near the ancient towns" gets sick[xxxiii] and "thus the cities of the old world, and their houses and habitations, are deserted and lost in the forest" (25). With this perspective, it is clearly observed that "[b]iophysical environment degradation leads to human health problems due to pollution, to more hazardous human life […] and to additional social disorder due to the social conflicts in the exploitation of natural resources" (Figueora 192) in habitable regions, which explains the feudal tyrannical system in the society and the bandits in the forests in *After London*. The novel lays bare the life-threatening environmental conditions which can still be observed in the twenty-first century world. After Felix gets into the deadly zones, he feels sick and remembers the traditional saying in his society about such places on Earth:

> how the earth was poison, the water poison, the air poison, the very light of heaven, falling through such an atmosphere, poison. There were said to be places where the earth was on fire and belched forth sulphurous fumes, supposed to be from the combustion of the enormous stores of strange and unknown chemicals collected by the wonderful people of those times. Upon the surface of the water there was a greenish-yellow oil, to touch which was death to any creature; it was the very essence of [human] *corruption*. (128, *emphasis mine*)

Parallel to Jefferies's awareness about the social and environmental deterioration of Victorian society, Charles Dickens also elucidates the negative influence of the Industrial Revolution, pollution in urban cities and the "transformation of human beings into (as many saw it) the slaves of machines" (Eyres 38). It is obvious that Dickens articulates "the effects of human actions on the natural world," in other words, the Anthropocene from a contemporary view, in his early as well as late novels (Mazzeno and Morrison 100). As he lived in the most fruitful and painful times of the Victorian Period, Dickens's novels reflect the deteriorating environmental conditions, "sanitary practices, child abuse, and other social maladies of the times" (MacKenzie 202). In line with Jefferies's dystopian *After London* and the deadly zones of ancient London, Dickens's *Hard Times* depicts a dreadful and lifeless Coketown full of pollution in water, land and the air:

> It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black, like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. (32)

The "elephant machine" is none other than the "the steam engine," (Ketabgian 58) which transform the whole society, ameliorate the economy, pollute the nonhuman environment and turn lower classes into lifeless slaves.[xxxiv] Furthermore, Coketown is an imaginary city which most probably stands for industrial "Manchester" and Dickens conveys "the short term" impacts of the Industrial Revolution in the early phase of the Anthropocene which are just as important as the long ones experienced in the twenty-first century (Eyres 37). Similarly, *Bleak House* underlines the major problem of air pollution in London which affects the humans and the nonhuman environment:

> Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes—gone into mourning, one might imagine, for the death of the sun […] Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look. (7-8)

The smog directs the flow of daily life in London and spoils the health and mood of people. More significantly, the orphaned protagonist of the novel, Esther Summerson "arrives as a stranger not only in the city [of London] but also in the Anthropocene" (Taylor "Realism after Nature" par. 2) which has started transforming the city along with the human and nonhuman matter.

In addition to Richard Jefferies, William Morris and Charles Dickens, British author William Delisle Hay also writes on the environmental conditions of Victorian England in his dystopian *The Doom of the Great City Being the Narrative of a Survivor Written A.D. 1942* (1880). He depicts London as suffocating with environmental pollution (Ashley par. 6) and reflects the simultaneous spiritual degradation of human beings: "It was the opinion I formed at the time, and the opinion I still continue to hold, that London was foul and rotten to the very core, and steeped in sin of every imaginable variety" (10). More significantly, Hay emphasises the air pollution which has become an environmental symbol of London and comments on the negative human influence on

nonhuman nature and the general neglect about improving the environmental conditions:

> The fog was the most disagreeable and dangerous of all the climatic sufferings that Londoners had to bear. It filled the nostrils and air-passages of those who breathed it with soot, and choked their throats and lungs with black, gritty particles, causing illness and often death to the aged, weakly, and ailing it also caused headaches, and oppression, and all the symptoms that tell of the respiration of vitiated air. Londoners were well accustomed to the inconvenience of these fogs, and looked upon them in the light of a regular institution, not caring to investigate their cause with a view to some means of mitigating them. (21-22)

Finally, depicting the environmental, social, political and cultural conditions in Victorian England genuinely, Jefferies's *After London* ends with Felix, the dreamer and the nature lover becoming the king of shepherds, a very hospitable and nature-friendly folk to whom "gold has no value" (136). Felix is respected among them for his feats, knowledge of the ancient city and his archery skills (136-137). As their king, Felix plans to build "forts and palisades" for their safety from the gypsies (141). He is valued among them when they ask for his counsel and knowledge as a king, a "judge" and a "physician" though he refuses to accept most of these titles but ends up teaching them warfare strategy, herbal and natural remedies (145). The novel ends abruptly as Felix escapes from the shepherds after a fortnight to take Aurora and plans to come back with her and "build a tower and erect a palisade" on a beautiful spot he is taken with "on the shore of the Sweet Water Sea" (142). It suggests that Felix has already chosen a part of nature to be his property to put buildings on it, which might be interpreted as a signal for the continuation of the anthropocentric mind-set embodying the destructive cycle of industrialisation and urbanisation starting in agrarian England once again. The open ending of the novel is unconventional for the nineteenth century novel tradition. It is "wilful" but not conforming to the taste of the Victorian people as it is not a happy ending but an open-ending with "suspended breath" as true to life (Thomas *Richard Jefferies* 260) which once again declares Jefferies's realist style.

In conclusion, Richard Jefferies is an often ignored novelist and an important nature writer of Victorian England, who is famous for his *The Story of My Heart* and *After London, or Wild England*, both of which demonstrating his views on the environment, the society and traditions. He addresses the problems of his age and criticises the anthropocentric way of thinking, human corruption, environmental degradation and

pollution brought about by modern civilisation, industrialisation and urbanisation in *After London* also as a reflection of his life philosophy and personal experiences. Penning a post-apocalyptic adventure story which is parallel to the actual environmental, social and political state of the industrialized England in the nineteenth century, Jefferies expresses his concerns for the future of human beings and the environment in *After London*. Thus, as a writer of his time, Jefferies shares his vision and fears about the direction the English society is headed and displays the high probability of human-induced natural disasters, social and environmental deterioration to the Victorian people through the glum atmosphere of a desolate London and the ruthlessness and violence of the surviving human beings in the fictive world of *After London*.

CHAPTER II

DORIS LESSING, AND *MARA AND DANN: AN ADVENTURE* AS A PICTURE OF THE TWENTIETH-CENTURY ANTHROPOCENE

The twentieth century of Britain is synonymous with the rise of social, political and economic crisis from its start. Two world wars, post-war disillusionment, dramatic increase of population, technological advancement, nuclear experiments and Cold War are significant key points in the history of humanity whereas the natural history is marked with devastation of the nonhuman environment, intensified pollution and loss of a majority of wilderness among countless other calamities occurring as a result of negative human impact on nature. At the same time, Britain witnesses a process of pluralisation in the society after the Second World War through new perspectives voicing feminist, postcolonial and eco-conscious ideals in the second half of the century. In this line, as a British novelist with radical views and a non-Western perspective, Doris Lessing aptly represents the voice of the periphery and the powerless such as the African people, women and nature in her works. Living a long life full of interesting experiences and achievements, Lessing has a keen observation of the real life as a result of which she harbours a dislike for wars, colonial and imperial practices, sexism and human induced natural destruction, all of which are displayed in her works. Similarly, through the dystopian world of *Mara and Dann*, Lessing voices her own ideas on modern civilisation, anthropocentric mind-set, gender bias and degradation of nature bearing deep traces from her own life.

I. DORIS LESSING: HER LIFE, CAREER AND WORKS

Born on 22 October, 1919 in Kermanshah, Persia (present-day Iran), Doris May Tayler Lessing set out to an unusual life story from her childhood to her adult life, which shaped her choice of career and writing style thoroughly (Knapp 2). Lessing's mother, Emily Maude McVeagh, a nurse and her father, Alfred Cook Tayler, a war veteran and banker met when Alfred's leg was amputated during his World War I service. However,

the worldviews and characters of Lessing's parents differed to a great extent, which left a deep impact on their marriage and on Lessing's childhood as well as personality, especially after Alfred decided to take his family to Africa in 1925. Although the Taylers had been settled in Persia for more than five years due to Alfred's job as a bank manager and Emily was content with her life there, they moved to Southern Rhodesia (present-day Zimbabwe) suddenly as Alfred had invested in African land to leave his English ancestry and bitter war memories behind and start his own farm (Watkins *Doris Lessing* ix). Emily stood for Edwardian values while Alfred preferred to forget about England and its colonial misdeeds in the East and start afresh in Africa. Ironically, he made his preference to live in an English colony as a settler despite his distaste for Englishness. In other words, "[f]or Lessing's father, the absence of rigid community and social constraints was the promise of Eden, for her mother the absence of community was hell" (Rowe 4), which confused Lessing about the whole idea of marriage, and racial as well as colonial issues in the early years of her life, which found expression in several of her works. She grew up as an "isolated" person who had to "develop an extremely clear and critical mind" as there was too much tension between her parents, and between white settlers and the African people (Ingersoll 59) and economic difficulties at the farm.

Growing up during an era which proved to be tumultuous both for her own family and the African people, Lessing had to leave school at the age of fourteen (like Richard Jefferies did) because of an eye infection, which she later found to be a fortunate incident for her mind would remain pure from the influence of the Western education (Ingersoll 86). Working as an au pair in Salisbury for two years, she went back to her family farm and started writing for the first time (Pickering 2). She embarked on journalism among several other jobs before settling on with her writing career. Marrying Frank Charles Wisdom in 1939 at the age of twenty and having two children, Jean and John Wisdom, she got involved with the Communist Party in Rhodesia to fulfil her life with politics as an alternative to being restricted to the role of a wife and mother. She got divorced in 1943 and remarried with her communist comrade, Gottfried Anton Nicolai Lessing in 1945 with whom she had a son, Peter Lessing. She kept his surname "as an omen" for her writing career even after their divorce in 1949 because the name symbolised "inspiration and proportion" for her reminding her of German philosopher,

Gotthold Ephrahim Lessing's genius (Ingersoll 103). Taking her son, Peter along with her to England in 1949, she got her first novel, *The Grass is Singing* published in 1950. Having completed more than fifty works in numerous literary genres including novel, short story, poetry, nonfiction, opera and autobiography[xxxv] throughout "her long and accomplished career" extending from her African originated *Children of Violence* series to her ground-breaking novel, *The Golden Notebook* (1962) and to her last novel, *Alfred and Emily* (2008), she won the Nobel Prize in 2007 as the eleventh woman laureate (Gendusa 129) in addition to her previous Somerset Maugham and WH Smith awards among several others. After a lengthy lifetime ornamented with success, adventure, active politics, and love affairs, Doris Lessing died on 17 November, 2013 in London at the age of ninety-four.

Starting her writing career in her late twenties in the post-war era, Doris Lessing used much from her personal and familial life in her works. Reminiscence of Lessing's childhood memories from Southern Rhodesia and the state of her relationship with her parents can be detected in almost all her novels without much difficulty, whether they are on/about Africa, as in *The Grass is Singing* (1950) and *Children of Violence* (1952-1969) or they deal with the inner turmoil and division/unification of one's soul as in *The Golden Notebook* (1962), *Briefing for a Descent into Hell* (1971) and *Diaries of Jane Somers* (1984), or whether they depict dystopian worlds of havoc and environmental deterioration like *Re: Colonised Planet 5: Shikasta (1979)* (Shikasta meaning "broken" in Persian (Perraikis 86)) from *Canopus in Argos* series (1979-1984) or Ifrik (standing for Africa) from *Mara and Dann: An Adventure* (1999), and reflect the minus side of war through her parents' life story in *Alfred and Emily* (2008) as "a very anti-war book" (Lessing "Q&A" 7). In this respect, because the themes and main elements overlap in her works, "Lessing's novels and short stories are not only self-referential […] their intertextuality extends to her life as well" (Pickering 14). Hence, Lessing's novels deal with a wide range of topics scaling from her early memories of Africa to "politics and social concerns, […] the clash of cultures, the gross injustices of racial inequality" and to more personal matters concerning the psyche like "the struggle among opposing elements within an individual's own personality, and the conflict between the individual conscience and the collective good" ("Biographical Sketch" 9) which are called "inner space" problems (Rowe 72).

In the same line, referring to biographical details from her life, Lessing's several novels expose her ideas and ideals about marriage institution, love and care in human relations. For example, most likely because of her parents' problematic marriage, Lessing is highly critical of marriage and the idea of remaining loyal to one person and fulfilling the role of a wife and mother. Hence, the issues of marriage and the confined role of a woman in a patriarchal society are questioned in *Martha Quest* (1952) and *A Proper Marriage* (1954) from *The Children of Violence,* in *The Memoirs of a Survivor (1974)* and *Mara and Dann* (1999). In *Martha Quest*, the protagonist, Martha basically runs from her responsibilities dictated by her authoritative mother, Mrs. Quest (who stood for Lessing's mother, Emily Tayler) and by the patriarchal society. She desires to find her true self by escaping from Mrs. Quest, who tries to repress her sexual curiosity (Pickering 39, 43) and goes on a personal quest for her own happiness. Nevertheless, she gets married reluctantly in the second novel, *A Proper Marriage* and feels stuck within the marriage institution when she learns about her pregnancy. Moreover, Martha's daughter, Caroline becomes her "double and rival" as she manages to connect with Mrs. Quest unlike Martha, and holds the potential for becoming the ideal woman (Rowe 33). Thus, the plot of *A Proper Marriage* presents "a critique of marriage and family as the enemy of free women" (Rowe 30) imprisoning them to the roles of daughter, wife and mother, and depicts two types of women: ideal and independent. Hence, as an independent woman, Martha manages to become a member of the Communist Party and meanwhile earns her sexual freedom when she has an affair with one of her comrades, Thomas Stern. She finds solace in communism for it is like "rebirth" to her and "an ideal to live for" (*A Proper Marriage* 286). Likewise, the following novel, *A Ripple from the Storm* is "based on her [Lessing's] involvement with Marxism and Communism in Southern Africa in 1943-4" and it is, as Lessing accepts, by far the most autobiographical of her fiction (Rubenstein 4) while the last book, *The Four-Gated City* (1969) reflects Martha's disillusionment with communism and psychological breakdown although she saw communism as a solution to all race, class and gender problems in the society for a brief period of time in *A Proper Marriage*, like Lessing did in those years (Pickering 56). Likewise, in terms of women's freedom and the marriage institution, in *Mara and Dann*, Mara's disbelief in loyalty and belief in independence are apparent. She takes lovers and gets an abortion until she decides

whom she will be with for the rest of her life (407). Furthermore, in *The Memoirs of a Survivor*, the middle-aged narrator is capable of realising the duties tailored for both her and young Emily as women who are double-trapped in a nightmarish world and she escapes from her burdens by going through one specific wall of the house which stands for her dreams and choosing "a better [fantasy] alternative" over reality (Majoul 13).[xxxvi]

From the start of her writing career, Lessing was drawn to points of conflict in her choice of subject-matter. In the phase of her writing career from the 1950s to the 2000s, she delved into the hot debates of the day and took her stance accordingly. She was "involved with all the important intellectual and political movements of the twentieth century: Freudian and Jungian psychology, Marxism, existentialism, mysticism, sociobiology, and speculative scientific theory" (Pickering 6). In an interview, Lessing explained her path of career as follows: "I just take conflicts as I find them. Those which are evident in "Marxism" in the '50s, then in "feminism" in the '60s, and then in "Orientalism" in the '80s, perhaps today ['90s] in "ecology" (Ingersoll 198).[xxxvii] Besides, Lessing's career can be divided into three main phases which are parallel with her Marxist, feminist, orientalist and ecologist tendencies as "Communist phase (1944-1956)" exemplified with *The Grass is Singing* and *African Stories*, "Psychological phase (1956-1969)" as observed in *The Golden Notebook*, *Children of Violence*, *Briefing for a Descent into Hell* and also *The Good Terrorist* although it was completed in 1985 and finally, the "'Sufi phase' (1969-)" (Bhat 7) that come in view as space fiction and "inner space fiction" that originates from "J. G. Ballard's 1962 manifesto of Inner Space" (Gendusa 134) and climate change fiction (cli-fi) in *Canopus in Argos*, *The Memoirs of a Survivor* and *Mara and Dann: An Adventure*.

To mention some significant landmarks in Lessing's literary career, *The Grass is Singing* (1950) is her debut novel presenting the characters of Mary Turner and Dick Turner as the white settlers and owners of an African farm, and Moses, an African slave working for them. Mary is a strong woman character crushed under the patriarchal system even though her husband, Dick is not a powerful figure as a husband or a farmer, which calls to mind Lessing's own parents. Feeling trapped in farm life, Mary runs away to the city but is left alone by her friends and soon returns her husband. For a brief period of time after her return, she takes the control of the farm and enjoys her life

until her husband takes everything back from her. Thus, the couple gets estranged in time, as a result of which Mary feels a "dark attraction" (*The Grass is Singing* 190) to Moses, who stands for everything forbidden to her by the British society (Maslen 6).[xxxviii] The novel ends with Mary's eventual psychological breakdown and mysterious death in Moses's hands. Therefore, Lessing depicts a realistic picture of life in Africa by positing both Mary and Moses as the victimised parties in the story, Mary for being a marginal white person and a woman and Moses for being an African person (Pickering 22, 23).[xxxix] The novel is rather substantial realistically reflecting Lessing's first-hand observations in Africa giving voice to the injustice and prejudice directed to African people by white colonisers. In this respect, Lessing amounts her feelings about racism in a highly critical tone:

> What I feel is a kind of boredom, an irritation, by all these colour attitudes and prejudices. There is no psychological quirk or justification or rationalization that is new or even interesting. What is terrible is the boring and repetitive nature of 'white civilization'. As soon as one sets foot in a white settler county [namely Zimbabwe], one becomes part of a mass disease; everything is seen through the colour bar. (Lessing *Going Home*)

As a writer ahead of her time and the people around her, supporter of peace, humanism and justice, Lessing took an active part against British colonialism in Southern Rhodesia and for apartheid of Africa as a member of the Communist Party showing and expressing her distaste for being a settler, as a result of which she was double ostracized by her fellow British-Rhodesian people. Eventually she was banned from entry in Rhodesia and South Africa by the common verdict of Ian Smith regime and the South African regime for twenty-five years starting from 1956 "due to her explicit opposition to the white minority government ruling the country" (Gendusa 162). Nevertheless, she did not give up her cause of supporting those that are done injustice, be it African people, women or the nonhuman environment. To this purpose, she was against logging companies destroying the forests in Victoria, British Columbia and called it "criminal" (Ingersoll 219) and showed a deep concern for "threatened animals" and the Africans who are scorned by the white settlers (Maslen 57). Furthermore, she discussed the extent of the part the human kind played on the transformation of the Earth and the futile cycle of violence which she predicted shall eventually mutate and harm the human kind *per se*.[xl]

Due to her challenging personality leaning towards marginality and most likely because she was raised "isolated from most other forms of white civilization" (Fishburn 7) and free from "Western arrogance" which was an inevitable part of the Western education (Ingersoll 79), Lessing lived a frontier's life. Nevertheless, she could become a central literary figure with her accomplished works. Indeed, she was so successful that she was offered the royal title of "dame" by Queen Elizabeth II in 1992, but she refused it in her letter to Alex Allan, the Prime Minister Sir John Major's principal private secretary on the grounds that it would be hypocrisy to accept the title of a "non-existent Empire" she fought against all her life (Lessing "Rejection Letter").[xli] Moreover, her non-western stance manifested itself in numerous novels one of which is *The Four-Gated City* (1969), the fifth and final novel of the *Children of Violence* series depicting a post-apocalyptic world. In the novel, the world powers have changed with the apocalypse as "[t]he future seems to belong to the Third World; certainly European-American imperialism has run its course [and] centers of power have shifted to Brazil, China, and to Africa," where there are refugee camps for the incomers and the human kind tries hard to build a future for next generations (Pickering 86). Similarly, in *Mara and Dann*, Lessing creates a world devoid of major world powers in which an ice age devastates life in the northern hemisphere including Europe. The major focus is placed on the survival story of Mara and Dann, who migrate among different races of humans trying to reach northern Ifrik (Africa) going through desolate lands scorched with drought, fire, flood and diseases.

Another important work in Lessing's career and her magnum opus is *The Golden Notebook*. The protagonist, the forty-year-old Anna Wulf, is the symbol of independent women as a successful novelist who debuted just recently and a single mother caring for her daughter. A personification of Doris Lessing, Anna works for the Communist Party and tries to define her existence based on her relationships with men and sort out her place in the world. With that in mind, she starts writing notebooks: black, red, yellow and blue, all of which stand for different sets of values and experiences in Anna's life, which refers to R. D. Laing's *The Divided Self* (1960) that Lessing was influenced at the time (Fahim 4).[xlii] Her life in Africa is depicted in the black book, while her political life is in the red book. The following yellow book includes Anna's attempts to write another novel and to create the character of Ella, and finally, the blue book contains daily events

and Anna's contemporary experiences (Rowe 38). In each book there is a section named 'Free Women' in which Anna aptly depicts her relationship with her friend Molly. In the end, Anna overcomes the professional, emotional and psychological obstacles in her life, writes about her success in her writer's block and puts it in the golden notebook while she internalises the unification of all pieces of her life and all notebooks into one golden notebook as she experiences a deep physical and spiritual connection with her lover, Saul Green, who stands for Lessing's long-time lover, Clancy Sigal in real life.[xliii] Hence, Saul "serves multiple functions- both constructive and destructive – in Anna Wulf's struggle for artistic, political, and emotional authenticity and in the resolution of her profound inner divisions" (Rubenstein 51) and brings unity to her life. In Lessing's words, "the essence of the book, the organization of it, everything in it, says implicitly and explicitly, that we must not divide things off, must not compartmentalize" (Lessing "Preface" 10) as the four notebooks indeed make up *The Golden Notebook*, a meaningful whole accounting for all aspects of Anna Wulf's life as a woman, mother and writer.

In the same manner, *The Golden Notebook* is quite efficacious for its time (1960s) as it lays bare the "challenges from different phases of feminism, from political struggle to a self-critical and liberal approach to problems women face and attitudes they take trying to overcome both socially imposed and self-imposed limitations" (Mikluc 209) through the exemplary inner struggle and self-discovery of Anna Wulf. In addition, *The Golden Notebook* is a novel written in European tradition. In other words, it bears commentary on its own fictional quality within narrative, which can be called a self-reflexive or meta-fictive quality. It was designed by Lessing to "make its own comment about the conventional novel" with the inclusion of *Free Women*, a short novel, to reflect the fears and dissatisfaction of a writer after the work is done. In this respect, *The Golden Notebook* "talk[s] through the way it was shaped" in the European tradition as pioneered with Cervantes's *Don Quixote* and Rabelais's *Gargantua and Pantagruel* (Federman 18) and also in English tradition when such proto-postmodern and self-reflexive novels as *Pamela*, *Clarissa*[xliv] and *Tristram Shandy* are taken into account (Lessing "Preface" 13).

Similar to the communist and feminist influences in Lessing's literary career presented with several novels, orientalism, sufism and psychological studies play an important role in the production of Lessing's works after the 1960s. As a person born in Kermanshah, Persia, and exposed to the eastern culture even for a brief period of time and later grown up in Southern Rhodesia, Lessing perceived things much differently than other people did and discovered the spiritual/metaphysical aspect of life much earlier. She heard of the writings of Idries Shah, who wrote about the Sufi thought in the West and became his student. Moreover, from the 1960s onwards, she openly announced her "commitment to Sufism" as a combination of western and eastern belief system that "enhance[d] her own perception of human beings on earth and on other planets, in life and in an afterlife" (Galin 3, 4) resembling Jefferies's self-discovery of the soul-life which was manifested in *The Story of My Heart*. Therefore, as a novelist writing in the realist tradition in her early years with her ardent readership of "the work of Stendhal, Balzac, Tolstoy, Dostoevsky and Chekhov," Lessing surprised the critics when she changed the direction of her fiction towards mysticism and science fiction (Fahim xiii, 3) dealing with the issues of inner and outer space, existential problems and the quest for possibilities outside the physical reality.

Lessing's inclination towards Sufism is a vital factor in the novels like *The Four-Gated City* (*Children of Violence*), *The Memoirs of a Survivor*, and *Briefing for a Descent into Hell* and *The Good Terrorist* as one needs to be able to see beyond physical limitations and the "exclusively material personal and collective consciousness" (Hung 12) to handle these narratives efficiently. Sufism is apparent in *The Memoirs of a Survivor* (1974), which depicts a post-apocalyptic world of chaos, violence and human conflict. The city is forsaken by the middle class people after the disaster and taken over by ruthless gangs and strange tribes. Interpreted with the Sufi idea of collective thinking, the old woman is "the narrator [who] acts as a memoirist not just for herself but for the 'we' to whom constant appeal is made" (Rowe 70). In the 1960s, Lessing was also interested in R. D. Laing's *The Divided Self* in terms of analysing madness, psychological breakdown and the working of inner space/psyche dealing with "the implications of such ideas for contemporary society, and the way in which power structures within society can cause the individual to become an outsider, alienated" (Maslen 22, 23). She reflects the mood of her characters as they are trying hard to cope

with problems their life choices bring about like Anna in *The Golden Notebook* or Martha Quest in *The Four-Gated City*, or Alice in *The Good Terrorist*. Furthermore, *The Memoirs of a Survivor* is a novel marking the transition from inner space to outer space in Lessing's career. She blurs the delineations between reality and fantasy, "sanity and madness, freedom and determinism, outmoded and radical values" and breaks "the boundaries between the 'normal' and the 'abnormal,' and the lines between human and animal, and childhood and maturity" in this novel with the employment of such elements as the wall that opens to another dimension and Emily's animal which is a cat-dog (Wright 86). The novel embodies fantasy elements as Emily grows up impossibly fast and "cross[es] time zones" (Park 7), which indeed symbolises Lessing's maturation into a woman and her years put into fast-forward movement in the fictive world of *The Memoirs of a Survivor*. The protagonist of the novel finally manages to save others "from the collapsing 'real' world" by leading them to their survival through the fantastic wall (Rowe 72).[xlv]

Similarly, plural voices and possibilities are displayed in *Briefing for a Descent into Hell* (1974), in which one can openly hear the "Bakhtinian voices, [and] languages, which cannot talk to one another" (Maslen 27) or to put it in another way, a language lost in dialogue. The protagonist is a patient in an asylum who tells stories flowing from his inner space/psyche ornamented with endless possibilities and his stories go into different directions including other planets from outer space each time the doctors experiment a different treatment on him.[xlvi] Likewise, *The Good Terrorist* (1985) deals with numerous issues reflecting the inner turmoil and disillusionment of communist group members and the collapse of the Communist cause because each member interprets the words of Marx and Lenin in their own way based on their physical and psychological state (Gendusa 135). Thus, the protagonist, Alice goes through a mental breakdown questioning all these issues in her inner space. In the end, her "group explodes a highly destructive bomb [while] she herself retreats into a world of madness which can be her only refuge" (Maslen 48).

