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FIRAT ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ



ANTROPOSEN ÇAĞINDA İKLİM KURGU: LİZ  
JENSEN'İN *THE RAPTURE* ADLI ROMANI

Serap AKSAN

Yüksek Lisans Tezi

BATİ DİLLERİ VE EDEBİYATLARI ANABİLİM DALI

İngiliz Dili ve Edebiyatı Programı

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## BEYAN

Fırat Üniversitesi Sosyal Bilimler Enstitüsü tez yazım kurallarına uygun olarak hazırladığım “ANTROPOSEN ÇAĞINDA İKLİMKURGU: LİZ JENSEN’İN *THE RAPTURE* ADLI ROMANI” başlıklı Yüksek Lisans tezimin içindeki bütün bilgilerin doğru olduğunu, bilgilerin üretilmesi ve sunulmasında bilimsel etik kurallarına uygun davrandığımı, kullandığım bütün kaynakları atıf yaparak belirttiğimi, maddi ve manevi desteği olan tüm kurum/kuruluş ve kişileri belirttiğimi, burada sunduğum veri ve bilgileri unvan almak amacıyla daha önce hiçbir şekilde kullanmadığımı beyan ederim.

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**ÖZET**  
**ANTROPOSEN ÇAĞINDA İKLİMKURGU: LİZ JENSEN’İN *THE RAPTURE***  
**ADLI ROMANI**

Serap Aksan  
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Bu çalışma, edebiyat ve çevre arasındaki ilişkiyi inceleyen ekoeleştiri alanına dikkat çekmeyi ve bu alanın çağdaş edebiyattaki önemini vurgulamayı amaçlamaktadır. Ekoeleştiri, edebiyat eleştirisi ve felsefesini daha geniş çevresel kaygılarla ilişkilendirerek edebiyat çalışmalarını dönüştürmeyi amaçlar. Böylece, başta iklim değişikliği krizi olmak üzere küresel ekolojik kaygıların edebi metinlerdeki temsillerine odaklanarak edebiyat eleştirisi ve çevre sorunları arasındaki boşluğu doldurur. Eleştirel bir duruş olarak ekoeleştiri, insanoğlunun çevreyle ilişkilerini analiz etmek, eleştirmek, açıklamak ve yeniden kavramsallaştırmak için verimli bir çerçeve sunar. Bu çalışma, ekoeleştirel edebiyat teorisini ön plana çıkararak, İngiliz yazar Liz Jensen’in *The Rapture* (2009) adlı romanını, ‘Antroposen,’ ve ‘iklimkurgu’ kavramlarına özellikle dikkat ederek incelemektedir. Liz Jensen’in yakın gelecekte geçen altıncı romanı *The Rapture* [Elçi], iklimkurgu yazın öğelerini kullanmakta ve Antroposen’de artan sıcaklıklar, öngörülemeyen hava koşulları, sıklaşan kasırgalar, tsunamiler ve depremleri ele alarak kıyametvari küresel iklim değişikliğini yansıtmaktadır. Dolayısıyla bu çalışma, *The Rapture* adlı eserin, insanın ekoloji üzerindeki davranışlarının bir sonucu olarak çevresel bozulmayı anlamak için bir mercek sağladığını göstermekte, ekoeleştirel okumaların artan küresel önemini vurgulamakta ve edebi metinlerde ekoeleştirel perspektifler geliştirme ihtiyacına dikkat çekmektedir.

**Anahtar Kelimeler:** Antroposen, Ekoeleştiri, İklim Değişikliği, İklimkurgu, Liz Jensen, *The Rapture*.

## **ABSTRACT**

### **Climate Fiction in the Anthropocene: Liz Jensen's *The Rapture***

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This study intends to draw attention to the field of ecocriticism, which examines the relationship between literature and the environment and emphasizes the importance of this field in contemporary literature. Ecocriticism seeks to transform literary studies by connecting literary criticism and philosophy to broader environmental concerns. Thus, it bridges the gap between literary criticism and environmental issues by concentrating on literary representations of the global ecological concerns, primarily climate change crisis in literary texts. As a critical stance, ecocriticism provides a fruitful framework for analyzing, critiquing, explaining, and reconceptualizing humankind's relationships to the environment. By bringing into the spotlight the ecocritical literary theory, this study explores British author Liz Jensen's *The Rapture* (2009), paying particular attention to the concepts of 'the Anthropocene,' and 'cli-fi'. Liz Jensen's sixth novel, *The Rapture*, set at a near-future moment, employs the techniques of the thriller cli-fi and reflects apocalyptic global climate change, addressing increasing temperatures, unpredictable weather patterns, frequent hurricanes, tsunamis, and earthquakes in the Anthropocene. Therefore, this study indicates that *The Rapture* provides a lens for understanding environmental degradation as a consequence of the human conduct on ecology, highlighting the growing global importance of ecocritical readings and drawing attention to the need to develop ecocritical perspectives in literary texts.

**Keywords:** Anthropocene, Ecocriticism, Climate Change, Cli-Fi, Liz Jensen, *The Rapture*.

## LIST OF ABBREVIATIONS

### Abbreviations

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|        |                      |
|--------|----------------------|
| UK     | : The United Kingdom |
| US     | : The United States  |
| Cli-Fi | : Climate Fiction    |



## 1. INTRODUCTION

The term 'environment' refers to the whole of the physical environment, conditions, and situations on the planet or in a particular region of the world, notably those influenced by human activities. An ecosystem is a biological community of interacting species and their physical surroundings. The fundamental aspect of ecology is that everything is interconnected, and nothing is isolated. For a long time, environmental concerns have been an issue in literature, even though writers have not focused on them, and readers are unaware of them. The environment provides human beings with indispensable resources and habitats. However, instead of appreciation, many human beings tend to ignore, deteriorate and eventually harm this life source. Throughout history, humans have had interactions with their surroundings and nature. Humans and nature mutually influence and are influenced by one another. Humans' desire to achieve hegemony over nature has intensified human devastation of the environment. With the advent of industrialization, this trend accelerated. The sharp increase in population and industrialization reflects humans' interactions with the environment. The benefits and drawbacks of industrialization, rapid population expansion, and growing technology are apparent in our lives. Humans' interests versus nature are revealed by a growing population and technological advancement. These interests are inextricably linked to the degradation of the environment and nature. The utilization of natural resources as raw materials established the ground for environmental issues. Environmental issues occur as a result of rising sanctions against humans in coordination with technology. It has caused natural regions to be viewed as capital, and nature has entered the service of capitalist ideology as a pioneer of changes in social structure. For this reason, the world we live in has been faced with a variety of environmental problems, and this situation puts our planet in danger, as it is indicated below:

So many people have lived and passed, but inevitably the time is coming once the sun decreases the temperature and it will not be possible to melt the ice-penetrating forward into the poles; once the human population, flooding near the equator, inescapably they will be unable to get sufficient warm air for living; once the final sign of organic life disappears and the universe, a lifeless defrosted planet much like the moon, will revolve in the ultimate shadow in an ever-narrower circle across the same perished sun, finally fell into it. (Engels, 2012, p. 15)

On account of these environmental problems, many ecocritical research studies indicate a need to create a natural environment critique in the humanities discipline and promote ecological awareness into literary criticism practice. To raise this awareness in the literary discourse, "Ecocriticism," of which definition and rise will be given in a detailed way, has come to rescue. Ecocriticism is a contemporary movement that connects nature and environmental consciousness, which is the new threshold of literature, with literary works and literature. Humans and nature are seen as an interdependent combination. Nature and the environment, as well as humans, influence and are influenced by one another. In the environmental setting, literary images of this interplay emerge in a variety of genres like in eco-poetry or pastoral writings. Ecocriticism applies ecological themes and imagery to texts and literature from a comprehensive ecological perspective. Ecocriticism, which explores the parallelism between nature and the environment, attempts to eliminate the anthropocentric vision with an eco-centric viewpoint. Ecocriticism seems more like an attitude than a theoretical word used in literature. In this sense, it links the source of human

ecological damage with human thinking structures and attitudes and seeks to modify this human-centered perspective.

Today, several young scholars are contributing to the worldwide environmental challenges by studying the area of literary ecology, which is growing day by day. As a result, ecological studies and evaluations of the connection between natural and cultural characteristics are being conducted to formulate the critical principles of literary criticism and philosophy that are ecologically informed necessarily contribute to an ecologically centered critical approach, which is highly focused on ecocriticism. One of the most fundamental components of ecocriticism is seeing nature and human culture as intertwined rather than as distinct pieces of a binary construct. Contemporary ecocriticism must continue to maintain binaries by uncovering the significance of nature in writings about human cultures and studying the role of culture in nature.

Ecocriticism which focuses on nature and environmental issues, criticizes the anthropocentric view of human supremacy. This environmental critique, also known as ecocriticism, was popularized in the 1960s and encompassed deep ecology, ecofeminism, ecopsychology, and social ecology approaches. There are a variety of literary discourses as well as stereotypical symbols and meanings associated with nature. In this sense, ecocriticism is concerned with how nature is depicted in literature and the function of the environment in literary writings and ecocritics, who advocate for nature and environmental consciousness, and concentrate on universal ethical principles and duties. Through literary writings, they demonstrate humans' responsibility to nature and the environment.

The continual growth in environmental degradation threatens life in many regions of the planet, and this threat spreads quickly. It is unavoidable that the ecosystem evolves daily basis. Moreover, these evolutions are causing severe issues. Among the most crucial questions, global warming, endangered species, drought, and deforestation are given as examples. Hence, one of the primary aims of ecocritics is to explain the causes of the degradation of the ecological system. One of the goals of ecocriticism is to foster environmental sensitivity and awareness in literature. Environmental awareness is represented through nature and environmental imagery, symbols, and sub-meaning literature. Nature and the environment are depicted as a setting and a synthesis of a human-centered vision and an eco-centric viewpoint. In order to understand literature and environmental relations, it is necessary to describe what ecocriticism is.

The study is comprised of three chapters. The opening chapter focuses on definition and history of ecocriticism which is known as the study of the links that exist between literature and the natural world, as well as the manner in which the ties that humans have with their physical surroundings are portrayed in written works. These are unquestionably examples of interdisciplinary research; what makes them special is the fact that they integrate a topic from the scientific sciences with one from the humanities.

The following chapter, "21<sup>st</sup> Century British Fiction and the Anthropocene", deals with contemporary British fiction that integrates climate fiction novels. Paying particular attention to the concept of cli-fi, this chapter focuses on the representation of climate crisis in contemporary novels. It is clear that climate fiction is a new genre that combines the ecological crisis, induced by anthropogenic effects, with human stories. In this respect, the genre investigates whether climate narratives desensitize humans or make them more sensible to the environmental problems that pervade global agenda.

The final chapter focuses on British author Liz Jensen and her literary works. Then, the chapter delves into *The Rapture* (2009) and traces the representation of climate change crisis and the Anthropocene. The chapter highlights that *The Rapture* presents climate scenarios for the realization of collective responsibility and ethical behavior before it is too late. It also maintains that this environmental consciousness will be realized through the adventures of human and nonhuman climate on Earth, which the selected book presents.

The Conclusion part expresses that the behavior and practice of the human species, what it has done to the environment, should be questioned. Therefore, in order to make the Earth more sustainable and habitable again, humans need to develop a new collective epistemology. This epistemology is possible through a new understanding of the Earth that combines individual, social and environmental elements.



## **2. CHAPTER I: DEFINITION AND HISTORY OF ECOCRITICISM**

### **2.1. Ecocriticism: Definition and Development**

Imagine for a second a world in which the trees became as frightening as ghosts, the rivers turned into serpentine shapes of horror, and the wind became a whisper that made you feel afraid. These kinds of scenarios may appear to have been pulled directly from the pages of an imaginary novel, but in fact, they have a great deal in common with real-life situations. This is where ecocriticism clearly appears. In the mid-1990s, ecocriticism emerged as the study of the interface between the natural setting and literature. The word 'ecocriticism' comes from two different Greek words, "Oikos" and "Kritis". The meaning of Oikos is household, a nexus of humans, nature and the spirit. The meaning of Kritis is judge, "the arbiter of taste who wants the house kept in good order" (Howarth, 1988, p. 163).

Ecocriticism is a relatively new field; therefore, numerous critics have utilized the term and they have defined ecocriticism in various ways. The researcher tries to highlight this great variety of definitions of ecocriticism. Glotfelty and Cheryl and Harold Fromm (1996) who pioneered the theory, define ecocriticism as the analysis of the connection between both literature and the external world that adopts a world-centered perspective to literary studies. It is reasonable to argue that physical environment reflections are inextricably linked to literature. At this point, it is possible to say that the environmental factor is a synthesis of intersections that influence and are affected by each other. The physical environment and literature have a symbiotic relationship. In this way, the mutual impact of the environment on literature is undeniable. Ecocriticism, according to Lawrence Buell, a prominent figure in the field, is a diverse trend or movement. In other words, ecocriticism has undergone a certain progression, transitioning from the first phase to the subsequent phase. However, this advancement did not result in either a continuation of the original movement or a cancellation of what came before it (2005, p. 17). That is, the study of the link between literature and the physical environment is known as ecocriticism with a focus on the influence of culture on nature and their strong interaction (Coupe, 2010, p. 5).

Scott Slovic, another important figure in the field of ecocriticism, defines ecocriticism as the examination of explicit environmental writings using any literary technique or, alternatively, the examination of ecological implications and human-nature and connections in any literary text, even ones that appear oblivious to the non-human world at first look (2000, p. 160). Slovic aims to emphasize that ecocriticism, as a new branch of literary criticism, is a broad area applicable to every type of literary composition, ranging from formalism to structuralism and even gender studies. Such an expansion increases the possibilities for other theoretical schools including feminism (Callicott & Frodeman, 2009, p. 225). Besides, Richard Kerridge illustrates ecocriticism by writing, "the new environmental cultural critique, environmentalism's long-overdue expansion into the humanities beyond physics, geography, and social science" (1998, p. 5).

Ecocriticism is a highly comprehensive approach, so it can be evaluated as multidisciplinary. It gets its energy from current literary philosophies. All sciences are invited to contribute to the field. As a result, new ideas such as post-colonial ecocriticism, ecofeminism, ecomarxism, and ecospiritualism have emerged. However, it varies from the other theories in that, although all of them regard the planet as a social sphere, ecocriticism believes it to be an ecosphere, distinguishing itself by ecoconsciousness. In this vein, ecocriticism is concerned with the connections between

literature and the environment and how humans' relationships with their physical environment are represented in literature. These are clearly interdisciplinary studies, unique in that they combine a natural science with a humanistic subject.

Other theories are inextricably linked to ecocriticism. Ecofeminism is one of the most well-known of these ideologies. Ecofeminism and ecocritical thinking are inextricably linked. Ecocriticism's most prominent supporters are feminist and gender critics who emphasize the concept of location dictating social position. Ecofeminism refers to the acceptance of the Earth as a feminine figure and the criticism of male-centeredness. It focuses on nature torturing and woman torturing. The relationship between the oppression of nature and women may be resolved by combining ecocriticism with ecofeminism. In Callicott and Frodeman's terms, "Ecological feminism is about the gendered journey to continually seek out and expose (objectionable) male-bias wherever and whenever it occurs in feminism, environmentalism, environmental ethics and environmental philosophy" (2009, p. 229). Ecofeminists attempt to demonstrate the linkages between sexual discrimination and dominion over nature in this setting. The domination of women in society is connected to the patriarchal misuse of nature. This viewpoint also creates dualisms. The division between men and women might be linked to the dualism of nature and culture (2009, pp. 228-229).

Ecocriticism searches for cultural and postcolonial studies in terms of the Environmental Justice Movement. It is fundamentally connected with climate change, degradation and abuse of local ecology. In brief, it is an earth-centered approach to literary studies that fosters knowledge of who we are, where we stand, and how we should interact with our mother nature. To put it more clearly, ecocriticism, which has an earth-centered approach, analyzes nature, environment, ecological and climatic descriptions in literary and cultural texts, themes, themes, spatial and temporal connections, discursive and material structures, systems and values in the context of nature-subject-society relations. It examines humanity's roles in environmental crises, historical ecological holocausts and their consequences, nonhumans, genders, sexualities, animals, psychology, justice, poverty, cities and technologies in environmental contexts. As Serpil Oppermann, one of the distinguished ecocritical theorists, highlights, ecocriticism is "the only movement that interprets literary and cultural texts from an environmentalist perspective and examines the relationship between literature and the environment, ecology and culture" (2012, p. 9). While examining the human-nature relationship in literature and culture, ecocriticism exhibits an ecocentric rather than an anthropocentric approach and thus brings environmental awareness and sensitivity to the forefront.

