

**AN ECOCRITICAL STUDY OF J.G. BALLARD'S CLIMATE
FICTION NOVELS**

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To Eda, İpek & Kerem

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ABSTRACT

AN ECOCRITICAL STUDY OF J.G. BALLARD'S CLIMATE FICTION NOVELS

Tan, Cenk

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This study focuses on an ecocritical analysis of J.G. Ballard's climate fiction novels of the early 1960s. Ecocritical perspectives, social ecological in specific have been utilized to shed light on the selected three novels of J.G. Ballard—The Wind from Nowhere, The Drowned World and The Drought. In contrast with the widespread scholarly research of surreal and psychoanalytic criticism in Ballard's latter fiction, this study contemplates to analyse the author's very first post-apocalyptic, climate fiction novels through the window of ecocritical theory. These three novels of the renowned British author are commonly considered as primary examples of the sub-genre of climate fiction. This study therefore proposes to analyse Ballard's post-apocalyptic works of climate fiction by applying theories related to the school of ecocriticism, second wave of ecocriticism in particular. The study thereby aims to criticise Ballard's oeuvre from the specific position of social ecology. Thus, the research reveals how Ballard dismantles and takes on western anthropocentrism in The Wind from Nowhere, the author's first work of fiction, often dismissed by many including himself as an experimental work of fiction. Furthermore, the study also intends to criticise The Drowned World from a social ecofeminist viewpoint. Finally, it aspires to expose the social ecological motives behind The Drought, Ballard's post-apocalyptic vision of a world running out of water. The study refers to a wide variety of scholars and theoreticians but mainly relies on the theories of Murray Bookchin and Karen J. Warren. Focusing on many different issues within ecocritical thought, the study insists on the scrutiny of social ecological motives in Ballard's trilogy of climate fiction.

Key Words: J.G. Ballard, ecocriticism, social ecology, science-fiction, climate fiction

ÖZET

J.G. BALLARD'IN İKLİM KURGU ROMANLARININ EKOELEŞTİREL İNCELEMESİ

Tan, Cenk

Doktora Tezi

İngiliz Dili ve Edebiyatı Ana Bilim Dalı

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Bu çalışma, J.G. Ballard'ın 1960'ların başında yayımlamış olduğu iklim kurgu romanlarını çevreci eleştiri ekolü ışığında ele alan kapsamlı bir analizi içermektedir. J.G. Ballard'ın seçilmiş üç romanı — The Wind from Nowhere, The Drowned World ve The Drought çevreci eleştiri kuramından, özel olarak da sosyal ekoloji alt kuramından faydalanılarak incelenmiştir. Ballard'ın son dönem popüler eserlerinin gerçeküstücülük ve psikanaliz kuramlarındaki akademik araştırmaların çokluğuna rağmen bu çalışma, yazarın kıyamet sonrası iklim kurgu romanlarını çevreci eleştiri kuramı penceresinden ayrıntılı biçimde ele almayı hedeflemektedir. Ünlü İngiliz yazarın bu üç romanı, iklim kurgu alt türünün temel örnekleri arasında gösterilmektedir. Bu yüzden, çalışma Ballard'ın iklim kurgu roman üçlemesini çevreci eleştiri ekolü kapsamında, özellikle ikinci dalga çevreci eleştiri alt kuramı çerçevesinde incelemeyi önermektedir. Bu kapsamda araştırma Ballard'ın söz konusu eserlerini sosyal ekoloji perspektifinden eleştirmeyi amaçlamaktadır. Böylece çalışma, Ballard'ın ve pek çok eleştirmenin deneysel kurgu olarak adlandırdığı The Wind from Nowhere adlı romanında Batı insan merkeziliğinin nasıl alaşağı edildiğini açığa çıkarmaya odaklanmaktadır. Ayrıca, çalışma, Ballard'ın ikinci iklim kurgu romanı olan The Drowned World eserini sosyal ekofeminizm kuramı gözünden analiz etmektedir. Son olarak da Ballard'ın kuraklık temeline dayanan kıyamet senaryosu olan The Drought isimli romanının sosyal ekolojik bakış açısıyla irdelenmesi uygun görülmektedir. Pek çok araştırmacı ve kuramcıya göndermeler yapan bu çalışma temel olarak Murray Bookchin ve Karen J. Warren'ın kuramlarına dayanmaktadır. Çevreci eleştiri bağlamında farklı unsur ve meselelere değinen bu araştırma, J.G. Ballard'ın iklim kurgu roman üçlemesinin sosyal ekolojik motifler doğrultusunda ayrıntılı bir şekilde analiz edilmesi yönünde ısrarcı bir tutumu benimsemektedir.

Anahtar Kelimeler: J.G. Ballard, çevreci eleştiri, sosyal ekoloji, bilimkurgu, iklim kurgu

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INTRODUCTION

Written in the beginning of the second half of the 20th century, James Graham Ballard's fiction is of controversial, shocking and prolific nature. As the author of 20 novels and up to 100 short stories, Ballard's work is overwhelming and extremely hard to categorise (Baxter & Wymer, 2012: 1). He is considered to be one of the most inspiring writers of the 20th century as celebrated by renowned authors like Martin Amis, William Boyd, Toby Litt and Will Self. Ballard's provoking way of writing and his stunning literary genius have earned him the adjective 'Ballardian'. As commented by Iain Sinclair:

He was very influential on me, particularly his sense of pace and the edgelands . . . No other English writers were interested in those kinds of places . . . he wasn't interested in social satire but on things like the effects of advertising on the world, buildings that no one knew what they were being used for and the world of surveillance cameras. ("Following JG Ballard's death, writers pay tribute," 2009: para. 2)

Sinclair particularly emphasized Ballard's unique and often unusual qualities such as his selection of bizarre settings and his usage of an uncanny tone.

Ballard's unique perspective of modernity has not only earned him the title Ballardian but also marked him a status among the most significant British authors of the late 20th century. (2012: 1) Ballard's fiction consists of a wide variety of subject matter ranging from climate to psychological fiction and post-colonial narratives. This study aims to analyse Ballard's early climate fiction novels of the 1960s in light of

ecocritical literary theory in general and social ecology in specific. The overall purpose of the study is to consult ecocriticism and prominent social ecologists to gain insight about the selected early climate fiction novels of J.G. Ballard which were written as a quadrilogy in a subsequent order. However, this study does not include the fourth and last novel of the series mainly because unlike the others, The Crystal World does not deal with a climatic catastrophe.

Born to a British family in Shanghai, J.G. Ballard experienced a tough childhood, growing up with a British identity in China. During the Japanese invasion of China, Ballard and his family were held captive for one year in a Japanese internment camp. It is often said that this had a great influence on his future writing career. While Ballard's novels appeal to a wide variety of topics and subject matter, it can be asserted that most of his works share a bleak, gloomy and deeply psychological ambiance.

Among J.G. Ballard's most acclaimed novels are Crash (1973), High Rise (1975) and Empire of the Sun (1984). Crash is a transgressive, postmodern novel about a man who explores the frontiers of car crashing combined with eccentric sexual fantasies. High Rise on the other hand is a dystopian critique of contemporary society. The story takes place in a 25 storey apartment building which Ballard uses as a symbol of modern day capitalism. As the storeys of the building represent the various classes of the society, violence and unrest gradually escalate from the pile of concrete which soon gets out of hand.

Last but not least, Empire of the Sun is, with no doubt, the most well-known fiction of Ballard, and this is mainly due to Steven Spielberg's 1987 legendary adaptation which became an immense blockbuster. The novel tells the story of a British boy living in a Chinese internment camp during the Japanese invasion of the Second World War. Inspired from Ballard's childhood experiences, Empire of the Sun is an epic exploration of the hardships of war. While these three novels are the main advocates of Ballard's fiction, this study focuses on his less known but equally fascinating works of climate fiction.

In his very first novels, published during the 1960s, Ballard's portrayal of catastrophes through wind, flood and drought all stand for the most profound and clandestine aspirations of the human spirit (Stephenson, 1991: 41). Gregory Stephenson adds that:

It is not Thanatos, the instinctual desire for death, to which I allude here, but rather the desire for apocalypse, in the most literal sense of the word: a destruction that uncovers, a purifying process by which the false and evil are exposed and abolished and the "New Jerusalem" established. (41)

Stephenson asserts that Ballard used the apocalypse as a means of unveiling the reality from his perspective.

J.G. Ballard possessed an intriguing inclination for cataclysm which he explored meticulously starting from his very first works of fiction. Ballard himself once expressed in a statement that:

Each one of these fantasies represents an arraignment of the finite, an attempt to dismantle the formal structure of time and space which the universe wraps around us at the moment we first achieve consciousness. (1977: 130)

However, the author's longing for catastrophe is not founded upon destruction itself, but rather in an attempt to surpass the limits of human existence. (Stephenson, 1991: 41) Hence, Ballard utilizes themes such as destruction and disaster to convey messages for future generations. These particular messages not only include sharp critique against human nature but also serious insights concerning irresponsible human behaviour.

The theoretical framework of this thesis scrutinizes ecocriticism in a comprehensive and chronological manner. The theory begins by examining the forerunners of nature writing in British literature. The chapter reveals nature writing within a wide spectrum from its early examples of the medieval age up until the era of modernism.

Beginning with literary works regarding nature writing, specific examples are related from poems such as Chaucer's The Canterbury Tales and Sir Gawain and the Green Knight. Following the middle ages, notions regarding nature writing in the Elizabethan era will be provided with specific examples from Shakespeare's sonnets and plays. This will be followed by the 16th century British writing and British Romanticism. Afterwards, the section will explore connections to nature writing in the Victorian period with Charles Dickens as the leading author and complete this overview in the era of Modernism by stating natural elements from Joseph Conrad's novels.

This section will also analyse the emergence and development of ecocriticism as a literary theory. After a concise definition and overview of the theory, specific

principles will be revealed along with the founding scholars and leading theoreticians of the school.

Furthermore, the chronological development of ecocriticism, as formulated in the first, second, third and fourth waves by Lawrence Buell will be discussed in detail and notions that have flourished from these movements such as deep ecology, anthropocentrism, ecocentrism, social ecology and ecofeminism are also to be studied thoroughly in order to establish the necessary framework for the analysis of Ballard's climate fiction novels.