Parallel to her interest in Sufism, psychological studies and fantasy, Lessing constructed a novel sub-genre named 'space-fiction'. She used it as an allegorical tool to comment on contemporary issues and "range freely in time and space" while aptly isolating

herself from the mainstream literature of the 1970s, which was dominantly sci-fi (Ingersoll x). She explored the depths of extra-terrestrial worlds through space fiction in *Canopus in Argos: Archives* and was criticised for risking "her reputation in less 'respectable' areas of fiction" at the time (Maslen 42). Written between 1979 and 1983, *Canopus in Argos* is a series which can be placed inbetween science-fiction and realism for there is Lessing's social criticism woven into the narrative. Apparent in these works are Lessing's bitter criticism and "attacks on institutions such as the Church, the State and the scientific establishment" while she puts effort to expose the strong connection "between the subject's destiny and that of the whole society" through the Sufi thought (Gendusa 135). The only book which is about the Earth, *Re: Colonised Planet 5: Shikasta* depicts the anthropogenic condition of the namesake planet in which harmony is lost because the Natives act selfishly due to an artificial disease caused by the government. It is the twentieth century of the planet of Shikasta, which is ravaged with environmental degradation, diseases and famine. As can be deduced, *Shikasta* is an open description of the twentieth-century world Lessing presented along with a warning through the "'last days' of humanity" in Shikasta because of their anthropocentric mind-set and the struggle of the Canopean agent, Johor to remind human beings the benevolent ways of interacting with the "universe" and to comprehend "their co-dependency with other organisms" (Hanson 175).

After her space fiction novels, Doris Lessing returned to realist fiction in the 1980s once again but preferred to use the pseudonym "Jane Somers" even though it was only for *The Diaries of Jane Somers* (1984) since she did not want to risk her name if she failed in her new works (Maslen 43). She experimented on new genres even though they were properly fed into the realist fiction. She utilised minor-key genres such as "urban gothic, picaresque and disaster narrative in her late-twentieth-century work in unfamiliar and disturbing ways" and posited different races of humans and animals in *The Fifth Child*, *Ben in the World* and *Mara and Dann: An Adventure* referring to the hot issues of the period (1980s-1990s) which were on genre and race (Watkins *Doris Lessing* 119). For instance, a scene from *Mara and Dann* is terrifyingly disturbing as in a horror novel since it depicts how the eggs of a giant beetle surround the sky skimmer (helicopter) Mara and Dann have to use to reach Chelops:

> Under the skimmer and around it were a dozen or so yellow balls, the size of sour fruits, or Mara's fist, and they glistened and were fresh and without dust, because they were inside a webbing or net of thick slime, like saliva. They were vital and alive, these balls: they seemed to pulse, and as the three watched, one cracked open and out crawled a pincer beetle, and it sat in the mess of its egg and slime resting from the effort of getting out. These were eggs, the eggs of a pincer beetle. (204)

Hence, taking part in the literary debate about the emergence of new genres and the playfulness of the genres with the postmodern theory and tackling the issue of racism through postcolonial criticism, Lessing certainly followed the literary agenda of the day. Thus, the following novels bear general similarity to Lessing's early novels in terms of style and themes (Gendusa 135) although they test on new genres. *The Fifth Child* is at times called a work of "urban gothic" from the gothic tradition of the 1990s (Watkins *Doris Lessing* 125). It is about a child, Ben, who is also the protagonist of subsequent *Ben, in the World*, a disregarded and ignored child excluded even by his father and from the affluent metropolitan British society for exceeding the norms with his enormous body. Furthermore, Lessing experimented with the conventions of climate change fiction with the inclusion of a sequel as in *The Story of General Dann and Mara's daughter Griot and the Snowdog* (2005) following *Mara and Dann* (2000). Thus, she offers the idea of "repetition and revision" and transforms the "speculative fiction and, more particularly, post-apocalyptic writing" (Watkins *Doris Lessing* 120). While writing in different genres, she keeps the interest alive for she does not follow the same pattern all the time:

> She frequently moves from telling stories in chronological sequence, with linear narrative, to different kinds of layered novel, whether confronting 'fact', fiction, and points of view in the sectionalized notebooks of *The Golden Notebook*, or alternating views of the life of the mind and what goes on in the outside world, which we find in *Briefing for a Descent into Hell* and *The Memoirs of a Survivor*. Then again there is the space fiction reporting of an alien official in *Re: Colonised Planet 5*, *Shikasta* and the fabular narrative of *The Marriages between Zones Three, Four and Five*; and there is the realism of *The Good Terrorist* and *The Fifth Child*. (Maslen 1)

From another perspective, Lessing wrote novels that embody New Materialist and posthuman elements putting emphasis on the current condition of nature and conjuring up the connection of human beings with the nonhuman in her late-twentieth century career. She was well aware that "harmony [with nature] ha[d] been sacrificed to the wonders of civilization, that is, pollution, disease and overcrowding" (Knapp 95). In this context, Lessing's several novels "have an apocalyptic view of the world and there

are a number of events like the Greenhouse effect and planetary warming that are going on" and Lessing penned on "the hole in the ozone layer" earlier than many writers and predicted it before anyone else could (Ingersoll 187, 188). Even as early as *The Four Gated City* was written (1969), Lessing's green philosophy was manifest. At the beginning of the novel, a teacup and plastic teaspoon are depicted in relation to human beholders who left their imprint on the cup and intra-acted with the eroding plastic while drinking orange tea. This is much earlier than what Donna Haraway and other critics suggested with 'naturalcultural' and Karen Barad with intra-action which explains the ongoing process in which "human and non-human are blurred" (Sergeant 112). Similarly, the tragic consequences of nuclear and chemical pollution calls to mind Stacy Alaimo's theorising of transcorporeality. Furthermore, Martha in *A Proper Marriage* dreams of the image of a tree whenever she feels suffocated in the offices of the Communist Party because she is far from nature and yearns for a physical and spiritual connection with it (Draine 149). Lessing's another novel, *The Cleft* is a highly eco-conscious novel that plays with the creation myth and presents women as the first people who are able to procreate by themselves in harmony with nature, which is later upset by a baby boy emerging as the first conflict in human history. However, after much struggle and violence, women and men settle together and form the first human community, so harmony is achieved out of discord (Mikluc 211). In this novel, Lessing not only introduces a postmodern and New Historicist approach through "metanarrative observations about the porosity between fact and fiction, between History and personal stories", but also deals with the problematic and excluding formation of archives (Gendusa 137). In the first instance of conflict when male babies are born and sent away by the Cleft women, they are fed and taken care of by animals, which clearly pictures the innate connection of the human and the nonhuman:

> The boy stood fondling the doe's soft fur, while the fawn butted or licked his legs. Then the fawn began to suckle. And the boy, kneeling, did the same. The doe stood, and turned her head and licked the child. And so that was how began the intimacy between the children and the deer… After all, it was a she wolf who suckled our forefathers, Romulus and Remus. (*The Cleft* 37-38)

However, once they grow up and mingle with women, the men are led on by their greed for progress and disregard nature and animals. They dream of anthropocentric ideals and initiate the first anthropogenic changes in nature which are prevented by the women

to a certain degree. At the end of the novel, the women seem to have prevailed men on adapting an eco-conscious perspective which is likely to be quitted if men are taken by their greed. Finally, Lessing's fiction proves to deploy posthumanism as "she creates real or imaginary animals which represent the aspects of human potential, as in *The Memoirs of a Survivor* [Hugo, the cat-dog] and *The Fifth Child* [Ben]" playing with the boundaries of the human and animal (Hanson 176). Furthermore, in *The Memoirs of a Survivor*, Hugo, the cat-dog outshines as the companion species since Emily gets comfort from his company while looking for a shelter (Hung 207) and they share an interspecies connection in the perilous atmosphere of the city.

II. TWENTIETH CENTURY ANTHROPOCENE DISPLAYED IN *MARA AND DANN: AN ADVENTURE*

Ravaged and scorched with flash floods, fire, drought, famine and unknown diseases, the micro land of Ifrik in *Mara and Dann: An Adventure* represents the macro environmental and topographical transformations in the world covered with ice aside from South Imrik (South America) and Yerrup (Europe) which are flooded by the melting ice. The world is struggling with different kinds of disasters in northern and southern hemispheres as a reflection of what Lessing predicted for the future of the real world she was living in. Through the horrendous picture of an Ifrik parched with drought in the south and frosted with a constant layer of ice at the top north, the novel recounts the helplessness of the human beings in the face of unstoppable and inevitable environmental disasters. Originally induced in the name of civilisation that encompasses industrialisation, modern agriculture, modernisation and technology as the Anthropocene, the human interference reveals itself with deep impact.

Mara and Dann is set in Ifrik (Africa) in the distant future although the proximity of the disasters depicted in the novel is not that far away from the reality of the twentieth and twenty-first century environmental conditions. As Lessing remarks in the preface, an ice age freezes life in the northern hemisphere and changes the face of the Earth, which triggers the uncontrollable chain of environmental disasters. In line with this, she reminds the fact that regardless of the conditions or the greatness of human civilisation, it is eventually the natural disasters that define the path for survival and the direction of

escape towards more habitable climates as it happened in the history of the human kind, which is depicted in the novel:

> An Ice Age covers all the northern hemisphere […] thousands of years in the future, our descendants might be saying, '12,000-year interval between one thrust of the Ice Age and the next, there flourished a whole story of human development, from savagery and barbarism to high culture [Holocene]'- and all our civilisations and languages, and cities and skills and inventions, our farms and gardens and forests, and the birds and the beasts we try so hard to protect against our depredations, will amount to a sentence or paragraph in a long history. (xii)

> *Mara and Dann* is an attempt to imagine what some of the consequences might be when ice returns and life must retreat to the middle and southern latitudes. Our past experiences help to picture the future. During the hardest of previous periods of ice, the Mediterranean was dry. During warmer intervals, when the ice withdrew for a while, the Neanderthals returned from exile in the south to take up life again in their still chilly valleys. (viii)

In other words, grand modern civilisation even with its technology and advancement is liable to annihilation and collapse through major environmental disasters like the arrival of an ice age. Even though the human kind displayed high progress from the beginning till the end of the Holocene and in the whole of the Anthropocene up to the twenty-first century, they are in constant danger of extinction as proved with the example of the first human beings and all extinct nonhuman animals in natural history. This said, novelists construct nightmarish ice age scenarios that embody "scientific predictions" and a realistic warning as Trexler elucidates, for instance, in "Maggie Gee's *The Ice People* and Doris Lessing's *Mara and Dann*, the very issue of human responsibility for the climate is superseded when anthropogenic global warming is replaced by a new ice age, leading to the collapse of European civilization" (30). To put it in another way, novelists place the scientific facts and their own observations into the plot and convey them through the impacting image of ruined environs presented in their fiction. They tackle the prospects that our world may "one day degenerate into something resembling a vacant lot, where crows and rats scuttle among weeds, preying on each other. If it comes to that, [the question would be] at what point would things have gone so far that, for all our vaunted superior intelligence, we're not among the hardy survivors?" (Weisman 3). With this perspective, Lessing demonstrates the outcomes of a possible ice age caused by human interference into the natural balance of the Earth, the state of the survivor human beings and their migration towards certain parts of the world in search of basic needs of water, food and mild temperatures.

Hence, the novel starts with the emotive state of the protagonists, Mara and Dann, who experience from their early ages the hard way of life in a transforming landscape. Their first appearance is as little children of seven and four years of age taken from the barren town of Rustam at the south bottom of Ifrik by a man who is the brother of Garth (the leader of the rebels who killed Mara and Dann's parents) to be entrusted to an old lady, Daima in the Rock Village that is already turning into a parlous desert like Rustam (5). Mara and Dann are indeed the last of the Royal House that is why bad people are after them. This explains why they have to change their real names, Shahana and Shahmand, into Mara and Dann and forget everything about their real identities for long years (369). Thus, the novel makes an introduction of the emotional survival story of human beings through the focal point of Mara and Dann amongst implacable environmental transformations of drought, fire and flash flood changing the topography of Ifrik. They have to grow up in a rough environment that matures them fast, puts them into harm's way and makes them encounter "all kinds of primitive peoples who live in very poor conditions" (Aldeeb 80).

After they are taken into the care of Daima like her grandchildren, Mara and Dann try hard for six years to mingle with the Rock People, who are both physically and character-wise different from them. Rock people are short, thick and brownish skinned while Mara, Dann and Daima are tall, slim and ivory skinned. Mara, Dann as well as Daima are the Mahondis, or the People, who were "the predominant people all over Ifrik" once (287) and the descendants of the Modern people. In the further parts of the novel, Dann explains Mara the People and their history (and the history of modern civilisation) and he calls the Rock people stupid while he finds the People/Mahondis and their knowledge (like the concept of directions and maps) fascinating: "[T]hey knew everything. They knew about the stars. They knew…they could talk to each other through the air, miles away… […] From here to the Rock Village. From here to—up north. To the end of North" (88). Furthermore, Rock People are tough people who are solely focused on their survival in the harsh nonhuman environment of the Rock Village. One of them, a man named Kulik, acts inimical towards Mara and Dann since the day they start living with Daima and gets suspicious that they are not Daima's grandchildren. Once he even tries to drown Dann, frightens Mara (55) and demands the calf of Daima's milk beast Mishka, which is very precious in the poor conditions of the

Rock Village. Thus, Daima teaches Mara everything that is necessary for her to know from milking the milk beast (cow), Mishka to making cheese and preserving the only money they have to survive amongst Rock People and in the relentless nature as Daima is too old to be around much longer. Yet, the children remain with her for six years during which they get accustomed to living with the greedy Rock People, ferocious giant water dragons and stingers, flash floods, extreme drought and the barrenness of the village. In the sixth year, Dann runs away with two men whereas Mara continues living with Daima. Five more years pass and Daima is too old to move. Mara takes care of everything alone, tries to protect both herself and Daima from the scorpions and lizards that come at night (67) and tries hard to find some yellow roots that they eat for food as they are the only ones who stayed in the Rock Village. Everyone else migrated up north (64). Still, Mara is too afraid to leave Daima behind and go alone even although the village is surrounded by scorpions and the fire is approaching. It is when Dann returns to Rock village to save Mara. Daima is already dead and they escape from the scorched village just in time:

> The fire would kill the scorpions and the singing insects and the new frogs. It would make the water in the holes steam and sink quickly down into the mud, which would soon be dry and cracked. It would burn the smaller bones. And the earth insects, which had to have grass to live? When the fire had passed over the plains, burning up everything, even the earth in some places, would the grass grow again? If not, the insect cities would die, their towers would stand dead and empty, and then…there would be just dry earth everywhere, and the dust clouds would blow about and slowly the Rock Village would be filled with dust and sand. (86)

In this respect, fire is the third stage (flash flood, drought and fire) in the cycle of anthropogenic devastation of Ifrik after the ice age. Mara, who is always more intuitive than Dann with her connection to nature and animals, feels for the nonhuman nature and realizes the grave fact that nature is dying. While she is feeling sad for animals and for themselves and does not eat animals unless she has to, Dann is content for being alive as he did not hesitate to eat frogs or the insects that were running from the flood previously (83, 92). Thus, he feeds Mara along with himself as much as he can and they become just another pair of climate refugees[xlvii] with little food and water, which is how their adventure begins, and they encounter different races of people on the way north.

When they trespass the borders of Chelops, an isolated and protected city among so many starving and ravaged towns, with the help of sky skimmers and take a bath in the

pool of drinking water, Mara and Dann are arrested and brought before Juba, the magistrate of Chelops. However, they are later forgiven by him, with whom Mara becomes close friends soon, and are taken inside the city to serve the Hadrons, the people physically similar to Rock People but well-fed (135). In this city, there is an anthropocentric class system: at the top are Hadrons, the builders of cities including Hadron and Chelops and then come the Mahondis they enslaved in the past to be their servants. Likewise, they are extravagant and hypocrite specimen of the *anthropos* wasting lots of food, and water, wearing luxury clothes and jewels for their own comfort and yet, punishing those wasting or contaminating water in Chelops with death sentence as the water is "low in reservoirs" and people are restless, ready for mutiny for the remaining sources as it happened in other towns in the south (138, 170). Mara is disgusted with the gluttonous look of the Hadrons and the way they gaze at her as she is brought inside by Ida to be introduced to them as the new girl. Yet, they gaze at her disconcertedly in their sleepy manner:

> Mara even imagined such ugliness, such disgustingness, such beasts of men. The bulging flesh reminded her of the big lizards and dragons […] Each of these beast-men leaned his elbows on a cushion, and they all stared and dreamed, and the air was sickly sweet. There were all kinds of pipes and tubes set out, and some Hadrons used these, but others were chewing black lumps, slowly, the way Mishka and Mishkita [Daima's milk beasts in Rock Village that are long dead] had chewed their food—when there was any. (144)

They have the monopoly of power in Chelops as they have become rich through the trade of poppy and other illegal acts with the River Towns. Similarly, greed for power as part of anthropocentric philosophy, and survival instincts rule the majority of people in Ifrik regardless of the region or the class of people. Mara realises the hypocrisy and sameness of many human beings when she also has a chance to study the behaviours of Felix and Felissa, who are the servants in the royal palace belonging to Mara and Dann when she stays with them. Mara sadly thinks "it's the same, wherever you see it, the Hadrons, [Mahondis] or the Hennes, and—did she remember something of the sort in her own family, from her early childhood? Power. The ruthlessness, just hidden by smiles and courtesies. A coldness..." (370). Hence, Mara is discontent with the anthropocentric mind-set, standards, power struggle and expectations of the royal palace, so she leaves the palace shortly with Dann to join their lovers in a farm house by the Western Sea, which was once the Pacific Ocean. As a human being having felt a

deep connection with the ravaged nonhuman nature since her childhood, she desires for a simple and happy life away from corruption as she gets to grasp the bitter truths about surviving human communities.

From the same perspective, not surprisingly, the people in Chelops, both Hadrons and Mahondis (Juba, Meryx, Candace, Kira, Orphne), who are also fatter than a standard Mahondi, are content with their lives and complacent to what is happening to the nonhuman environment in the south, the cycle of drought, fire and flood, which is moving quickly up north. Even though Mara tries hard to convince them that the same cycle of environmental destruction comprising of flash floods, drought and fire will arrive in their town very soon after swallowing up Rustam, Rock Village and Majab since nowhere is exempt from the disasters, they prefer to continue their lives in arrogance (185). It is the same case for the twentieth century urbanites and big corporations that deny the existence of the Anthropocene which encompasses the whole chain of environmental transformations and destruction including global warming, natural disasters and extinction of the nonhuman flora and fauna until it is too late to reverse the things back to normal. At this point, the bitter reality of the Anthropocene is too hard to conceive in the first place. *Homo sapiens* as a species have always tended to show reluctance in accepting the worst-case scenarios for the future of the world because of their "survival instincts, honed over eons" (Weisman 4). Likewise, as they have been living in a young age of the Earth "through the infancy of this new and extraordinary phase of our planet's history," the Anthropocene, which is likely to have more consequences than predicted (Zalasiewicz 129), they are inclined to hold onto ignorance about current environmental and geological transformations. Just the same, *Mara and Dann* depicts the complacent attitude of the Mahondis and Hadrons about the condition of nature and the facts because they do not want any negativity in their happy and luxurious lives. Likewise, the novel can be interpreted to demonstrate the human impact in deep time that surpasses past and modern civilisations and extends to future generations (Macfarlane 7). Mara and Dann study the modern inventions and objects in the museum that were in practice many years ago that determined the destiny of the future generation, Mara and Dann's with a deep negative impact. Therefore, the reality of the Anthropocene cannot be flushed into the realm of Timothy Morton's "*Away"* (*Hyperobjects* 32), which symbolises human arrogance and pride for it is the hyperspace

where human beings tend to dump anything they desire to get rid of among which is the reality of the global warming and anthropogenic transformation of the nonhuman environment.[xlviii] Thus, the Mahondi Kin remains in Chelops, no matter how hard Mara tries to persuade them to travel with them up north, because they are too afraid to leave their comfort zone.

Inspired by the reluctance of human beings in the novel about eco-consciousness, a solution for counteracting complacency of the *anthropos* can be introduced through the discourse of "a *geo-humanities* project" connecting earth science studies with the humanities, namely "the critical and post-colonial voices that have pushed back against imperial mappings of the world" (Wark "On the Obsolescence of the Bourgeois Novel in the Anthropocene" par. 3). Facing death would be yet another solution to understand the urgency of the Anthropocene and the need to slow down its pace through the harrowing picture of the fictive worlds of havoc. In this perspective, Mara and Dann, along with all other human beings, encounter dead or dying bodies each day and try to live in ravaged environs underlining the presence of death and calls forth eco-consciousness that Mara has developed in years. While she is studying the rooms in the museum in the centre that preserved precious knowledge about human history, modern artefacts and inventions, she feels frustrated and helpless about the incorrigibly anthropocentric way of modern *anthropos*:

> There was a recklessness about the ways they used their soil and their water. These were peoples who had no interest in the results of their actions. They killed out the animals. They poisoned the fish in the sea. They cut down forests, so that country after country, once forested, became desert or arid. They spoiled everything they touched. There was probably something wrong with their brains. There are many historians who believe that these ancients richly deserved the punishment of the Ice. (381)

Mara's words thoroughly explain the phases and the consequences of the Anthropocene. Therefore, as in Mara's case, "[t]o face death is […], paradoxically, not to die but to view life differently. By switching from a mode of destruction to one of acknowledging the reality of the world and one's own finitude, life emerges as a reconstructive project" (Squire par. 10). Likewise, through the distinct description of natural disasters that leave people of Ifrik in a helpless state with constant death, human beings are reminded of the critical condition of their world because "[t]hese times called the Anthropocene are times of multispecies, including human, urgency: of great mass death and extinction; of

onrushing disasters" (Haraway *Staying with the Trouble* 35), which similarly brings along a paradigm shift towards a more eco-centred perspective in the late twentieth century.

In the following parts of the novel, Mara and Dann are taken hostage by General Shabis's soldiers, the Agre, and Mara develops close friendship with Shabis. During their daily conversations, she tells him all her adventures: how she and Dann left Chelops in a hurry after warning the Kin (of Mara and Dann, who are the last Mahondis from Rustam), namely Juba, Candace, Ida and other Mahondis about the imminent danger of fire, flood and drought which were fast arriving in Chelops while the community was moving towards mutiny. Hence, Mara walked away from her lover, Meryx as he did not believe Chelops will be destroyed soon and preferred not to accompany Mara on her journey. Then, the siblings hired a boat equipped with the sun trap to get to the River Towns. They encountered masses of dead bodies on the river being eaten by dragons and Mara got terrified that she got the marsh sickness from dead people whereas she was indeed pregnant by Meryx. Falling ill and resting in Goidel, where Dann was taken hostage, Mara asked the two of the wise women to abort the baby, which was three months old, with the help of special herbs. They did it reluctantly after her payment by gold because babies are so precious in the new world. Mara observed personally in Chelops that women (especially Ida) constantly tried to get pregnant and most of them failed while men (Juba) were allowed to take another woman through a marriage of second degree for procreation (155) if their wives could not conceive Ida explains: "[…] something seems to have happened to our eggs; but whether it is the women's eggs or the men's eggs, there is no way of knowing" (146). Afterwards, Mara and Dann were reunited in Goidel by lying to the magistrate about themselves being married in second degree and they continue their journey on the same boat with the sun trap. Soon, the boat was attacked by Agre soldiers to steal the sun trap and to abduct the young women and men for the breeding programme. Mara, who was twenty years old and Dann, seventeen at the time saw General Shabis when he spoke in Mahondi language while the rest of the people in Charad used the namesake language that Mara and Dann could not understand. After that, both of them were taken by the soldiers along with other young people, which is how Mara met Shabis.

As they become friends, Mara and Shabis share whatever they know about the past and the present world. Shabis informs Mara about the span of life in the past which was so long and Mara gives him the secret of preventing pregnancy as well as allowing it (260). So, the bits and pieces of their fragmented knowledge fit together like the pieces of a puzzle. Meanwhile, Dann is trained along with another boy, Darian to be a good Agre soldier and indeed proves to be Shabis's protégé. However, one day Mara is abducted by Hennes soldiers, the enemies of Shabis. She then receives a tough training to be a soldier after she firmly declares to General Izrak, their leader, that she will not serve them sexually (264). Nevertheless, she runs away after remaining with the Hennes for about two years (she is twenty-two years old now) and finds Dann (nineteen) in the city of Bilma. Yet, to her disappointment, Dann is in great debt and runs away to Kanaz (323) after he bids Mara in a gambling game and loses her along with the game. Thus, Mara is locked in a brothel, Mother Delida's, to be sold to Daulis, a council of Bilma, who frequents the brothel for his lover (324). Fortunately for her, Daulis buys Mara just for the sake of helping her, so she finds her brother in Kanaz to continue their journey to the north until they find their palace in the Centre.

After they meet Felix and Felizza, their royal servants in the Centre, the truth about Mara and Dann is revealed that they are the last members of the Royal House lineage (369) and they are expected to marry and have children like the royalty of ancient Nilus did (374). Surprisingly, Dann is willing to carry out his duty as he displays an affection of incest towards his sister, Mara, while she responds to him with a kiss but declines the offer eventually for it feels wrong (376). The whole situation leaves them in a devastated emotional state. Moreover, Mara and Dann visit the museum in the Centre that Felix mentioned which holds all "prototypes of the inventions of the past" (375) signalling for another age of anthropocentric advancement and progress in the vicious circle of the Anthropocene that will manifest itself as another Ice Age. The Anthropocene is expected to peak as the ice in the northern hemisphere is melting and flooding the cities, filling up the straits for "[c]ities were as temporary as dreams. Like people" as Mara expresses (361). Middle Sea is rising and filling the Rocky Gates, Western Ocean, Nilus and other dry water beds (375). As clearly specified in the novel, it is the nonhuman environment that controls the human kind, not the other way around despite anthropocentric hubris and nonchalance revealed with Felix's confident pledge

to build the Western civilisation in Ifrik once again: "*The Ice comes The/ Ice goes*/ *We go*/ *As the Ice flows* […] *The Ice will go/ Then we shall go / Where the Ice has been/ Will be fresh and green*" (387, 388 *emphasis original*).

Furthermore, the museum provides Mara and Dann with all the knowledge they wondered about thus far as they have hoped for. They discover Britain, an island, historical documents about North Imrik (North America) and northern Yerrup (Europe) and also the history of the human kind from chivalry to space age with all inventions and clothes aside from those that were stolen by rebels from Bilma. They see the remaining spaceships and learn that some of those were sent to space during the apocalypse with people in them and may return to the Earth in an indefinite period of time (380). Yet in another room, the posthuman phase of modern civilisation is demonstrated. The modern technology is so advanced that as Mara explains "[t]hese machines it is now believed destroyed their [modern people's] minds, or altered their thinking so they became crazed" (381). It reminds of Shabis words about technological addiction as he talks about how humans invented the guns and moved much more forward in a short span of time by the modern age: "the whole world was in the grip of a technology that made them slaves" (248). All this information and evidence from past civilisations confuse and frustrate Mara and Dann making them realise their own ignorance and lack of knowledge as well as the misdeeds of the human race throughout their history.