The primary focus of ecocriticism has been on the interactions between humans and the Earth on which they live with nonhumans. Thus, one of the salient characteristics of ecocriticism is that it refuses the belief that everything is set in either a linguistic or social way. Because "[R]egardless of the breadth of investigation or the level of expertise, ecological criticisms are grounded on the fundamental assumption that human culture is inextricably linked to the physical world, both impacting and being impacted by it" (Glottfelty & Cheryl and Harold Fromm, 1996, p. xix). From reading all these definitions and assertions about ecocriticism, it can be deduced that the idea is still being defined. It takes on a different shape with each new practice. The approach's primary goal is to explore the interaction between humans and nonhumans in literary works to highlight the relevance of nature.

## 2.2. Earlier Attitudes towards Nature and New Ecocritical Directions

It is important to remember that people and nature have had a mutual connection from the dawn of time, as nature itself is susceptible to its own intrinsic dynamics. The Christian belief that the World, environment and all of Creation were created for humans has had a tremendous influence on the way people see the world (Hoffmann, 2015, p. 102). Consequently, Europe was momentarily and essentially blind to the older Greek scientific and philosophical views on nature (Eamon, 1996, p. 15). However, this indifference which was common in most of the Middle Ages started to be replaced by an awareness towards nature during the end of the Middle Ages. To illustrate this change, it is necessary to refer to John Aberth's *An Environmental History of the Middle Ages* (2013), a pioneering and previously unpublished cultural study of attitudes toward the nature during the Middle Ages. In his book, he generally focuses on this period and argues that it was during the Middle Ages that Western understandings of nature began to take shape. After a succession of ecological calamities in the late Middle Ages, humanity's relationship with the natural world shifted from an almost antagonistic to a more cooperative one. He adds that people started thinking about their natural surroundings in unique and multifaceted ways after traumatic events such as the Great Famine and the Black Death, which were presumed to be the efflorescence of a climate change decline known as the Little Ice Age, which was similar in scope to our current global warming predicament. For the first time in history, they were able to foresee the "new ecology" approach to environmental challenges that would become commonplace in the modern world (2013, pp. 110-127).

Taking Aberth's study into consideration it is possible to argue that ecological awareness raised at certain times; however, humans currently consider themselves the most significant and fundamental component of the Earth. The whole shift in perspective really has contributed to the overwhelming destruction of the environment. Even while conditions have been in the process of changing, with the environment at the top of our priority list, people are starting to see nature from a better perspective as something that needs to be conserved and kept for the coming generations. This shift in viewpoint, along with an ever-growing population, aided in the development of a new attitude toward the aspects in which nature would be used, managed, and eventually exploited as a human resource. Such denial of ancient knowledge would not persist. However, since the Renaissance was filled with exploration and intellectual inquiry, history would take testimony: "The Scientific Revolution transformed creative nature into a machine, blindly obedient to cause and effect" (Daston, 1998, p. 151).

The emergence of new technologies allowed humans to redirect, alter, control, and exploit natural resources, which led to environmental degradation. This issue was recognized by early writers and philosophers such as Ovid, Pliny, Seneca, and the Stoic philosophers, who openly criticized mining as an abuse of the Earth, which they considered their mother (Merchant, 1980, p. 3). Subsequently, the Biblical narratives in *Genesis 1* justified the use of dominion as a means to regain the paradise of Eden. The three depictions of Eve presented in the Biblical story have had a role in creating a rigid and limiting manner of seeing womanhood. These depictions also provide related perspectives on how to interact with the world. The pristine and unspoiled countryside mirrors the untainted innocence of the first Eve and provides the opportunity for growth and progress. The snake, Satan, and the fallen Eve find their dwelling in any location that displays

disorder and confusion, such as wilderness, wasteland, or desert. The bountiful garden, enhanced by human intervention, enabling it to produce crops, evokes the memory of Mother Eve. In her subsequent research to *Death of Nature*, Merchant asserts, “The Enlightenment idea of progress is rooted in the recovery of the garden lost in the Fall – the bringing of light to the dark world of inchoate nature” (Merchant, 1996, p. 33). To paraphrase Merchant, the concept of progress during the Enlightenment is based on the restoration of the garden that was lost due to the Fall.

The planet was first described using organic metaphors and imagery, which portrayed it in a holistic manner. However, this perspective gradually fell out of favor, reaching its peak in the sixteenth and seventeenth centuries, when a mechanical worldview became dominant. The Scientific Revolution, spearheaded by Francis Bacon (1561-1626), Rene Descartes (1596-1650), Thomas Hobbes (1588-1679), and William Harvey (1578-1657) played a significant role in establishing a conceptual framework centered around atomism. This framework operated on the premise that nature consisted of a “system of dead inert particles moved by external, rather than inherent forces” (Merchant, 1980, p. 193). The need for organization, during a period of chaos, motivated the quest for methods to forecast behavior. The pursuit of order and control is a means of attaining power, while the machine’s ability to redefine reality justifies a logical dominance over nature, society, and one’s own being. Merchant argues that the transition from animistic and organic beliefs about the universe to a mechanistic model during the Scientific Revolution had a significant and widespread impact, ultimately leading to what she calls the “death of nature” (Merchant, 1980, p. 193).

Merchant concludes her analysis of the development of a mechanistic worldview and its implications by providing an overview of the scientific and philosophical contributions of Isaac Newton and Gottfried Wilhelm von Leibniz. She argues that these two physicists have played a significant role in shaping the world we live in today (1980, p. 275). Merchant states,

The mathematizing tendencies in Newtonian thought which emphasized not the process of change, but resistance to changes, the conservation of a body’s motion, and the planets and satellites as ideal spheres and point sources of gravitational force were manifestations of the mechanical philosopher’s concern with geometrical idealization, stability, structure, being, and identity, rather than organic flux, change, becoming, and process. In mechanism the primacy of process was thus superseded by the stability of structure. (1980, p. 277)

The consequences of Newton’s assertions had a significant impact. The *Principia* acted as a fundamental book for philosophers in the 18<sup>th</sup> century, while the mechanical principles that governed and predicted the movements of the earth and sky served as a model for English politics and business. In addition, the conceptual framework sanctioned and rationalized the “domination and manipulation of nature” due to its focus on “external force and passive matter” (1980, p. 279).

Leibniz formulated the concept of “force” and expressed it via a mathematical equation, which also had a role in shaping the mechanical understanding of nature. Merchant asserts that his theory served as the basis for comprehending both the physical and meta-physical aspects of the cosmos. Some individuals think that his focus on self-sufficiency, internal growth, and advancement advocated and supported laissez-faire capitalism (1980, p. 279). In this regard, it is difficult to deny that Both Leibniz and Newton were dissatisfied with the mechanistic worldview and each of them, in their own unique manner, endeavored to rejuvenate the universe. Merchant

discusses Newton's investigations into the process of fermentation, where he explored the effects of latent vegetative spirit produced by the circulation, exhalations, and gravitation. These cosmic chemical processes, involving the earth and the atmosphere, can be understood as decomposition, evaporation, and condensation in modern terms (1980, p. 285). Newton's conclusion was that without fermentation, all processes of putrefaction, production, vegetation, and life would come to a halt. He firmly believed that every properly constituted substance exhibit evidence of life (286). According to Leibniz, the mechanical nature only applies to the phenomenal world, while the true world of substance is organic. Therefore, there is no aspect of the universe that is unproductive, unfruitful, or lifeless. Regrettably, it was their mathematical and mechanical theoretical contributions that drew the most attention and had a significant effect on Western attitudes towards nature, a legacy that persists to this day.

Taking those previous tendencies towards nature into consideration, ecocriticism has been expanding to new directions. In the century we live, humans encounter uncountable ecological disasters. Thus, "food security, climate justice, biodiversity loss, water depletion, energy security, linguicide, eco-migration, resource conflicts, global monocultures are some of the issues that will be at the heart of environmental debates in the twenty-first century and that will need to be addressed by scholars" (Cronin, 2017, p. 3). Every day, the world is getting more impoverished and pessimistic as its woods and rivers disappear, its wildlife is wiped out, its climate is deteriorating, and its overall appearance is deteriorating as well. Even though these judgments are inherited from the previous times, it is possible to assert with absolute confidence that the situation of the world in which humans currently find themselves is not an improvement on the status described in the aforementioned determinations. At this stage, ecocritical analysis steps in to help because identifying the problems is not enough and effective solutions must also be given which can be regarded as the core of ecocriticism.

As a response to the growing environmental catastrophe and the understanding of the role that literature plays in shaping how society views nature, ecocriticism came into existence as an academic discipline in the 1970s. Ecocriticism emerged in the 1970s and 1980s and gained recognition as a formal discipline in the 1990s. The first phase of eco-criticism primarily focused on the exploration of the issue of "nature writing". Therefore, the primary focus of the first wave was to advocate for nature by analyzing writings that depict the "natural environment" (Buell, 1996, p. 11). The researchers examined eco-centric principles and endeavored to enhance public understanding by highlighting the significance of the natural world in tales based on nature. The literary works examined included poetry, fiction, and nonfiction that explored themes of pastoral settings and the influence of natural elements, including woods and other types of animals. Literary works pertaining to nature, including pastorals and romantic poetry by poets such as Wordsworth, had a significant role in fostering an appreciation for the natural world. The first wave of ecocritics primarily focused on the significance of the natural world, including untouched landscapes and animal life, and conveyed their environmental concerns via literature centered on nature. In this context, wilderness refers to an undisturbed and natural environment, which is considered a therapeutic space for those who strongly dislike the decline of urban life. Put simply, they see nature as a realm of seclusion and serenity that ought to remain apart from human presence. First wave ecocritics argue that wilderness has a spiritual significance, representing a potential source of fresh vitality. Additionally, it symbolizes a genuine connection between the Earth and people (Garrard, 2004, p. 59).

Towards the end of the twentieth century, the ecocritics challenge the boundaries and key aspects of early ecocriticism and propose many modifications, such as advocating for multidisciplinary research and allowing them to critique the current theoretical frameworks in the field. This exemplifies the notion that the first wave displayed restricted considerations and disregarded the preexisting connection between humans and the environment.

Thus, the second wave of ecocriticism argues for the exploration of multiethnic literature and a deeper understanding of nonhuman nature, in response to the technological advancements and extensive urbanization that have transformed built environments into new human habitats (Campbell, 2010, p. 2). The second wave of research aimed to comprehensively explore the nonhuman aspects of nature in order to understand the relationship between people, other animals, and the Earth. Michael Bennett argues that the first phase of ecocriticism has restricted its focus by excluding urban environments. According to Bennett, “the new wave of ecocriticism is interested in the interconnections between urban and non-urban space, humans and nonhumans, traditional and experimental genres, as well as the impact of race, class, gender, and sexuality on how we use and abuse nature” (2004, p. 207). In this sense, it is possible to argue that ecocriticism has developed over time to incorporate a wider variety of literary genres and topics, such as ecofeminism, environmental justice, and indigenous perspectives on nature. This is because ecocriticism has expanded its scope. Even in the present day, it is still developing and growing.

In the twenty-first century, the third wave ecocriticism is characterized by its diverse and extensive range of approaches. Scot Slovic identifies the third wave ecocriticism through concepts such as “neo-bioregionalism,” “eco-cosmopolitanism,” and “translocality” (Slovic & Adamson, 2009, p. 7). On the one hand, the inclination towards comparative analysis led ecocritics to question the potential for post-national and post-ethnic perspectives on the human interaction with the environment. Conversely, certain ecocritics focused on the portrayal of ethnic identities within the framework of global comparative studies. On the other hand, advancements in ecofeminism have given rise to the creation of new branches such as “material feminisms”. In the third wave of ecocriticism, there was a significant increase in the emphasis on the notion of “animality” and a greater focus on the rights of “non-human species” (Slovic & Adamson, 2009, p. 7).

In 2008, Susan Hekman and Stacy Alaimo released a book called *Material Feminisms*, which signaled the beginning of a new era in the field of ecocriticism. The book primarily examines the philosophy of new materialism and its connection to the topic of ecocriticism. The authors introduce the concept of “transcorporeality” as a temporal and spatial state where the physical existence of humans cannot be differentiated from the natural surroundings or environment (p. 238). Regarding the connection between “human corporeality” and “more-than-human nature” as a significant “contact zone,” the authors argue that the term “trans” exemplifies the capacity of corporeality to surpass “various locations” and, as a result, creates a form of “space” that can give rise to “the often unpredictable and unwanted actions of human bodies, non-human creatures, ecological systems, chemical agents, and other actions” (p. 238).

By emphasizing the physicality of the body, which includes both the human body and non-human regions, the authors encourage readers to see the human body as an integral component of the natural world. The human body is continuously engaged in contact with the physical environment. Thus, every circumstance that creates a division between humans and the natural environment will be reduced. Transcorporeality challenges traditional dichotomies such as nature/culture and human/nonhuman, offering fresh perspectives on the interconnectedness

between mankind and the natural world. The notion of transcorporeality was motivated the fourth wave ecocriticism, to which Scott Slovic commonly referred as material ecocriticism (2012, p. 619). According to Slovic, the fourth wave is a fresh approach to studying ecocritical studies, focusing on the fundamental human needs and lifestyle. Material ecocriticism specifically explores the influence and actions of both human and non-human entities, including bodies, substances, and forces. It does this by analyzing how these entities are portrayed in narrative texts and by highlighting “narrative power”, their ability to create meanings and narratives (Iovino & Oppermann, 2012, p. 79). The distinguishing feature of the fourth wave of ecocriticism is in its endorsement of the concept of matter’s agency. Material ecocriticism promotes the active role of all physical forms as they exist together and create significance via their interactions. By doing so, it eradicates the differentiation between people and the natural world. In this regard, it engages in a conversation with the notion of the Anthropocene, which recognizes humans as geological entities integrated into the Earth’s geologic systems. To sum up, despite all the different wives of the reviewers, it may be inferred that ecocriticism which is a relatively new movement, has a mutual relationship with nature, and apart from this, it has not a very limited scope, so people should handle ecocriticism with a huge perspective with considering negotiation nature and culture adding it human and non-human entities.

### **3. CHAPTER II: THE ANTHROPOCENE AND the 21<sup>st</sup> CENTURY BRITISH FICTION**

#### **3.1. Conceptualizing The Anthropocene**

Ecocriticism is a field that investigates the connection between literature and the environment. It is particularly interested in analyzing the narratives related to climate change. Nevertheless, similar to the climate change phenomena that has altered the perception of current environmental issues, it is crucial for ecocritics to reevaluate the current “approaches and methods” (Trexler & Johns-Putra, 2011, p. 185). Ecocriticism has lately gained recognition as a discipline in the humanities, moving from being a controversial issue. Although environmentalism seemed to have an impact on cultural and literary study in the late 1980s, its effect only became noticeable with the start of the new century in 2008. According to Ursula Heise,

[E]cocriticism, with its triple allegiance to the scientific study of nature, the scholarly analysis of cultural representations, and the political struggle for more sustainable ways of inhabiting the natural world, was born in the shadow of this controversy. Even though the grounds of the debate have shifted since then, the underlying issues of realism and representation that informed the science wars continue to pose challenges for ecocritical theory. (2006, p. 506)

Most notably, ecocriticism has been criticized due to its ignorance of the climate change crisis. According to Timothy Clark, climate change is also a controversial issue because its “causes are diffuse, partly unpredictable and separated from their effects by huge gaps in space and time” (2015, p. 11). Indeed, climate change and the Anthropocene are being used interchangeably. The notion of the Anthropocene was initially introduced by atmospheric scientist Paul Crutzen and ecologist Eugene Stoermer in 2000, positing that the influence of human actions on the Earth has substantially affected the pattern of life for both human and nonhuman species to the point that the current period is referred to as the Anthropocene age, emphasizing the key position of the Anthropos “in geology and ecology” (Crutzen & Stoermer, 2000, p. 17). In the following year, Crutzen further writes, “the Anthropocene started in the latter part of the eighteenth century, when analyses of air trapped in polar ice showed the beginning of growing global concentrations of carbon dioxide and methane” (2002, p. 1). Subsequent to this period, scientists and researchers have diligently attempted to establish a precise timetable for the Anthropocene epoch, analyzing diverse geological indicators and supporting proof of human influence on the Earth. A comprehensive understanding of the historical background of the Anthropocene is important for a complete understanding of the extensive and significant alterations to the Earth’s systems caused by human activities.