Of all of Ballard's fiction, his quadrilogy of cataclysm stands out not only because they were his first works of fiction but also owing to the fact that they were the first modern examples of the sub-genre of climate fiction.

Following the theoretical framework, the next chapter will look into the sub-genre of climate fiction. Its connection with dystopian and science-fiction is thereby clarified and the interrelationship of the climatic apocalypse to cli-fi further elucidated along with the characteristics that make it a unique genre.

Ballard's very first novel, The Wind from Nowhere, was written in 1961. However, Ballard dismissed it mainly due to its short plot and insufficient character development. The story tells the quest of a scientist, Dr. Donald Maitland who tries to flee from a devastating hurricane. As the primary novel of Ballard's quadrilogy and of his climate fiction, the second chapter of the thesis will explore Ballard's dismantling of western anthropocentrism in The Wind from Nowhere.

This section will discuss how and to what extent Ballard makes use of the natural apocalypse and the characters' relationships with one another in order to tear down anthropocentric thought. Ballard associates evil, greed and selfishness with human behaviour and juxtaposes human-centred thought with ecocentrism. It is worth noting how the author ridicules the roles of humans on this planet by means of a natural disaster.

Despite its shortness and brevity, The Wind from Nowhere is surely worth reading as the book serves like a preview for his upcoming novels of The Drowned World and The Drought. Ballard does an excellent job in exposing the duality between human beings and nature.

The third chapter of the study focuses on Ballard's most acclaimed climate fiction novel; The Drowned World. In his first novel, the disaster was provided through wind. In his second work of fiction, it is brought by flood. A global flood leaves the major cities of the world under water, causing immense destruction. The story takes place in 22nd century London, and as it is the case with The Wind from Nowhere, it also has a scientist as a protagonist, Dr. Robert Kerans. Kerans is a member of a scientific exploration group that carries out research in the drowned city of London.

What is more interesting is the very fact that in the drowned city of London, there happens to be one, single woman left: Beatrice Dahl. This chapter of the thesis puts Beatrice Dahl in spotlight and scrutinizes The Drowned World from an ecofeminist perspective. This section will also discuss the different subtypes of ecofeminism and mainly concentrate on social ecofeminism. Derived from environmental activist Murray Bookchin's theory of Social Ecology, social ecofeminism is a branch of ecofeminism which associates the oppression of women with hierarchical notions and institutions such as patriarchy and bourgeoisie.

The catastrophe Ballard mentions in The Drowned World is partly anthropogenic. It is stated that solar storms caused a devastating chain reaction which eventually triggered a massive, worldwide flood, leaving most of the world drowned and in an uninhabitable condition. However, the probability that instability in the Sun alone might cause a cataclysm of such global scale is quite unlikely. Therefore, the possible reasons of these solar storms are left open for interpretation. Ballard thus urges us to reflect on climate change as early as the 1960s.

In this section, Beatrice Dahl's peculiar characteristics and the critique of social ecofeminism in The Drowned World will be argued in detail. Beatrice's background, upbringing and relationships with other characters will be exposed with examples from the novel. Furthermore, it will also be revealed how and to what extent the domination of Beatrice is parallel to the domination of nature. The antagonist Strangman's role and function in this narrative will also be touched on to elaborate the argument of ecofeminism in the novel.

The fourth and the final chapter of this study will shed light on the third novel of Ballard's quadrilogy. Published in 1964, The Drought aka. The Burning World recounts the drought version of the apocalypse. It is worth noting that Ballard continues his

apocalyptic cycle in a consistent style. Beginning with killer winds in The Wind from Nowhere, Ballard explores immense floods in The Drowned World and finally moves on to fatal aridity in The Drought. In his last book, The Crystal World, Ballard inquired into a paranormal activity in the African jungles. Thus, the last catastrophe was caused by Earth and is therefore excluded from this study mainly because it does not comply with any climatic disaster.

A significant quality of The Drought is the very fact that the cataclysm is fully anthropogenic. Ballard openly states that the drastic climate change is caused by vast industrial pollutants dumped into the world's oceans to create an irreversible damage that eventually leads to destructive aridity and drought in a global scale. Dr. Charles Ransom is an anthropologist who struggles to survive amidst the chaos. As it was the case with the previous novels, Ballard again uses a scientist as a protagonist.

The fourth chapter will first look into the theory of Social Ecology which emerged from the Second Wave of Ecocriticism. Based on the theories of environmental activist and philosopher Murray Bookchin, the theory argues that the actual cause of the environmental crisis lies in the social sphere. The impact of the 'grow or die' business mentality on the natural environment will be discussed in connection with the novel. Moreover, Bookchin's concepts of first and second nature as well as notions such as blind and free nature will be elaborated with references from The Drought.

Furthermore, the significance of the various characters in The Drought, including Quilter, Miranda and Richard Lomax will also be analysed in relation to the critical theory of social ecology. All in all, the novel's ending will also be resolved and its covert messages further revealed in connection with ecocriticism and social ecology. Ballard's bleak vision of humanity's future and post-capitalist era is openly reflected through this work of climate fiction.

A wide variety of studies have been conducted and dissertations written on J.G. Ballard's climate fiction novels. Some of these researches have been employed in this thesis including Tracey Clement's dissertation entitled "Mapping The Drowned World", M.R. Sankla's dissertation called "Dystopian Projection In The Select Novels Of John Brunner and J.G. Ballard". While various other books, theses and research articles have

been referred to in this study, none of these have concentrated on the social ecological sphere of Ballard's early climate fiction.

Ballard's climate fiction novels are loaded with political implications and covert references to various other subjects and critical schools. Therefore, it would be appropriate to conduct academic research on these works from the perspectives of Marxist, feminist, existentialist and psycho-analytic theories as well as other theories of the structuralist and post-structuralist canons.

However, the distinct quality of this dissertation is the very fact that it fulfils the necessity of studying J.G. Ballard's climate fiction novels from a social ecological perspective. Ballard's first novels of fiction are considered as the forerunners of climate fiction and are therefore fit and well suited for ecocritical analysis. After carrying out thorough research, no similar study was found that argued social ecology in Ballard's climate fiction. Thereby, it can be affirmed that this study fills up a significant niche that contributes to the study of literature in general and to the study of J.G. Ballard's climate fiction from the perspective of ecocriticism.

CHAPTER ONE

THEORETICAL FRAMEWORK: ECOCRITICISM

1.1. Origins of Ecocriticism

Humanity's relationship with the environment goes all the way back to the early stages of creation in which the Holy Books framed human beings' relationship with the environment (Buell, 2005: 2). The beginning of the first book of Bible has often been regarded as the origin of God's dictate on man to master and subjugate all living forms on the surface of the earth. Many people regard this as the first mention of the Western man's whereabouts with nature. However, this notion proved to be quite different in non-western tribal cultures as their affiliation to nature proved to be complementary in contrast with the judgemental essence of the Judeo-Christian tradition. Thus, despite the fact that Ecocriticism is a relatively new movement, its origins go back to the antiquity (2).

During the middle ages, the representations and ideas concerning nature were commonly present in the works of Geoffrey Chaucer. Chaucer's understanding of the environment was not limited to the physical locations but also deeply related to spiritual and religious notions (Alias, 2011: 133). There are numerous references to nature in Chaucer's works. In *Troilus and Criseyde*, the poet writes:

“O blisful light, of which the bemes clere
Adorneth al the thridde heven faire!
O sonnes lief! [...]
In hevene and helle, in erthe and salte see
Is felt thi might, if that I wel descerne;
As man, brid, best, fish, herbe, and grene tree” (Chaucer, 2015)

In this stanza of the poem, nature is described as stunning and delightful, but within a context where time stands still as it is associated with the Goddess Venus (Alias, 2011:

147). However, *Troilus and Criseyde* is not the only work by Chaucer which bears natural themes and implications.

Chaucer's Parlement of Foules is another poem which contains numerous references related to nature. In the poem, nature is seen to be personified, possessing her own identity, virtue and objectives (175). The idealization of nature has created a heaven-like image which is alive like a human being. The poet often speaks with nature by personifying her and emphasizing her liveliness as in the following stanza:

“Now pes,” quod Nature, “I comaunde heer!
For I have herd al youre opynyoun,
And in effect yit be we nevere the neer” (Chaucer)

In this poem, Chaucer clearly looks into the interconnection between humans and their natural environment (179). Nature is personified as a human being who possesses her own ideas and opinions. Thus, Chaucer intends to point out that nature is a living entity like any other. The importance he gives to nature is clearly visible here as the word nature appears 19 times within the poem.

Moreover, Chaucer's most famous work The Canterbury Tales, begins with a marvellous example of poetry:

Whan that Aprill with his shoures soote
The droghte of Marche hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heath
The tendre croppes, and the yonge sonne
Hath in the Ram his halve cours yronne;
And smale foweles maken melodye,
That slepen al the nyght with open yē
(So priketh hem Nature in hir corages);
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen, whan that they were seeke. (Chaucer, 2004)

Chaucer begins his poem by portraying a setting of Spring. He provides a description of the season in chronological and in spatial terms. He mentions the months of March and April and also includes some astrological and astronomical elements in this poem (2011: 181). However, rather than a typical description of the natural setting, Chaucer

prefers to draw a picture in the reader's mind concerning the cycle of nature using an ambiguous and unclear style. The coming of spring is told in an indirect and poetic style as a cyclical event which symbolizes rebirth and the cycle of life (182).

Nonetheless, Chaucer was not the only author who had ties to nature in his works. Another example of Early English literature which possessed a deep connection with nature is the Arthurian romance of Sir Gawain and the Green Knight. It is quite possible to read this famous poem as a form of nature writing. The poem contains various binary oppositions, such as human-non-human, hospitable-hostile and inhabited-wild (Popescu, 2014: 47-48). Where the protagonist Sir Gawain refuses to bond with nature, his counterpart Sir Bertilak does not refrain from any interaction with the environment (48). Dan Nicolae Popescu affirms that:

The ethical binomial Gawain-Bertilak exemplifies a dual cultural approach to nature: with Gawain, the natural element is presumably hostile and must be subdued at all cost, while with Bertilak, a man-nature consensus is desirable, where man's stewardship of nature is non-invasive, co-operative and respectful at all times. (48)

The duality between nature and human is stressed but at the same time the contradiction of human resistance against nature is highlighted through these characters.