Mara also feels sad in the museum realising the presence of violence and war in all phases of human history as it "became crueller and more terrible" in years by "machines of war" including bombs and bioweapons (new diseases) that wiped out masses of population (*After London* 381). Considering Lessing's distaste of war due to her parents and her own personal experiences, this part of the novel most possibly refers to the world wars and other warfare in the twentieth century. Modern *anthropos* destroyed the Earth with wars and nuclear "annihilation" along with all kinds of pollution, eradicating "thousands of species that probably aren't coming back" (Weisman 3). Likewise, as in World War I, World War II had an immense environmental impact, altering the cityscapes and landscapes through human intervention:

> For example, many European cities were substantially altered by bombing raids during World War II. Examples include London, Coventry, Berlin and Dresden. In Berlin 125,000 people died, half of the buildings and one third of the industrial plant were razed to the ground […] During this period many people moved out of central London accelerating the process of suburban development which began in the 1930s and which continued post 1945. […] The repair and rebuilding of these cities in the post war period brought about further change in their cityscapes. (Mannion 5)

There are obviously more negative effects of warfare such as "damaged and destroyed infrastructure, degraded landscapes and ecosystem services, socioeconomic disruption, refugee populations, and long-term illness" (Machlis and Hanson 730). After the world wars, warfare destruction continued with the Vietnam War (1955-1975), the Soviet war in Afghanistan (1979-1989), and the Gulf War (1991), which included oil spills and burning oil wells that contaminated the sea, the air and the earth to a high degree threatening the human and nonhuman life (Reuveny et al. 750).

Referring to the twentieth-century facts once again, while Mara and Dann get ready to fly to Chelops for the first time by sky skimmer whose pilot is Felice, a woman who helps them twice for a good sum, they are shocked to see big bodied and solid, insect-like herd of men having exactly the same facial features who try to catch them as they apparently find Mara and Dann too attractive to resist (206, 207). It is the same case with Hennes soldiers whom Mara sees from the boat on their way to Tundra: "They were heavy, ugly people. Their hair was a pale frizz. They were as alike as insects" (235). Hence, it is quite possible that through the depiction of these people, twentieth century nuclear experiments, cloning and genetic mutation are referred to: "A similarly sinister note is sounded with the appearance of a tribe of look-alikes, perhaps the result of 21st-century cloning experiments" (Upchurch par. 7).

Furthermore, towards the end of Mara and Dann's adventures, there are sick people in Chombi, a river town struggling with unknown diseases called the water/marsh sickness born of environmental degradation. However, upon their arrival at the palace in the Centre, Mara and Dann learn that they are in fact from royalty and burdened with the huge responsibility of procreating the next generation. Refusing to carry out their duty through a marriage of incest, they opt to be with different partners in a farmhouse by the Western Sea, which provides hope with their humane survival story that has a happy ending.

Thus situated, picturing the horrific state of the surviving human beings and the bizarre changes in the nonhuman nature, *Mara and Dann* can be taken as an example of Anthropocene fiction "around the turn of the millennium" (Trexler 8) although the genre emerged in the twenty-first century. Anthropocene fiction which is subsumed by climate change fiction (cli-fi) "successfully reconfigure[s] the historical relationship between fiction and truth-telling: alter assumptions of how humans relate to place; reimagine social and political organization; or rearticulate the global, mechanized, consumer economies of the [twentieth and] twenty-first century" (Trexler 16). Involving in ecological discussion and environmentalism has been closely associated with apocalypse and it has become a tradition in cli-fi pioneered with Rachel Carson's environmental science book *Silent Spring* (1962) for cli-fi functions as reverberation of the real life "reports of floods, fires, storms, droughts, melting ice and cold spells" (Grimbeek 17).

Coined by North American activist and journalist Dan Bloom in 2007, cli-fi can be explained with the key words "contemporary, controversial, transmedial, transnational, didactic, generic, [and] political" (Leyda 12). Climate change fiction which encompasses the Anthropocene fiction is interdisciplinary and international as climate change is obviously not restricted to one field of study or to the borders of one country and deals with the environmental problems that have been growing in greater urgency since the twentieth century. Besides, it is beyond the conventional novel form as it generally does not put emphasis on generic qualities (plot, unity or character development) and it "exceeds what the form of the bourgeois novel can express" (Wark "On the Obsolescence of the Bourgeois Novel in the Anthropocene" par. 10). Its focus is on depicting the actual environmental conditions in the fictive world of the novel most effectively, by means of which conveying certain messages for human beings and the governments to take (political) action for slowing down the anthropogenic changes on Earth. In this respect, the main function of cli-fi is "[c]reating a connection between the reader and characters immersed in disastrous global warming, [through which] readers could immediately experience climate change as a threat to their centers of felt value" (Trexler 76). The effect of environmental facts appears to be greater when those facts ornament the general outline of the novels in which human beings tend to associate themselves with the protagonists and feel for them as they are struggling with

difficulties, namely natural disasters or grave environmental problems. At this point, cli-fi is the new form of novel that emerged out of the necessity to discuss environmental issues with a non-anthropocentric and posthuman perspective:

> Many of the traditional features of the novel, which are anthropocentric and conflict with ecological integrity, must be reinvented. To capture the particularities of place and lead to ecological enchantment, they must be creative and employ poetic nature diction […] We find then that climate change gives rise to a new form of novel, which steadily gives rise to a new way of conceptualising the issue. (David 13, 14)

Tackling serious environmental problems in a new light, some popular cli-fi novels aside from Doris Lessing's "Ifrik" novels, *Mara and Dann: An Adventure* (1999) and its short sequel *The Story of General Dann and Mara's Daughter, Griot and the Snow Dog* (2005)[xlix] are Maggie Gee's *The Ice People* (1998), and Margaret Atwood's MaddAddam trilogy: *Oryx and Crake* (2004), *The Year of the Flood* (2009) and *MaddAddam* (2013) (Johns-Putra "Climate-Changed Future" 127). *The Ice People* imagines a distant future in the twenty-first century in which the world is destroyed with extreme cold, people are dying out due to negative environmental conditions and high infertility rates while robots, especially those called Doves, become an indispensable part of human beings' lives as their servants and lovers. Saul, the protagonist, functions as a storyteller among a bunch of wild children to distract them from murdering him and remembers the old days, his love for his wife and son who are long lost to him in the mayhem of the transforming world in which the power shifts from the first world to the third world as Africa becomes the refuge for climate survivors.

Likewise, Atwood's MaddAddam trilogy recounts the unfolding of a pernicious technological experiment, Paradice Project, by Crake and how it produces hybrid superhumans called Crakers and devastates the world by turning it into a biological wasteland in *Oryx and Crake* as narrated by the character of Snowman/Jimmy. In *The Year of the Flood*, the fatal consequences of Crake's experiment, which is now called the Waterless Flood for sweeping up the world in the form of a poisonous epidemic are pictured through the survival stories of two female protagonists, Toby and Ren. In the chaotic world of the novel, most of the people perish whereas the surviving ones have to go through sexual assault (by men), oppression of the Corporation and the police force, CorpSECorps that emerged following the collapse of the state system carrying out

inexplicable acts such as stealing people's identities and selling animal and human carcass as food. On the other hand, God's Gardeners, who aspire to revive nature through an interpretation of Bible in the confinement of their garden growing their own food, build a protective but oppressive system of organisation naming the men Adam and women Eve while teaching them how to survive in the external world which is extremely hostile and dangerous. Finally, in the third novel in the trilogy, *MaddAddam*, Toby and Ren take refuge in the MaddAddam house, found by Zen. Zen is an ex God's Gardener who is in search of Adam one and the leader of the MaddAddamites that is formed by those who left God's Gardeners to fight actively against CorpSECorps and the Corporation.

In this respect, as all of these climate fiction novels aptly discuss, anthropocentric ways and greed of the human kind not only cause forth natural destruction but also put the lives of human beings at a risk by creating dystopian landscapes either ruled by dis-functioning anthropocentric governments/organisations or devoid of any governance leaving people in complete chaos and insecurity. A similar kind of society can also be observed in Richard Jefferies's *After London* controlled through tyranny and violence in a neo-feudal society and in Adam Nevill's *Lost Girl* through the nightmarish picture of a chaotic and perilous future world. Written by successful writers, all these novels convey messages to humanity about the delicacy of current environmental conditions and the vitality of the stance of the governments in the Anthropocene in a striking way with their organised and coherent plot construction. Written by established novelists, namely Doris Lessing, Maggie Gee, Jeanette Winterson and Margaret Atwood, these novels are also called the "highbrow or literary climate change fiction" (Johns-Putra "Climate Change in Literature" 3) for being more artfully conscious than other cli-fi examples by new novelists that tend to focus more on environmental transformations than narrative qualities of the novel.

Set in the devastated land of Ifrik that stands for the whole world, *Mara and Dann* also displays narrative qualities of "the fairy-tale or fabular plot of orphaned siblings" like Hansel and Gretel that are put to a test of endurance, courage and maturation on their way to survival (Watkins *Doris Lessing* 124). The novel has this fabular quality as it bears messages through the influential depiction of the exemplary story of the siblings

in dire environmental, social, economic and cultural conditions of desolate Ifrik for those who read it to take the necessary lessons and to find the solutions for the problems of the same nature in real life. In addition to these "folklore narrative" qualities, the novel embodies mythological patterns such as a display of goodness and evil in people, "escape from an ogre (Kulik), quest for a saviour (Dann), and an escape from a deluge" (Wilson "Storytelling in Lessing's *Mara and Dann*" 26). Similarly, in the third person narration of the plot, the story is "intensely episodic" (Fallon et al. 249), which gives way to repetitiveness in some parts while time lapses and omissions of the details about what happened to Mara and Dann during those time gaps are a common quality of the narrative (especially when Dann runs away and leaves Mara alone with Daima for long years).

Furthermore, storytelling is an important factor within narration in *Mara and Dann*. Daima tells Mara stories from previous generations, Mara tells Mahondi women stories from her knowledge and about the dying world while Memories tell women in Chelops stories about the modern people of the previous generation, their technology and the geography of the world back then (*Mara and Dann* 166-169). In this respect, the mode of storytelling in the novel is in concur with the fabular plot for voicing didactic messages about human nature and the nonhuman environment to the fictive characters and to those who read Lessing's novel in reality (Sperlinger 309) and emerges as "a preservation of knowledge, a way of learning, and a satire of [modern] culture" (Wilson "Utopian, Dystopian, Ustopian, Science Fiction, and Speculative Fiction" 3). In parallel with its fabular characteristics, *Mara and Dann: An Adventure* is a quest narrative (Pathak 2222). It focuses on the journey of the siblings in an imaginary world that combines facts of the twentieth century when Lessing wrote the novel. It corresponds to some geographical names, the anthropocentric mind-set encompassing human greed and exploitation of nature, and global warming combined with the fantasy elements such as giant beasts of nature, dystopian landscapes and extreme weather conditions. Hence, the novel is set in a distant future but not that distant time when studied from a modern perspective and displays the maturation/change of only the protagonists (mostly Mara) rather than other characters (Pathak 2224, 2225).

Likewise, with the description of hostile and uninhabitable southern part of Ifrik, "a frightening vision of the future of our planet" (Aldeeb 81), in which the survival story of people who are obliged to constantly move upward north until they reach the sea and the ice-capped mountains is described. As seen through Mara and Dann's odyssey in which they are terrified with the looming danger of giant animals that have gone through profound change as a result of the anomalies in the climate: water dragons, stingers, lizards, giant spiders and beetles that hunt down and smash human beings and few surviving animals into pieces. The anomaly in the size of animals in the post-apocalyptic world of the novel can indeed be supported by actual reports of scientists from Stanford University as "a new study purports that one component of evolution -- one trend -- is consistent: Species keep getting bigger and bigger" (Hays par. 2). In the Rock Village which is the second town in southern Ifrik, there are water dragons, stingers and enormous lizards living under water in the small ponds the villagers use for drinking and bathing and they pull "smaller animals in to eat" and attack little children if they are alone and vulnerable (41-42). Nevertheless, in southern Ifrik, or "down South" as people of Ifrik call it (77), the climate does not change all of a sudden but it happens with short intervals of abundant and rainy seasons over the period of roughly ten years that is after Mara and Dann start living with Daima in the Rock Village. In fact, as the man and woman who save Mara and Dann from the rebels and take them to the Rock Village account, there was a long period of drought that wiped out most of the animals a hundred years ago and this is the second dry period that looks as intense, which makes them worry about the future of the human kind and few surviving animals (18). Thus, the conditions in the novel are a reflection of the environmental problems of the world that originated from global warming especially after the twentieth century such as "drought and flooding, altered rainfall patterns and loss of agricultural land […] severe storms, and the spread of disease" which are all tackled in *Mara and Dann* through Lessing's pertinent predictions about the future (Benedick 6).

Furthermore, human beings and animals live almost normally when they have enough food and water despite the changes in the climate with the exception of Kulik and his sons, who extort the babies of animals from the villagers in the two rainy years (60). Yet, abundance is acquired only after excessive rainfall that causes flash floods destroying nonhuman animals and plants as it is depicted through little Mara's eyes:

> What the little girl thought she saw was the earth moving along towards where the waterholes were, a brown fast moving, a brown rush, and there was a smell of water, […] there was another roar and a second brown flood came racing down. But now it was not just roaring: there were bangs and crashes and rumbles, and bellows and bleats too, for in this second flood were all kinds of animals, and some of them she had never seen before except in the pictures painted on the walls at home. (10, 11)

Mara cries for the drowning animals, big and small, and she feels for the extremely tired and thirsty cart bird that suffers a lot as it tries to carry them along with the woman and man from Rustam to the Rock Village before the flood hits (9). Likewise, it is through Mara's perspective that the suffering, dying and dead animals and the ravaged nature are depicted so sensitively, in various details and with a keen eye. In this respect, through Mara's inward connection to nature, ecofeminism[l] proves to be necessary for the wider picture that is the perspective of ecocriticism and New Materialisms, both of which are vital to take proper action to go against the anthropogenic environmental destruction (Kirby 234). Furthermore, as depicted in the novel, in the extremity of the transforming climate, there are either dry seasons or seasons with sudden rain storms dropping excessive rain, both of which negatively impact and harm the human and nonhuman populations. Therefore, after the brief abundant periods, long periods (four years) of drought and famine arrive. Waterholes become dry and the river close to the village no longer runs, which is when animals turn on one another:

> Everywhere the bones of animals lay in the dead grass. Extraordinary events were reported. A water dragon, almost dead with hunger, had been attacked by a water stinger half its size; and when the villagers went down together to the waterholes they saw half a dozen stingers fighting over the half-dead beast. And just outside the village a couple of the big black birds that normally ate only seeds and berries attacked in full daylight a wild pig too weak to run away, tearing from its shoulders and neck big beakfuls of flesh, while the pig squealed. And these birds had taken to gathering not far from the milk beasts [cows], to stare at them, moving closer and waiting, and moving in again; and Dann had run out shouting and throwing stones at them. They had flapped off, slowly, so weak they kept sinking and wavering in the air, letting out hoarse, desperate cries. The milk beasts were thin and weak and gave hardly any milk. (60)

Similarly, the behaviour and diet of animals change as herbivores become carnivorous and scavenge for food and eat whatever they find whereas the lizards and scorpions grow in size as the climate gets hotter and they prey on people while they are sleeping in their houses or tear out the corpses if they are not buried properly inside the wells

(66, 67). At this point, Jan Zalasiewicz's argument about the mutation of nonhuman animals in the time of the Anthropocene appears to be valid:

> Animals can evolve to be smaller as well as larger sizes. This will depend on what particular circumstances they find themselves in and what the selective pressures on them are […] So there will be future thin rats, future fat rats, slow and heavy rats, fast and ferocious rats, probably future aquatic rats. (Nicholls par. 8)

This is similar to the adaptation process of the nonhuman fauna and flora following the disaster in Jefferies's *After London* as inspired by Darwin's evolution and adaptation theories to a great deal. In this respect, evolution of giant forms of animals in Lessing's fictive world is a metaphor which is not a far cry from scientific predictions for the future state of animal species. Likewise, the state of transformation or mutation goes for the people in Ifrik as well. As Mara and Shabis discuss how Mahondi babies do not look like Mahondi anymore, they decide that humans have undergone changes like animals for unknown reasons: "Mara: So what happened? Why?"/ Shabis: "Nobody knows. Why are those scorpions you told me about, and the spiders and lizards, changing?" (251). At this point, one scientific finding shows that "longrange migration and concomitant population replacement or admixture have occurred often enough in recent human history [so] that the present-day inhabitants of many places in the world are rarely related in a simple manner to the more ancient peoples of the same region" (Pickrell et al. 379).[li] In other words, the ancient human DNA has obviously undergone some changes and mixtures due to different variables, which explains the changes in different human races in the novel. Furthermore, when they are nearing Majab, Mara and Dann pass several dry streams and witness the survival struggle of animals. There are "drying waterholes of the smaller watercourse, where the scorpions were fighting, and where from the trees insects were dropping to the earth to get to the waterholes—where scorpions tore them apart with their pincers" (76, 77). Later, Mara and Dann stop at a deserted town which is taken over by spiders the size of a child attacking on one another inside the houses, and scorpions and lizards holding the streets (105, 111). Likewise, giant beetles keep strategic points like the "north-western quadrant" tunnels and encircle the sky skimmer Mara and Dann are to use with their eggs placed inside and around (179, 204).

With a parallel perspective, human conflict is an inseparable aspect of the Anthropocene. After the drought seizes the south of Ifrik, there is a struggle for survival among human beings which brings about all kinds of violence. To put it in another way, "floods and droughts, reduction in water resources, rising sea levels, changes in ecosystems" inevitably give rise to serious problems of "food production and security, [and] human health" (Brath et al. "Climate Change and Resource Sustainability"13-16). Initially pictured with the rebellion against the Mahondi royalty in Rustam and the greed of Kulik and his sons amongst other Rock People who also desire the gold (fifty pieces) and other possessions Mara, Dann and Daima (the Mahondi) have, human conflict is revealed through constant threat of theft, attack, war and rape in the following parts of the novel.

To begin with, Mara is disguised as a boy while they are travelling to Majab by boat for fear of being raped and introduces herself as Maro, Dann's brother although people get suspicious of her gender because of her slender body (104). Afterwards, again on the way to Majab, they see a grave full of corpses since there was a war for the control of water, a tiny stream that flows to the lake but which will eventually dry up and they meet other climate refugees who openly draw close to them for Dann's knife, yellow roots and water cans, as a result of which Mara and Dann keep their distance from them and stay on the rocks (105, 116). Therefore, in the novel social conflict is an issue as serious and urgent as the natural transformations *per se* because "broken rule of law and crazed, dehumanized ransackers are the real impetus to flight" (Trexler 80). Indeed the human conflict start in Rustam long before Mara and Dann are born and when Daima is relatively younger. It is then that the effects of the anthropogenic climate change begin to be felt: "When the rains began to stop, and there was no food, and the wars began […] Daima ran away from a war" (96). In this context, with the early instances of natural disasters, previous human extinctions in human history indeed foreshadow the sixth mass extinction which is most likely to arrive as part of the Anthropocene:

> Early regional civilizations—Mesopotamia in the Near East, Mohenjo Daro in Southwest Asia, the Mayans of Central America, and possibly the Anasazi in the southwest of what is now the United States—collapsed due to a likely combination of overpopulation and scarcity or depletion of arable land and water supply […] environmental effects caused by deforestation and by gradual salinization of irrigated land […] Many centuries before the Aswan High Dam, Herodotus wrote of salinization in the Nile Delta. Much later, rapid industrialization in Europe and

> North America was accompanied by severe local pollution of air and water. (Benedick 5-6)

Hence, all of the changes in nature point at a mass destruction of human and nonhuman life on Earth. But before it brings an end to the human kind as predicted, environmental devastation always results in human conflict which leaves individuals in a helpless and vulnerable condition deprived of "any real control over and individual responsibility for disastrous outcomes" (Grimbeek 20). In other words, after the calamities unfold, human beings begin to be controlled by environmental conditions and in that case, tend to ignore societal rules of modern civilisation and the humanitarian approach which are already being destroyed during the first instances of natural disasters as displayed in *Mara and Dann* as in *After London* or *Lost Girl*. In this context, showing sympathy or mercy to another human being let alone an animal is seen luxurious in the majority of Ifrik. For example, Mara stops herself from crying even when Daima dies for she needs to save the water in her body (80). After she experiences bitter life experiences on the road, sees people killing one another for small pieces of food, a few drops of water or a simple object, people hunted by giant beasts (124), Mara is numbed just like everyone else in the case of tragic incidents. For instance, right after a woman from the group of travellers on the road is eaten by a lizard, she thinks about the return of her menstruation due to relatively better nourishment and worries about getting pregnant because men may sense her fertility and rape her (119).[lii] Likewise, there is no solidarity or humane feelings among human beings even for babies or children that are vulnerable and in poor conditions. Among the travellers, Mara sees a boy of ten years old but looks like four due to undernourishment that dies after a while (123) which is when Mara decides she should not have a child for whom she would be responsible to keep alive in the grave conditions of the world.

In addition, lawlessness becomes such an indispensable part of the post-apocalyptic communities of Ifrik that even Mara and Dann rob a couple of their food and water for their own survival on their way to Chelops and cause the couple's death (123). Similarly, the young men, five Mahondis, who take Mara and Dann to Chelops on sky skimmer demand more payment in a threatening way at each stop that scales from food, water and fruits to valuable objects like tunics, water cans and an axe (126). As Daulis from the city of Bilma, informs Mara and Dann, the Centre is weakening which will in

turn weaken the government in Tundra. So, they stole all kinds of weapons and sky skimmers from the Centre (400).

At this point, the twentieth century is prominent with prosperity, advancement and great inventions alongside rapid population increase which is expected to be around eight million by 2050 (Benedick 7).[liii] Scientific progress and advanced technology brought about such inventions as the combustion engine, car, plane, powerful steam and water turbines so that all kinds of transportation could be provided for public service (Mosley 2-22). Thus, "new demands arose, concerning ore mining, metallurgy, fuel exploitation, and finally product machine tools-industry" (Folta 5) all of which increasing the amount of air, water and land pollution and changing the face of the Earth. In this context, remnants of modern transportation are mentioned as valuable heritage from the modern civilisation in *Mara and Dann*. Thus, Mara and Dann travel by what is left of the modern transportation, a boat, a sky skimmer and another boat with sun-trap (solar panel) to get to the northern part of the country (101, 127, 231). Likewise, the train (166) and the plane (all ten of which were set to fire by the rebels during a coup in a place called Bilma (336))[liv] are referred in Mara's conversation with other Mahondi woman in Chelops. They are seen as fascinating inventions from the past which induced the radical change in climate all around the world, including Ifrik to a great extent.

After the apocalypse, along with the constant natural devastation, people in Ifrik reverted from modern civilisation back to a rather primitive way of life similar to the post-apocalyptic human communities in *After London*. They live "in semi-tribal colonies and behave aggressively […] lose contact with all scientific knowledge and they lack any familiarity with culture or art. Some cities were splendid, but now they are either destroyed or submerged by floods" (Aldeeb 80, 81). For instance, they do not have the precise knowledge of the geography of the world or of Ifrik for that matter. While they are resting in a town in Karas, Dann draws a map himself by roughly guessing the location of the main geopolitical points (287). The secondary reason why Mara and Dann desire to go upward north so much aside from their survival instinct is their passion for knowledge and their hope to find learned people who are capable of answering all their questions about the past and the present (252).

In this context, Mara and Dann's odyssey can alternatively be interpreted through Sufi ideology that focuses on the metaphysical dimension of the universe. Mara and Dann have a pilgrimage into their spiritual world and maturation through their adventures and personal experiences since childhood. In the primitive world of Ifrik, there is no education. Instead, there are people called Memories like Daima and Candace in Chelops who preserve and transfer knowledge from the past (modern) generation to the next generations orally. This new kind of education is based on dialogues and involvement of at least two people, so it is "dialogic and collaborative" (Sperlinger 303). Daima raises Mara with this philosophy as she incessantly plays the "What Did You See?" game with her that actually develops Mara's observation and interpretation of the world around her and matures her (23). Indeed, Memories serve as the teachers of the post-apocalyptic communities and protectors of "collective memory" in Ifrik despite their limited knowledge of the world and imperfect memory, so they are respected and admired by people like Mara, who are after knowledge (Sperlinger 308). Similarly, Mara and Shabis, the commander of Agre soldiers who in his early thirties realise the insufficiency of their respective knowledge about Ifrik and life in general while Shabis is interrogating Mara after she is forcibly taken by Agre soldiers in Charad to be used for breeding. Later, Shabis and Mara get closer and start their daily conversations. Mara is taught the language of Charad that the Agre soldiers use and in return, she tells Shabis about everything she knows and all her adventures until she and Dann were brought to him.

Then again, throughout their respective odyssey, it is evidently observed by the end of the novel that Mara and Dann are completely different personalities. They give disparate reactions throughout their adventures as "compassionate, motherly Mara is able to overcome the traumas of climate refugeeism [despite being a young woman under perpetual threat of rape and breeding], while emotionally blunted Dann finds only psychological dead ends [and runs away in confusion when he cannot handle a situation during which he unfortunately experiences unfathomable traumas such as poppy addiction, torture and rape (192, 194)]" (Johns-Putra "Climate-Changed Future" 128). Nevertheless, the ending is promising with lots of human touch and love "by making the hero and heroine able to reach their destination" (Aldeeb 79). In addition, lovers are reconciled since Mara is with Shabis, Dann with Kira from Chelops, and Daulis with

Leta, the albina whom Daulis saved from the brothel (398-9). Moreover, Mara is pregnant with Shabis's child and Kira with Dann's although it is Mara and Dann, who indeed love one another. Still, it is a hopeful ending with the three couples living by the Western Sea (Atlantic) in Daulis's uncle's farmhouse near the Centre, where Mara and Dann's palace is located (407). They seem to have a normal and happy life with natural resources and animals, their companion species:

> Soon they were sitting around a big table in a room where windows overlooked the Western Sea, where the sounds of the sea accompanied their talk, and from where they could see a little spring that became a stream and rushed and bounded down the hill past the house, widening into pools, narrowing again, finally bursting down a low cliff into the sea: water into water […] There was enough food in the storerooms to keep them going till the harvest. There would be a time, not of hardship, but of being careful, till the farm could be brought back to what it had been. The fields grew maize and corn, barley and cotton, sunflowers, melons and squashes; grew, too, grapes; and there was a grove of ancient olive trees that supplied the oil that stood in a big jar on the table. There were goats, the minikin relatives of the enormous milk beasts of the south. Soon they would have fowls, for eggs and for the table, and when there was enough money, would buy a couple of horses. (399)

Therefore, while reminding the human beings their faulty actions of anthropocentric origin as a cli-fi/dystopian/post-apocalyptic novel, *Mara and Dann: An Adventure* lays the emphasis on the morals of love and care. In fact, the message is clear: "love will let us save, survive, or escape an ecologically degraded planet" as the only possible alternative to the gloomy perspective of apocalypse (Johns-Putra "Climate-Changed Future" 128).