The Anthropocene is a geological epoch that signifies the substantial influence of human activities on the ecosystems and climate of the Earth. The onset of this phenomenon is commonly attributed to the mid-20<sup>th</sup> century, coinciding with a period of human activities characterized by industrialization and population expansion, which exerted substantial and unparalleled modifications on the Earth's natural systems. The current era is distinguished by the extensive destruction of forests, the devastation of habitats, the contamination of the environment, and the

release of greenhouse gases, resulting in the occurrence of climate change and many ecological disturbances. The notion of the Anthropocene underlines the significant impact of human activities on the geological processes of the Earth, stressing the urgent need for sustainable measures to minimize any additional harm.

The third era of geology, known as the Anthropocene, is not just a geological classification, but rather encompasses a range of distinct characteristics. Chakrabarty argues that the Anthropocene is characterized by three main aspects. Firstly, it takes a global perspective on environmental issues. Secondly, it examines the interconnected relationship between humans and nature over a long period of time. Lastly, the Anthropocene presents new challenges for the humanities and prompts a reevaluation of human responsibilities in this new era. It also calls for the development of new connections between human, environmental history, and human identity (Chakrabarty, 2009, pp. 197-222). Given that people are the primary geological actors in the Anthropocene epoch, several key characteristics of this era have also been regarded as essential notions in the fields of humanities and social sciences. Put simply, a comprehensive understanding of the Anthropocene necessitates consideration of social, political, economic, and gender factors. The significant contribution of humans in shaping the Anthropocene era is an essential aspect that must be taken into account in any study. The Anthropocene is fundamentally different from previous geological epochs due to the fact that it is the first epoch in which a geological force is actively aware of its geological impact. Hence, the Anthropocene represents a problem caused by human activities that both the Earth and people must confront in the present and future.

The study of the Anthropocene has great importance in comprehending the enduring effects of human activities and the possibility of irreparable harm to ecological systems and biodiversity. Through the examination of this particular era, researchers and decision-makers can formulate approaches to effectively tackle the prevailing environmental obstacles and foster a future characterized by enhanced sustainability. Moreover, a comprehensive understanding of the Anthropocene epoch might facilitate the acknowledgment of the complex interactions between human actions and the natural environment. This awareness can foster a sense of accountability among individuals and communities, compelling them to assume responsibility for their ecological footprint and engage in collaborative endeavors aimed at safeguarding and rejuvenating the Earth. In its whole, the examination of the Anthropocene acts as a resounding cry, emphasizing the vital necessity for the adoption of sustainable methodologies and the careful management of the environment.

As mentioned above, the Anthropocene has been defined by key events and conditions, such as the Industrial Revolution, which induced notable increases in carbon dioxide emissions and the burning of fossil fuels. Moreover, the exponential increase in population and the expansion of agricultural activities have resulted in the detrimental consequences of deforestation, habitat degradation, and the irrevocable loss of several species. The combination of these aspects, along with technological improvements and the process of globalization, has given rise to remarkable shifts in the Earth's climate, biodiversity, and broader ecosystem balance.

The Anthropocene draws the attention of great number of the modern author since its scope is directly related to current environmental problems. These environmental problems are local and temporal indicators, including out-of-season rainfalls, severe storms, flash floods, draughts, and harsh weather across the globe. The articulation of this phenomenon varies due to its scientific and literal perceptions. Related to scientific perception, the term is articulated with the help of figures,

graphs and diagrams. However, regarding the literal one, which is the central focus of this study, the articulation of the Anthropocene is not crystal clear. This challenge exists in literary representation since an author should write about an invisible and elusive crisis which “does not yet exist” (Colebrook, 2014, p. 24).

Timothy Clark argues that the Anthropocene is of such immense magnitude that ecocriticism has not been able to fully encompass it. Clark insists on the development of a fresh approach to understanding the Anthropocene, as he argues that its geological origins need a larger consideration of human existence in terms of space and time. This, in turn, leads to a considerable transformation in the perception of several old problems (2015, p. 13). He criticizes ecocriticism for its narrow focus on conceptualizing transformation and understanding, while neglecting to provide actual remedies for the environmental situation. He raises the issue of to what extent a shift in knowledge and imagination leads to a transformation in ecologically harmful lifestyles (2015, p. 18). In pursuit of this objective, he draws a comparison between the prevailing influence of consumerist society and the influence of ecocritics, who want to alter the “cultural imagination” of people. He deems the latter to be comparatively less potent. Put simply, he contends that ecocriticism facilitates comprehension of the concept of the Anthropocene, although it does not enable humans to exert influence via their activities. Similarly, Astrid Bracke argues that ecocriticism lacks a distinct and enforced critical methodology and academic field (2012, p. 6). She contends that adopting a methodical approach is an essential prerequisite for the goal of ecocriticism, which is to significantly increase awareness of the complex interplay between humans and environment in the midst of the climate crisis (6). Despite this challenge, literary studies respond to the Anthropocene, “literary studies can describe these patterns without reducing their complexity to monovocal account, a set of bare ‘interests,’ an immovable orthodoxy, or a predetermined certainty. It is able to accomplish this by examining a range of preexisting texts, not as mirrors of culture, but as specific artifacts in wider networks of meaning” (Trexler, 2011 p. 5). In this vein, novels concerning the Anthropocene are challenging to categorize into clear generic classifications. The novel has the potential to investigate a wide range of human reactions to topics such as peak oil, alternative energy, carbon sequestration, carbon trading, consumption, and air travel. In this kind of novel, there is a conflict between reality and imagination; When a book combines elements linked to climate change, it becomes hard to read without becoming preoccupied with climate change (Trexler, 2015, p. 14).

In light of those considerations, it is possible to assert that it is difficult to represent the Anthropocene in literary works. As Timothy Clark identified before, there are many factors contributing to the absence of suitable literary analysis about climate change. He asserts that due to its nature as a worldwide tragedy resulting from numerous mostly blameless human activities, the matter lacks a readily identified or straightforward political adversary. The sources of this phenomenon are widespread, somewhat unforeseen, and separated from their consequences by significant gaps in both space and time (2015, p. 11). Timothy Morton clarifies it with “hyperobjects [...] massively distributed in time and space relative to humans” (2013, p. 1). Hyperobjects are distinguished by five key characteristics. First of all, they can be defined with “viscosity” as they stick to humans, changing shape during their interaction with humans. Hyperobjects are “nonlocal” that makes them beyond human comprehending extending beyond time and space scales. “Temporal undulation” makes the hyperobjects planetary-relevant rather than human relevant, exceeding human cognitive abilities. “Phasing” strict humans’ ability to see

the hyperobject and “interobjectivity” makes them unable to be experienced by humans directly. Hyperobjects operate not only through objects but also through ideas, cultural stories, and historical memory (2013, pp. 11-58).

Morton argues that hyperobjects are very widespread, immense, and multifaceted entities that span vast periods of time. As a result, they have permanently altered the cognitive limits of human comprehension of existence. Humanity is now intricately involved in the situation, rather than being a detached spectator. In his book, Morton draws a parallel between the human condition with the experience of waking up and discovering that one has been buried alive, stating that there is no way out (2013, p. 130). The human is shown as feeble and inadequate in its incapacity to confront hyperobjects. According to Morton, mankind, which has been embarrassed, must now accept the need for “more democratic ways of living together between humans and non-humans” (2013, p. 121).

Here humans’ ignorance of the Anthropocene or the climate change can be illustrated through the concept of “ecophobia”. Indeed, urban people of the 21st century have comfortable living conditions thanks to technology and increasing welfare, but this has caused people to live in isolation from nature. For this reason, modern humans have become free prisoners living within four walls. Unfortunately, those people do not value nature, which has the most suitable conditions for them, and they are constantly polluting the environment and harming it. The most obvious damages caused by this pollution are thinning of the atmosphere, depletion of ozone, global warming, melting of glaciers, change of climate, decrease in water resources, increase in fires, decrease in forests. While it is possible to compensate for all these damages, the most extensive harm that causes and continues to cause irreparable problems may be regarded as indifference to the environment. In summary, the most significant harm caused by human beings to the environment is thought to be their indifference to it. This continuous harm can be associated with ecophobia. The term ecophobia first appeared in a journal article in 1988, which defined it as “the fear that the planet is increasingly inhospitable” (as cited in Estok, 2018, p. 10). Then, in *Beyond Ecophobia*, David Sobel illustrates the term as “a fear of ecological problems and the natural world. Fear of spills, rainforest destruction, whale hunting, acid rain, the ozone hole, and Lyme disease” (1996, p. 5). In the same year, Simon C. Estok independently uses the term in his PhD dissertation and goes further in defining the term in his article “Theorizing in a Space of Ambivalent Openness” (2009) and his monograph *Ecocriticism and Shakespeare: Reading Ecophobia* (2011). In *The Ecophobia Hypothesis*, Estok defines “ecophobia” as an “antagonism, in which humans sometimes view nature as an opponent, [which] can be expressed toward natural physical geographies [...], extreme meteorological events [...], bodily processes and products [...], and biotic land-, air-, and seascapes [...]” (2018, p. 1). As Estok observes, ecophobia embodies contempt for nature itself and natural events. Estok summarizes the notion as “an irrational and groundless fear or hatred of the natural world, as present and subtle in our daily lives and literature as homophobia and racism and sexism” (2011, p. 4).

The term ecophobia has been used to indicate an unreasonable fear or dislike towards the natural world and its surroundings. The condition is distinguished by a profound sense of worry or unease in relation to the external environment, encompassing natural surroundings, plants and animals, and ecological systems. This fear can appear in diverse manners, including the avoidance of outside activities, experiencing a sense of being overwhelmed by the unexpected characteristics of the environment, or perceiving nature as posing potential risks or hazards. The presence of

ecophobia can have noteworthy consequences for the mental health and overall well-being of individuals, as well as their connection with the natural environment. When carefully examined, it is seen that there is actually no standard explanation for ecophobia. Therefore, it is up for debate whether ecophobia stems from sensitivity to the environment or as previously stated, from unfounded hatred of the environment. Nevertheless, the way the researchers deal with the subject indicates that most of them understand close to Estok. To exemplify, according to Dan Brayton, ecophobia, is a “cultural inclination to react antagonistically to nature” (2012, p. 226). Here, it should be acknowledged that ecophobia is closely linked to the wider concept of anthropocentrism. If we define ecophobia as the fear of terrible things happening in nature, we can see that it is a key component of anthropocentrism. Considering the assumptions about the antagonistic attitudes towards nonhuman nature and the Anthropocene issue that pervades global agenda, especially literary works produce culturally imagined futures in order to make humans realize the urgency of this issue. Trexler states that climate change will undoubtedly cause worldwide temperatures to increase by three to five degrees Celsius by the year 2100, resulting in a variety of predicted geological, physiological, social, and economic consequences. Excessive droughts, tropical cyclones, weather events, food shortages, forest dieback and forest fires, flooding, and landslides are all expected to grow more frequently and severely. It is expected that inadequacies in water supply, hunger, diarrheal ailments, and contagious diseases would increase in frequency. Flooding, drought, and water scarcity will result in large-scale immigration and local instability (2015, p. 2).

### **3.2. British Cli-Fi in the Anthropocene**

Climate change, a significant characteristic of the Anthropocene epoch, not only poses immediate risks to many species and habitats but also has enduring consequences for the global balance of the environment. When it comes to climate research, the word Anthropocene may assist in moving beyond the basic problems of reality and deception. For most of the twenty-first century, the widespread perception of climate change has become a prominent subject of news reporting throughout the world, as this issue is a global crisis. A rising level of rhetoric was associated with this focus: fears of species extinction, global annihilation, loss of our children, political breakdown, among others (Trexler A, 2015, pp. 3-4).

In this context, an important trend in the twenty-first century is the representation of the climate change catastrophe in literary fiction. Climate change is a persistent and very damaging result of human activity on Earth during the Anthropocene era. Moreover, anthropogenic climate change is an unprecedented global disaster. When considering this perspective, telling climate change stories forces Cli-Fi writers to reassess their understanding of human influence in climate change narratives. Hence, the paramount concern of Cli-Fi authors is the pivotal role of humans in the Anthropocene era, where they act as both perpetrators and saviors of the Earth. To put it simply, storytelling serves as a crucial instrument through which authors construct visions that transcend ideologies. Climate narratives are optimistic endeavors by writers that aim to stimulate fresh opportunities for preserving our world. They incorporate both human and nonhuman factors to develop innovative approaches to address the intricate problem of climate disaster. To fully understand the role of humanity in the Anthropocene, it is necessary to develop a new form of literary fiction that accurately portrays the various spatial and temporal aspects that define this age. Hence, Cli-Fi has evolved as a novel literary genre to cater to the increasing interest of writers who are concerned about climate issues and to motivate readers to actively respond. Thus, Cli-Fi serves

as a literary reaction to the Anthropocene, a human-induced geological era, while simultaneously embodying an optimistic expectation for the survival of both humanity and the planet.

While the Anthropocene may initially appear to be a scientific matter, its cultural ramifications have exceeded its scientific importance. Consequently, discussing the Anthropocene is crucial in influencing the cultural comprehension of this era. Put simply, narrative allows readers to comprehend the Anthropocene by immersing themselves in fictitious realms. Through the act of writing stories, an author constructs a textual realm that encompasses the realms of the past, present, and future. In this literary sphere, both genuine and imaginary occurrences are explored in order to facilitate the expression of the Anthropocene era. Stories can be considered as artifacts that generate meaning in distinct and individual manners (Trexler, 2015, p. 23). When a text addresses a cultural matter, it assumes a crucial role in influencing and guiding the reader's understanding of reality. Since the mid-1980s, when climate change became a prominent public concern, environmentalists have been concentrating on the interrelationships between climate change and its effects on other environmental issues. In contrast to earlier environmental methods that aimed to conserve natural resources, contemporary environmental concerns primarily address the environmental degradation resulting from human activity.

The relationship between climate and humans is a complex and ever-changing one that has been the subject of discussions since the dawn of civilization. This intricate web of relationships arises as both favorable and unfavorable, as well as intricate and unpredictable. The complex relationship between the climate and human existence can be observed in cultural texts, folk narratives, myths, and literature. Climate, weather conditions, and nature exert significant influence, actively altering, shaping, supporting, and causing harm to both humans and non-human entities. As a result, these influential components greatly influence our cultural and literary creativity. To have a deeper comprehension of the shared characteristics of Cli-Fi narratives, it is imperative to differentiate it from other analogous genres. While Cli-Fi and science fiction share numerous themes, it is important to note that climate fiction is not limited to the realm of fantasy. Many Cli-Fi writers refrain from categorizing their works as science fiction. In contrast to the majority of science fiction narratives that focus on technological progress, extraterrestrial life, and the revival of extinct species, Cli-Fi narratives primarily aim to portray the problem of anthropogenic global warming. Furthermore, while science fiction emphasizes the portrayal of supernatural events to entertain readers, climate fiction carries moral relevance and aims to inspire readers to reflect on the ramifications of the climate catastrophe.

In contrast to apocalyptic and post-apocalyptic narratives, which typically focus on disasters caused by natural, man-made, or alien-made events and explore themes such as epidemics, wars, and technological breakdowns that create a sense of unreal disaster for readers, Cli-Fi narratives depict impending collapses that are both realistic and likely to occur in the near future. Within this particular framework, the apocalypse narratives portray a fictional realm in which environmental catastrophes result in its ultimate demise. The sensationalized and implausible portrayal of the situation provides a false sense of security to readers, discouraging them from taking action to address climate change. Dystopian narratives similarly depict remote locales and alarming circumstances that serve to make the fictitious world unfamiliar in comparison to the real world (Loock, 2016, p. 6). However, Cli-Fi is typically situated in the immediate future or perhaps the current time period. The setting has a crucial impact on Cli-Fi. Phenomena like flooding, drought, and shortages have a significant impact on the backdrop of Cli-Fi storylines. Hence, the alterations

in the environment that occur due to a crisis can impact the tempo of these narratives. In other words, the non-linear concept of time in Cli-Fi results in a merging of human and nonhuman realms.