It is possible to read Sir Gawain and the Green Knight as a piece of nature writing. As a whole, the poem tends to point out the resemblance between seasonal transitions of nature with the several stages of human life. However, nature renews herself in a constant cycle of seasons and fertility, humans vanish in mortality. (48) It must also be kept in mind that Sir Gawain and the Green Knight is a Medieval, Christian poem. Thus, the opinion towards nature is severely shaped by the Judeo-Christian tradition which asserted man's hegemony over nature (49). Popescu quotes from Lynn White's famous 1967 article where he openly blamed Christianity for the ecologic crisis.

At the beginning of the poem we meet Gawain who is on his way to the Green Chapel, the poet comments:

in the wilderness of Wirral – few thereabouts
that either God or other with good heart loved.
And ever he asked as he fared, of fellows he met,
if they had heard any word of a knight in green,
on any ground thereabout, of the green chapel; (...)
The knight took pathways strange

by many a bank un-green;
 his cheerfulness would change,
 ere might that chapel be seen. (701-02)

The poet comments on the wilderness, a location he describes as a place that is remote from civilisation. These strange lands contain lots of adventure but also plenty of danger:

Sometimes with dragons he wars, and wolves also,
 sometimes with wild woodsmen haunting the crags,
 with bulls and bears both, and boar other times,
 and giants that chased after him on the high fells.
 had he not been doughty, enduring, and Duty served,
 doubtless he had been dropped and left for dead (720-23)

This stanza reveals the human struggle with the non-human environment: serpents, dragons, wolves, bears, boars, giants and trolls. Not only are they inimical creatures but they also force the traveller to be separated from nature (George, 2010: 35). The living creatures which seem to be representatives of nature are seriously belligerent and unfriendly towards all human activities. George states that:

The poet obviously privileges the human over the environment, as we would expect. Yet such privileging functions to remove humanity from its natural relationship to the ecosystem. The human relationship to the environment is a reciprocal one, with humanity altering the environment. [...] The journey itself is a significant task, yet we get only a few lines of the poem that reveal Gawain in a non-civilized setting. [...] The message is clear; human kind belongs in a tightly-controlled habitation, not in the wild natural world. (36)

An effort to alienate humans from their natural environment is observable here.

As a result, nature appears hostile to humans as well. It is as if all living creatures including the weather take a stand against Gawain (35). Each and every element of nature is presented as an enemy to be defeated. Gawain is favoured against all that is non-human because he is at service of God. In the end, Sir Gawain prevails and defeats nature, thereby defeating the uncivilized. The underlying message is that humans obviously don't fit in the natural environment (36). Sir Gawain is the typical representative of the Medieval, Christian mentality which condemns nature and regards it as a commodity to be possessed.

It is quite obvious that in Sir Gawain and the Green Knight, the Green Knight is the personification of the wild nature and Sir Gawain a common example of human

(37). A human from the Arthurian court is struggling the wild nature is the main theme of the poem. Finally, the struggle goes on towards the end of the poem when eventually nature prevails and humans lose. The Green Knight's walking into Arthur's hall symbolizes the unification of nature and humans. The battle between nature and humans has finally come to an end. So has the binary opposition of man and nature. Now, nature must be dealt with within the civilized area of humans (37).

During the Elizabethan era, literature and art flourished. Britain became a country of artists by raising various poets and playwrights. The foremost representative of the Elizabethan age is with no doubt William Shakespeare. Shakespeare made extensive use of nature imagery in most of his works, including his sonnets. In one of his most praised pastoral plays, *As You Like It*, Shakespeare depicts an intriguing perspective about the nature in the conversation between Oliver and Charles:

CHARLES They say he is already in the Forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England. They say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world. (*As You Like It* I.I 105-109)

As visible in these lines, Shakespeare ascribes positive qualities to the natural sphere.

The Forest of Arden is a reference to Shakespeare's actual place of residence, Warwickshire but at the same time it refers to the romantic setting of Greenwood, the location of Robin Hood and his bandits (Roy, 2015: 57). The golden world is another reference which alludes to the good old times when there used to be perfect harmony between humans and nature (57). This was a time when humans did not work since nature provided them with the food supplies they needed to go on with their lives. Moreover, the country is contrasted with the city when the duke senior moves to the Forest of Arden:

DUKE SENIOR Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel not we the penalty of Adam,
The seasons' difference; as the icy fang
And the churlish chiding of the winter's wind,
Which when it bites and blows upon my body. (*As You Like It* II.I 1-18)

The Duke compares and contrasts the natural environment with that which he considers artificial, fake and tiresome urban life (Roy, 2015: 58). However, it needs to be taken into consideration that those who wrote about the countryside were mostly the

people living in the urban areas and therefore conveyed a highly romanticized perspective of nature (58).

Nature not only appears in Shakespeare's comedies and tragedies but also in his Sonnets. Shakespeare's Sonnets possess various implications, references and direct mentions of nature and all sorts of natural elements.

Perhaps one of Shakespeare's most well-known sonnets worldwide is Sonnet 18 which possesses various references to the environment. The Sonnet starts with a gentle touch and continues with several metaphors and personifications of nature:

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimm'd;
 But thy eternal summer shall not fade
 Nor lose possession of that fair thou owest;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou growest:
 So long as men can breathe or eyes can see,
 So long lives this and this gives life to thee. (Shakespeare, Sonnet 18)

The author's selection of vocabulary is noteworthy as he makes a wide selection of words pertaining to nature.

Shakespeare uses expressions such as lovely, temperate and rough winds, darling buds of May to create a vivid contrast of natural elements which are resembled to a person's character. The person Shakespeare is referring to is constantly being compared with natural elements such as summer, heaven, shade and winds. From line 1 to line 12, we notice a broadening scope, a mention that goes from specific to general (Vendler, 1999: 120). What happens to be an immense journey going from a day to eternal art, only takes 12 lines for Shakespeare to express.

The poet conducts his metaphors and personifications through nature and its whereabouts. Beauty is associated with a summer's day, nature's changing course is associated with a person's gradual change by aging. In short, nature is resembled to a person's life stages. Shakespeare ends the poem by stating that despite mortality, the artist will reach eternity in his poems. Thus, immortality can be attained through art. In Sonnet 18, nature and natural elements provide excellent means for Shakespeare to play

out all his metaphors and personifications which correspond to human life in the most artistic manner.

Many of Shakespeare's Sonnets and other works including tragedies and comedies reflect similar references and associations to nature.

However, there were also several other writers in early British literature who succeeded Chaucer's and Shakespeare's nature writings. In the late 17th century, John Evelyn issued a warning concerning deforestation to the Royal Society in his work Sylva or A Discourse of Forest-Trees (Hutchings, 2007: 175). He maintained the formation of laws that aimed at protecting the woods. Environmental matters became more common during the Romantic era when the urban population in Britain rose and industrialization emerged with a great deal of pollution. The Romantic poet William Blake wrote about pollution: "cities turrets & towers & domes / Whose smoke destroyed the pleasant gardens & whose running Kennels / Chokd the bright rivers" (lines 167–9)" Themes about pollution were also touched upon in the poetry of Percy Bysshe Shelley who complained about polluted water: "the putrid atmosphere of crowded cities; the exhalations of chemical; 'the muffling of our bodies in superfluous apparel' and 'the absurd treatment of infants'" (Shelley, 133). It was obvious that Shelley was trying to raise awareness about the environmental problems of his age.

It was also during the same period that the problem of species extinction came to be recognized by the masses. Gilbert White's The Natural History of Selborne warned people against excessive hunting of species such as the red deer and partridges and some other local species to be on the brink of extinction (White, 1987: 21-22). The work which drew people's attention to the problem of extinction was Thomas Malthus's Essay on the Principle of Population which was published in 1798 (Hutchings, 2007: 176). Malthus warned the British about the dangers that could result from disproportionate population growth and possible widespread famine. Hutchings remarked that:

Among the implications of this frightening demographic insight was the notion that Homo sapiens was itself subject to ecological limits, that humans – despite their perceived status as privileged lords of earthly creation – were not immune to the possibility of future extinction through widespread starvation. Malthus's controversial insights played an important role in encouraging the development of ecological awareness during the Romantic period. (176)

Hutchings stressed that humans did not fully acknowledge their limitations while at the same time being subjected to them.

To sum up, it can be stated that in early British literature, writing about natural themes and elements was a common sight. Although most of these were nature writing, some of them even reflected social and environmental concerns.

Besides the previously mentioned authors, the actual forerunners of early Ecocriticism are traced back in British Romanticism. Romantic poets such as Wordsworth, Coleridge and Keats are considered to reflect significant ideas regarding humanity's bond with nature. Romanticism advocated a strong and indispensable tie with nature, and this proved to be a serious motivation for these authors. Referred to as 'Poet of Nature' by Shelley and the Victorians, William Wordsworth was the leading poet who possessed an ecological awareness (Bate, 2013: 9). Living in an age of Britain's Industrial Revolution caused a great impact on the poet to reflect its effect on nature and people. Therefore, most of Wordsworth's poems were involved with ecological notions, and this is noticeable in his most celebrated poem "I wandered lonely as a cloud"

"I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze." (Wordsworth, 1888)

As clearly observed in the above stanza, nature was of primary value for Wordsworth. Words like clouds, daffodils, trees and breeze all highlight the sphere of nature. Since most of his works dealt with a pastoral context, the poet made effective use of metaphors, similes and personifications of natural elements. Jerome MacGann comments on the relationship between Wordsworth's poetry and nature and asserts that:

Ecological nature is Wordsworth's fundamental sign and symbol of his transcendent Nature because the objective natural world – the fields of chemistry, physics, biology – contains for human beings, whose immediate lives are lived in social and historical fields, the images of permanence which they need. Like Coleridge, however, Wordsworth translates those ecological forms into theological realities: nature as Nature, the Active Universe and the manifest form of the One Life. (MacGann, 2001: 300)

Wordsworth thus considers nature as an indispensable element of human life.