Finally, three climate change (cli-fi) novels from the twentieth century, J.G. Ballard's *The Drowned World*, *The Burning World* and John Brunner's *The Sheep Look Up* that similarly address the negative environmental change, loss of nature and strife of human beings will be briefly referred. J.G. Ballard's *The Drowned World* (1962) is an early example of cli-fi that started to "generate its own audience and affiliations, and moved beyond simply being a subgenre of science fiction" in the 1960s (David 22, 23). It recounts the ravaged condition of the Earth by solar storms seventy years ago from the present. As a result, the atmosphere extremely warms forcing human beings to migrate towards the Arctic and Antarctic. Animals undergo mutation and everything changes on Earth, which is quite similar to the condition of humans migrating and animals transforming in *Mara and Dann*. However, in *The Drowned World*, the cause of

transformation is the solar radiation that suggests no direct human involvement in the emergence of disasters. Moreover, there is no shortage of water; on the contrary, glaciers have melted and formed plenty of lagoons, which changes the face of the planet altogether, floods European countries including Britain and obliges people to live in a marshy tropical environment making the boats their daily transportation.

> The bulk of the city had long since vanished, and only the steel-supported buildings of the central commercial and financial areas had survived the encroaching flood waters. The brick houses and single-storey factories of the suburbs had disappeared completely below the drifting tides of silt. Where these broke surface giant forests reared up into the burning dull-green sky, smothering the former wheatfields of temperate Europe and North America. Impenetrable Matto Grossos sometimes three hundred feet high, they were a nightmare world of competing organic forms returning rapidly to their Paleozoic past, and the only avenues of transit for the United Nations military units were through the lagoon systems that had superimposed themselves on the former cities. But even these were now being clogged with silt and then submerged. (*The Drowned World* 18)

In this new world, "parts of Britain have been changed into tropical climates, with diets, fauna, illnesses, and predators to match" (Trexler 79). It is the future scenario for Ifrik and the rest of the world in *Mara and Dann* as predicted towards the ending of the novel with the melting of the ice flooding cities. From another perspective, the existence of lagoons and marshes in London calls forth the Lake that changes the topography of London in Richard Jefferies's *After London*. The protagonist, Kerans, is a biologist who works for the UN to bring the last climate refugees of the flooded Europe to the safe zones in Arctic and Antarctica and he is set to adventure through the dangerous lagoons of Europe.

On the other hand, *The Burning World* (1964) is a more pertinent cli-fi novel for the theory of the Anthropocene as Ballard evidently elaborated that "climate change is the direct result of human interference" (Tait 27). Criticising the destruction of the environment brought about by capitalism, industrialisation and technology and predicting the doom of the human kind in his fiction, Ballard describes a dry and barren Earth struggling with extreme drought. As a result of excessive pollution, proportion of rainfall drops dramatically over a span of ten years at the end of which the world is transformed into a desolate planet in which all life forms are destroyed:

> The worldwide drought now in its fifth month was the culmination of a series of extended droughts that had taken place with increasing frequency all over the globe

> during the previous decade. Ten years earlier a critical shortage of world foodstuffs had occurred when the seasonal rainfall expected in a number of important agricultural areas had failed to materialize. One by one, areas as far apart as Saskatchewan and the Loire valley, Kazakhstan and the Madras tea country were turned into arid dust basins. The following months brought little more than a few inches of rain, and after two years these farmlands were totally devastated. Once their populations had resettled themselves elsewhere, these new deserts were abandoned for good. (*The Burning World* 29)

Rivers and lakes are running dry and masses of human beings move towards the oceans. In this context, the drought and the struggle of human beings with lack of water display similarity with *Mara and Dann* while the direction of human migration differs for it is towards the oceans in *The Burning World*. The nightmarish world depicted in the novel is also symbolic for "reflection of the mental condition of the book's protagonist," Dr. Charles Ransom, who experienced the terror of World War II in Shanghai (Milicia par. 1).

Finally, John Brunner's *The Sheep Look Up* (1972) as a sci-fi/cli-fi novel deals with the environmental disaster as a result of extreme air pollution induced by the human kind and killing them in the form of new diseases in return. The novel speculates about the possible outcomes of the environmental destruction in the twentieth century world. The country is covered with clouds of pollution and water sources are too scarce. As an outcome of government-controlled pollution, infant death and cases of insanity due to gas leakage become widespread. Likewise, "pesticide-resistant worms decimate crops worldwide, and nearly all Americans suffer from ailments caused by environmental contaminants" (Otto 86), which calls forth the damage of DDTs as thoroughly explained in Rachel Carson's *Silent Spring*. Hence, similar to *Mara and Dann*, *The Sheep Look Up* reflects human violence and conflict among the Americans (although John Brunner is a British novelist). Nevertheless, it is much different in that the environmentally conscious people take political action following the lead of Austin Train calling themselves "Trainites" and stand up for revolution against their government and big corporations that poison the atmosphere and destroy nature. Train is an eco-conscious person as he sees the world through a New Materialist lens: "you and your dog, and the flea on the dog's back, and the cow and the horse and the jackrabbit and the gopher and the nematode and the paramecium and the spirohete all sit down the same table in the

end" (Brunner 28), which suggests that human and the nonhuman are equally vulnerable in the face of anthropogenic pollution and new diseases.

In conclusion, Doris Lessing's *Mara and Dann: An Adventure* as a twentieth-century climate change novel, displays the progress and the direction of Anthropocene as Lessing predicted for the future generations based on what she observed in real life. Set in Ifrik, thousands of years later from the present, the novel tells the survival story of siblings, Mara and Dann, as they try to reach the northern part of the country for it is the only habitable place with water after an ice age hits the northern hemisphere and the whole European civilisation collapses. In this respect, *Mara and Dann* aptly exposes the negative impact of the human kind on the nonhuman environment and powerfully recalls that the future imagined in the novel may not be too distant, which raises eco-consciousness in human beings through the depiction of the sudden unnatural ice age and destructive environmental disasters such as flood, fire and drought devastating the whole world on macro level as represented with the cosmic world of Ifrik. Through modern technology and inventions that are mostly lost with the disasters, the novel addresses the twentieth century human kind, specifically the *anthropos*, as those responsible for the current state of the real world through Lessing's ideas on the matter and encourages fruitful action to slow down the pace of the Anthropocene that was obviously not as critical as it is in the twenty-first century world.

CHAPTER THREE

ADAM NEVILL AND *LOST GIRL* AS A REPRESENTATIVE OF THE ULTIMATE HUMAN IMPACT IN THE TWENTY-FIRST CENTURY

In the twenty-first century, high leap of technology, ultimate progress of the human race and initiations for starting the space age through space exploration notwithstanding the negative environmental facts like the gradual loss of nature, disturbance of natural balance and destruction of the Earth system have become the most serious issues in the world environmental agenda. Advanced technology has empowered the human species while damaging the nonhuman environment, which has left scientists and environmental humanities scholars in worry and has given rise to researches and studies on the matter since the beginning of the century. At the same time, the number of 'the end of the world" scenarios has dramatically increased both in science and literature as more and more scientists and novelists reflected their predictions about the sixth extinction, total demolition of the world through natural catastrophes, diseases, human conflict and violence. With this in mind, as a horror novelist, it is no wonder that Adam Nevill brings his fears as a parent along with the capital fear of humanity about the destruction of the world in his *Lost Girl*. Born in the industrial city of Birmingham, he is quite familiar with the natural degradation of Britain since industrialisation and its consequences on human beings. Hence, it is of importance that Nevill's life, horror works and researches on natural history have an immense influence on the construction of *Lost Girl*, which is the focus of this chapter.

I. ADAM NEVILL: BIOGRAPHY, CAREER AND WORKS

Adam L. G. Nevill is a Devon-based horror novelist, who was born in Birmingham, England in 1969. He spent his childhood in England and New Zealand. He is well-known for his horror novels, *The Ritual* (2011) and *Last Days* (2012) among others. Indeed, Nevill is so accomplished in the horror genre that he is called "Britain's answer

to [American] Stephen King" (Brown "Science Fiction Choice-Reviews"). Nevill has always been in awe of supernatural fiction since his childhood when his father would read him supernatural stories and inspire him to write his own stories. However, the direction of Nevill's life inclined towards horror fiction only after learning about Victorian writer, M.R. James's "omnibus collection of ghost stories" ("Adam Nevill Books in Order" par. 3) when his father introduced M.R. James's work to him.

Holding an MA degree from the University of St Andrews in Scotland, Nevill worked at different jobs before settling into his literary career. He relocated to London to earn his life "from 2000 to 2004 [as] both night watchman and day porter in the exclusive apartment buildings of west London" in the mid-1990s (Macmillan Publishers "Adam Nevill") and "as an editor at Virgin books" ("Adam Nevill Books in Order" par. 4). Going through this early phase of his career, at present Nevill works as a full-time author having eight novels and a collection of horror stories, *Some Will Not Sleep* (2016) published. Excelling in the horror genre, Nevill seems to make a difference with *Lost Girl* (2015) for it falls to the genre of "a near future dystopian thriller" (Mahon par. 1) or climate/Anthropocene fiction, yet furnished with horror elements.

Nevill's early career started in his mid-twenties when he got into more serious writing for he was already actively writing stories since his childhood inspired by M.R. James's stories and thanks to his father's encouragement. While working as a night watchman, he took the opportunity of his spare time in the shift system to focus more on his writing. However, in his first exertion to get published, he received rejection letters from all publishers he contacted for his first novel, *Banquet for the Damned* (2004) because it belonged to the horror genre which was not trendy at the time (Williams "*House of Small Shadows*" par. 5). Meanwhile, he built up his career in the romance genre penning nine novels under the pseudonym "Lindsay Gordon" (Tennant "*Banquet for the Damned* Review") that were published between 2001 and 2008. The romance novels provided the money he needed for his MA course while in those books he "tried different narrative techniques in order to practise for the horror books" (Williams "*House of Small Shadows*" par. 7). By 2009, he was discovered by Ramsey Campbell, an accomplished English horror writer and editor while at the same time, several publishing houses started to show interest in two of his works as horror fiction was

popular once again after the long interval since the 1970s (Williams "*House of Small Shadows*" par. 3, 6). Thus, Nevill earned his fame in a rather short period of time after the publication of his first novel through his uniquely plotted horror stories that set an air of uncanny, suspense and a feeling of helplessness in those who read them. In another expression, "[h]is novels feature an excellent non-stop suspense while making the readers wonder about 'what will probably happen next'" ("Adam Nevill Books in Order" par. 16).

In addition, the variant element of horror Nevill utilises in his novels mostly comes from his personal experiences. As a child he had the fear of puppets and dolls and remembers the terrifying vibe that the act of taxidermy gives to a child as manifested in *The House of Small Shadows* or the uncanny and haunting feeling he sensed as a young man from the dark, deserted and confined places that he got to see while working as a porter and night watchman as observed in *The Ritual*, *Lost Girl* and *No One Gets Out Alive* (Williams "*House Of Small Shadows*" par. 2). Recently however, Nevill's notion of horror trended towards environmental devastation that can be tracked across the world. In an interview he voices his private fears and concerns about "deforestation, soil degradation and erosion, carbon emissions from our continuing and accelerating burning of coal, the thermal heating of the oceans, plant stress, and the impending collapse of civilization" (Centorcelli par. 16, 17). These are accompanied with the recklessness and total arrogance of the human species that did not take their lesson from great disasters such as the Easter Island[lv], particularly the *anthropos* that encompasses big capitalist corporations constantly exploit the nonhuman environment as can all be detected in his *Lost Girl*.

In line with his distinctive style in horror fiction that reflects the fears from different phases of his life, Nevill has had incredible success in a rather short period of time and received several awards. He had the "'Best Horror Novel'" awards by British Fantasy Society for *The Ritual*, *Last Days* and *No One Gets Out Alive*[lvi] respectively in 2012, 2013 and 2015 while six out of eight of his novels including *The Ritual*[lvii] and *Last Days* have been planned to appear on TV or in the theatres ("Adam Nevill Books in Order" par. 14 and 15). His unique style is indebted to several writers from different centuries as in Nevill's own words: "M R James, Algernon Blackwood, Lovecraft, Arthur

Machen, Robert Aickman, Ramsey Campbell, M John Harrison, Thomas Ligotti and Cormac McCarthy are ever present inspirations, as are James Joyce and Colin Wilson and Shakespeare's tragedies"[lviii] (Centorcelli par. 10).

To mention Adam Nevill's novels, in chronological order he has eight novels published so far: *Banquet for the Damned* (2004), *Apartment 16* (2010), *The Ritual* (2011), *Last Days* (2012), *House of Small Shadows* (2013), *No One Gets Out Alive* (2014), *Lost Girl* (2015) and *Under a Watchful Eye* (2017). His first novel, *Banquet for the Damned* (2004) is about the fearful story of a minor musician, Dante, who is located in Birmingham and gets an invitation to work in Scotland as the assistant of Professor Eliot Coldwell, whose book *Banquet for the Damned* he knows by heart. So, he takes the opportunity to work with the author who inspired him for such a long time by assisting him in his new book in University of St Andrews and travels to Scotland with his best friend, Tom, who is also a musician. However, the tragic incidents follow Dante everywhere as an ancient presence reveals itself with murders in the town since Professor Eliot seems to have a connection to the otherworld which may have opened a portal for a sinister being into the old town of the university. The presence targets young people and those who are marked by it are eventually killed. At this point, towards the end of the novel Eliot explains the whole happening and warns Dante about his approaching death and mentions the fact that he is "marked":

> 'And one day, a stranger will walk past you and look you in the eye and say something to you. They could be smiling, but it will be a promise. And when you hear the words, and see their eyes you will know it could be the end of you at any time. The end of you that you choose with your fears: a knife, a glass in your throat, a burning at the side of a road in a car, a drowning in a sea you can't swim out of. If you have no preferences for the way you die, they can take a child you love—' (*Banquet for the Damned* 434)

Meanwhile, Dante is surrounded by strange characters, from Eliot to his assistant, Beth and a sleep expert, Hart Miller in the town and gets hurled into the heart of terror after a series of incidents while his friend, Tom also appears to have personal issues with him. Hence, the novel brings horror elements together with the human aspect/touch that anyone can find a piece of themselves in it. It is written in M.R. James's style[lix] "complete with a chilling atmosphere and ever mounting sense of dread, the occasional bloody set piece to make the terror even more real, and the subtle use of occult texts and academic papers to help provide credence for all that takes place" (Tennant"*Banquet for*

the Damned Review"). Thus, as a first novel, *Banquet for the Damned* is Adam Nevill's firm introduction into the horror circles.

Nevill's second novel, *Apartment 16* (2010) basically builds upon his experiences as a porter and watchman entering old and eerie buildings at night during the years he spent in London. The story comes from Nevill's all lonely night shifts and sleep disorder:

> I completely unravelled myself; mortified myself; hovered above a dark and terrifying place at times. But it enabled me to write about another level of horror, fusing the supernatural with madness. I did actually lose my mind at one point back then, and started to hallucinate from sleep loss. (Dudman "*Apartment 16* and an interview with Adam Nevill")

In the core of the novel is the namesake deserted apartment inside Barrington House in London. Elderly people reside in the other apartments of the building and apartment 16 is left empty for about fifty years until a night watchman, Seth hears a noise and decides to find out the source, which eventually brings him to the point of running away from London. In the meantime, Apryl, an American woman, inherits an apartment in the building and she also decides to solve the mystery of the place with the help of her late great aunt's letters. Eventually, it is unveiled that the building has been hosting a dark force and Apartment 16 is the key to it.

Another novel full of suspense and uncanny is *The Ritual* (2011), which riveted Nevill's success with several awards. It is a haunting survival story that hinges on the gathering of four old friends, Hutch, Luke, Dom and Phil to set into a hiking trip in Scandinavian wilderness. They have the joy of friendship and reconciliation in their hearts until things go south when they take a short cut and get lost in the vast Swedish forest. They come across dead animals but proceed to find their way as they are exhausted and famished. Nevertheless, they are caught in a storm and take shelter in a deserted cabin which is full of eerie things including animal skulls, "macabre remains of old rites & pagan sacrifices; unidentifiable bones and ancient artifacts" that seem to be prepared for an impending ritual ("Adam Nevill Books in Order" par. 9). Soon after, they notice a dark presence lurking in the forest and hosted in the cabin which hunts the friends frightfully as its preys while they experience the true terror:

> Not so much as a thin streak of murky daylight cut through a loose tile in the low roof above them. This was the peak of the house; the summit of all its mystery and horror. Walls and stairs and beams below in the old structure crookedly supported

> it, but also concealed what was up there; insulated it, preserved it and its continuing purpose. And Luke could now literally taste the impending revelation that he would rather be without. His terror was such that he could not even swallow. He tried and failed to rid his mind of the memories of what could still be found in these old places, out here among the oldest trees in Europe. (*The Ritual* 330)

The novel is rich in terms of its employment of characters and their distinct and "likeable" qualities while the fast pace of the novel takes one directly into the core of this brutal story (Robins "*The Ritual* by Adam Nevill").

Last Days (2012) is yet another well-received novel, which is an inviting story just from the beginning. It is about a documentary film maker, Kyle Freeman, who is contacted by a wealthy individual, Max Solomon to make a film about an infamous cult, "Temple of the Last Days", which was popular in the 1960s but got uprooted in 1975 after purging violence around the world and causing the death of Sister Katherine, the sinister leader of the cult. For this purpose, Kyle sets to work and interviews people who actually know something about the cult, which triggers a chain of dreadful happenings, apparitions and hauntings all directed by Sister Katherine from the grave. In this respect, "Nevill expertly cranks up the tension, as Kyle and his best-friend cameraman Dave trace the cult from London to Arizona, and builds to a brilliant climax" (Brown "Science fiction Choice – Reviews"). Similar to Nevill's other horror novels, *Last Days* is full of tense and scary moments keeping one's interest alive throughout the story.

Likewise, Nevill's *House of Small Shadows* (2013**)** is a gothic/horror novel about a haunted house furnished with gore and outlandishness. The protagonist, Katherine, who is an antiques expert, is called for to examine the work of a late taxidermist who also has a collection of dolls. The house she is to complete her work is called Red House, where she is haunted through flashbacks from her earlier life and childhood that appear to have a connection with the house itself (Williams "*House of Small Shadows*" par. 1):

> Unaware of Catherine, the many eyes beheld something else that only they could see, above and behind her. Around the windows, where the masonry was styled with polychromatic stone lintels, an expression of attentiveness to something in the distance had been created. A thing even more awe-inspiring than the building itself. Something the eyes of the house had gazed upon for a long time and feared too. So maybe what she perceived as wrathful silence in the countenance of the Red House was actually terror. (*The House of Small Shadows* 2)

In the same line, Nevill takes the horror element a step further with *No One Gets Out Alive* (2014), in which the stress is always high. It is a "macabre, otherworldly tale of a

young woman" who is taken by an uncanny presence ("*No One Gets Out Alive*" Kirkus Review). In this story, the protagonist, Stephanie Booth who is short of cash finds a cheap room on 82 Edgware Road and gets happy for a short while despite the morose landlord of the building. However, from the first time she settles in, she hears whispers and weird voices and senses the movement of a presence in her room. Eventually unearthing the mystery of the house which is connected to the landlord and the girls residing in neighbouring rooms, she foresees her own demise.

> *The lights!*
>
> Who had switched the lights off? Someone had been in here.
>
> A *presence*.
>
> A presence that could kill the lights.
>
> *What else could it kill?*
>
> Stephanie looked down at the sheets. Nothing rustled beneath her bed anymore. Nothing had crawled out from under there. The room was sealed. The room was locked.
>
> *And you're locked inside it.* (*No One Gets Out Alive* 69, *emphasis original*)

Furthermore, as a slight diversion of subject and genre and "a dramatic departure" (Alexander par. 3) in Nevill's career of horror fiction which generally inclines on spirits, "unspeakable deities that inhabit the Scandinavian wilderness, notorious cults", taxidermy and puppets, his seventh novel, *Lost Girl* (2015) is a pre-apocalyptic climate fiction novel that focuses on the horror of environmental transformations in "a nightmarish near future crippled by global warming and over population" (Kitching "Footage at the Borderlands"). In other words, *Lost Girl* stands out among Nevill's supernatural fiction novels with its realistic touch that is based on scientific facts, predictions and researches that are being carried out in the twenty-first century by myriad scientists from different fields and scholars from environmental humanities.

Finally, Adam Nevill's eighth novel, *Under a Watchful Eye* (2017) is written in the tradition of M.R. James and the plot is based on an uncanny presence that follows the protagonist, Seb Logan, who is a horror novelist. He is working hard to write his new novel when he encounters his friend from university, Ewan, who soon starts living with him although Seb is unwilling. With his insistence, Seb is involved with a cult and astral

travel after which he is left in great danger with the terrifying presence that has been haunting him and the threat of the members of the cult. Hence, the novel embodies "drip-feeding doses of horror to great effect, ramping up the tension to an edge-of-the-seat denouement" and an immense percentage of horror "you live" rather than read in Nevill's works (Brown "Reviews Roundup" par. 1). In short, Adam Nevill's striking style in horror fiction manifests itself in each individual novel respectively leaving a lingering feeling of dread on those who are drawn into the plots of finesse ornamented with powerful language.

II. THE DEVASTATING EFFECTS OF THE ANTHROPOCENE EXEMPLIFIED IN *LOST GIRL*

The seventh novel in Adam Nevill's flourishing literary career, *Lost Girl* (2015) narrates an approaching and unstoppable apocalypse that encompasses a series of environmental disasters, and simultaneous social, economic and political collapse worldwide as a perfect picture of the twenty-first century Anthropocene. An Englishman only referred to as "the father" is the protagonist of the novel through whom the nightmarish world of near future in the 2050s is depicted. His nameless position in a way allows him to be anonymous and stand for any human being who can plunge into crime and unruly behaviour once the lives of their loved ones are in jeopardy. In other words, in "this bleak society – he and his missing daughter are just more statistics – and the fact that he goes about his search gloved and masked" (Morgan par. 2, 3) adds to his anonymity. Concentrated on the cosmic world of Great Britain, which is "overrun by refugees and the authorities overwhelmed" (Jarrold "*Lost Girl*"), the novel aptly projects the total demolition of the Earth along with everything in it while stirring sympathy with the emotional story and helplessness of a father looking desperately for his daughter, Penny amidst havoc. In this respect, the novel indeed displays "planet-wide horror of civilisation slowly collapsing with the personal demons" of a father losing his child (Everington par. 5). In Nevill's words: "my anxiety about my daughter's safety in almost every way a parent can imagine; and my ever growing anxiety about the consequences of runaway climate change twinned with overpopulation, but for our near future and not the future of distant generations" ("*Lost*

Girl: An Interview"). Thus, he pictures his concerns about the near future while enclosing the humane story of a father in the novel.

Differing from Nevill's other novels that generally reflect supernatural incidents in a contemporary locale, *Lost Girl* is set in Torquay, Devon of the future world in 2053 that is taken by environmental disasters while a supernatural presence seems to control an undeniable number of people around the world through a cult (Morgan par. 2). Characters and the main story in the novel are introduced *in medias res* while background information for the past two years after Penny is taken when she was four while previous years are referred to emphasise the gradual degradation in both human and the nonhuman world (1). Before the tragic incident of kidnapping unfolded, the father lived with his wife, Miranda, and daughter, Penny, in their secluded house in Torquay surrounded by a garden in which Miranda grew their fruits and vegetables (2), which is a privilege only the two percent of the world can have (108) for there is food shortage all around the world. Before that Thames flooded the cities and the Father had to move his family from Birmingham to Devon out of necessity (2). On the day of the kidnapping incident, however, the father is supposed to look after Penny as she is playing in the front garden while Miranda works in the back. Yet, he gets distracted with the idea of an affair and his mind is focused on sending a message to the woman while his daughter is quickly taken away (5).

The Father's life falls to pieces after the disappearance of Penny in the two years until 2053, until when he and Miranda sell and spend all they have including their house, to find Penny. After that, Miranda moves back in with her parents in West Midlands whereas the father starts living alone in Devon and acts more independently in his quest for Penny. Feeling guilty for Penny's abduction, he does everything, frequents police stations, creates a website for Penny and learns that nobody but himself can help him in the chaotic atmosphere of Britain barely withstanding the influx of refugees and environmental disasters. With the incoming refugees, things get even more complicated and "public services [are] all but crushed under the weight of mass migration" (Sapient par. 2) to find one little missing girl: "The Greeks, the Spanish, and many more of the Africans who'd made it as far as Europe, all hit the beaches and stormed the ports and tunnels. Three million people were directed into the south-west, because it was still the

least populated part of England" (31). Hence, the father interrogates a few pedophiles who live within a close radius of his house. Likewise, in the present day in 2053, he finds a seventy-year-old pedophile, Robert East, and kills him unintentionally which devastates him physically and emotionally for days. The first murder changes his whole notion of good and bad since he realises he will stop at nothing to get Penny back. Moreover, he goes to London to find Murray Bowles, another rapist and child abuser and kills two men to reach Bowles in his "rush of adrenaline" (70) after which Bowles gives him two names: Rory and Forrester who work for *Kings*, a very influential international gang known as King Death:

> He was referring to an organized criminal gang, who would be running something in and out of the area: drugs, wealthy refugees, prostitutes, meat, medicine, like all of the other gangs; mostly stuff that was no longer manufactured in the country any more, or exported from others, which was nearly anything people wanted badly. Kings: they sounded familiar. Yes, they'd murdered a lot of people in Bristol. (72 *emphasis original*)

So, regardless of what he gathers about this gang and his fears for his own life, the father searches for the two men in the eastern part of London, in the area called the Commodore, one of the bases of the gang. There, it is eventually confirmed that his daughter is taken by Kings with the order of Yonah Abergil, a broker and "sex trafficker" (121, 170). With the help of a police officer, the father barely escapes with his life after killing several men (149).

Furthermore, the father is determined in his vigilante actions, whereas his wife, Miranda stays with her family in Birmingham. He goes to see her one last time before he sets onto the final journey to find their daughter even though he jeopardises his own life (161). He gives Miranda a new identity with the help of his associates (whom he calls Scarlett Johansson and Gene Hackman for he has never met them in person) and tells her to get out of the Midlands with her parents and hide from the kings (227). Meanwhile, his brother is in New Zealand safe from the consequences of what he has done thus far with King Death (175). Hence, he turns into a vigilante who kills anyone standing in his way and "a red father" as Oleg, Penny's kidnapper and a shaman of kings calls him: "But I can see now that it was her that brought you to me. The father. A Red Father, yes. That would explain the rage, the grief, and the guilt" (284). Oleg thinks

Penny was drawn into this tragedy because of her father's spiritual aura, the bright colour of his soul that attracted his interest.

Following this, the father abducts Oleg and is headed to Portsmouth with Oleg in the trunk of his car when he receives a message from Scarlett, who is in the hands of the kings revealing that Penny is living with a rich family (296). Upon this, Oleg gives him the whole truth about Penny. It is realised that a rich woman who did not have children wanted to take revenge on the girl's father and decreed the kidnapping. Thus, upon her man, Yonah's order, Oleg and his lover Simmy kidnapped Penny to Swindon, and a second car took her to Wroughton (314). Furthermore, the woman who wanted Penny is named Karen Perucchi, who is "the CEO of the Open Arms charity," an organisation playing a huge role in the distribution of food and medicine to poor countries "at inflated prices" and she has built an empire of wealth for herself through illegal methods (318). More importantly, Karen also happens to be the father's girlfriend before he married Miranda (320). Karen was an obsessive, jealous and evil-intentioned person as the father discovered during his relationship with her. Hence, he ended the relationship and married Miranda afterwards. Nevertheless, Karen could not take it and got Penny kidnapped years later. The father is shocked about the identity of the kidnapper whereas Oleg wants to deliver Karen's end in his own hands for it is her who ordered his lover, Simmy's death.