Climate change and global warming can have significant impacts on the regulation of life. Climate change can be subject to various interpretations and discourses throughout time. Mike Hulme posits that climate change has evolved into a social issue in addition to being a physical event. Hulme highlights the cultural, social, political, and moral dimensions of climate change (2009, p. 13). Additionally, he argues that climate change has acquired diverse interpretations and now serves novel objectives. The debates revolve around four primary factors. The first aspect involves the utilization of climate change as a platform for conflict (2009, p. 14). Divergent perspectives on climate change led to the prominent institutions in society being utilized as a means of escalating social disputes. Furthermore, climate change functions as a “legitimizing tool” (2009, p. 14). In this discourse, the environment is regarded as a tangible asset, similar to personal possession. The third parameter considers climate change as a “source of inspiration” (2009, p. 15). Climate change serves as a source of motivation for social and environmental initiatives. Furthermore, climate change is often regarded as a threat to both national and global security (2009, p. 15). The argument presented is that climate change poses a comparable level of threat to societies as terrorism. In the light of these considerations, it can be asserted that the notion of climate change, with its many and evolving interpretations, can be molded and modified in scientific, social, and political domains. Consequently, while climate change is being examined as a complex issue, the concept itself is demonstrated to be adaptable and flexible. Nevertheless, the primary question in climate change debates revolves around the potential for anthropogenic climate change to lead to the end of the earth. Therefore, climate change fiction, or Cli-fi, has evolved as a landmark in climate change discussion, a form effective in predicting and expressing the possibilities of a warming planet.

The concerns regarding the climate problem have a lengthy historical background. It can be traced back to the ancient stories of floods and the narrative of Noah. The issue of climate change highlights the capacity of human beings to impact each other’s lives across many locations and periods of time. Within the realm of literature, it encompasses a wide range of literary creations, spanning from Arthur C. Clarke’s *The Sands of Mars* in 1951 to more contemporary works such as Nathaniel Rich’s *Odds Against Tomorrow* (2013). Moreover, Ursula LeGuin’s *The Lathe of Heaven*, published in 1971 can be taken as a valuable example. Paul Theroux’s *Ozone* (1982), Maggie Gee’s *The Ice People* (1998), Doris Lessing’s *Mara and Dann* (1999), Margaret Atwood’s *Oryx and Crake* (2004), Jeanette Winterson’s *The Stone Gods* (2007), Sarah Hall’s *The Carhullan Army* (2007), Ian McEwan’s *Solar* (2010), and Barbara Kingsolver’s *Flight Behavior* (2012), among others, are considered to be the standard by which climate fiction texts are measured.

The popularity of climate catastrophe novels has significantly increased in the twenty-first century. Climate fiction refers to books that explore the potential dire implications of human-caused climate change. The term anthropogenic is significant as it differentiates the catastrophic occurrences produced by natural reasons from the climatic crisis caused by human activity. Therefore, climate change fiction refers to a significant and recent genre of writing that specifically addresses the climatic problem caused by human activities. To put it more clearly, a climate fiction novel explores a broad range of time and space, challenging the limits of the imagination. Consequently, writers face a difficult challenge in creating captivating writings that successfully

tackle the difficulties of envisioning such a huge scope. Climate change books profoundly transform the manner in which they depict the setting, plot, and characters in light of the changed circumstances of planet Earth. Climate change texts are increasingly focusing on the connection between humans and the rest of the natural world. Climate change fiction not only reflects the complex connection between humanity and the earth, but also raises ethical considerations about human duty in this unique era (Johns-Putra, 2016, p. 267).

In addition, climate change fiction provides an alternate narrative framework to the conventional apocalyptic fiction. In other words, apocalyptic and post-apocalyptic disaster narratives explore the wake of a catastrophic event, examining the impact on both humans and non-humans. These narratives present readers with alternative future scenarios. These stories explore many interpretations of the end of the world, but it is evident that the tragedies depicted are of a global scale. Local entities occasionally respond to these global calamity scenarios. The lethal viral pandemic that occurred and profoundly impacted the entire planet.

Sometimes, we observe it in the form of a nuclear winter caused by a nuclear conflict, occasionally as asteroids colliding with the planet, and at times as ecological catastrophes. Hence, several labels have been used to describe narratives of catastrophic events, such “post-apocalypse, neo-apocalypse, crypto-apocalypse, counter-apocalypse, main-apocalypse, ironic apocalypse, technological apocalypse, anti-apocalypse, capitalist apocalypse, slow apocalypse, and postmodern apocalypse” (Hicks, 2016, p. 6).

Contemporary disaster narratives often combine the concept of the end of the world with the climate issue. In addition, we might include the word “climate apocalypse” in the aforementioned catalog terms, which emerged in literature with global warming and climate change. When the historical development is examined, Jean-Baptiste Cousin de Grainville’s *Le Dernier Homme* (1805), the narrative of an environmentally depleted earth comes to a close, portrays the end of the world through apocalyptic imagery and reveals the desperate state of humanity while Mary Shelley’s *The Last Man* (1826) explores the consequences of a plague. The apocalyptic scenarios, resulting from environmental catastrophes are recently depicted in the dystopian works of authors like J. G. Ballard, Nevil Shute, Maggie Gee, and Stephan Baxter. Although doom-gloom motifs are typically prominent in the end of the world typology, humans’ survival situations occur in various scenarios. These narratives explore the bleakness of human existence and focus on the experiences of individuals during or after a catastrophic event, their rescue from the apocalypse, and what life is like afterward.

The concept of the Anthropocene is difficult to define precisely because it is characterized by a delay in both time and space. Put simply, it is both imperceptible and intangible. Thus, in order to convey the abstract concept of the Anthropocene, it is necessary to utilize a medium that can effectively transform an imaginary phenomenon into a tangible narrative. Literary fiction provides a means for expressing and communicating the concept of the Anthropocene. It allows us to vividly express our comprehension and admiration of hidden, gradual, and gradually intensifying emergencies in the future, in a manner that surpasses other types of communication (Merten, 1994). In order to have a deeper understanding of the Anthropocene, writers of Cli-Fi literature must minimize the temporal gap between the geological era of the Anthropocene and the present day. The authors must “plot and give figurative shape to formless threats whose fatal repercussions are dispersed across space and time. The representational challenges are acute, requiring creative ways

of drawing public attention to catastrophic acts that are low in instant spectacle but high in long-term effects” (Nixon, 2011, p. 10).

It is not feasible to confine the Anthropocene to a specific time zone. Unlike conventional fiction that focuses on a certain group of characters within a particular time frame, Anthropocene fiction must encompass the narrative of humanity as a whole. To fully grasp the implications of the Anthropocene, an author must stimulate a sense of “historical consciousness” (Gadamer, 1975, p. 237) to inspire readers to develop a subjective comprehension of the Anthropocene. Moreover, the climate catastrophe is a phenomenon that spans throughout several periods. Therefore, it is not feasible to directly and tangibly comprehend the actuality of climate change. Therefore, it is necessary to comprehend climate change in terms of both time and space simultaneously. Representing climate change as a result of the Anthropocene is difficult due to its variation in different eras and spaces, as well as its gradual development over time. One additional difficulty that Cli-Fi authors may encounter is effectively portraying the interdependent connection between the human and non-human realms, while still captivating readers through the use of unconventional storytelling methods.

To sum up this section, The Anthropocene has prompted changes in human societies and cultures, leading to adaptations in values, attitudes, and behaviors that prioritize sustainability and the preservation of the environment. The acknowledgment of the fundamental dependency between humanity and the natural environment caused the emergence of environmental movements and the implementation of policies designed to alleviate the adverse consequences of human actions. Moreover, the emergence of the Anthropocene epoch has engendered discussions over our obligation towards future generations and the imperative for establishing fairer and more impartial frameworks that emphasize the welfare of both humanity and the environment. Moreover, with the advent of the Anthropocene, the focus turns away from individual ideas, attitudes, and decisions toward a societal process that has happened across many social groups, nations, economies, and future generations: the widespread use of fossil fuels. Contrary to popular belief, we are now in the middle of a historical process of fossil fuel use that started long before our ancestors and this will persist for a long time after we die. In addition, the Anthropocene is a worldwide occurrence, even while it impacts regional temperatures and ecosystems in various ways depending on where humans live.

Despite several challenges there are also opportunities in the Anthropocene. In order to tackle the global environmental problem and pursuing sustainability - the Anthropocene epoch offers a distinct prospect for fostering worldwide cooperation and fostering innovative approaches to handle the environmental crisis and attain sustainability. This includes the implementation of renewable energy sources, the adoption of sustainable agriculture methods, and the promotion of circular economies aimed at reducing waste and resource consumption. Nonetheless, the successful implementation of this goal necessitates the overcoming of substantial obstacles, including political barriers, persistent personal interests, and an urgent need for major changes in societal behavior. The fate of our planet and future generations rests upon effectively handling the obstacles and capitalizing on the opportunities presented in the Anthropocene. In this regard, The Anthropocene has prompted policy and governance measures that encompass the establishment of international aligns and legislation aimed at fostering sustainable practices and ensuring that nations are held responsible for their ecological footprint. Moreover, governmental bodies possess the ability to introduce various incentives and subsidies in order to stimulate the adoption of environmentally

sustainable practices among both firms and individuals. Nevertheless, the implementation of effective policies and governance measures necessitates the establishment of collaborative and cooperative efforts among nations, alongside the presence of robust leadership and popular endorsement. At this point the literature plays a crucial role in terms of raising awareness to promote such policies and governance measures through underlining the concept of the Anthropocene.

#### **4. CHAPTER III: TRACING THE ANTHROPOCENE IN *THE RAPTURE***

##### **4.1. Liz Jensen and Her Literary Life**

Liz Jensen is a highly accomplished British contemporary writer, whose work has been translated into twenty different languages. She has written a total of eight novels thus far, namely *Egg Dancing* (1995), *Ark Baby* (1998), *The Paper Eater* (2000), *War Crimes for the Home* (2002), *The Ninth Life of Louis Drax* (2004), *My Dirty Little Book of Stolen Time* (2006), *The Rapture* (2009), and *The Uninvited* (2012). These literary pieces encompass a wide range of subjects and styles. For instance, *Egg Dancing* narrates the tale of Hazel, a lady from the late twentieth century who remains unliberated, unaware that her husband is utilizing her in his genetic manipulation project to produce an ideal offspring. *Ark Baby* follows the journey of Tobias, a creature who is part human and part monkey, as he explores and uncovers his actual identity. This novel can be seen as a coming-of-age story. *The Paper Eater* can be described as a comprehensive utopia/dystopia as it chronicles the ascent and decline of a man-made island designed to manage global trash in an artificial crater, while being promoted as an exemplary civilization. The fourth novel, *War Crimes for the Home*, explores the subject of childbirth and child raising from a unique perspective: Gloria reflects on her time in an elderly care facility as she approaches the end of her life. She looks back on the events of the Second World War and confesses to having killed one of her twin babies shortly after Victory in Europe Day. *The Ninth Life of Louis Drax* is a unique take on the detective genre. The main character, Louis, who is ten years old, is in a coma due to his mother's Munchausen's by proxy. He lives an internal life, existing at a hidden level of consciousness, until he can come to terms with his father's death, which was also caused by his mother, and regain consciousness. Moreover, *The Rapture* presents conflicting visions of the end of the world, with one focused on evangelical beliefs and the other on ecological concerns while her most recent novel, *The Uninvited*, explores the theme of reproduction and the continuation or extinction of the human race. It envisions a future generation that is barely human, fighting against capitalism and the destruction of the world. However, the novel concludes with the destruction of civilization, including language itself. Each of these novels establishes one or more otherworlds, which are distinct from the ordinary reality shown in the text or in the world itself to varying extents (Mundler, 2016, pp. 1-3).

Jensen's novels may revolve around a secluded establishment, such as a psychiatric facility, a retirement home, or an orphanage. Alternate realities can also be formed by storylines that extend into the past or future. Nevertheless, in this particular study, the word otherworlds extends beyond the evident segregated realms of divergence depicted in the novels. Instead, it encompasses

changes in viewpoint, worldview, or comprehension that might be utilized as a means of interpreting otherness (Mundler, 2016, p. 2).

Jensen's novels fall into the genre of literary thrillers. Upon initial examination, the phrase may seem contradictory, as a thriller typically narrates a plot, while a literary novel, influenced by postmodernism, often exhibits self-awareness and comments on its own textual nature, essentially being metafictional. A thriller tends to favor popular and formulaic elements, whereas a literary work may be characterized as elitist and formally daring. Liz Jensen's stories unquestionably incorporate popular components, utilizing science fiction concepts such as extraordinary genetic manipulation, time travel, and idea transference as important features. They may also be seen as popular due to their active involvement in addressing contemporary ecological challenges. Nevertheless, the deliberate blending of many genres in these novels, together with the resulting self-awareness, where different parts of the text both clarify and challenge each other, is what gives these works of literature their authenticity as significant cultural objects. Each novel in the thriller genre follows a structured progression, unraveling an enigma that requires solving. This progression may be linear and chronological to varying degrees, ultimately leading to its resolution. However, Jensen seldom presents a comprehensive and entirely logical elucidation or analysis of the events that have led to the enigma. This is a fundamental characteristic of her work and serves as a significant distinction between what can be classified as a literary thriller and a popular thriller. The discrepancies in the texts, in their diverse forms, are crucial to her literary style (Mundler, 2016, pp. 3-4).

Moreover, Jensen's fiction is also associated with postmodernism. The author's writing exhibits self-awareness and metafictional elements through the use of biblical and literary references. The author skillfully employs parody and pastiche in a playful and occasionally humorous manner. By dismantling metanarratives, she reflects on the disparity between past and present narratives, highlighting the distance between them. Berthold Schoene contends that the contemporary novel dismantles the existing dominant powers by undertaking a cosmopolitan reinterpretation of our progressively globalized state (2009, p. 21). In a similar vein, Peter Boxall argues that the novels of the twenty-first century reflect changing geopolitical conditions and the global cultural context from which they emerge. He suggests that unlike in the past, where novels were often associated with specific national traditions, contemporary novels are increasingly created in an international and cosmopolitan space that transcends cultural boundaries. According to Boxall, the book in the twenty-first century serves as more than just a representation of the changing geopolitical landscape. He suggests that it also has a unique ability to explore and create new perspectives on this transition (2013, p. 22). Thus, the works of the twenty-first century offers an analysis of the geopolitical circumstances of a new era.

As Jensen's literary style unfolds, it becomes evident that the twenty-first-century novel embraces a worldwide and international perspective. The connection between islands and the global context is a recurring motif in all of her novels. The reconfiguration of space and territory, in a cyclical manner, prompts a reevaluation of the existing state of affairs in light of the profound political and financial events that occurred in the first decade of the twenty-first century.

Another aspect of Jensen's literary style, as will be analyzed, is the ecocritical one. Especially the Anthropocene is employed to encompass the components of Liz Jensen's *The Rapture* (2009) that relates to the environment. It serves as a comprehensive space to describe any fictional works that directly or indirectly revolve around ecological catastrophe.

The phrase “ecothriller” can be employed, by Richard Kerridge’s delineation. Kerridge observes a dearth of subtlety in the ecothriller genre, contrasting it with the realism novel, which is usually esteemed for its apparent leisurely nature and its compassionate ability to attentively observe individuals and recognize their intricacies (2006, p. 34). Ultimately, “ecocriticism” refers to the literary analysis of works that belong to these specific categories, as well as literary texts in a broader sense.

Eco-literature, ecocriticism, and Cli-Fi are often regarded as prominent features of contemporary novels in the twenty-first century. Ecofiction is commonly seen as a didactic genre. Kerridge observes that novels depicting environmental devastation and apocalypse are frequently seen as cautionary tales, serving as a necessary jolt to awaken our awareness just in the nick of time (2006, p. 36). Jensen’s novels defy easy categorization as didactic or sensational eco-thrillers, or as simplistic narratives, due to their multifaceted, hybrid, and extremely metafictional nature, which incorporates elements of the bizarre. Crucially, Jensen’s stories do not conform to the pattern of threat-chaos-return to routine, where the environmental threat is merely a pretext to create excitement in thrillers. In addition, Jensen’s portrayal of characters is frequently intricate and multifaceted. Nevertheless, she includes components of the well-liked eco-thriller genre, as a part of a broader polyphonic conversation.

In light of those considerations, it is possible to argue that the prevalence of climate fiction has markedly risen in the twenty-first century. Climate fiction, known as Cli-Fi, encompasses literary works that delve into the potential catastrophic consequences of anthropogenic climate change as will be analyzed through Jensen’s *The Rapture*. The term anthropogenic is important because it distinguishes the catastrophic events caused by natural factors from the climate catastrophe caused by human activity. *The Rapture* delves into various periods and locations, pushing the boundaries of the imagination. Therefore, readers encounter a formidable task in crafting compelling compositions that effectively address the challenges of picturing such a vast scope. Ultimately, it is increasingly emphasizing the relationship between humans and the rest of the natural world. Thus, it not only mirrors the intricate relationship between people and the planet, but also prompts ethical deliberations regarding human responsibility in this period.