Despite living in an era when the term environmentalism was not even coined yet, Wordsworth and his poetry set the foundation of literary environmentalism. In

short, the Romantics established strong bonds with nature in their literature, and it is commonly agreed that their works were more eligible for the school of deep ecology.

After the Romantic era, there emerged the Industrial Revolution in Britain and along with remarkable scientific and technological breakthroughs, the rustic environment which happened to be the dominant setting of the Romantics transformed into an urban, industrial and completely different atmosphere. Victorian industrialization was seriously present in literature and the leading author was Charles Dickens. Dickens not only reflected the hardships of life during the Victorian era, but also emphasized the effects of industrialization on the environment. John Parham asserts in his article that:

the novels represented a ‘concrete and experiential investigation’ of the impacts of Victorian industrialisation on human and nonhuman nature alike; and that Dickens’s writing and active involvement, notably in the area of sanitation reform, constituted ‘the creation of an ecological imaginary’, one constructed around an interest in political change and, in particular, an enthusiasm for the possibilities of new technology. (2010: 10)

The author thereby contributed to the establishment of an environmental awareness during the Victorian era, when industrial boom was bursting at full speed.

Thus, Dickens not only reflected human perspectives in his works but also the impact of human creation on non-human environments. It can be said that the urban Victorian city was a source of inspiration for the author which motivated him to get involved in socially oriented writing (11). According to Parham, Charles Dickens’ analysis of the Victorian environment has evolved in four different environmental stages:

straight environmental description; a more complex description informed by the language and concepts of science; a visceral, ecological mode of analysis in which he began to recognise that environmental hazards – most notably, air pollution and sanitation – pervaded the entire (human and nonhuman) environment; and a concern about the impact on human health that mirrored and anticipated the ecosystem health thesis. (11)

Dickens’ masterful skills of writing and his concerns for the environment as well as the negative impacts of pollution on human health can be noticed through these lines.

Direct environmental description can easily be observed in many of Dickens’ novels. Bleak House opens with a shocking description of ecological disaster:

‘Fog everywhere’; ‘the waterside pollutions of a great (and dirty) city’; gas ‘looming [...] in divers places in the streets’; and, of course, ‘Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown

snow-flakes—gone into mourning, one might imagine, for the death of the sun’. (Dickens, 1994: 1)

This description points out that Dickens draws a realistic but bitter picture of London in the reader’s mind. Dickens never preferred to compare or contrast the urban environment with the rural landscape but rather tended to stick to city settings as a major source for his socially driven novels. In most of his novels, Dickens depicted a gloomy image parallel to that of industrial England and thereby stressed the reality that industrialization causes the deterioration of the common people as well as that of the environment. Novels such as Bleak House, Little Dorrit and Our Mutual Friend all share detailed descriptions concerning the pollution of the urban city and the devastating effects of the pollutants on nature. Parham argues that:

This development, from descriptions of the insidious intrusion of pollutants into the air and soil and water, to those of its entering the ‘hair and eyes and skin’ of the human population, culminates with an anticipation of ecosystem health that clarifies the social-ecological dimension in Dickens. (13)

This obviously coins Dickens as an environmentally aware author and this is mostly due to the industrial progress which brought a series of ecological and social problems with it.

As a result, Dickens had clearly established the association between public health and environmental pollution. His involvement became obvious when Dickens joined the Metropolitan Improvement Society in 1842. The author voiced concern about health conditions in his own way and expressed the following:

“I can honestly declare tonight, that all the use I have since made of my eyes – or nose – that all the information I have since been able to acquire through any of my senses, has strengthened me in the conviction that searching sanitary Reform must precede all other social remedies.” (Dickens & Fielding, 1988: 129)

In this speech, Dickens playfully aims to raise awareness to the necessity of improving sanitary conditions in London. He also envisioned that London and its supporters played a unique role in ‘setting an example of humanity and justice’ (Dickens & Fielding, 1988: 106). Dickens’ writing proved that works of fiction could serve a good purpose by reflecting the hardships of life in an ecologically ruined society (Parham, 2010: 14). Furthermore, he also emphasized that literature had the capacity to raise awareness for the preservation of nature and take action against pollution of all sorts so as to re-establish ecological justice. Hence, Dickens believed that the blending of poor sanitation and grave air pollution would eventually bring forth an “unnatural

humanity” (15). As a result, Dickens’ writing closely corresponds with contemporary environmental justice ecocriticism whose goal is to:

attempt to redress the disproportionate incidence of environmental contamination in communities of the poor [...] to secure for those affected the right to live unthreatened by the risks posed by environmental degradation and contamination, and to afford equal access to natural resources that sustain life and culture. (Adamson, Evans, & Stein, 2002: 4)

The correspondence between Dickens’ fiction and environmental justice ecocriticism is obvious as both strive to reach environmental progress, especially for the disadvantaged, lower classes.

This urge to fight for environmental justice also resulted in political action. All these place Charles Dickens close to the views of Murray Bookchin but nonetheless, Dickens himself denied being a radical activist of any kind.

Dickens’ views towards technology were doubtful and unclear. He maintained that technology could strive for the social progress of humanity by promoting the rebuilding of an egalitarian society (Parham, 2010: 17). Dickens strongly believed that living in a contemporary era need not weaken the secrets of the powers vested in nature.

The second concern he raised had to do with technology’s destructive potential: “Is not my moral responsibility tremendously increased thereby?” (Dickens & Fielding, 1988: 403-05). The notion that technological progress requires moral commitment is totally coherent with the school of social ecology (Parham, 2010: 18-19). In a 1858 speech to the Institutional Association of Lancashire and Cheshire, Dickens proposes a visionary scope to technology which would decrease its unperceptive pragmatic inclinations:

[...] in the midst of the visible objects of nature, whose workings we can tell off in figures, surrounded by machines that can be made to the thousandth part of an inch, acquiring every day knowledge which can be proved upon a slate or demonstrated by a microscope – do not let us, in the laudable pursuit of the facts that surround us, neglect the fancy and the imagination which equally surround us as part of the great scheme. (Dickens & Fielding, 1988: 284)

Dickens openly manifests his argument that technological advancement should not result in any renunciation from nature and all her elements.

In conclusion, the Victorians didn’t possess the necessary imagination to fulfil the vision that technology could help people accomplish a self-supportive future rather than serving the selfish interests of the very few. Dickens had a more realistic

perspective towards technology which in his vision would reach beyond the contradictions of modern environmentalism (Parham, 2010: 20).

In early 20th century, the transition from Victorian era to the modernist era was established and along with this transition, modernism took over figurative language related to physical hardships and social estrangement from its forerunners in Romantic and Victorian fiction (Marx, 2005: 26). Modernism introduced writing as an occupation for people whose pathological state and ill humour made them unsuitable for life in the conventional domain and hence fit to rise up against the standardisation within the English language and culture. This is also what made the modernists significantly different compared their predecessors (26). There was no other author who demonstrated the language of sickness and marginality than Joseph Conrad (27). As a citizen of Polish origin, Conrad faced a lot of hardships and struggles on his quest for authorship. John Marx asserts that Conrad:

wrote fiction that has proven notoriously difficult to place in the standard literary history and hierarchy. His work always ends up in the middle, between high and low, between Victorian and modern. As Ian Watt describes him, Conrad constitutes a bridge between nineteenth- and twentieth-century tendencies. He leans towards the ‘solidarities of human experience . . . much commoner among the Romantics and the Victorians’ even as he is also inclined to a typically modernist interest in ‘alienation and exile’. (28)

Due to this very fact that he is difficult to categorize between Victorian and modern, Conrad is generally acknowledged as an early modernist writer.

Joseph Conrad established a close relationship with nature in his oeuvre. Most of his novels reflect vivid depictions of nature. Conrad’s fourth book Lord Jim has meticulous natural references. A dialogue between Marlow and the merchant Stein reveals man and nature’s bond:

Look! The beauty—but that is nothing—look at the accuracy, the harmony. And so fragile! And so strong! And so exact! This is Nature—the balance of colossal forces. Every star is so—and every blade of grass stands so—and the mighty Kosmos in perfect equilibrium produces—this. This wonder; this masterpiece of Nature. (Conrad & In Moser, 1996: 125)

Nature in all its harmony and nobility is appreciated to the fullest extent.

Marlow who is amazed by Stein’s words asks: “Masterpiece! And what of man?” (125). “Man is amazing, but he is not a masterpiece,” replies Stein. This brief dialogue in a way sets the standard in terms of man-nature relationship for most of Conrad’s novels. Conrad insistently depicts nature as predominant compared to humans and claims that humans will never reach the same level as nature on the condition that

they cling on to Cartesian doctrine of dualism (Luther, 2014: 1-2). Cartesian thought which favours the human mind over matter results in the isolation of human which in its turn leads to the breakdown of humanity (2). Dualistic thought favoured one aspect over the other and inevitably led to the assumption that humans were better than other beings.

Ecocriticism lies in perfect harmony with Conrad's views on humans and nature. While ambitiously seeking advancement, humans regress, get more and more isolated and become desperate in the quest for technological improvement (5).

Conrad's renowned novella Heart of Darkness also includes a great deal of ecocritical content. The abuse of nature by humans is a theme which is constantly stressed throughout the novella. Sonja Luther argues that the sea and forest have a special place in Conrad's fiction:

the sea is the place where a man can reestablish his communication with nature. [...] The sea takes man away from his past and with its exceptional vigor forces man to reevaluate his whole being. The forest in Conrad's fiction plays the opposite role; it takes man right back to his past and without interference watches him get lost in his materialistic desires. When surrounded by forest, Conrad's protagonists reach anything but a state of transcendence. (Luther, 2014: 55)

Hence, it is obvious that Conrad ascribes special meaning to natural areas.

While his first two novels take place in the rainforest, his other two works including the novella Heart of Darkness are set in the tropical forests of Congo in Africa, and this is by far no coincidence. In Conrad's fiction forests and rivers are personified as antagonists who dominate the existence of human beings (55). Simply put, it is man against forest and man against river/sea, and these clashes always result in man's humiliating defeat.