In this light, the father sees no other way but to get Penny back from Karen. However, before he breaks into Karen's mansion with Oleg's help, he makes a video recording to be activated on the website he made for Penny and a voice recording to "go live in two days" to be sent to a police officer his wife knows, two journalists and his family's attorney (350). In those, he explains the whole truth to Penny in case he is murdered that night (350). Afterwards, the father and Oleg break into Karen's house to find Penny alive and happy living with her and Richard, Karen's fiancé (363). Moments later, there is an explosion as a result of which the father is wounded and taken hostage by Karen's men (364). Then, he meets Richard, who confesses that he did not know the truth about Yasmin's (Penny) past until a few days ago, but assures the father that he will not give her up and she will certainly remain their child (370). Moreover, the father gets desperate when he hears that his wife Miranda is also brought there by the kings (372).

Meanwhile, voicing the arrogant attitude of the *anthropos*, Richard speaks in a cruel manner that due to their wealth and the new vaccine they got produced, the rich people with international and illegal connections, that is, he and Karen (also Yasmin/Penny), will survive the new SARS disease and catastrophes that have been killing millions of poor and helpless people on Earth (375).

Towards the end of the novel, with Oleg's help the father escapes, kills Richard after getting the vaccine as well as a huge sum of money to keep his family alive and gets himself inoculated (411-413). On the other hand, Oleg, as King Death's "emissary", captures Karen and performs a ritual of death to complete the circle his lover Simmy started from the beginning and eventually sacrifices Karen when Simmy's shadowy figure takes hold of her (415). At that moment, the father finally realises that Oleg is not a real man when he sees Oleg after the ritual dragging Karen's body away (417) and "*[t]he dark flow*" emerges (421 *emphasis original*). Fortunately however, the father is able to find her wife Miranda alive. He takes both Miranda and Penny to a safe haven. Leaving Salisbury and Bath behind (427), they arrive in a cottage in Snowdonia, Wales, where the father thinks that kings cannot reach them (430). Finally, they are alone as family but Penny is confused and afraid for she does not recognise her real parents (423). The father and Miranda lock themselves up inside the cottage and try to get Penny familiarise with them through video recordings and photos of her infancy accompanied by Miranda's narration. The novel ends somewhat happily with the father relieved and overjoyed to be reunited with his family despite the impending hurricane disaster among others, the new pandemics and the threat of kings.

Written in the third person and starting in the middle of incidents as in Nevill's several horror novels such as *The Ritual* and *No One Gets Out Alive*, *Lost Girl* gives the account of previous two years until 2053 through the father's shattered memories due to his unstable psychology after the tragedy of his daughter's disappearance, which gives a realistic quality to the narration. Likewise, Nevill's style in story-building, fast-paced narration, imagination of scenes along with character creation in *Lost Girl* is praised by book reviewers and critics. The novel is considered to be "faultless with regard to writing and evocation" (Fryer par. 13) and being realistic despite employing horror elements such as King Death, rituals and spirits. For instance, as the father discovers a

deserted chapel that has been turned into one of King Death's ritual places, he finds a shrine inside standing as a bricolage of the artefacts of death and destruction across the world, which is described through Nevill's fine elaborative language as such:

> The shrine was a mortuary roll that depicted nothing but disaster, death and decay: chaos, the great passage from civilization to barbarism. In this place, the father suspected that *someone* had grasped some deep, personal connection with the wider diaspora and depopulation. The whole edifice suggested the morbidly spiritual, which further convinced him that there was meaning behind the selection of this place too, as if this room ended another journey, or a hideously idiosyncratic pilgrimage. It was an installation of the King Death group for sure, but a shrine for a seer, priest, or whatever kind of witch doctor or shaman the group's nihilistic mysticism and superstition generated. (261)

Likewise, Nevill's "lyrical prose style" (Agranoff par. 6) reflected through the father's emotional story and painful endeavours to get his daughter back, "immediate and visceral" (Mahon par. 10) narration and grim depictions of a ravaged Britain accompanied with the touching story of a nuclear family takes one directly inside the book while the action scenes in the novel provide a realistic imagery that can be directly put into a film. Furthermore, one of the most striking narrative qualities of *Lost Girl* is the anonymity and flaws of the protagonist, the father, who evolves throughout the novel. He stands for any human being who has loved ones and can risk everything to protect them, which is a realistic and humane touch in the novel. Losing his daughter Penny because of a moment of weakness and distraction that comes out of his desire for an affair, the father questions everything about himself: his morality, ethics and even humanity while he sets out on a bloody quest for Penny. As stated above, he is an ordinary man with his weaknesses and flaws as his namelessness suggests, and he even gets to like the feeling of adrenaline when he chases criminals and kills them because of "his slowly capsizing psyche" (Fryer par. 8). In the first year after Penny is kidnapped, he feels so guilty and depraved that he does not care what is happening to other people around the world once he realises the police force or any other official/legal organisation cannot help him and he is on his own to find Penny: "[…] most of Bangladesh got swallowed by rising waters, Greece and Africa were lost to wildfires, and China and Australia were surrounded by wildfires whereas the U.S. ruled by the Mormons leave Central Americans to their death "against the fence" (137). Thus, the father cannot see beyond his pain for a long while until 2053. This is how he is realistically depicted as "a living, breathing, fallible protagonist who is recognisable as

an everyman for his times, neither hero nor villain but an ordinary joe just trying to do something incredibly difficult under awful circumstances," which adds to the credibility and realistic side of the novel (Mahon par. 10).

Displaying the search of a father for his lost daughter in a decadent Britain like *After London, or Wild England* that reflects Felix's quest to explore a post-apocalyptic London and to prove himself as a man and lover to his family and beloved Aurora, and *Mara and Dann: An Adventure* that pictures the quest of two siblings, Mara and Dann, for habitable lands and knowledge in the devastated landscape of Ifrik, *Lost Girl* is a quest narrative (Mahon par. 6). However in the novel, it is the "ugliest of quests [in] a convincing global meltdown" as the father is obliged to face his inner demons and to question himself about what to do next while trying hard to find his child and praying that she is safe from the human evil and the degradation of the nonhuman nature due to human impact (Fryer par. 10).

In the same way, set in the near future and speculating about the fundamental horror of the human species about their survival and fear of the father, about his daughter, *Lost Girl* stands out as a "climate-dystopia" and "climate change novel" (Agranoff par. 2, 3) ornamented with horror fiction qualities. Bringing the characteristics of both genres together in a well-knit plot, Nevill brings "the apocalyptic vision of *The Road*[lx] together with Nevill's [his] own brand of bleak terror" in *Lost Girl* (Everington par. 4). In other words, *Lost Girl* depicts the dystopian environmental, social, economic and political conditions in Britain while referring to the rest of the twenty-first century world, like the fictional worlds pictured in Richard Jefferies's *After London* (1885) and Doris Lessing's *Mara and Dann* (1999). On the one hand, Britain is seething with climate refugees like other countries situated in the north that is becoming environmentally and geopolitically the centre of the world while Mediterranean Europe is fighting with wildfires along with extreme heat and the impending hurricane. On the other hand, human conflict can be observed through international crime organisations, gangs, violence, lack of sympathy as well as rise of suspicion and selfishness among surviving human species. The world is in such a dreadful condition that the father falls to desperation most of the time and cannot picture a bright future for the next generations, that is, if they manage to survive:

> Where can we go? the father wondered. We are alone in space. There is nowhere to go. The quick, cold realization never failed to produce an icy tension, the size of a snooker ball, behind his sternum. The very earth was getting smaller. To migrate north as a species and to go higher and higher as the heat rose, and to compete for fewer and fewer resources . . . The closing of borders. The end of food exports. The ever-emerging hostilities to seize fresh water and arable land... All of these things were part of the penultimate stage of mass collapse; the idea could still take his breath away. (235-236)

Imagining the human civilisation (technology, advancement, learning, culture, human values, ethics so forth) on the brink of total collapse accompanied by inevitable destruction of the nonhuman environment (myriad of catastrophes and maladies) as similarly depicted in *After London* and *Mara and Dann* though the intensity of devastation and the tone of narration are varied through the novelists' styles, *Lost Girl*, as a genuinely articulate climate/Anthropocene fiction recounts the horror of the extinction that is innate in all human beings when left powerless against the unpredictable and unstoppable environmental changes. In this respect, climate change fiction as "a subgenre of sci-fi" (Bloom "Cli-fi has Arrived") gives an account of the fears of the human species adapted to the time and conditions of the said age. With this in mind, Rebecca Tuhus-Dubrow refers to the function of climate change novels as follows:

> Climate change [fiction] is unprecedented and extraordinary, forcing us to rethink our place in the world. At the same time, in looking at its causes and its repercussions, we find old themes. There have always been disasters; there has always been loss; there has always been change. The novels, as all novels must, both grapple with the particulars of their setting and use these particulars to illuminate enduring truths of the human condition. (par. 23)

Therefore, natural devastation is a familiar concept in the history of human existence in all cultures (such as the Great Flood or the Aztec myth about cosmic creation and destruction[lxi]) which supposedly have ornamented the imagination and fears of the human species to be inscribed into their culture and oral/written literature including novels.

In the same fashion, a momentous function of climate fiction (cli-fi) as part of "speculative fiction" (Streeby 4) is that it urges people to speculate and imagine about themselves and their environment when indeed they tend to ignore the anthropogenic changes in the nonhuman nature they observe in their daily lives. This is why authors of climate change novels work on the "what ifs" and "future Earths" because through their

novels they have a higher chance of leaving lingering eco-awareness on human beings than the statistics and scientific predictions about climate change that earth scientists have been voicing for so many years (Abraham par. 6). With this perspective, in *Lost Girl*, the nightmarish condition and the *en masse* collapse of the world is aptly represented through grim depictions combined with the humane survival story of a family and their happy reconciliation, which is most likely to trigger a constructive change in people's perception of the nonhuman environment. Depicting the deteriorating conditions in the cosmic world of Britain whereas the rest of the world is often referred in the news report, *Lost Girl* bears a permanent and harrowing effect to conjure a change of perspective in the human kind:

> Too much catastrophe in the world needed to be comprehended, with more and more happening all the time. It was the age of incident. Merely at a local level in Devon, there was the hot terror of summer, the fear of another flood-routing winter, cliff erosion, soil erosion, soil degradation, blackouts, and the seemingly endless influxes of refugees. Up above, the sky began to bleach white-blue from blue-black. When it became silver-blue with sharp light in an hour, the heat would boil brains. (16)

Demonstrating the human-induced changes in nature that can easily be observed in the form of catastrophes in the contemporary world, the heatwaves alongside drought are more emphasised as they cause the death of thousands of people including the elderly, impoverished and the weak, in other words, the non-*anthropos* people around the world in a rather short period of time (*Lost Girl* 17). On the other hand, even people with decent means have little to do against the heat: they can "[s]tay indoors, do not move during the hottest part of day, use cold compresses, stay in the shade, sip water. *Stay, sit, sip*" (56). In the same way, the number of people who go insane because of heat, "the mutterers or head-slappers, the screamers or the too silent" (56) is undeniably high.

In this light, *Lost Girl* as a climate/Anthropocene fiction novel is realistic. The "popular fiction" of the twenty-first century, climate fiction has adapted to the conditions of the new world and gives voice to "pressing [and undeniable] contemporary anxieties and real world events" (Murphy 8) such as hurricanes, floods, drought, heatwaves, lack of food and water resources, degradation of soil, air and water pollution, and new diseases among others in the Anthropocene. In the same vein, climate fiction of the 2000s emerged like ecocriticism of the 1990s, which "responds to a period of scholarly neglect of questions of reality and an interest in fictional ways of accounting for it" (Bartosch

50).[lxii] Moreover, what turned the chances for climate fiction and the cause of its recent popularity amongst novelists and film producers is the current state of the world and the widespread studies of interdisciplinary "'environmental humanities'" since the 2000s (Palsson et al. 5). As Dan Bloom explains, it is "[t]he summer of 2018 worldwide, from the USA to Canada to Europe, with its wildfires and floods and heatwaves, along with constant media coverage of the link between climate change and these deadly and catastrophic events" ("Cli-fi has Arrived") that has made climate change fiction so noteworthy. Hence, the disasters and the human conflict displayed in the novel are not a product of fantasy and they can already be observed in several countries across the world at present, even though the novel itself is fictional with its characters and plot. At this point, Nevill confirms in an interview that *Lost Girl* does not belong to the fantasy genre since it appeals to the contemporary world facts:

> I didn't want to set this book at a far distant time, or in a state of post-apocalypse or post-collapse, because it then becomes fantasy. We don't need a fantasy anymore. I actually think the dystopia and apocalyptic genres in all media are actually counter-productive now, so I set my story in a pre-apocalypse situation, that is very close to now, and recognisable to us in 2015 [when the novel was published]. ("*Lost Girl*: An Interview")

In other words, Nevill talks about the present and near-future realities of the world: "destructive storms, the loss of biodiversity, species extinction, and sea level rise […] that are no longer on the horizon but are happening now" (Streeby 4). What is more, Nevill is well aware of these anthropogenic conditions and has done quite a lot of research about the natural history of the world, about Gaia hypothesis[lxiii], the Anthropocene and current environmental and societal transformations in the world all of which find their place in *Lost Girl*:

> Consider the disruption of violent storms, flooding, rising sea levels, droughts and huge forest fires, air toxicity, new pandemics caused by endangered ecologies, a gradual deadening of the oceans, disruptions to food aid and food exports, multiple failed states, civic unrest everywhere, and the rise and rise of organised crime. But occurring continually on an overpopulated planet until these situations become normalised. If we can imagine the effect such a continual momentum of disruption will have on human migration, amongst the 9 billion, then what will that scale of human migration, from failed states/increasingly uninhabitable regions, do to our values and humanity? ("*Lost Girl*: An Interview")

Similarly, *Lost Girl* emerges to be substantially credible excluding the fact that the novel exploits some horror genre qualities such as the constant presence of macabre.

Nevertheless, these elements can still be associated with real life experiences considering the spiritual degradation of human beings after the deterioration in nature as also argued in the Anthropocene theory in terms of social/human conflict. Permanent threat the anthropogenic disasters pose to human life may have resulted in irrational behaviour in some human beings or given a cause to psychologically disturbed people to commit crime and kill people in the name of a cult such as King Death. From another perspective, in addition to what can be observed within the borders of Devon as the third person narrator of the novel reflects, the TV news presents the macrocosmic picture of the world suffering from disasters, famine and diseases. To begin with, aside from environmental devastation there is extreme food shortage which results in the collapse of food markets and weakens the capital holders around the world from the 2030s onwards that explains why everyone is obliged to go vegetarian for a decade until the 2050s, when synthetic meat is invented (3, 17). At this point, extreme air pollution among countless other elements disturbs the harmony of nature which brings out "underproduction" of food lessening "agriculture's biological productivity," "yield growth" and "nutritional content" (Moore "Confronting the Popular Anthropocene" 191). Similarly, fish, sheep and cattle have long gone extinct, and "genetically modified, drought-resistant crops" are the standard food for the decent citizen while the poor of the world are starving since the distribution of food is monopolised by international gangs like King Death and big corporations like the Open Arms charity (3).

In a similar fashion, in the previous three decades before 2050, a dozen pandemics took hold of the world as the father remembers: "[p]lague, legionnaires' disease, E. coli of the blood, hantaviruses and various strains of influenza" but there was always a more urgent natural disaster: fire, hurricane or flood to deal with, so people tended to ignore and forget the deaths related to these diseases (158). However, two new pandemics, SARS CoV11 in Asia and Gabon River Fever in Africa, seize the world in an even greater urgency that is why there is a refugee influx into nearby countries especially because of SARS: "China, the Philippines, Thailand, Nepal, Bangladesh, the east of India: they were all coming down hard and fast with the bug" (91, 92). Likewise, the SARS bug is more contagious than the scientists expected as it reaches within the borders of Britain into Midlands, Oxford and London so soon because of a "Hong Kong Chinese tycoon," who flies to Oxford to find a cure (243, 336). Originally, it is a

"zoonosis" (infectious disease between nonhuman animals and humans) that spread from bats to rats and from the rats to human beings in China as they were keeping rats for food in wet and congested places that prepared the necessary conditions for the SARS virus to spread (382). Soon it became airborne and thus, "ninety per cent fatal" (383). Now the biggest threat to all human beings is the new SARS bug against which nothing works no matter how hard the Centre for Disease Control tries (158). Nevertheless, a vaccine is procured through Karen's initiations made out of the antibodies of rats that were "the reservoir host" and only the rich ones like Richard, Karen, Yasmin/Penny and those they will need to do their service and the lesser work were inoculated (383-384). As Richard explicates, the new bug is "[…] NBO. The next big one" (376) that has been transforming for the last fifty years and will be the cause of "the biggest sudden depopulation since the Black Death" (377).

In this respect, the depiction of the super bug (SARS) and other diseases in the *Lost Girl* calls forth health problems in urban areas related to climate change and environmental problems of anthropogenic origins in the twenty-first century. In developing countries, overpopulation, migration and high urbanisation rates have exceeded "the growth of the necessary infrastructure and services", which has given rise to limited access for "basic amenities" and emergence of "social inequalities" amongst urbanites, and relocation of indigenous people and nonhuman animals into cities since their natural environment/habitat is destroyed (Ehlers and Krafft 10). Therefore, all of these factors combined with lack of hygiene and low life standards as a side effect of urbanisation and increased population bring along epidemics such as "diarrhoeal diseases, viral hepatitis, typhoid fever, HIV/AIDS, tuberculosis and vector-borne infectious diseases, especially dengue fever and chikungunya" (WHO "Urbanization and communicable diseases") while global warming contributes to the mutation of pandemic strains and makes them indestructible as is the case with Ebola, SARS and Influenza (H1N1), among which Influenza is the most recurrent one and a primary candidate to be the pandemic of the twenty-first century (Scalera and Mossad 43).

With this in mind, the novel also lays bare the meaning of the Anthropocene and its myriad consequences in real life because the Anthropocene is an age aware of its own meaning and impact unlike any previous epoch. Named within the same age it is

happening for the first time in geological history[lxiv] due to countless evidence gathered from the strata, water and the air, the Anthropocene is "the first geological epoch in which a defining geological force [the *homo sapiens*] is actively conscious of its geological role" and the positive change is expected to emerge "when humans become aware of their global role in shaping the earth and, consequently, when this awareness shapes their relationship with the natural environment" (Palsson et al. 8) which is riveted in the persuasive narrative of *Lost Girl* as a climate fiction even more. For example, there has been excessive drought in China for many years due to fresh water shortage and "depletion of the Yellow River and the region's deep aquifers" and disappearance of the monsoon completely so much so that "[t]he water shortage has been classed as irreversible by the UN" in 2047 (23). In the same manner, water problem emerges in Europe with depletion of water sources and "the Rhine, the Po, [and] the Loire" rivers while the riverbeds are teeming with poisonous algae that open ground for waterborne diseases (53).

Furthermore, there is the worldwide phenomenon that is called the "[c]limate holocaust" (*Lost Girl* 51-52) which ranges from the heatstroke in the locales of Kent and Devon around 40 °C degrees (50), forest fires in Mediterranean countries: Spain, Portugal, France (51) and wildfires in India and Australia (229). In southern Europe, the fire is thoroughly uncontrollable because "an area as big as Denmark," a huge part of northern Spain and Barcelona have already been lost to wildfires (53) as a result of which Britain is covered with black smoke (20) while Germany with white smoke (53). In another part of the world, in Australia, as Sydney and Adelaide are totally gone while Perth and Melbourne are surrounded by "[f]ire superstorms" (229-230). All these extreme weather conditions brings to mind the notion of "flat ontology"[lxv] which refutes the Eurocentric notion of human superiority over the nonhuman and explains how human beings are vulnerable in the face of vast environmental devastations for "nonhuman objects have a force of their own that cannot be reduced to human intention [or intervention]" (Alastair Morgan 19). Hence, as a result of extreme air pollution caused by wildfire smoke, people wear masks all over Europe and in the afflicted zones in the novel, which finds its real-life correspondence on the West Coast of Canada. Following the barely controlled wildfires in California, North America in July, 2018, state of British Columbia announced the urgency of air pollution and directed its citizens, especially

children, elderly and people with health problems to take necessary precautions and to wear masks (Sierra-Heredia par. 2, 3).

Likewise, landslide and rockslide are common anthropogenic incidents in the new devastated world of *Lost Girl* as can be seen in the mountains of Switzerland that are falling apart while glaciers melt in an alarming rate (53). In the same way, the sea ice is gone whereas the permafrost (solid frozen ground) has been melting and releasing CO_2 into the atmosphere, which is the legacy of devastation for future generations if they manage to survive the catastrophes, diseases or boundless human violence. The father meets an old man who gets into a fervent conversation with him about the impending end of the human kind. The man is afraid that the "the hydrogen sulphide […] [u]nder the ocean floor" (233) will come up and exterminate whatever is left in the seas and leave a stinking smell for future generations. At that moment, the father thinks about the condition of the nonhuman nature that is left completely unbalanced with centuries-long human interference:

> Ironic that it was no longer human emissions doing the most damage to the atmosphere; the earth's own expulsions had become far more deadly, and the planet now seemed to be pursuing a purpose of its own. Great fields of permafrost were releasing their terrible and long-withheld breath into the air, while the forests and oceans absorbed less carbon dioxide than ever. (233)

In this context, the fictional debate about permafrost and ocean floor in the novel reflects none other than the twenty-first century realities. In the winter of 2017, it is discovered that "a string of days 60 and 70 degrees warmer than normal baked the North Pole, melting the permafrost that encased Norway's Svalbard seed vault- a global food bank nicknamed 'Doomsday'" (Wallace-Wells "The Uninhabitable Earth"), which is so vital for the preservation of seeds for future generations. Likewise in Alaska and Siberia, a research team having observed the region for twelve years have lately found out that the thermokarst (protruding surface of permafrost and melting ice) lakes in Alaska and Siberia "could increase the emissions generated by permafrost by 118 percent in the late 21st century" (Rosane par. 7), especially when the recent years of extremely hot summers are taken into account.

Similarly in the novel, flora and fauna of the Earth struggle with the heat and poisonous air like human beings and die which can be called human-induced ecocide. Trees give

their "dying breaths" as they release the CO_2 that they are supposed to absorb, which adds another pile to the already high rate of carbon emissions (52-53) while animals die a painful death escaping from surviving human beings:

> The great dieback from drought, famine and disease was making inroads into the herd; the other animals were running wild-eyed with foam-lathered flesh. Their teeth were showing inside red mouths that cried out uselessly. There was panic. Clubs and rocks were being seized and hoisted aloft to defend what little was left, fences were being erected. Grieving mammals were thinning to extinction; their little ones went first. And it wouldn't stop. (140-141)

In other words, the Anthropocene reveals itself in full impact while the human kind anticipates the next disaster in their regions. At this point, having left the Edenic "old world" of the Holocene, people are facing the consequences of a human-induced, "less congenial epoch" (Tuhus-Dubrow par. 19), the Anthropocene, whose "scarring" signs can be read anywhere on Earth (Colebrook "Time That Is Intolerant" 151).

Moreover, *Lost Girl* reflects how human beings are drawn into social, personal and political conflict/evil that originates from the destruction of the nonhuman environment. This way, Nevill expresses that in the near future the human kind will incline towards "protectionism, territorialism, and an even greater self-interest" once global catastrophes coupled with the constant threat of death become a norm ("*Lost Girl*: An Interview"). Similarly, the novel pictures the lack of solidarity, empathy and moral codes among people and a dramatic rise of selfishness and desire for survival: "Community spirit was thin on the ground, even in the better parts of town. People heard shots popping and they locked down, grateful it wasn't their turn. In many parts of the country, who even knew who lived next door? The national characteristic was mistrust" (17). Escaping the catastrophes as much as they can, human beings are also put in a position to deal with criminals and gangs on their own as the police force do not interfere with gang matters, which gives the "opportunities for the gangs to fast-track their interests through extortion, bribery, kidnap, blackmail, intimidation and violence" (100). Thus, they have become "[e]asy prey […] in the crumbling world where 'King Death' reigns supreme" (Everington par. 2). In this respect, the police force is extremely weak with most of the officers corrupt and terrified of kings (130). When the father realises the police will not help him, he gets help and information from a handler, whom he names Scarlett Johansson (he puts her life in danger eventually for his vigilante acts)

(274) and soon another one, whom he calls Gene Hackman (later killed by the kings) (277) to find his daughter. In the chaotic atmosphere of the world, people take justice into their own hands like the Father does (14, 42) since "the forces of law and order are virtually non-existent" (Mahon par. 2). Old crimes were forgotten by the state once the climate change hit (61) and the police classify the cases according to the kind of crime they have to deal with (94) while finding a gun is easier than finding meat (83). The world is so corrupt and in the control of gangs that when the father leaves his DNA in two crime scenes, his associate, Gene Hackman informs him that his records could be national but they are kept by the kings which means they are going to finish off the father themselves (238), which they try hard until the end of the novel.

On the other hand, there is a refugee rush towards the northern parts of the world because of the heat waves and wildfires in the southern parts, which is yet another similar quality with *Mara and Dann*, in which climate refugees travel from the south of Ifrik to the north to find habitable lands where they can have water whereas most of the people leave England and travel west in *After London*. The narrator of *Lost Girl* calls it "Exodus", the great migration, for human species:

> Millions had been displaced from southern Europe alone, augmented by further scores of millions from the Middle East and Africa, and all pushing north into Europe. It had changed the continent. Every man, woman and child south of France was steadily fleeing drought, heat, starvation, the wars and innumerable diseases that accompanied each dilemma. *The biggest migration of a single species ever known on the planet was underway*. (95 *emphasis mine*)

> A species successfully crossing with the rodent; *perhaps a farsighted evolutionary leap towards becoming envoys for the future*, when the planet's aridity seeped further north. (111 *emphasis mine*)

Becoming a geological force that interferes with the natural balance of the Earth and giving their name to an epoch, the Anthropocene, over the span of about 200.000 years with the emergence of *homo sapiens* in East Africa (Hart 30), the human kind has not been able to predict the eventual turn-back of the Anthropocene in the future. As a result of centuries of anthropocentric exploitation and destruction of nature, human beings end up running north for their survival as a species in *Lost Girl*. Likewise, as can be seen through conflict, violence and wars among surviving human beings in *After London* and *Mara and Dann*, political crises, refugee and border problems emerge soon after the catastrophes in *Lost Girl* as well. As another outcome of the Anthropocene,

environmental refugees populate specific regions in the north, which stirs social and political problems among human beings and countries. As the police officer who saves the father from the kings in the Commodore explains: […] The rules are changing and the tone is changing. Every country for itself. What comes next? Every man for himself?" (136). At this point, survival instinct rules the human/state relationships stirring up humanitarian problems while raising questions about ethics. For example, countries situated in the key points for the refugee inflow close their borders to protect their own interests:

> *Following Spain, Italy, Turkey, the Benelux and Central European countries' decision last month to close their borders, the newly formed French government is now considering the reclosure of its own borders, claiming its territory has again been 'overrun by refugees'. President Lemaire has declared the current situation an 'uncontainable and unsustainable humanitarian crisis'.* […] *The British nationalist leader, Benny Prince, applauded the news and urged the British emergency government to follow the French example. (Lost Girl* 19 *emphasis original)*

In addition, there has been political tension between Russia and China going on for fifteen years due to the issue of relocating Chinese people into Siberia and subsequent Russian resistance about borders (*Lost Girl* 23) while Pakistan and India are on the brink of war because of water sources, as the news report informs in the novel (92). These incidents increase the stakes for a nuclear war especially after "a massive exchange of nuclear weapons on the Indian sub-continent" takes place at the end of the novel (431) that alarms the states all around the world. Similarly, Arabian countries and African countries (Egypt-Ethiophia and Saudi Arabia-Sudan) are at war over farmlands and precious livestock while "the Islamic militia groups" loot everything in several African countries (91).