#### **4.2. Tracing the Climate Change in *The Rapture* (2009)**

It is a sweltering day in England with destructive winds. Most scientists predict that if certain precautions are not taken, the temperature across the globe may rise six degrees due to the loss of the Arctic ice cap. It is disputable whether they exaggerate or not. Some eco groups allege that there is nothing to do except await extinction of the human beings since the Copenhagen climate negotiation does not bring fruitful consequences. Apart from this, some British people moved from the US to the UK and built many churches believing that faithful people would be saved from natural disasters. Before the disasters begin, these people believe that they will be lifted to heaven, and the rest will be punished with the merciless disasters, which is the beginning of the apocalypse and the sign of the rapture. Despite some regional considerations, the discomfort is universal and includes social, economic, and environmental problems. In this novel, Jensen skillfully addresses global environmental concerns.

There are two prominent characters in her novel: Bethany Krall and Gabrielle Fox. Bethany is a dangerous and relentless teenager and the assumed murderer of her own mother; that is why she has been kept in a psychiatric hospital for treatment. Amazingly, Bethany has the

ability to predict upcoming natural disasters with pinpoint accuracy. Gabrielle Fox, other character is a psychological art therapist. The reader is informed that Gabrielle has acquired a disability following a car accident. Gabrielle lives in the town of Hadport in England and is employed at a psychiatric hospital. The story commences with the encounter between Gabrielle and her latest patient: Bethany Krall. Bethany perceived her body to be in a state of decline and so sought treatment in the form of electroconvulsive therapy. This has a beneficial impact on her, but she informs Gabrielle that she is now able to perceive certain things that she couldn't comprehend during electroconvulsive therapy. For instance, she experiences visual hallucinations of the globe being engulfed in flames. Bethany is a challenging patient due to her extensive history with psychiatrists before to Gabrielle. Therefore, Bethany possesses comprehensive knowledge of all the methodologies employed to elicit communication from a patient. During their initial encounter, Bethany had a vision upon making physical contact with Gabrielle. The vision reveals that someone known to Gabrielle had suffered a gruesome demise, and that this individual had a romantic connection with her. Gabrielle promptly comprehends Bethany's vision, which pertains to the accident that rendered her wheelchair bound.

Subsequently, Bethany's former psychiatrist, Joy, leaves and then Gabriella begins to conduct visits to Bethany. Bethany informs her about a recent vision that she experienced during her therapy session. According to her assertion, a hurricane is predicted to occur in Brazil on July 29<sup>th</sup> and October 12<sup>th</sup> is also deemed as a significant date. When Bethany and Gabrielle reunite, she engages in a conversation with Gabrielle about the further visions she has experienced. These visions encompass both future events and past occurrences, which she asserts to have accurately foreseen. Gabrielle proceeds to examine the notebook in which Bethany illustrates her visions. Subsequently, one of Bethany's premonitions materializes into reality: a tornado manifests in Aberdeen. Nevertheless, Gabrielle disregards the occurrence as a fortuitous conjecture, since she adamantly refuses to accept that Bethany possesses the ability to foresee future events. However, Gabrielle continues to be disturbed by the incident. Therefore, when her superior extends an invitation to a charitable function, she willingly accepts. She is actually seeking someone to whom she may inquire about climate events, with the primary intention of asking if it is indeed feasible to anticipate them. During the charity function, Gabrielle encounters a surgeon called Frazer Melville and they spend the remainder of the evening together. She brings up the instance of Bethany to him and he rationalizes the occurrence: in his view, a hurricane in Brazil is improbable. Nevertheless, on July 29<sup>th</sup>, the doctor contacts Gabrielle to inform her that a catastrophic super hurricane is approaching Rio de Janeiro. However, the initial assertion states that the hurricane is expected to make landfall in the ocean rather than the city. Subsequently, Gabrielle visits the hospital where she encounters Bethany, who reproaches her for consistently disregarding her warnings. Bethany had accurately foreseen the occurrence of the earthquake in Nepal. She is currently forecasting another event in Istanbul on August 22<sup>nd</sup>. Subsequently, Gabrielle proceeds to observe the news once more, wherein it is stated that the hurricane is presently moving towards Rio de Janeiro. During the cyclone in Rio, Gabrielle witnesses the Brazilian statue of Jesus collapsing directly in front of her. Later, she becomes aware that Bethany had depicted the collapse in her notebook.

During a supper with Frazer, Gabrielle once again engages in a conversation with him about Bethany's predictions. Gabrielle is now questioning Frazer Melville's assertion that they are merely coincidences. While dining, a woman with red hair enters the restaurant and engages in conversation with Gabrielle. She identifies this woman as someone she has been observing

Gabrielle for a considerable period. Subsequently, it is disclosed that this woman is Joy, who had previously served as Bethany's psychiatrist. She asserts that Bethany has the ability to anticipate the happenings, but she herself is the one responsible for them. Nevertheless, her husband intervenes and stops her from disclosing any further information. Later, Gabrielle introduces Frazer to Bethany, and at that very moment, Bethany predicts another climate event: a volcanic explosion in Samoa on October 4th. Frazer subsequently asks if he can replicate Bethany's drawings, to which Gabrielle agrees. Subsequently, Bethany is placed in solitary confinement following an altercation with Gabrielle and another patient, resulting in injuries to both the patient and Gabrielle. Gabrielle and Frazer initiate a romantic connection by engaging in physical intimacy, including kissing and sexual intercourse. Surprisingly, Bethany is able to sense this when she reunites with Gabrielle. Anticipating the impending earthquake in Istanbul, Gabrielle and Frazer contemplate their course of action should it occur. The following morning, they are astounded to witness its actual occurrence. Gabrielle attempts to have a conversation with her superior, but her efforts are futile as he adamantly refuses to accept her claims. Furthermore, he is infuriated by the fact that Gabrielle appears to exhibit the same kind of conduct as Joy. Upon their second encounter, Bethany earnestly implores Gabrielle to place her trust in her and assist her in eluding capture. She accurately forecasts that a forthcoming occurrence is scheduled for October 12th, and she informs Gabrielle of her desire to avoid being overwhelmed by the hospital. Frazer and Gabrielle contemplate the disclosure of Bethany's visions to the general populace, given the numerous potential hazards associated with such an action. Frazer subsequently informs Gabrielle that he has formulated a hypothesis concerning Bethany's visions, which is intricately connected to electroconvulsive therapy.

Subsequently, Gabrielle conducts an inquiry into Bethany's background by personally contacting her father, all the while concealing her identity. Nevertheless, he eventually uncovers her true identity, which incites his rage and compels him to compel Gabrielle to depart. Upon their next encounter, Frazer informs her that he has dispatched electronic messages to his colleagues inquiring about the probability of Bethany's forecasts. Furthermore, he informs her that he will be taking a six-week sabbatical. On the next day, Gabrielle's superior requests a meeting with her at the hospital. He asserts his awareness of her visit to Bethany's father, Leonard Krall, stating that Leonard Krall contacted him to inform him of the occasion. He declares his intention to not extend her contract after it expires in a month, thereby preventing Gabrielle from having any more contact with Bethany. Upon her arrival home, Frazer informs her that he has received diverse responses to his emails, however, as anticipated, nobody believes him. Consequently, they opt to journey to London with the intention of persuading individuals, particularly those affiliated with climate change organizations, on the validity of Bethany's views. However, their efforts are unsuccessful as the initial woman they approach remains skeptical of their claims. Furthermore, she informs them that a woman named Joy has previously approached the association regarding Bethany. The failure has a detrimental impact on the relationship between Frazer and Gabrielle, leading to arguments and their decision to return home.

Upon Gabrielle's return to the hospital, she learns that Bethany has made a suicide attempt and will consequently be relocated to a different facility. This news causes concern for Gabrielle. Gabrielle subsequently pays a visit to Frazer and observes the presence of a lady accompanying him, leading her to infer that he may be engaging in infidelity. On the following day, Gabrielle receives a voicemail from Joy expressing her desire to conclude their conversation. They agree to

meet at a playground, where Joy reveals the specifics of her relationship with Bethany. Joy alleges that Bethany is possessed, and that she threatened her. Furthermore, Joy claims that Bethany intentionally caused her own cancer as an act of retaliation when Joy declined to assist her in escaping. Following their chat, Gabrielle arrives home to discover Frazer waiting, leading to a heated altercation due to Gabrielle's lingering emotional pain caused by his suspected infidelity. Nevertheless, Frazer then asserts the necessity of visiting the hospital in order to pose inquiries to Bethany. Subsequently, he informs Gabrielle of his upcoming journey to Southeast Asia, but explicitly states that he is unable to provide any specifics regarding it. Furthermore, he instructs her to feign ignorance of their encounter on that particular day. Gabrielle becomes infuriated as she bids him fare-well and goes back to Bethany. Bethany implores her once more to aid in her escape, asserting that the apocalypse is approaching, and that Frazer is cognizant of this fact. Upon investigation, Gabrielle discovers that one of Bethany's pictures is connected to a methane catastrophe. During her study, Gabrielle comes across an authority on the topic: Dr. Kristin Jonsdottir, the same woman she had seen with Frazer before. On the next day, Gabrielle's boss notifies her that Bethany has been kidnapped from the hospital, leading Gabrielle to suspect Frazer.

During police interrogation, Gabrielle asserts that she and Frazer Melville are not involved in a romantic connection. She asserts that they are merely acquaintances and expresses skepticism about Bethany's visions. Prior to the abduction, the police inform Gabrielle about Frazer's location in Thailand, indicating that he could not have been involved in Bethany's abduction. Gabrielle is disturbed by this discovery, as she had suspicions about him. Later that day, Gabrielle receives two correspondences: one from the hospital informing her of an indefinite suspension, and a postcard from Bethany. Originating from Edinburgh, the postcard prompts Gabrielle to notify the police. In addition, she receives a message from an individual named WG who expresses a desire to meet with her. During the conference, a someone named Ned Rappaport presents himself as a climatologist. He asserts that he, Kristin Jons and Frazer organized the kidnapping of Bethany due to their belief in her fantasies. He asserts that their objective is to persuade Harish Modak, the leader of the Planetarians, to join their cause. Ultimately, he declares his intention to accompany Gabrielle to Bethany, with the condition that she must make her way back to Hadport by dark. Upon Frazer's return, they collectively elucidate to Gabrielle their predictions: they anticipate an impending methane leakage in an offshore drilling platform. Throughout the day, a law enforcement officer contacts Gabrielle, who is compelled to provide false information regarding her whereabouts. Nevertheless, the officer quickly discerns that she is being untruthful, leading him to accuse Gabrielle of being an accomplice in the kidnapping of Bethany Krall, so rendering Gabrielle unable to go back to her residence. To gather additional information regarding the offshore rig, they collectively opt to administer Bethany another round of electroconvulsive therapy. Nevertheless, Bethany's body has developed a resistance to the treatment, necessitating a lengthier session for her to see a vision. The anesthesiologist assisting in the therapy asserts that this treatment could perhaps result in her death and so declines to proceed. As a result, Bethany decides to administer anesthesia to herself, and then Gabrielle continues the therapy for a duration of 30 seconds. Nevertheless, Bethany's body experiences a severe and forceful reaction after precisely 29 seconds, necessitating the process of reanimation. Bethany prevails, and it is at that moment when Harish Modak makes his entrance.

Utilizing Bethany's innovative vision, they pinpoint the rig located in the North Sea as the specific rig where the accident is anticipated to take place. In addition, they endeavor to persuade

Harish Modak to assist them, a proposition he ultimately agrees to following an extensive deliberation. They devise a strategy to alert the general population and gather geological evidence to substantiate their assertion. Subsequently, Gabrielle and Frazer mend their relationship as he clarifies to her that he never engaged in infidelity. Subsequently, Kristin contacts them to inform them they have collected the geologic proof and are organizing a press conference. Ned drew attention to the Norwegian rig by marking its location on icecaps in Greenland, prompting journalists to explore the potential risks associated with methane extraction. Subsequently, Ned contacts Gabrielle and Frazer to apprise them of the police raid on the anesthetist's residence, urging them to evacuate immediately. He reiterates the need to travel in a southern direction towards London, emphasizing that he will rendezvous with them using a helicopter. Bethany, accompanied by Gabrielle and Frazer, informs them that she had a premonition of them being present in a location that she subsequently identifies as the stadium where the para-Olympics games are held. The news report indicates that animals are exhibiting unusual behavior, and Frazer suggests that they possess the ability to sense the impending tragedy. Subsequently, they observe that journalists are conducting interviews with Bethany's father at the stadium they are in route to. As a result, the presence of numerous individuals praying makes it hard for a helicopter to land. Furthermore, due to the absence of cellular reception, it is also unfeasible for them to alert Ned. As they are still being pursued by the authorities, Frazer and Gabrielle make an effort to maintain a low profile at the stadium in order to avoid being identified. Subsequently, Bethany had an episode, prompting the ushers in attendance to identify Frazer, Gabrielle, and Bethany. Unexpectedly, the news has emerged that the scaffolding supporting the North Sea rig has experienced a collapse. Frazer and Gabrielle endeavor to persuade the ushers that Bethany is present to seek forgiveness, and ultimately, the ushers acquiesce to accompany them into the stadium. Nevertheless, they are divided, and Bethany is escorted to her father. Bethany assumes a position on the stage, feigning a desire for absolution, but ultimately reveals her parents' true nature as perpetrators of abuse. She asserts that the maltreatment she endured at their hands is the root cause behind her mother's tragic demise. Subsequently, Ned eventually arrives, and Gabrielle hastily moves towards the chopper, while Frazer proceeds towards Bethany. In the end, all of them successfully unite with Ned and make their getaway using a helicopter. Furthermore, they are accompanied by additional individuals who were also in attendance in the stadium, coinciding with the initial surge of the tsunami. Eventually, Bethany informs Gabrielle of her pregnancy, and abruptly takes her own life by leaving the aircraft. Upon witnessing the tsunami's devastation, Gabrielle comprehends that it is not only obliterating the land beneath them, but also fundamentally altering the universe as she perceives it. The tale concludes with Gabrielle contemplating the imminent arrival of the new world.

Taking the plot structure into consideration, it is significant to note that Jensen combines many elements of ecological fiction elucidating the plot structure with a variety of climate fiction elements. Thus, the following discussion will focus on how *The Rapture* reflects the Anthropocene and climate change concerns. In *The Environmental Imagination* Lawrence Buell gives us the four criteria to determine whether a work is either an environmentalist or not. The first criterion is that the non-human component is a vital essence, indicating that the human and non-human domains are united together. The second one is that the human benefit is not prioritized over all other considerations. The following one is that the narrative portrays humans as environmental stewards

and any acts they do that harm the ecosystem. The last criterion is that the ecology is a dynamic active matter not stable (1995, pp. 7-8).

In addition to these four criteria, ecocritic Peter Barry gives five distinctive ecocritics methods. He points out that ecocritics reread classic works of literature with an eco-centric standpoint, paying special attention to how natural world is depicted. They broaden the scope of eco-centric notions by applying them to entities apart from the natural environment like growth and energy, harmony and disharmony, symbiosis and mutuality, and sustainable versus unsustainable energy and resource usage. Moreover, they place a specific focus on writers like the American transcendentalists, the British Romantics, and the Georgian poets of the early twentieth century. They highlight nature as a critical component of their particular subject. They broaden the scope of literary criticism by focusing on realist writing, particularly introspective topographic works like essays, travel writing, memoirs, and regional literature. Furthermore, they reject critical literary theories “social constructivism” and “linguistic determinism” (which illustrate the exterior world’s linguistic and social constructions) in favor of eco-centric principles of dynamic analysis, collaborative, ethical duty, and the asserts of the globe further than us (Barry, 2002, p. 252).

*The Rapture*, as a climate fiction novel written in the Anthropocene, encompass protagonists who experience psychosomatic trauma, heroes who refuse to acknowledge the existence of climate change, individuals striving to maintain their lives, and antagonists who engage in destructive acts. In this vein, *The Rapture* depicts the potential extinction of our current climate and often feature transforming environments. The setting is England, climate change is a story about the potential disappearance or continuation of life. It is observed that the crisis of existence might be perceived as a delusion in the complete annihilation of life. The relationship between humanity and climate is characterized by a delicate equilibrium between nonexistence and existence.

In the novel, climate destruction leads to widespread disruption, instability, and disorder. It serves as an indication of the breakdown and disintegration of social structures. The instability in Bethany’s psychological state refers to instability in the Earth’s systems and energy flows. The novel explores climate change denial both conceptually and via the portrayal of specific characters. The issue of post-truth in relation to climate change distorts the distinction between truth and lie. The distinction between fact and fictitious becomes unclear.