The relationship between Marlow, the protagonist and his antagonist Kurtz reveals their perspectives on nature:

[N]ever before did this land, this river, this jungle, the very arch of this blazing sky appear [...] so hopeless and so dark, so impenetrable to human thought, so pitiless to human weakness (Conrad, 2006: 55)

All natural areas like the land, river, jungle and sky are personified and ascribed feelings as if they were living human beings.

Taking these characters into consideration, it is clear that Marlow's views are heavily affected by Kurtz who acts as a virus to all whom he approaches. It is Kurtz who distorts all the other characters' opinions and adapts them to his own mentality.

Through the character of Kurtz, Conrad elicits human's misconception of nature and corrupt spirit which considers nature as a simply commodity belonging to man (Luther, 2014: 58). Therefore, Kurtz is a representative of the anthropocentric worldview that humans have come to embrace and which serves as a form of justification for western colonialism. Thus, Conrad turns the man-nature relationship upside down by pointing out the extreme hegemony of anthropocentric thought.

In another major novel, Nostromo (1904), Conrad takes his readers to the isolated town of Sulaco in South America. Sulaco is an artificial town which is completely disconnected from the outside world via mountains and rivers. A disconnected and isolated micro-society leads the people to become alienated which eventually causes negative results (Luther, 2014: 124). Sulaco's natural environment is gradually being torn down because of capitalist industrial development and the only character who comes to realise is Ms. Gould: "Mrs. Gould had seen it all from the beginning: the clearing of the wilderness, the making of the road, the cutting of new paths up the cliff face of San Tomé" (Conrad, 2002: 64). However, the devastation of nature in *Nostromo* takes place at the background of the novel, in a rather silent manner (Luther, 2014: 126). Conrad conveys serious anti-capitalist messages through the narrative of Nostromo.

Ms. Gould's painting serves as a foreshadowing which enables her to enjoy the beauty of nature before it gets destroyed. Afterwards the waterfall is used for the production of hydropower to supply fuel for the mine which results in the destruction of the natural resource (125). In the end, to Ms. Gould, the painting becomes nothing more than a sad memory of the good old times. Conrad shows what men's greed is capable of doing to one another and to the environment. In conclusion, Conrad illustrates the consequences of men's alienation from nature which are degeneration, despair and inevitable downfall.

On the other hand, in the United States, there was another writer who was mainly accepted to be the founder of American nature writing. Henry David Thoreau's Walden was seen as the first work that was associated with the first wave of ecocriticism. In this influential book, Thoreau wrote: "We need the tonic of wildness . . . We need to witness our own limits transgressed, and some life pasturing freely where we never wander" (Thoreau, 2018: 233). In terms of environmental literature, Thoreau's writing proved to be so radical that it became the centre-stage of American nature writing (Kováčik, 2011: 45). In contrast to Ralph Waldo Emerson's Nature which was

known to be an essay that changed views, Walden became a radical canonical work that comprised and defended Thoreau's ideas and philosophy (47).

Thoreau's Walden gave rise to a new style of writing that not only had its origin in America but was also mainly nature-oriented (47). Compared to its refined European counterpart, American nature writing owed its development largely to Thoreau mainly due to its grandeur and immensity (48).

However, the birth of modern ecocriticism as a genre occurred in the 1980s when several distinguished academics such as Frederick O. Waage and Alicia Nitecki contributed to the existence and development of environmentalism within the scope of literary studies. These scholars published books as well as journals and showed great effort in order to raise awareness for environmental concerns (Glottfelty, 2009: xvii). Together with these efforts, Universities and academic circles supported ecological courses and founded positions related to environmental studies. In 1992 at the Western Literature Association, a most valuable effort was made as the Association for the Study of Literature and Environment (ASLE) was founded with Scott Slovic as its first president (xviii). The Association's pursuit was defined:

to promote the exchange of ideas and information pertaining to literature that considers the relationship between human beings and the natural world and to encourage "new nature writing traditional and innovative scholarly approaches to environmental literature, and interdisciplinary environmental research." (xvii)

Not only was this the first effort to promote environmental research but also the primary initiative to combine environmentalism with the humanities. As an organization with a clearly defined purpose ASLE soon developed into a blossoming association.

Within a couple of years ASLE acquired a great many number of members and by the early 1990s, the Association had reached over 750 active members. By the year 1993, ecocriticism had flourished to an established literary discipline. What proved to be a loosely disorganized group of scholars had come together to create a unique and ambitious organization determined to achieve change in the field of humanities and arts (xvii).

1.2. Definition and Overview

As a literary term, ecocriticism was first coined by William Rueckert in “Literature and Ecology: An Experiment in Ecocriticism” (Callicott & Frodeman, 2009: 225). By using this term, Rueckert implied: “the application of ecology and ecological concepts to the study of literature” (Glotfelty, 2009: xix). Hence, his definition was more related to the science of ecology and therefore was more narrow in scope compared to all those who followed him. Rather than being solely scientifically oriented, ecocriticism possesses a tremendously wide scope.

Taking the broadness of the field and the differentiating areas of interest into consideration, all forms and variations of ecocriticism incorporate the common ground that humans are interrelated with the physical environment, influencing it while at the same time being influenced by it (xix). As a school of criticism, it focuses on the relationship between human and all which is un-human (xix). The acclaimed scholar Cheryll Glotfelty defined ecocriticism as:

‘the study of the relationship between literature the physical environment’ [...] Ecocriticism takes an earth-centered approach to literary studies’ Ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre? In addition to race, class and gender, should place become a new critical category? (xvii - xix)

It is worth noting that Glotfelty’s definition of ecocriticism encompasses various social, cultural and political notions and the questions she asks follow a certain deductive order with the first question being the most general one and the last, the most specific. Ecocriticism’s role and interconnectedness with other literary aspects are clearly emphasized in these assumptions.

Richard Kerridge formulated a definition similar to that of Glotfelty in his book Writing the Environment and added that:

The ecocritic wants to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis. (Kerridge & Sammels, 1998: 5)

While Kerridge’s formulation seemed to be consistent with Glotfelty’s, it also emphasized the response to the environmental crisis.

On the other hand, Scott Slovic who was the first president of the Association for the Study of Literature and Environment (ASLE) defined the term in a much more comprehensive way as:

the study of explicitly environmental texts by way of any scholarly approach or, conversely, the scrutiny of ecological implications and human nature relations in any literary text, even texts that seem, at first glance, oblivious of the nonhuman world. In other words, any conceivable style of scholarship becomes a form of ecocriticism if it is applied to certain kinds of literary works; and, on the other hand, not a single literary work anywhere utterly defies ecocritical interpretation, is off-limits to green reading. (Callicott & Frodeman, 2009: 225)

Slovic's consideration of ecocriticism is one that is much broader in scope which applies the critical notion on a wide variety of areas ranging from formalism to structuralism and even gender studies (225).

Thus, it is quite possible to apply ecocriticism within other theoretical schools such as Marxism, feminism and historicism.

1.3. Principles of Ecocriticism

William Howarth argues that the term ecocriticism is derived from Greek with *oikos* and *kritis* which translates "household judge" in English to our astonishment. He further elucidates the ecocritic as:

A person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view toward celebrating nature berating its despoilers, and reversing their harm through political action. (Howarth, 1995: 69)

Howarth's description of an ecocritic is actually incomplete due to the fact that he mentions the effects of culture on nature only. In contrast, an ecocritic not only studies the effects of culture on nature but also the effects of nature on culture and nature's effects on nature itself as well.

Hence, an ecocritic is someone who traces the interrelatedness of nature and culture, its effects on one another and on itself. Furthermore, everyone who is into literature needs to deal with language and despite the fact that nature and culture are treated as antagonists, it is observed that they constantly interact with each other (Howarth, 1995: 69). Howarth marks four different principles of ecocriticism: *ecology*,

ethics, language and criticism. While ecology and ethics are strongly connected, the same could be stated for language and criticism.

Ecology is one of the main and basic principles of ecocriticism. In origin, it has a vital affiliation with the ancient verbal tradition mainly due to the fact that for many centuries, natural sciences were strictly confined to vernacular roots. It became an acknowledged science in the Midwestern states of America (71). The Morrill Land Grant Act of 1862 provided enormous fields of cultivation and with it came educational institutions for farming. This act clearly supported agricultural activities in the Midwest and aimed at benefiting from the region's healing biodiversity (71). The pioneers of modern ecology were scientists from Wisconsin, Michigan and Illinois who were studying and wrote articles related to healing areas where plants and animals created biotic groups.

The term ecology was first formulated by a German Zoologist Ernst Haeckel (72). Following these developments, the Ecological Society of America was founded in 1920 (74). As a result, ecological awareness flourished in the US. and in the 20th century, a new perception emerged which implied that human development could ruin the environment, but this implication soon gave rise to a new form of consciousness for holding on to nature (76). The word ecology represented "a transition from *oikonomia* to *oikologia*, house mastery to house study" (73). This was a vital change which affected the human perspective towards nature. Humanity which assumed the role of dominator now became an equal constituent of nature.

Furthermore, ethics is also an aspect which is closely related to ecology. Ecological concerns gradually resulted in social and ethical matters. Rachel Carson was an advocate of ethical concerns during the 1960s with her work Silent Spring. With rising anxiety over political, economic and social options concerning the land, support towards the preservation of the environment increased seriously (75). The content of ecology witnessed a transformation from passive reflection to active interventionism. During the 20th century, many people came forward with the idea of preserving untouched areas of nature. Landscape ecology is one of those notions which defends the scrutiny of nature without making the distinction between untouched and harmed natural areas (76).

Secondly, language and criticism are of essential value to ecocriticism. However, science and literary studies have always had their ups and downs as forming bonds between the two disciplines have been a problematic issue (77). Most commonly

literary theorists have disdained ecocritics and thought of them as unworthy, claiming them to be “insufficiently problematic” (77). However, literary texts give us certain ideas concerning humanity’s attitude towards the nature. William Howarth adds that:

Ecocriticism seeks to redirect humanistic ideology, not spurning the natural sciences but using their ideas to sustain viable readings. [...] Today science is evolving beyond Cartesian dualism toward quantum mechanics and chaos theory, where volatile, ceaseless exchange is the norm. While some forms of postmodern criticism are following this lead, many humanists still cling to a rationalist bias that ignores recent science. (78)

Howarth openly supports the connection between the sciences and humanities.