In this vein, all these examples about humanitarian and state conflicts find their real-life correspondents in the twenty-first century. It is now a common fact that natural disasters bring out social, political and cultural devastation as well as crises within countries. At this point, famous climate writers and historians, Naomi Oreskes and Eric M. Conway imagine a similar world for the near future which is in ruins and struggling with the masses of refugees after what they call "The Great Collapse":

> As the devastating effects of the Great Collapse began to appear, the nation-states with democratic governments— both parliamentary and republican—were at first

> unwilling and then unable to deal with the unfolding crisis. As food shortages and disease outbreaks spread and sea level rose, these governments found themselves without the infrastructure and organizational ability to quarantine and relocate people. (*The Collapse of Western Civilization: A View from the Future* 51)

As depicted by Oreskes and Conway, during the time of anthropogenic environmental catastrophes, public services and institutions cannot function properly while citizens are left to their fate, which in turn makes them self-centred, suspicious individuals. As can be seen in the case of Hurricane Sandy (2012), which bears similarities to Hurricane Katrina (2005) in terms of the humanitarian crisis that originated from racism, class consciousness and biased state demeanour, the U.S. government could not safeguard all its citizens. The incident left "psychological impacts and marked a cultural change in the United States, an altered consciousness of Americans as citizens" and an increased mistrust to the government that failed to support the *non-anthropos* (poor and/or disabled people living in the economically deprived parts of the cities) citizens in the time of crisis and gave cause to "changed feelings regarding security, safety, stability, and […] being unable to rely on the environment" (Kaplan xvi). In the same fashion, climate security and issue of climate/environmental refugees are the problems in the world agenda that are reflected in the climate change fiction because it realistically posits variant sides of "environmental transformation" in the foreground along with the humane story such as the father's quest for his daughter (White "Environmental Refugees" 182) in *Lost Girl*. Indeed, the issue of climate refugees has become pressing especially in Africa, China, Mexico and India since 1995 with "at least 25 million people" by 2010, since then it has been estimated that the numbers will go up due to "disruptions of monsoon systems and other rainfall regimes, by droughts of unprecedented severity and duration, and by sea-level rise and coastal flooding" and will eventually reach "200 million" by the 2050s (Myers par. 2-4) as a similar picture to the world of 2053 in the novel.

Considering the monumental, unstoppable and devastating changes on Earth that leave human beings powerless, decentred and helpless in the human age, the Anthropocene, *Lost Girl* accentuates the approaching extinction of the human race in several parts. While it seems to grant endless power to the human kind as a geological force, the Anthropocene indeed recalls the entanglement of the human kind with the nonhuman environment which actually makes them vulnerable "within broader geological and

ecological processes" (Parkins and Adkins 5) such as catastrophes and diseases. With this in mind, *Lost Girl* displays discussions of characters about the sixth extinction, the end of the world and more significantly, the Industrial Revolution that commenced the permanent anthropogenic transformation of the nonhuman nature. With the old man whom the father meets in a pub near Brixham, the human part in the natural devastation and the doom and gloom theories about the human kind are all called up:

> 'The planet's been more than patient. It was around for over four billion years before we set the first fires to clear the land. But it only took ten thousand years in this inter-glacial period for us to spread like a virus. We were the mad shepherds who didn't even finish a shift before we poisoned the farm and set fire to the barn. We've overheated the earth and dried it out. So it's time for us to leave, I think. Don't you? *We are already deep into the sixth great extinction*, right now, this very minute.' (234-235 *emphasis mine*)

Likewise, as the narrator calls it ironic, the "Exodus" of climate refugees starts in the south-east of England "to the place [London] that had started the Industrial Revolution, with its heavy reliance on coal-burning" (*Lost Girl* 2). Thus, advancing for centuries after the Industrial Revolution, the human kind simultaneously triggered the destructive changes in nature that have become irreversible and fatal for their lives. Similarly, the British civilisation, buildings and cities "that the Victorians had erected" in the nineteenth century are collapsing in the 2050s, "two centuries after the coal furnaces and fires of the Industrial Revolution belched" (107). In this respect, the Anthropocene is called an "archaic" term by some scholars (Oreskes and Conway 53) for countless scientists and climatologists talk about worst-case scenarios that are likely to happen by the end of this century encompassing the extinction and mass destruction of the human species along with the end of civilisation, which ultimately envisages the elimination of the *anthropos* (human) from the Anthropocene and considers it an emptied concept.[lxvi]

Nevertheless, unable to cope with the enormity of natural disasters and despairing for survival, states come up with multifarious methods to slow down the deadly transformations in *Lost Girl*. Among them are "'[w]ind farms, biofuels, zero point energy, carbon capture and sequestration […] the space mirror plans […] cold fusion […] [and] geo-engineering with sulphur" (232). The final one, the sulphur method, is doomed to fail as the old man explains, for it will destroy the surviving crops and the world population will surely die of hunger. In the same manner, the human beings

repeat their mistakes over and over again by interfering even more with the already delicate balance of nature. For instance, New Zealanders block the sun with extreme smoke since they have "pyrocumulonimbus" which are "[t]hunderstorms made from smoke" (230) and Chinese and Indians are also expected to do the same thing to trigger an ice age in their region sending the smoke to the stratosphere "to turn the place into winter" (231). At this point, blocking the sun is a contemporary matter discussed and supported by geoengineering corporations in the twenty-first century. They have been working on a project on "solar radiation management (SRM)" that includes "saturating Earth's atmosphere with sulfur-laden aerosols to reflect solar light back into space, cooling the planet in the process" and the theory seems to be inspired by volcanic activity in Mexico (1982) and the Philippines (1991), after which the temperatures dropped by "0.6 degrees Celsius following [the release of] millions of tons of sulfur dioxide into the atmosphere" (Turrentine par. 4). The success of the method in the future is vague as are its consequences for the nonhuman flora and fauna, which indeed elucidates how profound the human impact on nature is and seems to remain this way in the future. In this respect, the human beings have been turning a blind eye to human-induced natural changes and overexploitation of nature through arrogance and complacency for the sake of civilisation, advancement, capitalisation and urbanisation as expressed in the novel by the old man:

> '[…] We deforested the land to cultivate livestock, we allowed our numbers to burgeon without limit. And we still burned the coal. We are still burning coal. Two hundred and fifty years, give or take a few, of intensively burning coal for this? What were we expecting? […] We've known what was happening for close to a century. But we kept burning the black stuff. And now we have those feedbacks everywhere. This storm [hurricane] is because of the coal we burned twenty years ago.' (234)

In the same line, regardless of their huge part in the current state of the desolate world, the *anthropos* of *Lost Girl*, or the rich and influential people as well as capitalist corporations, are solely guided by Eurocentrism, anthropocentrism and their endless desire for longevity to preserve their existence as the self-chosen representatives of the human species. They intentionally play around the tension zones among and within states to eliminate them from the world population, take the opportunity of the SARS virus to ignore the tragedy of millions of people who are suffering and dying, and even taking joy from watching other people die as in their opinion, it will solve the refugee

and population problems, food and water shortages all at once (*Lost Girl* 387). As Richard introduces himself to the father and explains his ideas to him openly, the father loathes him instantly for his selfishness, cruelty and greed. As the father depicts him, he emerges to be the epitome for the *anthropos*:

> The more he spoke, the more the man reminded the father of those distant, wine-fuelled executives from food distribution who held forth at parties, their baritones rising to the ceilings of the rooms they quickly came to dominate; people who had drifted into the executive level of agriculture, construction, nuclear power, the emergency government, water management and resettlement planning, after their opportunities in finance diminished as the world's markets began to collapse; men who considered anyone unlike themselves as without worth. (379-380)

He is ruled by his self-interests, like Karen and others like them. They embark into charity organisations just to make benefit and while discussing the condition of poor of the world in luxurious parties, they indeed waste tons of precious food and water those people could survive on. They are like princes and kings along with their envoys from Jefferies's *After London*, or the Hadrons in Lessing's *Mara and Dann* with their hypocrisy, extravagance, egoism and lawlessness. Moreover, Richard voices his own feeling of superiority over other people as a British person driven by his Eurocentric mind-set as demonstrated through his racist attitude. He calls Britain a "lifeboat" and the British "the lucky ones" along with "the Kiwis" (New Zealanders) who have managed to block the sun (381). Thus, he announces the fate of nations around the world confidently: "[t]he British and French, Canadians, Scandinavians, Polish, Russians, Japanese and Koreans" are going to survive the catastrophes while "Mexico, Central America, the Caribbean, every single country but France that borders the Med, India, Pakistan and the Middle East, are all on their way to final collapse because of water [shortage]" (385). Additionally, he assures he will be among the survivors as one of the few representatives of the human race while he intimidates other human beings who most likely will not survive in the end and does not care about what will happen to nonhuman animals and the nature *per se*. Nevertheless, soon after his display of arrogance and pride, Richard dies a painful death (like Karen) in the hands of the father and joins the ranks of the dead people with whom he previously made fun of. Hence, as a prominent member of the *anthropos*, Richard cannot get beyond "the long history of human exceptionalism," (Ohrem 12) racism and superiority for which he is doomed to perish in the novel.

In this respect, as Nevill himself also elucidates, *Lost Girl* bears messages about the Anthropocene and underlines the vitality of positive human action to slow down its destructive effects, if not completely stop it. Likewise, as a counter action for centuries-long human ignorance and multifaceted negative impacts, Paul Crutzen reminds of various positive developments during the Anthropocene, which can only be achieved through constructive human interference:

> Hopefully, in the future, the "Anthropocene" will not only be characterised by continued human plundering of Earth's resources and dumping of excessive amounts of waste products in the environment, but also by vastly improved technology and management, wise use of Earth's resources, control of human and domestic animal population, and overall careful manipulation and restoration of the natural environment. (The "Anthropocene" 17)

Hence, as Crutzen anticipates, it is possible to turn the negative human impact on nature into a positive one by finding out the accurate methods and using the adequate tools. Likewise, as a literary work and a climate change novel, *Lost Girl* conjures up awareness in the Anthropocene societies and governments about the urgency of taking action at once since the mind-set of the majority of the human kind seems to be still rooted in the Holocene tradition, which has proved to be "anthropocentric" and short-sighted. To that purpose, Holocene societies are expected to comprehend that they have already morphed into Anthropocene societies especially after the great acceleration in the late twentieth century and to build a fruitful correlation between their changed "insight and action" (Palsson et al. 7). Hence, what matters for the future of human and nonhuman life is "to stop the trajectories of the great acceleration" rather than ignoring the truth or denying the existence of the Anthropocene (Estok "Anthropocene, What Anthropocene?" 42). With this in mind, what can be gathered from the novel considering the simultaneous deterioration of human beings along with the nonhuman nature is the importance of global legal action from a green perspective purified of all components of the anthropocentrism through procuring "an apex juridical normative regulatory approach" and heightening "the degree of environmental care and moral responsibility" to protect the Earth (Kotzé 23). Likewise, negative transformation of the environment that encompasses the climate change has become both a public and private issue calling forth all human beings whether in an organised community or as individuals through "[e]nhancing the public's climate literacy" (Liu et al. 37). Hence, it

is vital to publicize the understanding of current environmental transformations to create a guided awareness and to initiate collaborative action in the human kind.

From a different perspective, *Lost Girl* employs horror elements through the description of the terror of climate change that goes hand in hand with the anthropogenically destroyed nature and the emotional story of the father. Positing the archetypal fears of the human kind aside from the father's personal fear for his child, Nevill focuses on "the very worst outcome for us as a species, in which we are subjected to a climate holocaust […] [since] there is no greater horror than something of such an epochal nature ("*Lost Girl*: An Interview"). Likewise, the realities of the terrifying new world in which the environmental setback can neither be predicted nor prevented and criminals of all kinds easily snatch children and innocent people away from their family in the midst of havoc**,** *Lost Girl* significantly comes in view as a "horror novel" (Agranoff par. 2). From this perspective, taking all the disasters and tragedies in the history of the human kind into consideration, Nevill inquires "why aren't all writers writing horror?" (Centorcelli par. 8). Hence, although *Lost Girl* is seen to be a diversion of genre in Nevill's career of horror, "the theme of horror is as present as ever, perhaps even more so" (Kitching "Footage at the Borderlands") in the novel with the cult of King Death and the appearance of spirits. Death constantly lurks around the world physically through Latin writings and astral presence as the father encounters its signs wherever he turns to. For example, he sees a mural in a deserted place in Paignton writing "*Usque ad mortem*" which means "to death" in Latin and he has the first sight of the death figure not long after (49). Likewise in London, there is a corpse painting in a derelict building and it writes "*Nihil. Nemo*" in a scroll meaning "nothing, nobody" (64). Hence, throughout the novel "the mysterious, skeletal figure begins to stalk the father" as he loses himself bit by bit by killing criminals, as a result of which he becomes a criminal (Morgan par. 5). Likewise, Oleg Chorny explains the meaning of the Latin words as a whole and the purpose of King Death to the father: "'We are nothing. We are nobody. Only in death do we transcend. And it is better to know where it is that we will go. To the terrible passage. I have known this for a very long time. And I am ready […]'" (284). With this in mind, what can be seen in the Latin words and the ever-present death is Nevill's interest "in the medieval period, and in the figure of death as a character, and as a cultural force in history" and "the Black Death, in which one fifth of Europe died"

which in his perspective is similar to "runaway climate change" that is to bring the end of the human race ("*Lost Girl*: An Interview"). In this way, it seems that the gloomy future of the human kind may have driven some already depraved human beings into the cult of King Death (198-199), displaying the destructive mind-set of the *anthropos*, to compensate for their need for a religion and something to hold onto at the end of the world (Thomashow 12).

More so, the followers of King Death are lunatics, psychopaths and extremists who are afraid of nothing, which shatters the father's soul in his quest and tests his endurance as a human being throughout the novel (Fryer par. 6). Members of the kings are creature-like, vicious, blood-thirsty humans as can be seen in the father's fight with Rory, who is one of those connected to Penny's disappearance:

> In the melee, Rory's teeth had twice closed on the father's face and he knew the man was straining for his nose, or a lip, with those Neolithic teeth, browned at the root and yellowed like corn at the tip, as if from chewing an Iron Age diet of nettles and seeds. Rory's head itself seemed newly resurrected from the dawn of human settlements in the area, a crude skull found in a clay pit amidst shards of broken pottery, but now tight with ruddy, sun-spotted skin, suggesting a new regression – from ape to reptile. (114)

As depicted, Rory is a creature evolving backwards having lost all his humanity and morality. While the father is fighting with him and his hand is severed during the process, Rory relishes the moment as is reflected through "[h]is eyes, spider-webbed with blood vessels" (115). At this point, the police officer who saves the father from the kings and later gets executed by them explains the origins of the cult:

> They've mixed in Santeria, Buddhism, Catholicism, Satanism, witchcraft, all of it and more, even physics. And they reckon we're destined for chaos, everything is, and they're preparing to survive in it. They might have a point, eh? And they reckon that all of this, the world and us in it, right now, is the *fin du monde*, the end of time. (145 *emphasis original*)

These people look forward to the end of the world and each member serves for this purpose as seen through the examples of "'Jihadists and other mass murderers in the world" that are connected to the cult (146). Likewise, they have rituals in their temples that are full of the relics of death from the past to the present in a book:

> Over the defiled pages, scores of photographs had been pasted as if the papier-mache dolmen had been collecting the images as trophies or mementos: bone fields in Cambodia, the skeletal remains of Iranian towns hit by Israeli nuclear weapons,

> a recent genocide in one of the Congos, a Nigerian civil war, a Chinese famine, the cannibalism of Pyongyang, the Californian dust bowl of the thirties, the ghost towns of Texas, long-exhausted and near-forgotten pandemics in Asia, the repeated failures of the Indian monsoon … (259-260)

Hence, through the father's revelatory adventures, the real content of the cult which is abstrusely rooted in the human conflict brought about by the Anthropocene is exhibited in a horrific atmosphere.

Nevertheless, despite the enduring threat of death and devastating natural disasters as well as new strains of illnesses, the humane aspect is not forfeited in *Lost Girl*. It is indeed "a love story" displaying the endless love and sacrifice of a father for his daughter (Sapient par. 1). When Penny is taken away from the father, his normal life ends and he becomes a vigilante, a criminal step by step to get even closer to her. Then, risking his own life along with his wife's and his anonymous accomplices', he reflects his dilemmas and conflicts as a father and a human being risking all for Penny (Fryer par. 7). Hence, despite the horrible and dystopian foreground of the novel, it appears to be "overall a story about the limits of love" and endurance of a human being which may sound familiar to those who read the novel (Morgan par. 6). At the end of the novel, when he gets Penny back and shields her from the dangers of the world with his wife, the father feels a familiar relief that can be observed in all human beings who have someone in their lives they dread to lose. Thus, the humane touch and happy ending of the novel bring out hope and enthusiasm in human beings to counteract the obstacles originating from the negative transformation of the nonhuman nature and/or the dangers other human beings pose (such as a nuclear threat) for the loved ones in such crazy times:

> Eventually the father extended one arm out and over the waists of his daughter and his wife, and carefully placed his chest against Penny's back. The smell of her hair engulfed him and their three hearts beat together. The blood of the parents warmed the little one in the middle./ He made a vow. Unto death he'd never let them go, and if death were to divide him from them, he'd go first. But before he left, he would find a place for them to be safe, and he would fill their hearts with so much love, it would glow within them long after the last reactor died. (435)

Finally, two climate fiction and dystopian novels from the twenty-first century that are among the novels read from various perspectives and considered to be successful representatives of the climate change fiction, *The Stone Gods* by Jeanette Winterson and *Far North* by Marcel Theroux will be briefly referred in terms of their different and

similar characteristics when compared to *Lost Girl*. First, *The Stone Gods* (2007) "pictures a world, red planet Orbus from sixty-five million years ago stricken with climate change, storms and transformations and ruled by highly technological posthuman societies" (Baysal 77), which depicts a similarly desolate world as in *Lost Girl* with the difference of the different time spans and a posthuman love story. Describing a dystopian world, Winterson's *The Stone Gods* consists of four parts revolving around the posthuman romance story between Billie, a human and Spike, a robot in different time periods scaling from the eighteenth century to distant future in the aftermath of the third world war. The first part speculates a highly technological world on the verge of destruction in which big states collaboratively make preparations to relocate the rich and powerful to another planet called Planet Blue, terraform it with an atom bomb and colonise it for the future exploitation of the human kind. Second part takes place on Easter Island in the eighteenth century where human beings destroy their statues, the stone gods, which stand for human greed, exploitation of the environment and anthropocentric practices of states. Third part depicts a desolate world after third world war in Tech City while the related fourth part, Wreck City, displays a totally destroyed world after the war, devoid of any government and public service in which everyone is struggling for their lives. In this respect, "*The Stone Gods* threads three linked Anthropocene narratives" in an echo chamber that are repetitive and intertextual with "repeating plot lines, recurring protagonists and iterative themes and tropes" to lay emphasis on the same anthropocentric human mistakes repeated over and over until they eventually bring out tragic anthropogenic changes in the nonhuman environment (Ferwerda 85-87). Manfred, an exemplary member of the *anthropos* from MORE Corporation that has a huge part in the greedy exploitation, degradation and transformation of the planet in three parts of the novel (except for Easter Island) explains the capital-driven and arrogant initiation of the *anthropos* by insisting that the world has not come to its end:

> We have the best weather-shield in the world. We have slowed global warming. We have stabilized emissions. We have drained rising sea levels, we have replanted forests, we have synthesized food, ending centuries of harmful farming practices,' […] 'we have neutralized acid rain, we have permanent refrigeration around the ice-caps, we no longer use oil, gasoline or petroleum derivatives. […] (17)

In the same line, *Far North* (2009) is a popular post-apocalyptic novel that is called the "'first great cautionary fable of climate change,'" by the *Washington Post* (Tuhus-Dubrow par. 3). It accounts the survival story of a female protagonist, Makepeace Hatfield, in Siberia. She gives the full history of the Quaker migration from the U.S. to Siberia in the north through a pact with Russia as a result of catastrophes originating from the climate change, which bears similarities to the catastrophic atmosphere and the issue of climate refugees in *Lost Girl* but seems to lack the action, tension and feeling of dread that *Lost Girl* gives in plenty. As a result of extreme heat, the exodus in the U.S. starts after the country becomes uninhabitable:

> By leasing small tracts of the Far North to us, the Russians got to restock the land with European settlers. The settlers got more land than they knew what to do with. And it seemed like a smart bet to us. Our summers in the north were getting longer and our winters milder. No one was overly concerned that what was easing the cold of our winters was making the crowded parts of the globe hot and restless. (50)

In the near-future imagination of the novel, the Siberian settling cannot stand the heavy inflow of the immigrants after two generations and falls apart to be taken back by nature, which is quite alike with the wilderness taking hold of the cities in Jefferies's *After London*. Hence in *Far North*, violence of all kinds and crime dominate the land in which only the strong ones can survive, which is yet another likeness to the criminal world and gangs in *Lost Girl*. Thus, Makepeace is among the strong ones for she "passes herself as a man" (Harrison par. 1), uses a gun, hides successfully in deserted buildings and hunts her own food in the wild. Nevertheless, she feels obliged to go after a plane she sees falling. Thus, hers is another quest story in which she searches for civilisation and modernity in the vast wild deserts of Siberia. Likewise, similar to *After London* and *Mara and Dann*, modern inventions, transportation and civilisation that indeed triggered the Anthropocene have already been destroyed by the dramatic outcomes of the very same epoch in *Far North*. Through Makepeace's adventures, it is observed that ethics and morality mean little for the majority of people, especially the outlaws, who have erected a slave camp for people from different religions and nationalities. Following the route of the crashing plane, she finds "a small religious community, then imprisoned at a work camp, and eventually makes her way to a dead metropolis" (Tuhus-Dubrow par. 2-4) which is much alike with the poisonous zones in *After London* bearing the deadly relics of a perished civilisation. She makes friends with

a Muslim doctor, Shamsudin in the work camp and goes over to the poisonous zone with him during which they have a romantic affair. She discovers the intensity of the destruction past human civilisations commenced on Earth and conveys her experiences to the next generation in the end.

To sum up, *Lost Girl* by the horror novelist Adam Nevill, stands out as a pre-apocalyptic climate change novel with horror qualities narrating the formidable quest of a father in the horrible atmosphere of the deranged near-future world. Demonstrating the realities of the twenty-first century, the climate change and other horrendous transformations in the human beings and the nonhuman environment alike, the novel conveys messages encouraging the human kind into adopting a constructive green philosophy and turning it into action at once. The humane story of a little girl taken from her parents and reconciling with them in the end through her father's unspeakable methods provides hope after all with Nevill's personal touch, instead of suggesting total complacency or arrogance, which can also be found in with Jefferies's *After London, or Wild England* and Lessing's *Mara and Dann: An Adventure*. Similar to previous two novels, *Lost Girl* is a successful literary work touching the hearts of people through the humane story of a family while effectively cautioning human beings as a species against the perilous changes in nature.

CONCLUSION

Representing the emergence and rise of the Anthropocene from the nineteenth century to the twenty-first century, Richard Jefferies's *After London, or Wild England*, Doris Lessing's *Mara and Dann: An Adventure* and Adam Nevill's *Lost Girl* are climate change narratives giving the environmental, social, political and economic background of their ages through the quests of their protagonists in anthropogenic worlds of chaos and violence. With this in mind, marked by large-scale and tangible changes in the nonhuman environment such as the climate change that includes the global warming and all (un)natural disasters related to it, the extinction of the nonhuman flora and fauna as well as the outbreak of new diseases, humanitarian alongside political crises and border problems, the Anthropocene as the human epoch which started back in the nineteenth century shows its effect fully in the twenty-first century in any part of the world. Manifesting the profound human impact on nature, the Anthropocene can be readily detected in the northern and southern hemispheres. With the worrying pace of the melting in the Arctic and the Antarctica, the growth of the ozone hole, floods, hurricanes, typhoons, extremely cold winters, desertification, scarcity of fresh water sources alongside natural resources and the impending distress of environmental refugees and wars, the Anthropocene has become an issue of hot debate both in the agenda of ordinary people and the governments.

With this perspective, this dissertation aims to reflect the representation of the anthropogenic changes in nature and their serious consequences on the human and nonhuman life in three novels from three subsequent centuries, Richard Jefferies's *After London, or Wild England* (1885), Doris Lessing's *Mara and Dann: An Adventure* (1999) and Adam Nevill's *Lost Girl* (2015) from the nineteenth century to the twenty-first century. Displaying the three phases of the Anthropocene, the three novels present a striking picture of the anthropogenic condition of nature to humanity as works of literature laden with moral and ethical messages. Coinciding with the three phases of the Anthropocene, from the late eighteenth century to 1945 as the first phase, twentieth century as the second phase up to 2015, and the third phase after 2015, *After London*, *Mara and Dann* and *Lost Girl* (2015) depict the horrifying environmental, social, cultural, economic and political conditions in the fictive worlds reflecting the multi-

faceted reality of the time they are written. In these novels, the concern for what is happening in the nonhuman environment is described through the personal imagination of writers. *After London* displays Jefferies's own quest for the fulfilment of his soul life through Felix's adventures to prove himself and to discover new lands and his nostalgia of returning to pre-industrial times and living in an agrarian society as opposed to the industrialised and urbanised life of Victorian England. From a different perspective, *Mara and Dann* pictures Lessing's radical personality about voicing social and political ills of the modern world and her predictions about the future state of the already degrading nonhuman environment and conveys messages to human beings through the fairy tale quality of the novel emphasising the notions of good and evil. Likewise, *Lost Girl* successfully combines the associable horror of a parent with the similarly associable horror of the human kind about their future in the gloomy and gothic atmosphere of future Britain as reflected from Nevill's imagination that is nourished by his personal experiences and readings on environmental humanities as well as the geological history of the Earth.