*The Rapture* begin with quite depressing descriptions of “extreme weathers”, “heat waves”, “a long period of time without rain” (Jensen, 2009, p. 1). The world is not as it should be, as the rules change and the tolerant balances of nature are disturbed by human intervention. The fact that our narrator Gabrielle uses the word “merciless” (Jensen, 2009, p. 1) to describe the heat reveals the frightening and ever-changing dimension of the climate changes we are experiencing in the 21st century which simply refers to alterations in temperature and regular weather patterns that occur on Earth over an extended period of time as a result of human actions such as the burning of fossil fuels and the destruction of forests. As a consequence, temperatures around the planet have increased, ice caps have melted, extreme weather events have occurred, and ecosystems all over the world have been disrupted. In order to develop successful strategies to mitigate the effects of climate change and preserve the earth for future generations, it is vital to have a comprehensive understanding of the complex aspects of climate change and this might be the reason why the author emphasizes climate change. Moreover, addressing climate change is not only an ethical obligation, but it is also an essential step toward establishing a world that is both habitable and sustainable for all people. The reason why the author has made a pessimistic description from the

very first pages is to emphasize the Anthropocene epoch, which has become more evident in the twenty-first century and to create a paranoia which leads the humans to a dystopia. While the author is trying to achieve this goal, she makes extensive use of climate fiction elements as follows:

That summer, the summer all the rules began to change, June seemed to last for a thousand years. The temperatures were merciless: thirty-eight, thirty-nine, then forty in the shade. It was heat to die in, to go nuts in, or to spawn. Old folk collapsed, dogs were cooked alive in cars, lovers couldn't keep their hands off each other. The sky pressed down like a furnace lid, shrinking the subsoil, cracking concrete, killing shrubs from the roots up. In the parched suburbs, ice-cream vans plinked their baby tunes into streets that sweated tar. Down at the harbor, the sea reflected the sun in tiny, barbaric mirrors. Asphyxiated, you longed for rain. It didn't come. (Jensen, 2009, p. 3)

The climate and the weather in the 21<sup>st</sup> century, we are in the midst of a shift that is unprecedented, quick, and potentially lethal. Regarding this, there are two types of actors: human actors and non-human actors. Human actors are those with agency and decision-making abilities, while non-human actors include components like organizations, technology, and natural forces that can also impact events in a particular context. Comprehending the relationships between human and non-human entities is crucial for comprehending intricate systems and processes. Studying the interactions and influences of these actors can provide academics with valuable insights into the structure of systems and enhance their ability to predict probable events. This interdisciplinary approach enables a more thorough comprehension of the connection between human and non-human entities that shape our world. In addition, considering the complex relationships that exist between human and non-human actors, the idea of a climate that is constantly changing and evolving, one of the most significant points that she makes is that human agency is geologically significant. This assumption is expressed through the term of the Anthropocene, which is used to communicate the idea that manmade activities have become a force whose concrete consequences on the geological structure we can witness. At the beginning of the 21st century, it was proposed and discussions about it began to take place.

The purpose of a Cli-Fi/Anthropocene novel, which depicts natural disasters and apocalyptic situations, is to make it abundantly clear how humanity has failed in terms of protecting nature and taking timely action, but at the same time, it offers people a second chance to protect nature in a more effective manner through the reader (Trexler, 2015, p. 9). At this point, *The Rapture* does a good job at fulfilling its purpose. The book does an excellent job of persuading the reader that awful natural calamities are on the horizon in the not-too-distant future (Welsh, 2009, p. 56). Gabriella makes a clear reference to the condition of the Anthropocene as follows:

Reading between the lines I suspect that like so many kids of her generation, she is a classic product of the last decade's 'interesting times', of its food shortages and mass riots and apocalyptically expanded Middle East war, and in her case, more specifically, of the Faith Wave that followed the global economic crash: preacher's strong-headed teenage daughter, who questioned the dominant role of fundamentalist Christianity in her life and rebelled. (2009, p. 10)

As the quotation indicates that Gabrielle utters words such as ‘interesting times’ of its food shortages and mass riots and apocalyptically expanded Middle East war. Here, the readers are invited to imagine themselves in this post-apocalyptic universe. Thanks to gaining insight into the probable future catastrophes, it is possible to generate efficient strategies for disaster preparedness and mitigating the consequences on human lives and infrastructure. The terrible effect of detrimental human impact for both nature and man are the current situation that the planet has deteriorated to. People have the wish to live forever, but they neglect the obligations they have toward nature even to live long enough not forever. It is possible that this is because of the arrogant attitude displayed by the people in the following quotation by:

There is ‘colossal arrogance’, he maintains, in the assumption that humans will last forever. If we look at the planet’s life across billions of years, rather than in terms of humankind’s meagre history as a dominant species, we will see that our presence on Earth has lasted the blink of an eye. ‘We are the agents of our own destruction — and when we are gone, extinguished by our own heedless quest for expansion, the planet will not mourn us. Indeed, it will have cause to rejoice. Today, the human species stands at the brink of a new mass extinction which will see if not its disappearance, then its extreme marginalization. (2009, p. 36)

Moreover, maybe the problem lies in the phrase “dominant species” that emphasizes people’s privilege. However, the people of today may not be the ones who are responsible for this point of view. It is a common practice to misunderstand the connection between humans and nonhuman environment. Then, it is regarded as a necessary condition since early human cultures were unable to deal with nature on their own. Therefore, instead of living with the nature in a harmony people have chosen to rule with ruthless hegemony. To support this idea, it is important to quote Bookchin, “This conflict is due to the fact that primitive communities had to ‘fight with nature’ as something that, in the final analysis, had to be ‘dominated,’ to use Marx’s simplistic metaphors, instead of seeing nature as a phenomenon with which they could co-exist by acknowledging or respecting it” (1999, p. 5). This point of view is consistent with the early attitudes towards nature as mentioned in the first chapter. Especially, “We are the agents of our own destruction” clearly refers to the fact that humans are living in the Anthropocene.

Jensen interrogates the extent to which how the Anthropocene has been affecting humans’ life on Earth. One of its immediate effects is anthropogenic global warming. In this scenario, there would be natural disasters of a catastrophic nature, but the causes of such disasters would be human. Given the current rate of growth in carbon emissions, it is possible that someday we will be able to establish a beneficial cycle between the surface of the Earth and the extremely polluted air that is found above it. Because of this, temperatures across the world would rapidly and persistently rise, which would extinguish all forms of life and cause the oceans to dry up. This situation is made even more alarming by the fact that more and more study is raising severe worries among experts over the discharge of enormous quantities of stored carbon from the thawing tundra. The ecological damage and mass extinction events that may occur as a result of ocean acidification could potentially pose a threat to civilization. Despite the fact that there is widespread skepticism to the contrary, global warming is a genuine actual hazard.

Ecocritical arguments have undergone significant development since the 1980s. Expanding upon Lawrence Buell's research, Terence Gifford identifies three distinct trends within the ecocritical literary arguments. It will be useful to recall that the first trend focuses on nature writing that is specifically American, non-fiction, and emphasizes local perspectives. This type of writing celebrates individual moments of enlightenment, which are portrayed with a sense of realism and reverence. Gifford asserts that this form of writing was considered a genuine account of one's own encounters, influenced by the writer's introspective nature that enhanced the writer's, as well as the reader's, understanding of their own identity in connection to the surroundings. A subsequent stage followed, encompassing, among other elements, works of fiction. Gifford describes the period as having a variety of revisionist perspectives, including eco-feminism, literary Darwinism, globalism, and biosemiotics. Finally, Gifford goes beyond Buell and introduces a third phase. This phase is marked by the acknowledgment, credited to Dana Phillips, that the current ways of thinking about ecology are characterized by chaos, dissonance, and unpredictability (Gifford, 2010, p. 713). Gifford also mentions calls made by Michael P. Cohen to challenge the complacency in ecocriticism. Additionally, Simon Estok advocates for a more focused and less inclusive approach in ecocriticism as mentioned above (2010, p. 716). Gifford references Simon Estok's proposal to engage in a more assertive analysis of "ecophobia" - actions that are against the environment - as a means to actively involve nature as a worldwide participant in the collaborative development of our ever-changing planet (2010, p. 716).

Gifford highlights that "ecophobia" is a prominent theme in *The Rapture*, emphasizing the detrimental impact of deep-sea drilling as a destructive force. This observation is made within the context of discussing globalism and biosemiotics. Although there are various perspectives, they all share a common risk: the potential loss of the literary qualities of a book when studied using these techniques. The content is either disregarded or weakened by being overshadowed by the consideration of the ecological issues mentioned in it. This may give rise to challenges associated with the deliberate nature of a specific text, or to a rigid perspective on the "ecological wisdom" mentioned by Glotfelty. A literary work, considered as an artifact, might be simplified to a mere vehicle for promoting environmental awareness.

In *The Rapture*, the environmental challenges that humans face in the Anthropocene are delivered by a variety of implications. Another implication is on a worldwide "conventional war," that is, one conducted without nuclear weapons, would be close to catastrophic in scale, considering the extreme amount to which technology has improved in the almost seventy years since the last WWII. The use of biological and chemical weapons might be used as a last resort by certain aggressive countries out of despair or pure malice, leading to the deaths of thousands. And, much as in World War II, food might be utilized as a weapon, bringing an end to agricultural production.

And they need to reap what they've sown and be assaulted by locust-plagues and earthquakes and what have you. The Faith Wave lot used to see climate change as an anti-oil conspiracy cooked up to boost the power of the UN. But that's evolved. The new thinking is it's a sign we're on the brink of doomsday. Which they're keen on, because it means they'll be raptured. Did you realize that in terms of numbers, there are more hard-core Christians today than in medieval times? (2009, p. 88)

The things “they need to reap” are the result of the brutality of the human race against nature, which sees itself as the ruler of nature. This quotation is a clear reference to the fact of the Anthropocene and human induced environmental outcomes that humans face. As argued before, “[t]he ‘Anthropocene’ names the moment at which expanding global capitalism, with its increasingly destructive side effects of pollution, deforestation, and immigration, reaches a threshold of self-destruction, but also of self-deception, as the accelerating conversion of all natural entities into forms of human capital becomes more and more patently in denial of ecological realities and limits” (Clark, 2015, p. 2). The Anthropocene refers to more than just a geological division; it encompasses a range of characteristics. It is, therefore, no coincidence that the Anthropocene is characterized by many aspects, and more importantly it presents new challenges for the humanities and prompts a reevaluation of human responsibilities in this new era, as well as the need to establish new connections between human, environmental history, and human identity (Chakrabarty, 2009, pp. 197-222). Given that people are the primary geological agents in the Anthropocene epoch, certain key characteristics of this era have also been regarded as essential notions in the fields of humanities and social sciences. Put simply, a comprehensive understanding of the Anthropocene necessitates consideration of social, political, economic, and gender factors. The pivotal contribution of humans in the formation of the Anthropocene should be taken into account in all research endeavors. The Anthropocene is fundamentally different from previous geological epochs because it is the first epoch in which a geological force is actively aware of its geological impact. Hence, the Anthropocene represents a challenge brought about by human activities that both the Earth and people must confront in the present and future.

In the above quotation, “What they’ve sown” was most certainly not a seed that would be useful to themselves or the environment, and now this detrimental seed is coming back to haunt them in the form of a variety of environmental scourges. In fact, this was not a situation that erupted all of a sudden and pulled people into an instantaneous catastrophe; however, because they were walking on the path they wanted to believe, the majority of them did not care about any signal from the environment, with the exception of a select group of individuals. There is no other explanation for why there are more religious people compared to the periods at which religion was most dominant. When people experience intense feelings of despair, they tend to bury their head in the sand and seeking refuge in a powerful entity. In *The Rapture*, Jensen narrates this issue through a Faith Group. This tries to find answers to the Anthropocene issues:

When the skies finally broke, it felt biblical, megalomaniacal, as though orchestrated from on high by an irate Jehovah. On the coasts, cliffs subsided, tipping soil and rubble and silt on to the beaches, where they lodged in defiant heaps. Charcoal clouds erupted on the horizon and massed into precarious metropolises of air. Out at sea, beyond the grey stone bulwarks of the port, zigzags of lightning electrocuted the water, bringing poltergeist winds that sucked random objects up to whirl and dump.

[...]

Passionate gusts punched at the sails of struggling boats and then headed inland, flattening corn, uprooting trees, smashing hop silos and storage barns, whisking up torn rubbish sacks that pirouetted in the sky like the ghostly spirits of retail folly.

Maverick weather was becoming the norm across the globe: we'd all learned that by now, and we were already frustrated by its theatrical attention-seeking, the sheer woe of its extremes. Cause and effect. Get used to the way A leads to B. Get used to living in interesting times. Learn that nothing is random. Watch out for the tipping point. Look behind you: perhaps it's been and gone. (2009, p. 4)

The natural world is an expansive and complex framework that incorporates the entirety of living beings, ecosystems, and natural resources found on our globe. Throughout the course of human history, individuals have been heavily dependent on the natural environment for several essential aspects of life, including nourishment, artistic excitement, and a variety of other advantageous outcomes. Nevertheless, the exponential increase in human population and the accelerated pace of industrialization have resulted in the disturbance of the intricate balance of the natural world, hence causing environmental deterioration and the decline of biodiversity. Nothing in nature is accidental. If there is chaos or damage to nature, the reason behind it is human. From the sentence A causing B, A is the brutal damage caused by human beings to the environment, and B is an ecological order and a devastated nature as a result of this damage. The concept that nothing in nature is accidental posits that every organism, ecosystem, and natural activity possesses a purpose and contributes to the holistic functioning of Earth's systems. The inherent value of nature is underscored by its complicated network of species relationships and finely regulated energy and matter cycles, which exhibit a remarkable level of complexity and interconnection. *The Rapture* clearly refers to the Anthropocene as follows:

[...] the Anthropocene era — the reign of man — is hurtling to a close. 'Not least because no phase lasts forever,' [...] 'And why should it? People who know about rocks see Earth on a different timescale from the rest of us. To them, humans are just another species — a species that happens to be dominant for now but won't be in the future. Some people see Harish Modak as monumentally cynical, but in fact he's just stating the obvious. Geologists have been arguing this kind of thing for years. They're the boy who pointed out the emperor was butt-naked. But no one listened before. (2009, p. 88)

Upon acknowledging this, it becomes evident that the preservation of nature extends beyond the mere protection of specific species or landscapes, but rather encompasses the conservation of the fundamental basis upon which all life relies. The cause-and-effect thesis posits that the chaos or harm observed in nature can be attributed to the actions of humans. Human activities have played a substantial role in the disruption and degradation of natural ecosystems. The disruption of ecosystems, resulting in the loss of biodiversity and degradation of habitats, has been caused by human activities such as deforestation, pollution, and overexploitation of resources. The examination of deforestation and its impact on ecosystems demonstrates that this activity not only results in the destruction of habitats for numerous species, but also causes significant disturbances to the intricate equilibrium of biodiversity. The depletion of trees not only diminishes the production of oxygen but also causes soil erosion and water pollution, so further harming the well-being of ecosystems. Moreover, the act of deforestation significantly contributes to the release of greenhouse gases, so worsening the phenomenon of climate change and its adverse impacts on both

biodiversity and human communities. The examination of pollution and its adverse impacts on natural resources elucidates that deforestation plays a prominent role in the deterioration of air and water quality. As Gabriella narrates as follows:

The heat has become so ferocious that venturing outside is an ordeal, something one must gear up to, armed with drinking water, sunglasses, cream, headgear. Items that were once optional accessories are now survival kit. Out on the street, the sky bears down like a low ceiling that will collapse at any moment under the pressure of the sun. It's too hot for the gloves I normally use for the chair, so on the way to the car, my hands slip on the wheels. (2009, p. 124)

The climate change and the abnormal increase in temperatures are the common predicaments that humans face today. Of course, this changes our habits in the long term. However, this also affects the whole ecosystem. Thus, "Plagues, extreme weather, disasters, globalization, stock markets collapsing, terrorism, atheism. You could call them symptoms [of the Anthropocene]" (2009, p. 150). The discharge of contaminants originating from deforested regions, including chemical substances and sediments, possesses the potential to contaminate proximate water bodies and inflict detrimental effects upon aquatic organisms. Furthermore, the lack of trees results in heightened levels of air pollution due to a reduced presence of vegetation capable of absorbing detrimental chemicals and emitting oxygen. Not only does this phenomenon provide potential hazards to human well-being, but it also perturbs the intricate equilibrium of ecosystems, thereby compounding the adverse consequences of pollution on the environment's vital assets.