In contrary to popular belief, literature and science are not totally unrelated as it is claimed by many critics. Several connections between the two disciplines can be observed in the genre of science-fiction as well as in works of Henry David Thoreau and Mark Twain (78). On the other hand, literary circles have also distrusted and pushed aside natural sciences in favour of the humanities. This is specifically the case in post-structuralism where social constructs take the place of scientific facts (80). Hence, ecocriticism employs science as its *deixis* which means that meaning is created in relation to physical spaces. As a result, ecocriticism’s aim is to conciliate disparities between science and literature and thereby to provide a better comprehension of nature and the physical landscape (80).

1.4. The First Wave of Ecocriticism

Lawrence Buell, a pioneer of ecocriticism and Professor of Literature has put forward two waves of ecocriticism in his book, The Future of Environmental Criticism. Buell asserts that ecocriticism has gone through a certain development by moving on from the first wave to the second. Nevertheless, this progress neither caused nor a succession of the initial movement, nor a nullification of the preceding (Buell, 2005: 17).

While the distinction between the first and second waves of ecocriticism still remains vague, the first wave of ecocriticism is often defined to be of a descriptive nature and generally dealt with the relationship of literary texts and the natural environment. Simply labelled as ‘nature writing’, the first wave is said to begin with American nature writing and with Henry David Thoreau’s Walden in specific. In Walden, Thoreau fled from his native urban city to live a rustic life in a hut located in

the coast of the Walden Pond. Thoreau's refusal of urban, industrialized life and his retreat into the wild for a period of two years was a genuine manifestation of freedom (Clark, 2011: 27).

Laurence Coupe described the content of the first-wave of ecocriticism and noted that:

For first-wave ecocriticism, "environment" effectively meant "natural environment." In practice if not in principle, the realms of the "natural" and the "human" looked more disjunct than they have come to seem for more recent environmental critics – one of the reasons for preferring "environmental criticism" to "ecocriticism" as more indicative of present practice. Ecocriticism was initially understood to be synchronous with the aims of earthcare. Its goal was to contribute to "the struggle to preserve the 'biotic community'" (Coupe, 2004: 4)

Hence, the first wave of ecocriticism was more limited in both its scope and practice.

The movement concentrated on several genres of writing, namely, "nature writing, nature poetry and wilderness fiction" (Buell, 2005: 17). The first wave generally advocated "a philosophy of organism that would break down the hierarchical separations between human being and other elements of the natural world." (21-22)

William Howarth comments on the scope of the first wave and argues that:

The paradigmatic first-wave ecocritic appraised "the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action." (Howarth 1995: 69)

Thus, environmental awareness and taking action to preserve nature were the main priorities of the first-wave of ecocriticism.

In his influential work The Environmental Imagination, Lawrence Buell formulates four distinct characteristics an environmentally inclined work needs to possess:

1. The nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history. [...]
2. The human interest is not understood to be the only legitimate interest. [...]
3. Human accountability to the environment is part of the text's ethical orientation. [...]
4. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text. [...] (Buell, 1996: 7-8)

These qualities are stated to be significant to be able to identify any text which has an environmental tendency.

In conclusion, most academics agreed that the first wave was too limited in scope, and this eventually paved the way for the second wave of ecocriticism. It can be said that the first wave was more focused on the non-human world but soon proved to

be insufficient when ecocritics started forcing their theoretical boundaries (Marland, 2013: 850).

1.4.1. Deep Ecology

In order to have a better understanding of the first wave of ecocriticism, it is imperative to grasp the philosophy called deep ecology which the first wave mainly relied on. Deep ecologists felt the need for a reformulation of humanity's belonging on this earth (Rivkin & Ryan, 2017, 1511). According to deep ecology, ecosystem precedes all living beings including humans (1512). Deep ecologists seek ways to create a form of consciousness which prioritizes the ecosystem rather than all animate beings including humans. Deep ecology maintains this by rising up against anthropocentric thought and opposes all arguments that regard the nature as some form of human possession. The movement proposes that humans ought to consider themselves as equals with all other alive entities which will then overcome all obstacles related to the social structure (1512). The Encyclopedia of Environmental Ethics and Philosophy states that:

Deep ecology represents the psychologization of environmental philosophy. Deep ecology in this sense refers to an egalitarian and holistic environmental philosophy founded on phenomenological methodology. By way of direct experience of nonhuman nature, one recognizes the equal intrinsic worth of all biota as well as one's own ecological interconnectedness with the lifeworld in all its plenitude. (Callicott & Frodeman, 2009: 206)

Thus, deep ecology promotes and values each living being as a whole regardless of their use in the world.

The term deep ecology was formulated by the Norwegian Arne Naess in a 1973 article "The Shallow and the Deep, Long-Range Ecology Movement: A Summary." Together with Naess, the Americans George Sessions and David Rothenberg and the Australian Warwick Fox are also among the intellectuals who have contributed to the development of deep ecology (206). Naess accuses conventional environmentalism which he regards as a continuation of the North American and European anthropocentrism, its main motives for the protection of natural areas are intrinsically related to human benefit and its elevation of nature is due to its value as commodity (206).

Hence, it can be said that deep ecology takes a firm stand against Western anthropocentrism. Western anthropocentrism not only includes philosophical thought but also religious conviction. Historian Lynn White Jr. affirmed that the Christian belief system deliberately encouraged anthropocentric values which strongly backed the worldview that humans are the predominant living beings on earth and that we are destined to rule all other living creatures, including nature itself (Sessions, 1995: x). White adds that we need to re-evaluate our purpose of existence on earth and maintains that:

Especially in its Western form, Christianity is the most anthropocentric religion that the world has seen. . . . Christianity, in absolute contrast to ancient paganism and Asia's religions . . . not only established a dualism of man and nature but also insisted that it is God's will that man exploit nature for his proper ends. (x)

Christianity thus constituted the main justification for the exploitation of nature.

Consequently, White claims that hubris and the defilement of nature came to being as a result of the Judeo-Christian tradition. As a solution to this deeply vested problem, White recommended a turning back to Franciscan teachings who advocated that all living creatures are equal (x).

Moreover, deep ecology is mainly associated with two basic principles; the initial being biocentric egalitarianism and the latter metaphysical holism (Callicott & Frodeman, 2009: 207). Biocentric egalitarianism is a philosophy which maintains complete equality between all living organisms. Metaphysical holism on the other hand represents the perception that no actual distinction exists between the human and non-human domains. This, according to Naess, can only be achieved by the inherent acknowledgement of the value of all living things on earth. When this is maintained, individuals have managed to develop an active awareness which allows them to live in harmony with nature and its living organisms (207).

Such descriptions and formulations of statements have caused deep ecology which was put forward as an environmental innovation to become subject to critique. In specific the two notions that were put forward as the principles of deep ecology, namely biocentric egalitarianism and metaphysical holism were seriously criticized. Naess himself confirmed that deep ecology remained expressive in essence rather than being argumentative. He affirmed that Deep Ecology, "is simply an enumeration of general principles that command the assent of persons open to the direct apprehension of nature" (208). Baird Callicott has claimed that ecological ethics does not necessarily

need to assign equal value to every single living being in the ecosphere. In addition, it is also contended that biocentric egalitarianism and metaphysical holism have an inconsistent relationship. In consequence, these intellectuals defend that deep ecology has to be abandoned. (Callicott & Frodeman, 2009: 208)

1.4.2. Anthropocentrism, biocentrism & ecocentrism

Western culture and tradition is largely attributed to be anthropocentric. Anthropocentrism is defined as the view which places the human perspective of nature at the centre of all thought. It is largely based on human-centeredness and sets the human perception as the dominant norm. Timothy Clark defines the term and claims that:

An ‘anthropocentric’ view of the natural world thus sees it entirely in relation to the human, [...] so even an aesthetics of landscape appreciation can be anthropocentric. Anthropocentrism is often contrasted with a possible biocentric stance, one attempting to identify with all life or a whole ecosystem, without giving such privilege to just one species. [...] Normally, however, ‘anthropocentrism’ in environmental discourse names the view that human beings and their interests are solely of value and always take priority over those of the non-human. (2011: 3)

Hence, anthropocentric thought places humans at the centre of all perception.

According to this perspective, every aspect in the universe is created for humans, and as humans have become the dominant life form on Earth, they are conveyed by the mission to establish hegemony over all other living creatures including our very own environment. This eventually granted humans all the right and justification to decide what should happen over the nature and all animals. Placing humanity and Earth at the centre of the universe has certainly caused complications and led to the devastation of natural areas.

Italian philosopher Giorgio Agamben defines the human as:

Homo sapiens... is... a machine or device for producing the recognition of the human... It is an optical machine constructed of a series of mirrors in which man, looking at himself, sees his own image always already deformed in the features of an ape. Homo is a constitutively ‘anthropomorphous’ animal... who must recognize himself in a nonman in order to be human. (2012: 26-7)

In other words humans ascribe human qualities to all living beings that are nonhuman.

According to this definition, humans are defined within the duality by comparing themselves with what they are not. Humans, thus rejected anatomical categorization and attributed meaning to their entity using their differentiation with apes (Boddice, 2011: 2).

Furthermore, anthropocentric thought is clearly visible in all monotheistic belief systems. All monotheistic religions claim humans are created in God's image as expressed by the distinguished Bulgarian professor of philosophy Panayot Butchvarov in his work Anthropocentrism in Philosophy in which he states that:

with the possible exception of gods, angels, or extraterrestrials – humans alone are “rational,” capable of reasoning. We assume also that only humans are capable of moral and aesthetic judgment, and perhaps that only humans enjoy the moral and political status, “dignity,” of possessing “rights.” The monotheistic religions, which were the home of medieval philosophy and also profoundly influenced modern philosophy, assure us of humans' unique origin and special place in nature. (Butchvarov, 2015: 6)

It is due to the monotheistic religions that humans have come to adapt an anthropocentric attitude.