The devastation and simultaneous degradation of nature and corruption of human nature depicted in the novels can easily find their real-life correspondence and future reference in the world, which explains how the novels embody the power to encourage and inspire human beings as works of literature that has led the way for more and more movies, projects and organisations nowadays, both individuals or organised institutions, for taking the initiative to act through an eco-conscious and posthuman perspective for the amelioration of the conditions for present/future human and the nonhuman environs. At this point, the success of Rachel Carson's *Silent Spring*, a signature book pioneering the environmental humanities studies combining fiction with nonfiction, which raised awareness in the American society on individual and corporate level about the use of DDTs in agriculture so much so that it was officially banned several years later sets an example for the three novels in the focus of this dissertation. As works of literature, the novels have great potential to ignite a positive change in the human beings towards being proactive about the nonhuman nature instead of turning a blind eye to the deteriorating conditions of the human as well as nonhuman world.

In addition, there is a spiritual quality in all three novels representing the metaphysical aspect of living in an anthropogenic world. Richard Jefferies depicts people lacking any sense of morality, ethics or religious faith in the post-apocalyptic neo-feudal society of *After London*. Devolved and corrupt human beings applying to violence, bloodshed tyranny and slavery are spiritually destroyed and in this respect, they are in the same condition with the devastated nonhuman nature of ancient London, which is poisoned and buried under water. Still, there are good human beings among different human communities like Felix, his family, Aurora, the only character with religious faith, and Thyma family and the shepherds keeping hope and optimism for a better world intact in the novel. In this sense, displaying Jefferies's own spiritual connection with nature and his dream of fulfilling his soul life, the novel pictures how most human beings lose their spirituality with the degradation of nature while only a few preserve their humane side and depicted as the exemplary people of the novel. Similarly, as previously mentioned, Mara and Dann's journey may be interpreted as a spiritual journey that matures them and makes them survivors amongst vicious human beings and the social, political and environmental hardships of post-apocalyptic Ifrik, which is in concur with Lessing's Sufi belief reflecting the importance of spiritual maturation and cleansing of one's soul. Finally, as stated in the third chapter, *Lost Girl*, as a novel penned by Adam Nevill, the horror writer with a deep interest in medieval macabre and concept of death, demonstrates the spiritual degradation of the human kind through the monstrosity of King Death members. A great majority of humanity lose their better selves with continuous environmental catastrophes and those who are in search of spiritual compensation to keep them going are manipulated by King Death for violent crimes and unredeemable deeds that blacken their souls even more. On the other hand, the souls of people such as the father who struggle to live as normal as possible in the chaotic atmosphere of the future world are tested with excrutiating tragedy through their loved ones. However, the father overcomes the challenges and succeeds in bringing his family together to live peacefully as they were before, underlining the importance of humane aspect of life, importance of love and spiritual connection through the bond of parents with each other and their children as a family.

Richard Jefferies's *After London, or Wild England* pictures major environmental conditions in the nineteenth century, similar to *Mara and Dann* and *Lost Girl*, through

the observation and imaginative construction of the fictive world by the writer. With the emergence of evolution and nature theories such as Darwin's, there is already an increasing awareness in the nineteenth century about the nonhuman environment and the way it is affected by urbanisation, capitalism and modernisation, and the Anthropocene itself is realised and depicted by some observant individuals like Jefferies even though the said epoch was yet to be termed in the twentieth century. In other words, "[…] the changeable relation between humans, other species, and their environments was a central insight of nineteenth-century science" (Parkins and Adkins 5). This said, like his American counterparts, Henry David Thoreau and George Perkins Marsh, Richard Jefferies was aware of the negative human impact on nature, which is revealed through a world ravaged by a mysterious disaster and shows the permanent toxicity of the once-industrious city of London which is buried under the Lake in post-apocalyptic world of *After London*. The serious natural condition in the ancient part of London calls forth the tremendous pollution in industrial cities caused by the Industrial Revolution and the rapid urbanisation in Victorian England. As depicted in the novel, little is left from the human civilisation for technology, culture and literature have been lost on a large scale. One of the primary signs of Western civilisation and urbanisation, modern buildings are destroyed by floods. Likewise, following the natural disaster, conflicts arise amongst human beings. With the primeval and neo-feudal culture after the disaster, communities are steered by different rulers, the literate and cunning individuals enforcing their authority on illiterate and ignorant ones. Hypocrisy, greed, corruption, crime, injustice and self-interest dominate the tyrannical rule of the anthropocentric survivor societies. As the Anthropocene theory suggests, human conflict advances subsequent to the environmental disaster as exemplified with the threat other people pose in human communities such as the danger of bushmen and gypsies, fear of enslavement, imprisonment, torture and death by the order of the king/prince, the threat of losing royal titles and property to new royalty and danger of wars caused by greed in *After London*. These social, political and economic problems in the dystopian society of *After London* indeed reflect real-life conditions at the time. Nevertheless, the disaster which forms a lake in London and destroys the cities is a mild one compared to the ones in subsequent novels, *Mara and Dann*, and *Lost Girl*. The world of *After London* represents the environmental conditions in the early phase of the

Anthropocene, which is not that serious at the time although it shows its effects already through the devastation of the nonhuman nature and the migration of a majority of people to the west, which upsets the balance of the human and nonhuman environment in the world.

In the same vein, *After London* is a "ustopian" novel girded with utopian as well as dystopian elements (Atwood "Margaret Atwood: The road to Ustopia"). Jefferies's own utopian fantasy about incorrupt and non-anthropogenic nature taking reign can be observed in the emergence of a feudal society that exhibits the culture before the industrialisation and urbanisation change the way of life in Britain and pollute nature. Through Jefferies's green vision, nonhuman nature takes its course after the disaster that radically changes the topography of Britain, where animals roam freely and flora cover all the tracks and roads, the signs of civilisation in about fifty years of time. Likewise, the protagonist, Felix, seems to be the embodiment of Jefferies himself in his quest for self-fulfilment and success at the end of which he is honoured to be the king of shepherds. Coupled with these utopian aspects in the novel are such dystopian narrative qualities as the disaster, the collapse of modern civilisation and the simultaneous degradation of human beings. Nevertheless, *After London, or Wild England* has a promising ending with the human touch for Felix hopes to be reunited with his love while he returns home and the primitive ruling system of the country is signalled to be evolved into a more developed state-system by Felix with his knowledge and passion for books, leadership ability, intelligence and archery skills. Hence, *After London* emerges to be a pioneer for disaster and a proto-climate change fiction novel along with *Doom of the Great City* (1880) by William Delisle Hay, which inspires other novels like William Morris's *News from Nowhere* from the same century that accounts the environmental conditions such as pollution and social corruption in London at the time.

Similarly, Doris Lessing's *Mara and Dann: An Adventure* displays the second phase of the Anthropocene in the twentieth century as inspired by real world problems. Through the nightmarish scenes of melting ice that floods the rest of the world while extreme weather conditions such as drought, wildfire and flash flood, diseases, extinction of lots of animal species, desertification and surfacing of giant animal devastate Ifrik in the near future, the negative human impact on nature is proficiently demonstrated. On the

other hand, while migrating to the north of Ifrik for survival, human beings are to confront the imminent threat of death, rape, abduction, robbery and violence from other survivors. With this perspective, in *Mara and Dann*, nature is in a worse condition than in *After London* with its instability and ruthlessness killing countless human beings and nonhuman animals in less than a century with floods and fires while the nonhuman animals undergo dramatic changes due to climate change picturing the animals going extinct or adapting to the warmer climate in the second phase of the Anthropocene in real life. Post-apocalyptic *Mara and Dann* worthily reflects the twentieth century major environmental issues such as the melting of the glaciers, global warming and rising temperatures that were taken into the agenda of the world powers towards the closure of the century that previously infused the imaginary worlds of devastation in J.G. Ballard's *The Drowned World* and *The Burning World*. In the primitive communities of Ifrik which bears similarities to the primitive Britain of *After London* with its anthropocentric survivors, modern technology and culture have long gone, so Memories can only tell stories of them to the new generations in the form of education. Modern people are referred as the founders of high technology, initiators of the space age and the cause of all devastations sacrificing the following generations in the meantime with their anthropocentric perspective, complacency and greed, which seems to bear a direct message from Lessing to the Modern people in real life to think more carefully about the consequences of their reckless actions.

Moreover, as in *After London* and later in *Lost Girl*, *Mara and Dann* narrates how social, economic and environmental crises arise among people through corruption, crime, illegal acts, egotism, greed for power, and exploitation of natural sources that result in wars and emergence of conflict zones among several other problems through Mara and Dann's adventurous and dangerous journey up north. The novel expresses Lessing's radical style through her interest in giving voice to the weak and the exploited, in other words, the nonhuman nature and her character, Mara, who matures to be a strong young woman throughout her survival adventure. Representing the injustice done to nonhuman nature, women and the weak in *Mara and Dann*, Lessing aptly employs some fairy tale and fantasy qualities like the quest of the siblings, survival struggle, running away from enemies, monsters, evil characters trying to hurt and kill them and endless sibling love. Combining the climate fiction qualities with fantasy and

fairy tale elements, *Mara and Dann* provides an atmosphere suitable for fantasy through its fabular qualities combined with matter-of-fact issues from the twentieth century, similar to the ustopian texture of *After London*. Hence, the novel maintains hope for the introduction of fruitful eco-conscious steps to be taken against the Anthropocene by individuals and states through the happy ending marked with the survival of the siblings and their lovers as well as the news of pregnancy that signals the future of human kind.

Finally, Adam Nevill's pre-apocalyptic *Lost Girl* shows forth the grave reality of the world undergoing the third phase of the Anthropocene, which comes in view through disasters, disturbing environmental phenomena such as heatwaves, fires and hurricanes and pernicious diseases such as SARS in the novel set in the 2050s. Displaying the nonhuman nature at crisis while Gaia is taking revenge to equilibrate her balance in this most intense period of the Anthropocene, the fictive near-future world of the novel feels profoundly real and tangible for the contemporary human beings since most of these incidents can already be observed in real life. As Nevill expresses, the novel depicts the pre-apocalypse condition that the Earth has been going through for centuries, which signals that great natural devastations resulting in the sixth extinction are yet to come based on Earth scientific data and scholar predictions unless something is done to slow down the impetus of the Anthropocene. Emphasising the human part in the destruction of nature and considering that Nevill has read a lot about natural history and the Anthropocene, *Lost Girl* emerges to be an exact climate change fiction/Anthropocene novel with its highly realist quality. In accordance with environmental devastation, human beings grow suspicious and inimical in the dangerous world of crime and corruption. In the novel it is clearly reflected that the human kind, from the nineteenth century to the twenty-first century, has caused the grand anthropogenic ecocide and all kinds of crime. At this point, solidarity, ethics, morality and love can hardly be found in human relationships aside from those of the father, his family, his accomplices and few people. Picturing the survival struggle of climate refugees, missing people, wars and political crises resulting from the greed of human beings, the novel illuminates the human aspect of the Anthropocene in an effective way for the twenty-first century human kind so that they can be awakened to the realities of the non-fictive pre-apocalyptic conditions on Earth. Similar successful cli-fi novels such as *The Stone Gods* and *Far North* depict the destruction of nonhuman nature and migrating/travelling to

habitable places as in *Lost Girl*. With this in mind, *Lost Girl* bears a warning for the twenty-first century human kind as a pre-apocalypse novel imagining and effectively depicting the possible social, political and environmental deterioration of the future world. It indeed points out that there is still a chance for humanity to make a change and to disown their anthropocentric roots before the natural and social catastrophes unfold and the present world turns into a dystopian world of calamity, violence and chaos.

Representing Adam Nevill's great passion for the horror genre in combination with the climate change fiction, *Lost Girl* reflects Nevill's personal horror as a parent together with the archetypal fear of the human species about their extinction, both of which make the humane side of the novel more obvious and poignant. Demonstrating the multi-dimensional real-world problems in the third phase of the Anthropocene, *Lost Girl* brings cli-fi, horror and quest narrative qualities together by combining the real with the supernatural. Even though the supernatural element of the novel appears to be far-fetched and a product of fantasy, it is strikingly realistic for it displays the psychology of disturbed and bad-intentioned people in the time of disaster. In this respect, the novel bears a terrifying warning for human beings to act sooner rather than later against the anthropogenic changes in nature before it is too late since it not only destroys more-than-human nature but also places human beings in a vulnerable position in the face of natural disasters and violence of other human beings during those times. Yet, the novel has a happy ending narrating the father's reconciliation with his family and the death of some bad people who caused the father's and other people's misery even though the danger of the falling world is still lurking. Hence, the novel successfully exhibits the human touch in a grave undertone reminding the realities of the fictive world of the novel and the real world of the twenty-first century. All in all, *Lost Girl* provides an instructive narrative for the twenty-first century human kind about the devastating consequences of anthropocentric mind-set.

Creating awareness in people to open their eyes to the environmental, social, cultural, economic and political realities of their world from the nineteenth century to the twenty-first century that coincides with the official emergence and rise of the Anthropocene as the human age in three phases, Richard Jefferies's *After London, or Wild England*, Doris Lessing's *Mara and Dann: An Adventure* and Adam Nevill's *Lost Girl* are

effective narratives depicting pre/post-apocalyptic worlds of havoc and devastation. The intensity of the natural devastation increases in each novel with the worsening environmental conditions in each subsequent century as observed by the writers. Starting from the partially poisoned and degraded, but still inhabitable agrarian world of Jefferies's *After London* as a picture of the nineteenth century England, the Anthropocene intensifies in Lessing's *Mara and Dann* with extreme weather conditions, death and climate refugees seeking for habitable lands as a reflection of the twentieth century global warming and other environmental transformations. As with Nevill's *Lost Girl*, the Anthropocene is described in its peak point through the image of Gaia taking revenge on the human kind through multiple calamities and diseases killing the human population on Earth while some of the human kind turns against one another in their struggle for survival. The human beings seem to have arrived in their final resort as mentioned several times in *Lost Girl* but they still hope and fight for a better life as the father and his family do. The novel warns people against the deteriorating and dreadful conditions of the nonhuman environment which has started centuries ago and gives them hope to never stop doing something good for the future of the nonhuman nature, which readily encompasses the future of the human kind in their trans-corporeal relationship with nature.

Given the constantly deteriorating condition of nature in three centuries, it is safely deduced that human beings seem to uphold their anthropocentric mind-set regardless of its consequences. Hence, the immense human impact on nature all around the world suggests that the Anthropocene may not end with three phases and there may even be a fourth phase picturing a world similar to what Nevill depicts in *Lost Girl*, or even worse, to bring the end of humanity through the sixth extinction. As can be seen through three novels, the degree of devastation intensifies with each century, which demonstrates the actual degradation of nature since the nineteenth century. This said, it may be clearly stated that the twenty-first century human beings, as the descendants of previous generations, are supposed to undertake the big responsibility to work for the sustainability of the Earth both for human and the nonhuman life. Thus, these novels have the literary power to leave a more permanent impact on human beings than numbers or statistics, and give inspiration for individual as well as collaborative human action against the impact of the Anthropocene. As works of literature, *After London*,

Mara and Dann and *Lost Girl* embody the high potential to stir hope and courage in human beings to make them believe that they can actually initiate a change in the world by breaking free from their historical inheritance of anthropocentric destruction and arrogance towards nonhuman nature and adopting an eco-conscious perspective to turn the things, not for worse, but for better.

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NOTES

*The titles of the three novels analysed in this dissertation, *After London, or Wild England*, *Mara and Dann: An Adventure* and *Lost Girl* are translated into Turkish by me, in the Turkish abstract section of the dissertation.

INTRODUCTION

[i] The *homo sapiens* emerges as the most intelligent and adaptive human species among the Neanderthals and hominids approximately "220,000 years ago" (see Schwägerl 25). The *homo sapiens* is the surviving human species hosting within itself an endless will to live and dominate: "[h]e is the most social yet egoistical, loving yet cruel, sensible yet emotional, far sighted and narrow minded, creative and destructive of all hominids," (see Schwägerl 25) which is indeed a depiction of the modern human being who gives the Anthropocene its name.

[ii] The difference between weather and climate is that weather corresponds to daily, temporary and short-term atmospheric conditions whereas climate is about permanent and long term weather conditions. It can be explained in detail as follows:

> Weather:
> The condition of the atmosphere at a particular place and time. Some familiar characteristics of the weather include wind, temperature, humidity, atmospheric pressure, cloudiness, and precipitation. Weather can change from hour to hour, day to day, and season to season.
>
> Climate:
> The average weather conditions in a particular location or region at a particular time of the year. Climate is usually measured over a period of 30 years or more. (see United States Environmental Protection Agency (EPA) 3)

[iii] It was carried out by the U.S., UK and Canada during World War II to make experiments on nuclear bomb in the "deserts of Los Alamos" in New Mexico to be actualised with the Hiroshima and Nagasaki nuclear bomb attacks in 1945 (see Whitehead 10). It was supported by the U.S. government and received support from the navy as "President Roosevelt had instructed that the atomic bomb effort be an Army program" (see Gosling 28).

[iv] "The term Earth System refers to the suite of interacting physical, chemical, and biological processes that transport and transform materials and energy and thus provide the conditions necessary for life on the planet […] However, the Earth System includes other components and processes, biophysical and human, important for its functioning. Some Earth System changes, natural or human-driven, can have significant consequences without involving any changes in climate" (see Steffen et al "Global Change" 8). It has more substantial influence on the phenomenon of life in the world and is more generic than the climate change itself for it holds all kinds of transformations on Earth.

[v] One recent example of extinction of animals species among countless others is the disapperance of the frog of El Valle (from El Valle de Anton in Panama) due to the rise of a type of unstoppable fungus which turned fatal with the climate change and spread to the natural habitats all around the world killing huge numbers of frogs and amphibians and leaving biologists in a difficult position to act on the behalf of animals and imprison them for survival (see Kolbert 15).

[vi] Although the word, "Anthropocene" was already known and in use for more than fifteen years, it was not until June 2014 that it found its place in the Oxford English Dictionary "along with 'selfie' and 'upcycle'" (see Macfarlane 10).

[vii] Capitalist multinational corporations like United Fruit Company have created "banana republics" as in Guatemala which reflects the exploited state of the weak countries and emerges as a "pejorative term used to describe a weak and possibly corrupt state that becomes the servant of narrow corporate interests" (see Whitehead 93). The powerful corporations define the weaker states and find in their economic frailty a loophole to exploit their resources and go beyond the limitations of their own land and make profit. Furthermore, in terms of environmental justice, the reality is striking that "more toxic waste plants are built in communities of color, lead paint poisoning is more common among children of color, and the most dangerous uranium mining is done on Native American lands, for example" (see Sturgeon 9).

[viii] Rob Nixon gives the example of an incident from World Bank meeting of 1991 when the president of the World Bank, Lawrence Summers, came up with the agenda that pioneered the whole politics of global management by developed countries of the world with his idea of exporting "rich nation garbage, toxic waste and heavily polluting industries to Africa" (see Nixon 1). Summers's plan is conducted by the powerful nations of the world causing the deterioration of the health of poor people and the nonhuman environment in the developing and underdeveloped countries. Studies and news reports show that what is called "e-waste" which stands for all forms of electronic devices including mobile phones and computers dumped into Africa and Asia, namely "Hong Kong, Latin America and the Caribbean" mostly in illegal ways causes lead poisoning, other health problems and cancer in people in cases of lenghty exposure while poisoning the air, earth and water (see Vidal par. 1, 9).

[ix] The Capitalocene concept differs from the Anthropocene with the suggested dates of its origin as Jason W. Moore articulates:

> The Capitalocene argument agrees that significant upticks in CO2 emissions occurred after 1850 [first phase of the Anthropocene], and again after 1945 [second phase of the Anthropocene]. It differs from the Popular Anthropocene in arguing that the sources of planetary crisis are the relations of power and re/production that developed in the centuries *after 1492*. […] Capitalism as a system of Cheap Nature remade life, land, and sea long before the Industrial Revolution. Indeed, the centuries after Columbus landed on Hispaniola marked an epochal rupture in human-initiated environment-making, unprecedented *since the dawn of agriculture and the rise of the first cities*. The massive infrastructures of empire and capital that soon emerged, marking the first great wave of planetary urbanization […] (see Moore "Confronting the Popular Anthropocene" 189-190 *emphasis mine*)

[x] Howard Philips Lovecraft's short story "The Call of Cthulhu" (1928) gives the name for the whole mythos which includes his other tales sharing a similar pattern, characters, themes and elements. Lovecraft imagines a new system of universe which is "synthetic" with new "locations and deities" (see Zbořil 27) in his Cthulhu mythos tales. "The Call of Cthulhu" accounts the mysterious discovery of an extra-terrestrial creature, Cthulhu, a giant alien king in the form of an octopus trapped beneath the ocean for centuries. The narrator, Thurston pieces his late uncle's letters and other evidence from different countries together and comes up with the horrid truth about the existence of Cthulhu which has become a cult around the world.
Furthermore, Donna Haraway explains her coining of "cthulucene" which connotes the interconnection of all human and nonhuman entities as follows: "Making a small change in the biologist's taxonomic spelling, from cthulhu to chthulu, with renamed Pimoa chthulu I propose a name for an elsewhere and elsewhen that was, still is, and might yet be: the Chthulucene. I remember that tentacle comes from the Latin tentaculum, meaning "feeler," and tentare, meaning "to feel" and "to try"" (*Staying with the Trouble* 31).

[xi] Waterlogging is the agricultural practice of saturating the soil with water temporarily or permanently. When the excess water remains for a long period of time within the root zone, a decrease in "soil oxygen flux and concentration and hence oxygen levels that limit optimal root and plant function" is observed while it also triggers the salinization of the soil (see Shaw 2).

[xii] The Dust Bowl is one significant example of the disastrous combination of intrusive human impact on the already delicate nonhuman environment:

> The Dust Bowl refers to a disaster focused in the Southern Great Plains of North America during the 1930s, when the region experienced extreme wind erosion. Dry farming techniques increased

soil erodibility. Drought reduced both soil cohesion, making it more erodible, and land cover, leaving the soil less protected from wind action. Low crop prices (driven by the Great Depression), extremely poor harvests (driven by drought), and lack of knowledge of regionally-appropriate tillage practices left farmers unable to implement erosion control on their land. (see Lee and Gill 15)

[xiii] Evolution of life started about "3.7 to 4 billion years ago" (see Schwägerl 13) with molecules turning into cells, cells into more cells and into the first archaic form of bacteria, archaebacteria. Archaebacteria was deficient for the creation of biosphere as it fed only upon chemical energy that was getting scarce. It paved the way for the appearance of cyanobacteria, which could perform photosynthesis with sunlight and energy and opened the ground for the plants to flourish and create life on Earth. Thus "bacteria discovered all major means to tap into energy sources (fermentation, photosynthesis, respiration)" (see Dolphijn and Tuin 43) as living beings making the human beings a living ecosystem and the world a living organism.

[xiv] Nancy Tuana interprets the relation between natural disasters, namely Hurricane Katrina and the poor and underprivileged people as such: "Katrina interacted with poverty in relatively predictable ways. The poor are less likely to be able to evacuate. They are less likely to have the cash needed to leave and to live elsewhere. And when displaced, as thousands of New Orleaneans have been, they have fewer options—skills that are marketable, financial resources to cushion them, etc. The interactions we saw on the news were mainly material—people dying in nursing homes or crowded into a dark, hot stadium with few resources" (see Tuana 205). Thus, the wound of nature in the form of a hurricane unearths the social wounds of the poor in the U.S. standing for all human beings suffering likewise.

[xv] Starting much later than British urbanisation, American way of urbanisation seen in Los Angeles and Las Vegas inspired some other parts of the world. American urbanisation is vastly different in the sense that it is built upon "the spatial expansion of the city" which is exemplified in the unified status of Hong Kong, Shenzhen and Guangzhou in China, or Nagoya, Osaka and Kobe in Japan, or Rio de Janeiro and Sao Paolo in Brazil as "megacities" (see Whitehead 103, 104). American urbanisation hosts great numbers of population and consequently, huge percentages of pollution and natural devastation.

[xvi] The Haber–Bosch Process is named after German scientists Fritz Haber and Carl Bosch for the invention of "ammonia (a key source of nitrogen) from the chemical synthesis of hydrogen and nitrogen" to be used in agriculture as fertiliser and for food production, which makes it "the most important factor in the global population explosion of the twentieth century" (see Whitehead 69).

[xvii] William Morris feels hopeful that nature in its purest sense will help human beings correct their mistakes while pushing them to a primitive kind of life, which is mostly counter-attacked with an "uncanny future" vantage by the twenty-first century readers who are afraid of the notion of 'barbarism' (see Clarke 149).

CHAPTER ONE

[xviii] Jessie Baden Jefferies suggested the titles for some of Jefferies's works including *Field and Hedgerow* while she was immortalised by Jefferies in his female characters, Felise from *The Dewy Morn* and Aurora from *After London*. Finally, Jefferies's novels *Greene Ferne Farm* and *Bevis* were dedicated to her (see Robin and Wright 3).

[xix] It is similar to *The Greene Ferne Farm*, Jefferies's final early novel in terms of its subject matter as another complicated love relationship is reflected through two male characters, Valentine and Geoffrey, who rival to have the female protagonist, Margaret and fight with guns. It is commented by the critics as a work with "enough incident" and "no important conflict of characters or display of manners" (see Thomas *Richard Jefferies* 104).

[xx] As seen in this dialogue, repetitive and exclamatory sentences and the conscious emphasis on the purity/virginity of the female protagonist, Heloise, reflect how Jefferies tries to use the popular conventional patterns of Victorian novel in his works:

'Welcome!' sneered Louis, from the smashed window. 'Welcome!'

Carlotta turned wildly on Noel, as if in a delirium.
'Where is my sister — my sister?' she shrieked. 'Give her back, traitor!'
'Ay, traitor!' said Pierce.
'Traitor!' said Neville.
'Traitor!' said Georgiana.
'Where is she — my Heloise — my darling child?' screamed Carlotta, darting up to him, shaking him.
'I — I — really — 'began Noel, utterly dumbfounded. 'I am come to bring her —'
'What, tired of her already?' interrupted Louis, who was now on the lawn. 'So soon?'
'Blackguard!' said Noel. 'Sir,' addressing Pierce, 'believe me, your daughter is pure as when she left.'
'Where is she, sir?' said Pierce sternly, striding forward and grasping his shoulder.
'Where is she?' screamed Carlotta.
'Where is she?' echoed Georgiana.
'Hear me, hear me!' said Noel, in utter confusion. 'You at least, Neville.' (see *Restless Human Hearts* 386-387)

[xxi] Felise and nature are described as a whole based on Jefferies's view of nature:

The dew upon her knees, wet from the limpid water, glistened in the sunshine. Till this instant he had never met anything that answered to the poetry—the romance—in his heart. Full as he was of the deepest admiration of beauty, till this moment he had never seen it.
It was his own idea of loveliness—the idea within him— which he had applied to Rosa, and endowed her with what she had not, as the sunset colours a dull wall.
Before those beautiful knees he could have bowed his forehead in the grass, in the purest worship of beauty. They were sacred; a sense of reverence possessed him. (see *The Dewy Morn* 70)

[xxii] Jefferies discovers the universality and interconnection of the nonhuman environment and the sameness of the life phenomena around the world as follows:

I found, while I was shooting every day, that the reeds, and ferns, and various growths through which I pushed my way, explained to me the jungles of India, the swamps of Central Africa, and the backwoods of America; all the vegetation of the world. Representatives exist in our own woods, hedges and fields, or by the shore of inland waters. It was the same with flowers. I think I am scientifically accurate in saying that every known plant has a relative of the same species or genus, growing wild in this country […] It has long been one of my fancies that this counrty is an epitome of the natural world, and that if anyone has come really into contact with its productions, and is familiar with them, and what they mean and represent, then has a knowledge of all that exists on the earth. (see *Life of the Fields* 197, 198)

[xxiii] As in his other nature books, Jefferies reflects his naturalcultural knowledge of his hometown in *Wild Life in a Southern Country*:

Coate Farm and fields, the Downs, the camp and its prehistoric defenders, the springs and streams, sport, agriculture, the ways of birds, beasts, fish, insects, and reptiles, the atmosphere, village life, village architecture and industries, superstitions and religion, are described by one who has hardly yet known life without these things. (see Thomas *Richard Jefferies* 129)

[xxiv] French philosopher Descartes introduced the notion of the duality of mind and body in the seventeenth century which is called Cartesian dualism since it categorises things according to their physical and nonphysical qualities and the criterion of spatiality and rationality. Cartesian idea discusses the difference of mind and body while seeking to find answers about the whole concept of human existence based on these two vital entities. Mind is the thinking part which controls the body whereas the latter is the non-thinking part. However, as Descartes elaborated "the mind to be coextensive with the body- the whole mind in the whole body and whole mind in any one of its parts," the mind and body are inseparable despite their distinctions (see Descartes 114).