In the sentence nothing is random people may comprehend the organization of nature. The natural world functions according to discernible patterns and cycles, characterized by intricate interdependencies across various species and ecosystems. Predator-prey relationships play a crucial role in population regulation and the preservation of balance within food webs. Moreover, it is worth noting that natural phenomena such as pollination facilitated by bees and the seed dissemination carried out by animals exhibit a deliberate and purposeful nature, hence guaranteeing the perpetuation and viability of various plant species. The aforementioned examples serve to underscore the complex mechanisms by which nature operates, underscoring the significance of comprehending and valuing these processes for the holistic well-being of our ecosystem.

The influence of human activities on the natural environment can be clearly observed in the sentence: "Maverick weather was becoming the norm across the globe: we'd all learned that by now, and we were already frustrated by its theatrical attention-seeking, the sheer woe of its extremes" (Jensen, 2009, p. 4). The analysis of many human activities that disrupt or harm the natural world highlights the substantial influence produced by humans on the intricate harmony of ecosystems. Human activities, such as deforestation, pollution, and overfishing, have the potential to cause significant disruptions to natural environments, ultimately resulting in the extinction of various species. Moreover, the challenges are further aggravated by anthropogenic climate change, which leads to modifications in weather patterns and triggers extensive ecological disruptions. Unfortunately, these types of deterioration become a normal situation. Therefore, it is necessary to acknowledge our responsibility in these destructive processes and proactively address our influence on the environment in order to minimize our ecological footprint, thereby safeguarding the well-

being of future generations. In the following quotation Bethany gives a clear pessimistic vision of humans' contemporary condition:

Half the planet drowns, I can tell you that. Islands sinking, coasts getting eaten up by the sea. The land getting smaller. Water sloshing all over it in these giant tsunamis, the temperature zinging up. The stuff on the way, that's just part of it. I've seen it in the Quiet Room. Earth looks like a gobstopper. You can zoom in. Satellite vision, Wheels. You hear what I'm saying? (2009, p. 25)

In order to not get used to living in interesting times there are some strategies influencing human behavior and contributing to the disruption of natural ecosystems by human activities and they might offer significant perspectives for mitigating and averting such acts. Discussion on the complex balance and interdependence of natural systems can foster a deeper appreciation of the significance of conserving and rehabilitating ecosystems. By acknowledging the interconnectedness of species and their respective functions in upholding ecological equilibrium, we can make well-informed choices aimed at safeguarding and preserving the environment we live in. Moreover, gaining comprehension of the inherent structure of the natural world has the potential to stimulate inventive approaches in addressing the adverse consequences of human actions, while simultaneously fostering sustainable methodologies that yield advantages for both animal species and human societies. Developing comprehension of the fundamental reasons can facilitate the identification of primary factors, such as economic incentives or insufficient awareness, and the formulation of focused remedies. Moreover, delving into the underlying reasons driving human actions can provide valuable insights into the psychological and social determinants that lead to environmentally harmful behavior. This, in turn, can facilitate the formulation of efficacious solutions aimed at fostering sustainable practices. The examination of economic interests and the exploitation of natural resources is of paramount significance in comprehending the rationale behind decisions that may emphasize immediate benefits at the expense of long-term environmental sustainability. Through an analysis of the economic incentives that underlie these behaviors, policymakers and conservationists can collaborate to develop alternative frameworks that effectively combine economic expansion with the imperative of ecological preservation. In addition, it is vital to acknowledge the limited understanding of the repercussions associated with harmful actions towards the environment in order to cultivate a feeling of accountability and encourage the adoption of sustainable behaviors within both individuals and communities. The examination of ignorance or limited information of the outcomes of human acts may demonstrate the necessity for educational campaigns and initiatives designed to enlighten and involve everyone in society. Through emphasizing the interdependence of eco-systems and the enduring consequences of detrimental actions, individuals might be motivated to adopt more ecologically mindful decisions. Moreover, the cultivation of empathy towards environment can be facilitated by engaging individuals in immersive experiences and storytelling. This approach has the potential to build a more profound comprehension and admiration for the natural world, ultimately motivating individuals to actively engage in conservation endeavors.

Examination of the immediate and long-term effects of anthropogenic disruption or destruction in the natural environment demonstrates the possibility of irreversible damage to ecosystems and biodiversity. In the shorter term, engagement in harmful conduct can result in the

rapid degradation of natural habitats, the displacement of many species, and the disturbance of ecological processes. As mentioned above, the Anthropocene or the climate change, due to its nature as a worldwide tragedy, resulting from numerous mostly unintentional human activities, lacks a readily identified or straightforward political adversary. The sources of this phenomenon are widespread, somewhat unforeseen, and separated from their consequences by significant gaps in both space and time (Trexler, 2015, p. 11). Timothy Morton clarifies it with “hyperobjects [...] massively distributed in time and space relative to humans” (2013, p. 1). Hyperobjects are distinguished by five key characteristics. First of all, they can be defined with “viscosity” as they stick to humans, changing shape during their interaction with humans. Hyperobjects are “nonlocal” that makes them beyond human comprehending extending beyond time and space scales. “Temporal undulation” makes the hyperobjects planetary-relevant rather than human relevant, exceeding human cognitive abilities. “Phasing” strict humans’ ability to see the hyperobject and “interobjectivity” makes them unable to be experienced by humans directly. Hyperobjects operate not only through objects but also through ideas, cultural stories, and historical memory (2013, pp. 11-58). Over the course of time, these influences can give rise to a series of consequences that can significantly influence the general well-being and ability of ecosystems to withstand adverse conditions, rendering them more susceptible to additional deterioration and eventual collapse. As a result, there is an urgent need to prioritize the preservation of nature in order to ensure a sustainable future for generations to come. *The Rapture* highlights the emergency of the situation as follows:

Seas burning. Sheets of fire. Whole coasts washed away. The glaciers melting like butter in a microwave. You know Greenland? Basically dissolved. Like a great big aspirin that says Hazard Warning on it. Empty towns full of human bones, with lizards and coyotes in charge. And trees everywhere, and sharks and crocodiles in the underground. The lost city of Atlantis.’ ‘It sounds like a dangerous world you’re describing. Dangerous and chaotic and life-threatening. A lot of people worry about catastrophic climate change. It’s not an irrational fear. (2009, p. 22)

The quotation indicates that the planet is in a dangerous situation. This is definitely not an irrational fear because some people are conscious of a dead-end situation. A dead-end situation can be defined as a specific moment or circumstance in which all available options or possibilities for advancement or resolution have been explored. It denotes a condition characterized by a lack of progress or viable options for advancement. In instances where individuals encounter a dead-end, certain individuals might choose to deny the actuality of the situation and ignore its existence. Motivations for such behavior may stem from fear, obstinacy, or an unwillingness to acknowledge failure. By rejecting the notion of a dead end, individuals may engage in self-persuasion that there is an absence of crisis, alleviating the need to seek out a different path. Conversely, persons who possess an understanding of the threat may opt to maintain faith in the potentiality of discovering a resolution or overcoming the obstacle. In this vein, *The Rapture* challenges anthropocentric viewpoints, along with their associated dualisms, while emphasizing the importance of diversity and inclusion in fostering a sustainable environment. In addition, as an example of Cli-Fi, the novel establishes positive connections with the readers, motivating them to become environmentally aware persons. The novel is dedicated to significant topics, such as environmental deterioration. Similarly, in order to foster environmental consciousness, it skillfully compares ecological

difficulties with other current challenges, encouraging their readers to participate in environmental community engagement.

Moreover, there have been literary references to the sea as a symbol of peace and harmony. In several different cultures, the sea is often used as a metaphor for inner tranquility and emotional calmness. However, these lines depict the frightening state of the seas. This depiction is stemmed from the multidimensional effects of apocalyptic era on both human and nonhuman agents. The term “apocalyptic era” refers to a time that is characterized by catastrophic events that take place and result in widespread destruction and unrest. Not only does this phenomenon influence the human race, but it also has a significant impact on the natural world and the beings who live in it. Changes in temperature patterns, a decrease in biodiversity, and the deterioration of ecosystems are all examples of the various effects that have been observed on the physical environment. These effects have long-lasting repercussions for the entire planet. Additionally, “the glaciers melting like butter in a microwave” and “like a great big aspirin” have been selected with great care and purpose by the author. These words make it quite obvious that the condition of glaciers is getting deteriorated and irreversible and highlight the frightening rate at which glaciers are vanishing which should serve as an alert for both individuals and governments to prioritize environmental conservation and sustainability initiatives. Or else it is not possible to bring a melted butter or dissolved aspirin back. As the quotation reveals, the novel focuses specifically on the exploration of how climate events are depicted and portrayed in twenty-first century literary tradition, with a special emphasis on climate literature. It examines the evolution of these depictions over time. Narratives on climate change typically take place prior to, during, or subsequent to periods of climate catastrophes. Climate change tales exhibit some shared characteristics with science fiction and its subgenres, including utopian and dystopian fiction, apocalyptic and post-apocalyptic literature. Given that climate change issues transcend the boundaries of time and location within the context of human existence, adopting a long-term perspective will provide a complete strategy to address the vast ecological challenges posed by climate change. In the face of these concerns, Gabriella states as follows:

It sounds like a dangerous world you’re describing. Dangerous and chaotic and life-threatening. A lot of people worry about catastrophic climate change. It’s not an irrational fear.’ The latest projections predict the loss of the Arctic ice cap and a global temperature rise of up to six degrees within Bethany’s lifetime, if nothing is done now. I should be grateful to be childless. Just as the Cold War figures heavily in the fantasies of the elderly mental patients, climate-apocalypse paranoia is common among the young. (2009, p. 22)

The world has consistently provided a secure environment and a hospitable place that accommodated humankind for many centuries. In fact, this secure environment must foster a feeling of protection against any potential hazards. Likewise, the atmosphere of hospitality should promote comfort and well-being. However, the described world becomes dangerous, chaotic and life-threatening. While being in the world is the guarantee of existence, unfortunately, existing in the world, which has become dangerous and chaotic due to human intervention, has now posed a significant threat to life. The author states that a lot of people worry about catastrophic climate change and it’s not an irrational fear because humans observing the imminent end of the world

confront the reality that their own extinction is also approaching (Scranton, 2015, pp. 22-23). It is reinforced further as follows:

Two more suicide bombings in Jerusalem. Abductions, limbs lost, children orphaned. Black-clad women wailing their grief in Iran. The row about Chinese and American greenhouse gas emissions has ratcheted up a notch, while the heatwave has spread to the whole of Europe, felling old people in precise strokes, like an efficient industry. The morgues are, in the reporter's phrase, 'bursting at the seams.' Spain, France and Italy are the worst affected. (2009, p. 33)

As it can be inferred that the global condition is depicted in a turmoil paying particular attention to the environmental calamities that will affect all humans all over the world in the same period of time. Bethany Krall also gives a "bleak landscape" for the planet humans live in. She addresses to Gabriella as follows: "You wouldn't want to swim in it. All the fish are dead and there are mosquitoes buzzing around everywhere, the kind that give you malaria. You wouldn't exactly be in your element there, Wheels. But you'd have no choice. No one would. You'd be lucky to be alive. You'd have to get used to canned food. Bring a tin opener [...] A bleak landscape" (2009, p. 47). For centuries, humans have been captivated by the concept of the world's end caused by natural calamities, pandemics, or other catastrophic occurrences and now although it may be hard to believe, the extinction is not a possibility but an upcoming reality. In this line, as Scranton says human beings are faced with two options: either they reach a point when progress is no longer possible and they refuse to accept this, or they maintain the belief that there is a possibility to rescue the world and actively seek for solutions (Scranton, 2015, pp. 22-23).

People who believe in the end of the world are now seeing their own end approaching. This phenomenon has sparked a renewed interest in apocalyptic theories and predictions. As the world grapples with various global crises, individuals who have long anticipated an impending doomsday are finding themselves confronted with the possibility of their own mortality. As the following quotation highlights, humans either reject the threat and live as if there is nothing to exaggerate or reject confronting the reality and seeking for effective solutions:

About the Siberian tundra defrosting faster than even the most pessimistic models have predicted, about the outer edges of the Amazon basin being reduced to giant puddles of mud, full of choking fish, about how one day soon, the remaining forest will burn and become savannah: one lung gone. About the Gulf Stream absorbing the huge Arctic melt, slowing down, bringing less heat to the Atlantic, and playing havoc with shorelines. 'If the warming process cannot be reversed in time, then the near-extinction of the human race is inevitable in the long-term,' wrote Modak in his Washington Post article. But when Bethany refers to 'the Tribulation', the cataclysm she cannot name, is she simply speaking of the climatological point of no return, the tipping point that Modak believes has already passed — or some other, unidentified catastrophe? How can you prevent something you can't even name? (2009, p. 143)

Bethany's apocalyptic foreseeing repetitively highlights the urgency of the environmental situation and aim to make readers to be more aware of the global crisis. The subject of human

thought over immortality has been a source of everlasting interest for philosophers, theologians, and scholars from diverse academic fields. The interest arises from the notion that if people have the capacity for immortality, it is conceivable that nature also contains the same potential. Nevertheless, the belief in nature's perpetual existence is essentially invalid and frequently gives rise to unreliable perceptions of the world around us. Hence, in this excerpt, we intend to investigate the influence of humanity's desire for eternal life on their perspectives of the environment, while also highlighting the significance of acknowledging the connection and vulnerability present in our ecological system. The belief regarding the existence of an afterlife has resulted in the utilization and exploitation of natural resources, disregarding the potential adverse effects on the environment. Throughout history, societies have frequently placed greater emphasis on economic expansion and scientific progress in their desire for immortality, while neglecting environmental preservation. This has resulted in adverse consequences such as deforestation, pollution, and the destruction of habitats. The aforementioned lack of concern for the welfare of nature is driven by the notion that humans exist as distinct entities from, and hold a position of superiority over, the natural world. This attitude creates a recurring pattern of utilizing and degrading the environment. Indeed, Naomi Klein states that climate crisis is closely related with the capitalist system: "[t]he challenge [...] is not simply that we need to spend a lot of money and change a lot of policies; it's that we need to think differently, radically differently, for those changes to be remotely possible. Right now, the triumph of market logic, with its ethos of domination and fierce competition, is paralyzing almost all serious efforts to respond to climate change" (2014, p. 22-23) Klein argues that capitalist system makes it impossible to combat against climate crisis. In a similar vein, Jason W. Moore, an environmental historian, proposes the concept of the Capitalocene instead of the Anthropocene and states that the term Capitalocene represents capitalism's role in structuring nature as a complex system including multiple species. The Anthropocene refers to the period in which human activities have caused irreversible destruction to the Earth's ecosystem. On the other hand, the Capitalocene recognizes that the main cause of this destruction is the unhealthy patterns of consumption and excessive use of natural resources, which are at the root of many environmental and social justice issues. Moore draws a comparison between the era of Capitalocene and the Anthropocene, highlighting that the Capitalocene encompasses three significant aspects that are disregarded by the Anthropocene:

First, it insists that the history of capitalism is a relation of capital, power, and nature as an organic whole. [...] Second, the history of capitalism cannot be reduced to the burning of fossil fuels, in England or anywhere else. It is a history of the relations of power and re/production premised on the cash nexus. [...] Third, the Capitalocene argument challenges the Eurocentric—and frankly false—view of capitalism as emerging in England during the eighteenth century. (2016, p. 81)

Moore's argument for the Capitalocene emphasizes that modern style of life is destructing the environment and this poses severe problems for combating the climate crisis. Environmental sustainability is fundamentally incompatible with a growth-oriented and market-reliant capitalism system. In *the Rapture*, it is reinforced that "the energy companies started trying to exploit the suboceanic hydrates, the drilling's increased the threat. Dramatically. Post-peak oil, everyone's after it. China, the US, India. Hundreds of experimental rigs, planted of coastlines all round the

world” which cause “methane catastrophes” (2009, p. 212). Therefore, achieving environmental sustainability necessitates a comprehensive rethinking of the global political and economic systems. Here, the literary attempts to increase the climate awareness become important. In *The Rapture*, it is clearly highlighted by Gabriella as follows:

World preoccupations remain an uneasy, toxic mix: money (too little of it), disease (too much), territorial aggression, racist executions, spiraling oil prices, web stalkers, Islamist terror, the new fly-borne malaria, melting ice caps, aggressive cults in China, carbon credit fraud, the rise of the Planetarians, the rampant spread of ‘intelligent design’ teaching in schools, contraception, overpopulation, and the new, ‘proud-to-be-a-fundamentalist’ movement. (2009, p. 45)

In *The Rapture*, the environmental crisis is considered an outcome of humans’ modern lifestyle, however it is also regarded as damnation of God. The hope and expectation of the rapture can be defined as the belief that the Messiah will come back following a seven-year period known as the “‘Tribulation’ or ‘End Times’ in which God will punish humankind for its sins, by means of plagues, floods, fire and brimstone, etc.” (2009, p. 35). That is, during this period, it is believed that God will inflict punishment upon humanity for its sins through various means such as plagues, floods, fire, and brimstone. Jensen’s novel explores the spread of belief in the rapture through the faith wave, a powerful resurgence of the church that brings the principles of evangelical Christianity into the mainstream and makes them widely accepted. The faith-wave movement, originating from US-style evangelicalism, flourishes through large gatherings, enthusiastic worship, and the veneration of charismatic leaders, all of which contribute to its popularity among the public. In *The Rapture*, Leonard Krall is the preacher-leader, The evangelical revival, which originated in America and spread to Britain in opposition to the exportation of Puritanism four centuries ago, has led to a significant increase in the number of these churches throughout the United Kingdom. This growth is a response to the challenges posed by the contemporary day. Leonard Krall, the father of Bethany, is a well-known evangelical preacher who has gained significant media attention. He follows the footsteps of renowned figures like Billy Graham and Jerry Falwell. Leonard is associated with the “charismatic” movement, which involves not only singing and dancing but also experiencing trances, speaking in tongues, and witnessing what are claimed to be “miracles” (Mundler, 2016, p. 158). The faith-wave churches demonstrate a firm agreement with the fundamental principles of belief in the Rapture as an actual and impending occurrence. Leonard Krall, in the conclusion of the novel, declares, “Our leaders confirm, and the Bible confirms, that we are now on the threshold of the End Times” (Jensen, 2009, p. 323). The novel raises religious debates and links them with apocalyptic environmental literature. A dialogue between Gabriella and her patient Bethany also reveals this aspect clearly:

Have you heard of the Rapture!