Butchvarov emphasizes the connection between anthropocentrism and monotheistic religions. Placing humans at the centre of the universe and at the centre of attention has bestowed superior meanings on humans, as a result of considering other living beings as minor and inferior. Lynn White claims that Western Christianity had responsibility in the ecologic crisis. Due to the fact that Latin was the only source of knowledge, the ones who had access to it were the Christian clergy. Hence, knowledge was confined to the views and opinions of Medieval Christian clergy. According to the clergy, nature had no spiritual worth. It was a mere object that exists to satisfy human needs. White further states that:

Especially in its Western form, Christianity is the most anthropocentric religion the world has seen. As early as the 2nd century both Tertullian and St. Irenaeus of Lyons were insisting that when God shaped Adam he was foreshadowing the image of the incarnate Christ, the second Adam. Man shares, in great measure, God's transcendence of nature. Christianity, in absolute contrast to ancient paganism and Asia's religions not only established a dualism of man and nature but also insisted that it is God's will that man exploit nature for his proper ends. (1967: 1205)

Thus, in full contrast with pagan worship, Christianity became the main building block of anthropocentric thought which asserted that nature is a mere subject of man rather than a distinct living entity.

In opposition to anthropocentrism, there exists biocentrism which has a significant place in environmental studies. As the word Bios stands for life in ancient

Greek, the term biocentrism connotes “placing life at the centre of everything” (Johansson, 2012: 12). American biochemist Lawrence Henderson was the first person to use the term biocentrism in 1913 in order to convey that life was initially created by the universe (Jen, 2010: 42). E.K. Campbell asserts that biocentrism goes all the way back to Charles Darwin who put forward that humans and animals evolved simultaneously alongside all living beings (42).

As a result, biocentric thought considered humans to be a part of and thus belonging to nature, not dominating it. In contrast with anthropocentrism, biocentrists don’t believe that humans hold a unique role and mission within this world. Therefore, humans ought to treat all living beings with equal dignity (Johansson, 2012: 13). Biocentrism is believed to consist of four main principles which affirm that:

(a) humans and other species are all members of the community of life in the same sense, (b) the community of life is made up of a system of interdependence, (c) each individual living thing has inherent worth, and (d) humans are not superior to other species (Jen, 2010: 43)

These principles constituted the basic philosophy that biocentrism was founded on. Thus, every form of perception which condescends and deals with nature out of pure pragmatic motivation is regarded to be fundamentally erroneous (43).

All in all, anthropocentrism and biocentrism are completely opposed to each other from a wide variety of aspects. Anwarullah Bhuiyan notes the differences between these two perspectives and expresses that:

Anthropocentrism is centered in binary opposition comprising two oppositions: man and nature. In addition, their relationship is hierarchical, from top to bottom. [...] On the contrary, biocentrism is different from that of anthropocentrism. It focuses on “nature-centered living” and holds that human beings are inherently members of nature. [...] However, biocentrism as a notion is opposite to anthropocentrism. Therefore, it does not permit the use of other components of nature for the consumption of human beings; rather it considers non-human species as equally valuable in nature. However, this is clear to us that like other species or organisms, human beings are also an integral part of world life cycle. (2005: 198)

Hence biocentrism takes nature as a focal point whereas anthropocentrism relies on human perception first.

Furthermore, Barış Ağır comments that despite biocentric principles possess an ingrained value, industrialized society came to exist as a consequence of scientific and technological progress assuming that nature was an insignificant factor which did not adhere to ethics. Nature is regarded by modern science as a phenomenon regulated by the laws of physics and mechanics, but goodness is not acknowledged as one of nature’s

qualities. All beings create goodness and in short, respect for the environment and ethical behaviour make up righteous sentiment (Ağır, 2018: 20-21).

In addition to biocentrism, another term called ecocentrism is different in scope but widely popular among environmental movements. The concept of ecocentrism is deeply rooted in the Ancient, Eastern religions such as Taoism, Buddhism and is also clearly visible in holy Christian figures such as St. Francis of Assisi and Teilhard de Chardin (Garrard, 2004: 25).

Robyn Eckersley clarifies the term and states that it is:

based on an ecologically informed philosophy of internal relatedness, according to which all organisms are not simply interrelated with their environment but also constituted by those very environmental interrelationships. According to Birch and Cobb, it is more accurate to think of the world in terms of “events” or “societies of events” rather than “substances”. No event first occurs and then relates to its world. The event is a synthesis of relations to other events. (1992: 49)

As all living beings are interrelated, there exist no clear cuts between humans and non-humans, humans and nature and non-humans and nature. As stated by Eckersley, it is basically impossible to categorize, classify or prioritize one notion since they are all interconnected in a spiral web of relations.

Ecocentrism is known to be comprised of three sub-notions: autopoietic intrinsic value theory, transpersonal ecology and ecofeminism (60). Autopoietic theory is the solid basis which ecocentrism is founded upon. Autopoietic approach assigns intrinsic worth to all living beings that possess the characteristic of autopoiesis; self-production or self-renewal (60). In other words, autopoietic approach which:

recognizes the value of all process-structures that “continuously strive to produce and sustain their own organizational activity and structure.” That is, an autopoietic approach recognizes the value not only of individual organisms but also of species, ecosystems, and the ecosphere (“Gaia”) (Eckersley, 1992: 61)

According to this notion, each and every living organism exists and sustains oneself on its own.

What’s more, transpersonal ecology is another notion of ecocentrism which connotes a psychological and cosmological meaning to ecocentrism. Transpersonal ecology is interested in finding the means of “experiencing a lived sense of identification with other beings” (61).

This dissertation makes wide use of the notions of anthropocentrism, biocentrism and ecocentrism in J. G. Ballard’s post-apocalyptic novels. In the upcoming novel chapter of this study, it is scrutinised how and to what extent anthropocentrism is

broken down in Ballard's first novel The Wind from Nowhere which tells the story of an inexplicable, catastrophic wind that destroys anything on its path. The reflection of the binary opposition of anthropocentrism vs. ecocentrism is also exposed with examples from the novel.

The novella which Ballard later dismissed as his novice work not only breaks down anthropocentrism but also demonstrates that nature, beyond any other entity, dominates the Earth and every other living being. The novel chapter also reveals the degree of human despair that Ballard expresses through the characters. Even the wisest of all humans, the scientists are hopeless against nature's destructive fury. The Wind from Nowhere, as implied in the title, is equally mysterious and overreaching for humans. Ballard's apocalyptic setting demonstrates the result of anthropogenic climate change and anthropocentric human thought. Ballard covertly degrades humanity along with all her actions, values and thoughts.

1.5. The Second Wave of Ecocriticism

The introduction of the first wave of Ecocriticism, together with its notions and philosophical aspects such as deep ecology soon proved to be insufficient and rather superficial. Whereas the first wave and its concepts focused too much on nature and ecological issues, the second wave adopted a socio-centric approach to environmentalism. Therefore, the second wave represents a widening of Ecocriticism's scope from nature-writing and nature poetry to a wide variety of social grounds and discussions (Buell, 2005: 137).

Buell further adds that:

From the standpoint of second-wave science-oriented environmental critics like Heise and Hayles, the borderline between science and culture is less clear-cut. Both would argue for "a scientifically informed foregrounding of green issues in literature" as Heise (1997: 6) states, but they envisage science's relationship to human culture as a feedback loop in which science is viewed both as objectified discipline and humanly directed enterprise, and the terms of scientific discourse have significant implications for environmental criticism of literature but do not serve as an authoritative model. The discourses of science and literature must be read both with and against each other. (2005: 19)

Buell highlights that science cannot be isolated from culture and cultural activity.

As expressed by Laurence Buell, the second wave embodied a meticulous relationship between science and culture. Scientific facts were not regarded as the ultimate truth that controls our actions, but rather as a guide that will enable us to make sensible choices in our quest of coexistence with nature on earth. Thus, the second wave of ecocriticism is not divisive but rather complementary, similar to the association between humanities and science. Laurence Buell also quotes from Comer and Bennett in order to argue that:

Second-wave ecocriticism has tended to question organicist models of conceiving both environment and environmentalism. Natural and built environments, revisionists point out, are long since all mixed up; the landscape of the American “West” is increasingly the landscape of metropolitan sprawl rather than the outback of Rocky Mountain “wilderness”; the two spheres are as intertwined, now and historically, as surely as Los Angeles and Las Vegas have siphoned water from the Colorado basin from the hinterlands for the past century. (Comer, 1999)

Literature-and-environment studies must develop a “social ecocriticism” that takes urban and degraded landscapes just as seriously as “natural” landscapes. (Bennett 2001: 32)

Its traditional commitment to the nature protection ethic must be revised to accommodate the claims of environmental justice. (Adamson, Evans and Stein, 2002) – or (more broadly) “the environmentalism of the poor,” as one ecological economist has called it. (Buell, 2005: 22)

Thus, the need for the creation of a social sphere within ecocriticism became apparent due to the strong relationship between nature and social issues.

Considering the nature of literature and social sciences, it appeared inevitable and imperative for environmental studies to be in constant connection and affiliation with social studies. This maintained the birth of a social ecocriticism which took a critical stance while dealing with nature reading and environmental issues. Moreover, while the second wave was a revision of ecocriticism, it also included and processed notions belonging to the first wave, preserving its consciousness concerning nature’s ‘general physical presence’ and thereby improving and elaborating its relationship with form and the quest for ecological imagination (Marland, 2013: 851).

What’s more, Buell argues that the second wave becomes most fascinating and beneficial when it seeks to expose the ecological character or inclination of works whose overt concerns are to be found in other fields of interest. (Buell, 2005: 26) Another vital development of the second wave was that it brought the human and human activities back in the spotlight in serious contrast with the first wave which

tended to focus on everything non-human (Kováčik, 2011: 55). All in all, the second wave did not condemn or reject the first wave but rather provided a broadening of ecocriticism's extent into various, specific areas.