[xxv] Jefferies's choice of words in *After London* displays his philosophy of nature: "As he came round the islands he constantly met and *disturbed* parties of waterfowl, mallards, and coots. Sometimes they merely hid in the weeds, sometimes they rose, and when they did so passed to his rear" (see *After London* 121,

e*mphasis mine*). In several parts of the novel, through the character of Felix, Jefferies's sensitivity towards nonhuman animals is reflected as in the case of Felix's horse which is shot with a poisonous arrow by a bushmen. He cannot find the courage in himself kill his horse but asks his "retainers" to end the agony of the animal after he realises there is no other chance but killing it (see *After London* 80).

[xxvi] Rachel Carson, a well-known ecologist, appreciated Jefferies, who gave her great inspiration for her writings including her famous *Silent Spring* about the deep connection of human beings and nonhuman nature. She found Jefferies's style prolific and called him her "'literary grandfather'" (see Souder 177).

[xxvii] The Netherlands is the dominant European country in terms of industrial merchandise in the eighteenth century lending to several countries in Europe. However, once the British enter the market, they observe the Dutch example and establish strong links with them. "Political and economic factors were inextricably entwined to generate these ties: the strong bonds linking two protestant countries built up the familiarity and trust needed for financial links" (see Brezis 54).

[xxviii] Two centuries after Jefferies's *After London*, this is the future for the nonhuman fauna and flora also imagined with intensity by Alan Weisman, the author of *The World Without Us* (2007) as he predicts the "demise" of human beings will benefit the trees, birds and feral house cats while livestock animals and pets will disappear shortly after the disappearance of the human species from existence (see Mirsky 80).

[xxix] *The Machine Stops* denotes Edwardian novelist E. M. Forster's insightful imagination about the internet age and the mass communication of the late twentieth century through the survival story of a mother and a son who hopelessly depend on a machine to keep living after a disaster (see Long par. 1, 2).

[xxx] *After London* bears the reminiscence of Jefferies's lifelong study of castles, hilltops and "early meditations upon prehistoric Britain" and the historical study of Britons, Celtic and Irish people in creating several races and communities of people like Bushmen, gypsies, or the Romany and shepherds who are at war with one another (see Besant 3).

[xxxi] *After London* is interpreted as an epic by some critics despite its abrupt ending since Felix experiences a dangerous journey, survives the deadly site of London, becomes the king of the shepherds and matures:

> It is in this treacherous and violent world that Felix Aquila's epic adventure takes place. The eldest son of a disgraced baron, Felix has no option but set off in quest of some fortune that may enable him to marry his beloved Aurora. Having built himself a canoe, he goes up the river and after trying to take part in the war with no success, he goes forward on the lake, where he will accomplish the bold enterprise that will give him fame and power: he will visit the infernal site of ancient London and still survive. As a consequence of this divine enterprise, Felix will rise in reputation and influence and become Leader of the war among all the tribes of Shepherds. He then decides to go back home and fetch Aurora. The romance ends with Felix on his way back through the immense, unexplored forest which lies between him and Aurora, his heart full of hope and desire. (see Battaglia 29, 30)

[xxxii] In the late Victorian Period around the 1880s, there was no harmony to be supported by the egalitarian state policy. On the contrary, the gap between the rich and poor was rising while the burden of the newly urbanised country crushed the poor more than the rich as their earnings were cut down in different forms of taxes (see Brown 224). Furthermore, in the Victorian society there was a different kind of equality which was "not of outcome, but of opportunity [and] [i]n a society that rewards skill and effort, which vary across the population, outcome inequality will always exist" (see Long "Social Mobility" par.1).

[xxxiii] In other words, the "[c]omposting heavy metals are abiotic factors that cause environmental and epidemiological risks" killing humans and nonhuman animals that get into touch with the poisonous matter (see Oppermann "Compost" 143).

[xxxiv] "Elephants" in *Hard Times* display Dickens's knowledge about African colonies and indigenous animals of the continent. Dickens employs the elephants as well as the circus imagery in his novel "as the

antithesis of nineteenth century conceptions of progress" which reflects the ambivalent ideas about colonialism and industrialisation in the Victorian society (see Balkan 24).

CHAPTER TWO

[xxxv] *Under My Skin* (1994) and *Walking in the Shade* (1997) are Lessing's two autobiographies in which she shares details from her private life and her ideas on politics, racism and anthropocentrism (see Rubenstein 2).

[xxxvi]In the dystopian world of the novel, the individuals are isolated from the society and all alone with their inward desires and instincts. Thus, Lessing expresses "her growing disaffection with Marxism" and her ideas about the need for social change in the society other than economic "redistribution of wealth" (see Hung 204).

[xxxvii] Besides, Lessing had a unique pattern to get inspiration for her works: She dreamed about her work before she started outlining for dreams worked as the reflections of contemporary life (Ingersoll 14). The same goes for *Mara and Dann* as she explains: "At least for a third of *Mara and Dann*, I dreamt what I was going to write the next day. It was like an unfolding--- running in my head, the brother and the sister… It was as if I wasn't writing it, my unconscious was writing it" (Lessing *Mara and Dann* Interview).

[xxxviii]

> He had been kind to her; he had not condemned her. Suddenly she found herself clinging to the thought of him. He would save her. She would wait for him to return. She stood in the doorway looking down over the sweep of sere, dry vlei. Somewhere in the trees he was waiting; somewhere in the vlei was the young man, who would come before the night to rescue her. (see *The Grass is Singing* 245)

[xxxix] As Lessing tragically observed during her childhood in Southern Rhodesia, killing African people was deemed "natural" by the white settlers/colonisers and nobody asked anything about it, which explains the general accusatory and violent treatment of the settlers towards African people and Moses (see Ingersoll 34).

[xl]

> Since the history of man began, has there been anything else but disaster, plagues, miseries, wars? Yet something has survived of it […] We just breed; the world is full of babies. I like to think some of them will survive, perhaps even better. Also, is it possible to that the radiation that we are going to inflict upon the world might make us mutate? We don't know. There is now a theory that the dinosaurs died out not because of a shift of climates, but because of a different kind of radiation We are bombarded with different kinds of radiation.

She also predicted a future of "anarchy and barbarism" as [s]cenes repeat themselves over and over again" (see Ingersoll 85, 174).

[xli] The letter written on 24 November 1992 by Doris Lessing is as follows:

> Dear Alex Allan,
> I am sorry I did not reply earlier, but I was in the States.
> Thank you for offering me this honour: I am very pleased. But for some time now I have been wondering, "But where is this British Empire?"
> Surely, there isn't one. And now I see that I am not the only one saying the same.
> There is something ruritannical about honours given in the name of a non-existent Empire.
> And there is another thing. When young I did my best to undo that bit of the British Empire I found myself in: that is, old Southern Rhodesia.
> And surely there is something unlikeable about a person, when old, accepting honours from a institution she attacked when young?
> And yet... how pleasant to be a dame! I would adore it. Dame of what?

> Dame of Britain? Dame of the British Islands? Dame of the British Commonwealth? Dame of ....? Never mind.
> Please forgive my churlishness. I am sorry, I really am.
> Yours sincerely,
> Doris Lessing (see Lessing "Rejection Letter")

[xlii] In *The Golden Notebook*, "Laing's version of existential anxiety" and "healing into unity" are among the major concerns of the novel (see Pickering 90).

[xliii] Referring to her affair with the writer, Clancy Sigal, which lasted for more than four years, Lessing confessed that it was "in fact marriage, more of one than either of my[her] two legal marriages […] with this man it had been all or nothing" (see *Walking in the Shade* 141).

[xliv] The male character Lovelace in Samuel Richardson's *Clarissa* writes a different story for Clarissa, the female protagonist, which suppresses and victimises her and justifies his actions, whereas Richardson's interference into the novel praises Clarissa's stance and her morally righteous acts. In other words, in the self-reflexive form of the novel alternative truths or constructed stories emerge: "Lovelace, clearly, is assertive and self-promoting; in the process of defending himself he makes strategic omissions. The epistolary collaboration [by Clarissa] can be seen as Richardson's concerted effort to exclude Lovelace's potential authorship" (see Koehler 126).

[xlv] Walls, rooms and confined spaces serve for different purposes in different novels:

> In *The Four-Gated City* (1969) walls are at one moment encaging, divisive barriers and protective screens; at the next collapsible drawbridges, horizontalizing themselves into points of access. Rooms, which in the early novels and stories represent the disintegrative compartmentalization of the self in a fragmented modern world, open out into stark new freedoms in *The Summer Before the Dark* (1973) and into the boundless psychological space of mental breakdown in *Briefing for a Descent into Hell* (1971). (see Wright 86)

[xlvi] For instance, in one dialogue that flows from his mind, an association named The Olympic Conference from the outer space delivers tasks to their staff on Earth according to which they will assist the human race to adopt "an understanding of their individual selves as merely parts of a whole, first of all humanity, their own species a conscious knowledge of humanity as part of Nature; plants, animals, birds, insects, reptiles, all of these together making a small chord in Cosmic Harmony" (see *Briefing for a Descent into Hell* 141) which reflects Lessing's green and New Materialist philosophy.

[xlvii] "Climate refugee" and "environmental refugee" can be explained as follows:

> A *climate refugee* […] is someone *displaced* against his or her volition because of climate change in, say, rural farming capacity or rising waters along a seacoast or around an island. […] But it could also be someone displaced by a more rapid, sudden-onset catastrophe associated with climate change. (White "Environmental Refugees" 180 *emphasis original*)
> There is a new phenomenon in the global arena: *environmental refugees*. These are people who can no longer gain a secure livelihood in their homelands because of drought, soil erosion, desertification, deforestation and other environmental problems, together with associated problems of population pressures and profound poverty. In their desperation, these people feel they have no alternative but to seek sanctuary elsewhere, however hazardous the attempt. Not all of them have fled their countries, many being internally displaced. But all have abandoned their homelands on a semi-permanent if not permanent basis, with little hope of a foreseeable return. (Myers par.1 *emphasis mine*)

[xlviii] The state of the anthropogenic world can be explained in terms of Morton's "hyperobjects" that are "nonlocal" and "atemporal" (see Morton *Hyperobjects* 43) like the global warming that has been affecting the whole planet Earth for centuries. Furthermore, human beings tend to conceive and interpret things through anthropomorphism with their limited senses and understanding while hyperobjects are a part of huge phenomenon that cannot be restricted to a certain place and time which explains the hyperobject status of global warming that cannot be directly detected in its scientific formulation by human beings or

through the nonhuman fauna as well as flora, but which can only be experienced in each living thing's own inward bodily existence. An example can be the inexplicable diseases and new strains of viruses or mysterious extinction of animals like the frog of El Valle, all of which are manifested through the impact of the Anthropocene but cannot be thoroughly explained with limited scientific experiments (see Morton *Hyperobjects* 45 and Kolbert 15-17).

[xlix] *The Story of General Dann, Mara's Daughter, Griot and the Snow* Dog is the sequel to Mara and Dann which keeps recounting the adventures of Dann, after Mara's death with her daughter, Tamar, an abandoned child, Griot and the snow dog, Ruff. Dann is in a desolate situation after his beloved sister's death. In his responsibility as a prince, he feels burdened with his role of leadership among the survivors in the ever-worsening environmental condition of the Earth for the ice in the northern hemisphere and Yerrup has started melting and flooding the remaining cities and northern Ifrik and making the climate colder. Unable to carry out his duty, he is obsessed with knowledge and saving the library, which holds documents in different languages from previous civilisations, from destruction by the approaching flood. He goes on a quest for knowledge and races against time, other human beings and hostile nonhuman environment. Dominated by Dann's adventure, other characters are glimpsed in the fabular plot of the novel. Tamar, Mara's daughter is after knowledge like her mother and aspires to be a scholar in the future. Griot, whose name calls forth his passion of singing songs (it means "story-telling" in West African culture) becomes a soldier and governs cities as the second in command to General Dann while Ruff, the snow dog is the most sentimental of all characters, sensitive and intelligent, a true friend for Dann. Accompanied by Tamar, Griot and Ruff, Dann embarks into his odyssey for knowledge and desires to make a change in the new world, or what is left of the world after environmental deterioration, free from wars and human corruption (see Bedell "Ancestral Voices"). As a short fabular novel, it "presses home its message that all human civilizations, including our own, eventually come to an end" (see Gee "Fiction: *The Story of General Dann and Mara's daughter, Griot and the Snow Dog* by Doris Lessing").

[l] Ecofeminism is a literary theory that suggests the similarity between the oppression of women in the society with the oppression and destruction of the nonhuman nature and animals. In Greta Gaard's words: "Ecofeminists have described a number of connections between the oppressions of women and of nature that are significant to understanding why the environment is a feminist issue, and, conversely, why feminist issues can be addressed in terms of environmental concerns" (see Gaard 4). Thus, deteriorating environmental conditions of Ifrik that lead to the suffering and extinction of few animal species can leave a deeper impact on Mara rather than Dann. As a young woman, Mara is taught from her early childhood to protect herself from all men and lives with the constant threat of rape, abduction and forced breeding in the dystopian landscapes governed by patriarchal communities she crosses throughout her journey. In this respect, with or without knowing, Mara may have felt a connection with the nonhuman nature and animals that are crushed beneath the same anthropocentric mind-set that oppresses women more so after the catastrophes.

[li] Another scientific output studying the change in human DNA and evolution of modern humans is the idea of the interaction of genes with culture in addition to ecological influences, which can be called naturalcultural evolution:

> The best-known cases of gene–culture co-evolution in anthropology are for adult lactose absorption […] and the 'sickle-cell' gene in the presence of malaria, a case in which yam cultivation was likely to have contributed to the spread of the disease […] Other examples include: anthropological studies of the impact of human aggregation on the spread of genes that confer resistance to crowd diseases; the co-evolution of diet and genes conferring resistance to disease; the co-evolution of cooking with genes that are expressed in the brain and digestive tract and involved in the determination of tooth size; the co-evolution of culturally facilitated dispersal and pigmentation; and the co-evolution of salt sensitivity and body shape. (see Laland et al. 141-142)

[lii] However, Mara's feelings about female sexuality changes as she gets older and gets in touch with enough water. In Sufi philosophy water and drought are very symbolical in that water represents "pleasure, inner peace, female *jouissance*" whereas drought stands for just the opposite state during which "Mara's body is dry, it lacks life juices to draw strength from" (see Mikluc 215, 216). However, when she gets enough water into her body and washes herself, her bodily functions and sexual instincts reveal

themselves and she starts a relationship with Meryx, Juba's son and gets pregnant. Thus, water cleanses the sterility and negativity from Mara's life and brings about life, positivity and energy instead.

[liii]

> It took the entire history of humanity—tens of thousands of years—for the world's population to reach one billion, which is now estimated to have occurred around 1804. It was more than a century later that the second billion was reached. But, it took only twelve years—from 1987 to 1999—for the most recent billion, the sixth, to be added. The world has never seen anything like the steep population growth of the twentieth century, with most of it concentrated during the last fifty years. (see Benedick 5, 7)

[liv] Like the name Ifrik, which Lessing coined inspired by Africa, Bilma was named after a namesake place on the world map. It is the same situation with Sahar (The Sahara) and the two rivers of Ifrik: Cong and Nilus (The Congo and the Nile) (see Upchurch par. 1). Likewise, South Imrik stands for South America and Yerrup for Europe.

CHAPTER THREE

[lv] Located in Chile in the southeast Pacific Ocean known as "Rapa Nui" in its indigenous culture, Easter Island is famous for its statues, "Moai" shaped in monolithic human form with the distinction of big heads. The island is also associated with a mysterious environmental disaster that had wiped out the human population living there around the eighteenth century when it was discovered by European explorers. The cause of the disaster is explicated twofold as ecocide, the destruction of the nonhuman environment by humans, and genocide, the destruction of humans by other humans. It can be further read as follows:

> As a result of this selfinflicted environmental devastation, its complex society collapsed, descending into civil war, cannibalism and self-destruction. While [t]his theory of ecocide has become almost paradigmatic in environmental circles, a dark and gory secret hangs over the premise of Easter Island's self-destruction: an actual genocide terminated Rapa Nui's indigenous populace and its culture. (see Peiser 513)

[lvi] Nevill also received the "August Derleth Award for Best Horror Novel" for his *No One Gets Out Alive* in 2015 (see Kitching "Footage at the Borderlands").

[lvii] *The Ritual* was adapted to a film by Joe Barton and Adam Nevill and directed by David Bruckner. It was released on 13 October 2017 in the UK (see IMDB "The Ritual").

[lviii] Among other works that inspired Nevill, Shakespeare's tragedies, namely *Hamlet* and *Macbeth* depict uncanny situations involving ghosts that haunt Hamlet and Macbeth, the protagonists arousing extreme feelings of "fear", dread and confusion in them while foreshadowing future incidents (see Power 437). Likewise, the use of magic through witches, bloody scenes and constant reminiscence of death are some of the fundamental elements Nevill employs in his horror works.

[lix] Montague Rhodes James (1862-1936) was the expert on ghost story in which two elements are obvious: well-organised plots and a good climax while he chose locations he was familiar with in real life (see Maleszka and Maleszka 185), which are the qualities that can be found in Neville's fiction.

[lx] *The Road* (2006), which is a famous climate fiction novel by American author Cormac McCarthy by which Nevill is inspired for *Lost Girl* (see Centorcelli par. 10), depicts the survival story of a father and son who experience the suicide of the boy's mother (see Colebrook "Time That Is Intolerant" 150) because of the madness and viciousness of the human species opting for cannibalism, murder and all kinds of vile act in an environmentally deranged world. After her death, the pair get to the road and find themselves in a terrible struggle of life and death amongst other human beings.

[lxi] Aztec creation myth of five suns is based on the destruction of the world by a jaguar, a hurricane, fire, flood and an earthquake:

> Of all the cultures regarding cosmic disasters, the Aztec tradition is the most representative one. According to the Aztec myth of the five suns, the world was destroyed four separate times in the struggle between gods. The first world was destroyed by jaguars, the second by a great hurricane, the third by fire, and the fourth by a flood. We are presently in the fifth world; predestined to be devastated by earthquakes. (see Willis qtd. in Mendia-Landa)

[lxii] Nevertheless, climate change fiction belongs to popular fiction whereas ecocriticism, or in other words, "[e]nvironmentally oriented literary and cultural studies", is an interdisciplinary field of scholarly study of literary works from a green perspective (see Heise 382).

[lxiii] Developed by scientist James Lovelock in the 1970s, the Gaia theory/hypothesis, named after Greek Earth Goddess, Gaia, discusses that all living and non-living things on Earth are interconnected and in perfect harmony in the way they are while Gaia is a vast living organism that creates life, which indeed inspired later ecocriticism, posthumanism and New Materialism studies up to date (see Lovelock *Gaia: A New Look at Life on Earth* xv, xvi). On the other hand, it is another theory that Gaia takes her revenge in the form of natural catastrophes and climate change which makes life on Earth, Gaia, less hospitable for the human kind each passing day unless the human kind realises the gravity of the situation and takes constructive action to slow down the effects of the Anthropocene, the human age (see Lovelock *The Revenge of Gaia* 7-9).

Adam Nevill expresses his indebtedness to James Lovelock at the end of *Lost Girl* as follows: "For informing and inspiring the state of the world in this story, as well as many of my own suspicions about what awaits us in this interconnected world's future, I owe much to the ideas and books of James Lovelock (*The Revenge of Gaia* and *The Vanishing Face of Gaia*)" (see *Lost Girl* 437).

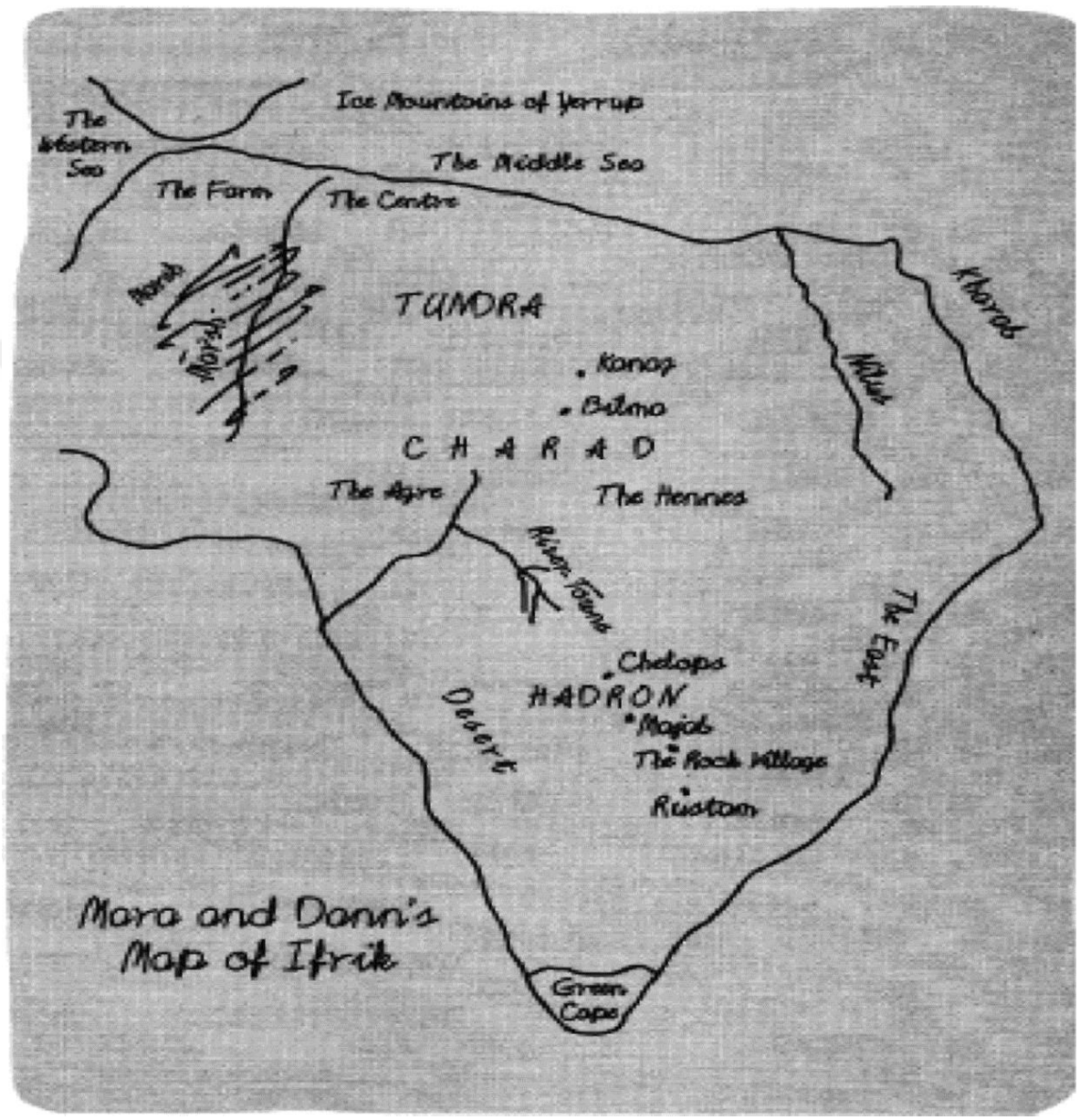
[lxiv]

> An age named before it ends, epochs are generally named afterwards: A further novelty of its possible formal acceptance is that, instead of following the usual retrospective approach, it [the Anthropocene] would be the first geochronical unit to have been proactively designated before it has ended; a consideration which is eliciting some critique because, as a general rule, geological epochs are backward looking, ie, they are named and dated when they have passed, always following prolonged observations of major changes in the fossil contents of rocks below and above a particular horizon. (see Kotzé 25, 26)

[lxv] Flat ontology or "onticology" as inspired from DeLanda's term, is a term often used by environmental humanities scholars such as Donna Haraway and Karen Barad to express the differentially situated, yet equally important ontology (presence) of everything in the universe. It shatters the binary oppositions and overthrows the notion of human superiority and power over everything else: "[…] due to the split characteristic of all objects, flat ontology rejects any ontology of transcendence or presence that privileges one sort of entity as the origin of all others and as fully present to itself" (see Bryant 245).

[lxvi] Oreskes and Conway define Anthropocene within the list of archaic terms list as follows: "Anthropocene: The geological period, beginning in approximately 1750 with the start of the Industrial Revolution, when humans have become geological agents whose activities effectively compete with, and begin to overwhelm, geophysical, geochemical, and biological processes (see Oreskes and Conway 53).

APPENDIX I: GEOPOLITICAL MAP OF IFRIK (*MARA AND DANN)*



APPENDIX II: ORIGINALITY REPORTS

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SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 08/01/2019

Tez Başlığı: Ondokuzuncu Yüzyildan Yirmi Birinci Yüzyila Antroposenin Tasviri: Richard Jefferies'in *Londra'dan Sonra, Ya Da Vahşi İngiltere*, Doris Lessing'in *Mara ve Dann: Bir Macera* ve Adam Nevill'in *Kayip Kiz* Romanlari

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 217 sayfalık kısmına ilişkin, 08/01/2019 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 3 'tür.

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5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

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Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı
Statüsü: ☒ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Aytül ÖZÜM

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
Ph.D. DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date: 08/01/2019

Thesis Title: Representations of the Anthropocene from the Nineteenth Century to the Twenty-First Century: Richard Jefferies's *After London, Or Wild England*, Doris Lessing's *Mara And Dann: An Adventure* and Adam Nevill's *Lost Girl*

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APPENDIX III: ETHICS BOARD WAIVER FORMS

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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 08/01/2019

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Yukarıda başlığı gösterilen tez çalışmam:

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Öğrenci No:	N12244508
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Dili ve Edebiyatı
Statüsü:	☐ Yüksek Lisans ☒ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

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ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date: 08/01/2019

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1. Does not perform experimentation on animals or people.
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Student No:	N12244508
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☐ MA ☒ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

Prof. Dr. Aytül ÖZÜM