Vaguely ... Tell me about it.

It's salvation for the righteous. When the shit hits the fan, the true Christians go straight to Heaven in, like, a big airlift. The rest get left behind. Mercy for the pure in heart, justice for the rest. It's all in the Bible. Look at Ezekiel, look at Daniel, Look at Thessalonians, look at Revelation. All the signs are there. Iran, Jerusalem. Things are

going to blow any day: Seven years of tribulation. Coming soon to a planet near you. The heat of hell. The survivors, they'll be trapped in it. (Jensen, 2009, pp. 23-24)

As it can be inferred that the whole planet is depicted in a damned condition, and it has some certain theological implications. An unidentified catastrophe comes suddenly and without any prior knowledge or comprehension of its cause or source: "Sudden global warming — with an increase of average global temperatures by four degrees or more — will be the most devastating result of the oncoming catastrophe. It has happened twice before on Earth in the distant past. Now we have every reason to believe it is happening again. We fear it will begin in this part of the world within a matter of hours" (Jensen, 2009, p. 300) Events like these frequently catch society by unexpectedly as they are not readily foreseen or detectable previously. Catastrophic events of this nature may have severe and extensive consequences including both the loss of human life and the destruction of infrastructure. In these explanations, unidentified catastrophes seem too impossible to prevent. At this point, proactive prevention is essential and its importance lies in its ability to engage individuals to proactively mitigate potential risks and minimize the impact of forthcoming threats. By proactively identifying emerging issues and addressing them in a timely manner, civilizations can effectively mitigate the increasing number of adverse consequences, thus ensuring the safety and well-being of their community. Furthermore, the significance of scientific research, robust surveillance systems, and international collaboration can be seen in the efforts to mitigate an unidentified or unnamed phenomenon. This emphasizes the significance of maintaining constant monitoring. Through the implementation of preventive measures, it is possible to effectively minimize the potentially catastrophic consequences of unidentified events, thereby safeguarding the lives of individuals on a global scale. To illustrate, during the COVID-19 pandemic, coordinated attempts were made by scientists and researchers to rapidly produce numerous vaccinations, thereby mitigating the potential for further extensive destruction caused by the virus. Moreover, nations across the globe enforced strict travel limitations and quarantine protocols in order to mitigate the spread of the virus, thereby safeguarding innumerable lives and alleviating the pressure on healthcare systems. The collaborative attempts ended in the successful control of the COVID-19 pandemic, supporting the restoration of economic stability and the re-establishment of societal stability. This example exemplifies the significance of international collaboration and proactive strategies in reducing the adverse effects of forthcoming disasters. The significance of preventing an unidentified or unnamed event is in the ability to adopt preventative steps aimed at mitigating prospective risks and minimizing the consequences of upcoming threats. The foreseeing by Bethany in the novel indeed aims to bring some unprecedented environmental events into the surface and make humans confront this reality. Also, Leonard Krall's insistent implications of the "End Times" aims to highlight the urgency of the situation:

When Istanbul was razed to the ground,' Krall is saying, 'it confirmed a deep knowledge — a knowledge borne on the Faith Wave that we are part of — that the End Times are approaching. People, we have nothing to fear. Fear is the Devil's weapon against us and we shall not allow him to prevail. We know we are safe and that the Lord will protect us. But what of our loved ones, and all those who are not saved, who have not found God's love? (2009, p. 148)

Taking refuge in religion is an expected situation in Anthropocene societies that face death. (Thomashow, 2001, p. 12). Anthropocene societies relates to human societies that reside within the Anthropocene period, an age distinguished by substantial human influence on the Earth's ecosystems and geology. These cultures have experienced an incomparable increase in population, utilization of resources, and environmental deterioration, resulting in intricate social, economic, and ecological difficulties. Given the intricate nature of these formidable difficulties, individuals and communities frequently endeavor to find peace and fill their lives with significance by turning to religious beliefs and practices. Religion serves as a conceptual framework for comprehending the world, providing individuals with guidance on how they can successfully lead their lives. As individuals consider the impacts of their decisions and actions on the Earth, religious beliefs provide a source of optimism and direction, fostering a sense of commitment among individuals and groups who take responsibility for protection of the environment. Furthermore, the beliefs of religion frequently highlight the sacred value of the natural world and the significance of responsible management, establishing an ethical structure that drives environmental protection and the adoption of sustainable methodologies. This not only offers solace but also promotes a sense of purpose and meaning. In the face of the formidable obstacles presented by climate change and ecological devastation, individuals and communities may seek refuge in religious ideologies that provide a sense of hope towards a brighter future.

In the above quotation, according to Krall's point of view, individuals who do not have religious views may encounter mental and physical challenges in the wake of disasters, as they may not have access to the psychological assistance and comfort that religious beliefs can offer. These individuals can encounter challenges related to emotions such as isolation, fear, and insecurity, which might impact their ability to receive support. Furthermore, those who are not bound to religious beliefs may encounter difficulties in locating social and supportive networks, which are frequently structured around religious establishments, particularly in moments of hardship. Even if these are the ideas of Krall, we need to take this possibility into consideration in case of any disaster. We should acknowledge the presence of non-believers as integral members of society and emphasize the importance of providing impartial support and help to them in times of crisis. We need to promote a collective consciousness and integration through the implementation of measures that prioritize the recognition and integration of all individuals, irrespective of their religious beliefs.

We shall be among the saved, and we do our best to turn the hearts of all those we know and love who have not yet found His grace towards God so that they too shall be saved. Psalms chapter twenty-five, verse four: Show me thy ways, O Lord, teach me thy paths. We don't want anyone to suffer on this Earth during the End Times. Some of them are our friends, our loved ones. We take no joy in their circumstances. We want them to repent their sins and rise and be raptured alongside the righteous and rejoice in the return of the Messiah. And he shall come for us, oh yes, make no mistake he shall come. (2009, p. 149)

Religious believers believe that when disasters frequently occur, it will bring the time when the Prophet Jesus return (Watkins, 2012, p. 130). Religious people frequently have firm personal

views on the presence of a superior entity and actively engage in religious communities and traditional rituals. These individuals receive comfort, guidance, and relevance from their religious beliefs, which affect their perception of the world and impact how they act and think. A specific aspect of their religious beliefs encompasses a faith in the relationship between catastrophes and the return time of the messenger. Individuals may perceive natural disasters or major incidents as indications or warnings from their higher power, conveying a specific message or teaching a lesson. Religious texts sometimes describe various disasters as indicators of the coming of divine messengers. Notable instances include the narrative of Noah's Ark and the catastrophic floods, as well as the destruction of Sodom and Gomorrah described in the Bible. The stories serve to warn believers about the consequences of ethical deterioration and underline the significance of maintaining lives filled with virtue. This situation additionally supports their dedication to their religious beliefs and encourages people to actively pursue guidance and comprehension from religious texts, leading authorities, and fellow adherents in moments of need. At the end of the novel, Gabriella utters as follows:

I know already there will be no green fields in Bethanyland, no safe place for a child to play. Nothing but hard burnt rock and blasted earth, a struggle for water, for food, for hope. A place where every day will be marked by the rude, clobbering battle for survival and the permanent endurance of regret, among the ruins of all we have created and invented, the busted remains of the marvels and commonplaces we have dreamed and built, strived for and held dear: food, shelter, myth, beauty, art, knowledge, material comfort, stories, gods, music, ideas, ideals, shelter. From the crush of Frazer Melville's arms, I look out on to the birthday of a new world. A world a child must enter.

A world I want no part of.

A world not ours. (2009, p. 341)

Gabriella's final words exhibit a high degree of peril and pessimistic inclination. A variety of distractions may divert individuals' attention away from the necessary safeguards, potentially leading to a state of indifference toward the environment as a consequence of unquestioningly adhering to particular beliefs.

The assumption that humans will live forever lead to the assumption that nature will survive forever in this way. Despite the fact that the environment has made available a great number of opportunities over the course of time, it has a limited capacity to tolerate the careless attitude that humans have toward themselves. The continuation of this pattern of behavior has brought us to a position where there is no turning back. At this point, the writer draws attention to this irreversible situation. Therefore, recognizing the limited duration of both human existence and the natural world is crucial for advocating sustainable behaviors and guaranteeing the conservation of the environment for future generations. By comprehending our influence on the duration of nature, we can strive towards a more balanced and cooperative connection with the environment.

## 5. CONCLUSION

The environment offers necessary resources, such as clean air, water, and food. These indispensable resources are essential for human survival. Habitats are the inherent ecosystems where diverse species reside and engage in mutual interactions. The mutual dependence between humans and the environment is crucial for the preservation of life on Earth and must be preserved for the well-being of future generations. Furthermore, an appropriate environment fosters both physical and mental well-being by offering many possibilities for relaxation and refreshment. However, instead of appreciation, many human beings tend to ignore, deteriorate and eventually harm this life source. These actions have resulted in significant consequences, including climate change, deforestation, and the depletion of biodiversity. For this reason, the world we live in has been faced with a variety of environmental problems, and this situation puts our planet in danger. Moreover, the enduring consequences of anthropogenic disruption in the natural environment encompass climate change, biodiversity decline, and depletion of natural resources, all of which pose a significant threat to our collective welfare and existence as a species. The degradation of habitats and disturbance of ecological processes additionally result in the proliferation of invasive species, thereby compounding the decline in biodiversity and causing disturbances within ecosystems.

Moreover, the degradation of ecosystems can give rise to economic consequences, including a decline in the accessibility of uncontaminated water and a fall in agricultural output, thus affecting human societies and livelihoods. In brief, compared to the lifespan of the environment, the average lifespan of a human being is significantly shorter. On the other hand, even within this short period of time, human beings have the capacity to leave behind significant affects that can be experienced for a considerable amount of time and may even result in more severe catastrophes. On account of these problems, many ecocritical research studies indicate a need to create a natural environment critique in the humanities discipline and promote ecological awareness into literary criticism practice. It is imperative for individuals and communities to recognize the critical role of the environment in ensuring human well-being and quality of life. By taking timely action to conserve natural resources, adopt renewable energy sources, and educate humans on environmental issues, contemporary literature incorporates environmental issues into the narrative structure.

In this context, this study, which examines the effects of climate change such as extreme heat, fires that turn everything they touch to ashes, floods that flood countries, drying lakes and rivers, decertifying fields, destructive and irregular weather changes, freezing climates and extinct species through literary representations, aimed to analyze climate fiction. Based on the examples discussed in the study, the following can be inferred about climate fiction: Climate fiction is a new intergendered term for literary texts set in the future or present on Earth or on different planets, covering different temporal and spatial parameters, directly problematizing climate change and its effects on humans and/or non-humans. As questioned in climate fiction, climate change is a cultural crisis, but also a crisis of the imagination. Drawing from different genres, including science fiction, climate fiction writers create a new genre in which this literary crisis redefines the boundaries of literary texts. As mentioned in throughout the study, since the 1970s, climate fiction, has contributed to the climate change novel, and writers have produced important works considering the ecological, economic, cultural, social and legal aspects and effects of the Anthropocene, the epoch when humans geologically altered ecosystems, and anthropogenic climate change. This is not to say that the inseparable relationship between climate and human beings has

not been written about since the Gilgamesh epic. Reaching back to the ancient periods of the Anthropocene, reaching to the roots of the intricate relations between climate and human beings is one of the main elements of climate narratives.

This study has identified certain characteristics of climate fiction through Liz Jensen's *The Rapture*. The more diverse the physical and psychological experiences of the effects of climate change, the more varied the themes and topics addressed in climate fiction. While science fiction utilizes genres such as fantasy and horror, climate fiction adds mythical, legendary and folk elements of storytelling to fiction. Climate fiction has a close relationship with disciplines such as science, history, ecology, climate science and environmental humanities; data from these disciplines are adapted and used in literary fiction. Climate fiction has both a social and political content. Climate fiction, which is based on the possible consequences of the climate crisis, touches upon the autocratic regimes, ecological injustices, inequalities, violence and racism that climate change has caused or may cause. Climate fiction is not anthropocentric narratives; non-human animals, plants and metamorphosing natures are key elements of the plot, and spatial spaces are not relegated to the background, but rather are the agents of action. Since climate change has already become a part of the characters, climate change is the dominant vector for theme, fiction, character and event. In climate fiction novels, known climate transformations such as extreme weather conditions, desertification, ice-covered earth are the realities surrounding the lives of human and non-human beings, while climate fiction includes motifs, themes and topics such as toxic environments, uncontrollable natures, social, economic and ecological collapses, the trivialization of life, the danger of extinction and the uncertainty of the future. In this respect, there are also issues and motifs discussed by contemporary ecocritical theories in climate fiction. For example, drawing on material ecocriticism, climate fiction extends human agency to non-humans, objects, nature and climates. The aforementioned ecocritical perspective distinguishes climate fiction from other genre texts and is an attempt to read the Anthropocene era differently through climate fiction. Instead of being confined within its own boundaries, climate fiction draws on other disciplines and puts forward new and original perspectives, thus drawing attention to the possible future scenarios of the earth.

Climate change and the Anthropocene, which have been emphasized throughout the chapters in this study, are phenomena that show that there can be no separation between nature and culture. In fact, hyperclimates prove the inseparability of culture and nature. Literature not only presents climate as a moral and social framework, but also as a sub-text of emotions, affections, pain, anguish, joy, laughter and screams. Just as nature and literature cannot be separated from each other, green natures cannot be separated from human beings, culture, technology and capitalism. In climate fiction, natures are ecological and relational networks formed by both material and discursive agents. In this framework, climates and natures can lead to an ecological understanding.

Especially in *The Rapture*, the most common theme is the end of the world typology. In Cli-Fi, apocalyptic and post-apocalyptic scenarios depicting the end of the world or the world after climate catastrophe have attracted attention. Climate fiction writers blend the end-of-the-world typology with climatic apocalyptic narratives, shaping the climate crisis with theological myths about Noah's Flood. The melting of glaciers, which is one of the destructive effects of climate change, and the consequent rise of water in the earth are reflected in climate fiction. Especially in flood narratives that ontologically position the element of water among the elements, floods, inundations and rising seas can destroy humans' habitats and create an extreme sense of despair,

paralysis and powerlessness. Especially at the end of the novel, the bleak vision of the planet provides a climatic apocalypse, thus, *The Rapture* recontextualizes these feelings by questioning the extent to which the climate crisis discourse produces human fear; it limits human belonging by creating planetary alienation and displacement.

In brief, the future of the ecocriticism includes opportunities for further development and advancement. Ecocriticism has the potential to have significant impact on environmental policy by integrating a range of perspectives, containing indigenous knowledge, and motivating action. It is essential for researchers and activists to continuously expand the scope of ecocritical studies to tackle our complex environmental difficulties we currently face. Thanks to ecocriticism scholars and activists have a chance to work together to create a society sensitive to environmental issues and preserve the world for future generations. Therefore, we must prioritize ecocritical studies to establish a stronger bond with the natural world and bring about desirable outcomes.



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