1.5.1. Social Ecology

The shallow scope of deep ecology has inevitably led to the rise and development of other forms and variations within Ecocriticism. The origin of Social Ecology is found in the theories of anarchists Mikhail Bakunin, Pyotr Kropotkin and socialists Karl Marx and Friedrich Engels (Garrard, 2004: 28). Therefore, it can be stated that Social Ecology has a political nature. The sub-field emerged with the second wave of Ecocriticism which was founded by the political philosopher Murray Bookchin. In his famous work *Ecocriticism*, Greg Garrard pointed out that:

They claim the ecocentric monism enjoined by deep ecologists is disingenuous because, although humans are supposed to be 'part of nature', many of the things humans do are still portrayed as 'unnatural', thereby reintroducing the dualism they were trying to overcome. Opposing this false monism is a dialectical perspective that envisages the evolution of human culture, or 'second nature', from 'first nature', in an ongoing process in which each defines and transforms the other. (28-29)

Garrard stresses that human culture cannot be isolated from the natural environment it belongs to.

Social ecologists hold the view that environmental issues cannot be separated and are thus interconnected with social matters. Due to the fact that human action is mainly controlled by social relations and cultural factors, environmental issues need to be analysed from a socio-cultural perspective. The founder of Social Ecology was the American theorist and activist Murray Bookchin. Bookchin wrote using the name Lewis Herber and published *Our Synthetic Environment* in 1962 and *Crisis in our Cities* in 1965 (Rudy & Light, 1995: 76). These books mark the beginning of the environmental and anarchist views of Bookchin. However, his most famous book, *The Ecology of Freedom* was published in 1982 (77). Bookchin mainly established and developed his theories regarding Social Ecology and the domination of nature in this book.

In this book, Bookchin elaborates on the concept of Social Ecology and claims that:

social ecology provides more than a critique of the split between humanity and nature; it also poses the need to heal them. [...] The science deals with social and natural relationships in communities or "ecosystems." In conceiving them holistically, that is to say, in terms of their mutual interdependence, social ecology seeks to unravel the forms

and patterns of interrelationships that give intelligibility to a community, be it natural or social. (Bookchin, 1982: 22-23)

Thus, social ecology not only identifies the relationship between humans and nature but also attempts to provide resolutions to various problems in these domains.

Bookchin was not only a pioneer as a theorist but also as an activist as he was one of the first people who cautioned the society against the perils of nuclear power, chemical substances in food and the risks of radioactive dust (Best, 1998: 335). An advocate of renewable energy, Bookchin belonged to the few whom truly comprehended the moral, political and social inferences of ecology and held hierarchy responsible for the damage on nature (335). Steven Best described Bookchin's philosophy which claimed that:

All current environmental problems are ultimately social problems, rooted in an irrational and antiecological society whose crises cannot be solved through piecemeal single-issue reform measures. Environmental problems emerge from a long history of hierarchical social relations that culminate in a class-ridden, profit-driven, accumulation-oriented capitalist society. (337)

According to Bookchin, the roots of all environmental problems lie in the social sphere.

Social Ecology made a great contribution to ecocriticism in the sense that it formed a bridge between the environmental sciences and the humanities. Unlike deep ecology, that is descriptive by nature, social ecology embraces an activist spirit which aims at resolving environmental problems through awareness of social issues. Rather than considering ourselves as a distinct species which constantly ascribes meaning to our existence, we ought to accept and remind ourselves of the fact that we are simply a part of nature, and we need to live in harmony with all living beings on earth.

Bookchin goes a step further by defining the term ecological wholeness and notes that:

ecological wholeness is not an immutable homogeneity but rather the very opposite—a dynamic unity of diversity. In nature, balance and harmony are achieved by ever-changing differentiation, by ever-expanding diversity. Ecological stability, in effect, is a function not of simplicity and homogeneity but of complexity and variety. The capacity of an ecosystem to retain its integrity depends not on the uniformity of the environment but on its diversity. (Bookchin, 1982: 24)

In brief, wholeness in ecology is not derived from oneness but rather from the variety that nature comprises. It is therefore that the term must not be misinterpreted as standardization but a growing tendency of differentiation instead.

What ultimately distinguishes an ecological outlook as uniquely liberatory is the challenge it raises to conventional notions of hierarchy. [...] Having presented these caveats, I must emphasize that ecosystems cannot be meaningfully described in hierarchical terms. (26)

Bookchin argues that a true ecological prospect must be independent from any type of hierarchical relationship.

Baird Callicott discusses that social ecology endeavours to combine the primary (biological) and secondary (cultural) nature and amalgamates them further into an environmental context (Callicott & Frodeman, 2009: 116). Influenced by thinkers such as Marx, Hegel, Kropotkin, Jonas and the Frankfurt School, Bookchin put forward the notion of dialectical naturalism which mainly adapted historical and dialectical notions to their ecological context (116). Bookchin basically maintained that the hegemony over nature was in one way or the other interconnected with humans prevailing over one another.

Social Ecology and Bookchin's theories are mentioned in Ballard's third post-apocalyptic novel, The Drought. The protagonist's, Ransom's relationship with the antagonist, Quilter is studied in light of social ecology in relation to the plot of the novel. Quilter's social position and whereabouts maintain a key position to the analysis.

1.5.2. Ecofeminism

One of the sub-fields within Social Ecology is Ecological feminism also known as ecofeminism. Simply defined, ecofeminism is the combination of feminism and environmentalism (Callicott & Frodeman, 2009: 228). According to ecofeminist thought, nature and ecological matters are directly related to women's issues (228). Hence, understanding the destruction and distortion of nature requires comprehension of the widespread oppression of women. In the Encyclopaedia of Environmental Ethics and Philosophy, it is argued that:

ecological feminism is not a fixed position or event; it is a way of thinking and set of practices in transition, a social movement in-process. 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. (229)

As a result, the sub-genre known as ecological feminism is not an absolute set of principles, but a flexible and constantly evolving social theory that is open for development.

Deep Ecology condemned anthropocentrism as the major element that created an obstacle in the relationship between humans and the environment. Social Ecology went further to blame hierarchy as the basic factor which led forth to irrelevance and inconsistency on the same grounds. On the other hand, ecofeminism went a step further and referred to patriarchy as the major source of problems within the same context (Gaard, 2010: 17). Greta Gaard describes patriarchy as:

the male-dominated system of social relations and values, and should be distinguished from "hierarchy," which refers to relationships of command and obedience enforced by social structures and institutions. [...] In Western Patriarchal culture, "masculine" constructs and values have been internalized in our minds, embodied in our institutions, and played out in power-based social relations both in our daily lives and upon the world stage. It is this "masculine" undercurrent, not human-centeredness, which is behind the irrational ideas and behavior displayed on the evening news. (17)

Gaard criticizes the very fact that humans have taken for granted all masculine values and acknowledged them as basic norms.

Henceforth, in a patriarchal society, all values and principles are established upon male-centred perspectives. These perspectives are not only taken for granted as the absolute truth, but are also shaping our societies and individuals in a way that degrades women and positions them in an inferior position.

Therefore, ecofeminism takes a firm stand against patriarchy and androcentrism or male-centeredness. Androcentrism is the notion that male perceptions are prioritized and valued over all other point of views. Moreover, Gaard defines ecofeminism as:

a value system, a social movement, and a practice, but it also offers a political analysis that explores the links between androcentrism and environmental destruction. It is "an awareness" that begins with the realization that the exploitation of nature is intimately linked to Western Man's attitude toward women and tribal cultures or, in Ariel Salleh's words, that there is a "parallel in men's thinking between their 'right' to exploit nature, on the one hand, and the use they make of women, on the other. (2010: 18)

Gaard thus provides the connection between the oppression of nature with the oppression of women.

Gaard thereby associates androcentrism with the destruction of nature and defends that it is the androcentric thought which is primarily responsible for the oppression and degradation of women. Men who believe they own and have all the right over nature generally share the same intention when it comes to women (18).

In patriarchal societies, the term hierarchical dualism refers to the fact that truth is largely determined by gender and that a higher, more precious meaning is ascribed to all that is masculine. Patriarchal principles have developed in connection with the disparagement of women and nature (19). Because of this reason, ecofeminists maintain that the destruction of nature can never be ceased without putting an end to women's suppression.

In addition, renowned ecofeminist Karen J. Warren argues that feminism is a comprehensive movement that comprises women of all races, classes, nationalities and all kinds of possible variations because women belonging to all these types of classifications are being subordinated by the oppressive patriarchal society (Warren, 1997: 4). Hence, it is vital to understand the oppression of Jewish, lower-class, lesbian, African, single women as a whole. As a result, ecofeminism is not a uniform but a movement that includes numerous varieties. Similar to feminism, ecofeminism is also composed of a wide variety of feminisms including black, socialist, liberal, radical, third world etc. feminisms (4). Ecofeminists assert that nature herself is a feminist matter. Karen Warren points out that:

According to this way of visualizing ecofeminist philosophy, it arises out of and builds on the mutually supportive insights of feminism, of science, development and technology, and of local perspectives. Ecofeminist philosophy brings all the tools of feminist philosophy to bear on issues which are at *. Those contributions which fall outside * would not be distinctively ecofeminist philosophy. (4)

Warren thereby not only emphasizes the versatility of ecofeminist philosophy but also mentions the very fact that it is seriously interconnected with science, technology and regional developments.

Warren also gives a concrete example to demonstrate the bond between women and nature. She states that in Third World countries, trees are directly related to women due to the fact that many families living in the country depend on the forest and on trees to make a living (5). She goes on by claiming that this actually took place in India where the many species of trees were substituted by the eucalyptus tree, and that this resulted in serious damage for the rural women of the area who were gravely dependent on various trees.

Besides trees and forests, water is another issue which is a part of ecofeminism. The World Health Organisation reported that 85% of all diseases in the Southern Hemisphere are directly related to either water shortage or insufficient water (7).

Water shortage, diseases and deaths connected to water are commonly observable in the Southern Hemisphere, and this proves the connection between women and water as in most of the regions women and children have to deal with all the water-fetching work. They are also the ones that are the most affected by diseases acquired from water, causing millions of people to be infected with malaria, river blindness and elephantiasis. (7).

Farming is another activity where women are actively present all around the world. It is calculated that female farmers grow 59% of all the food in the world (8). In agricultural areas, men are generally in charge of the fields whereas women take on the hard tasks of dealing with the crops. As it is the case everywhere, gender segregation is clearly visible in farming areas:

As a rule, women farmers work longer hours, have fewer assets and lower incomes than men farmers do, and have almost as many dependents to support. Women farmers are poorer because their access to credit is limited. Without credit they cannot acquire productive assets, such as cattle, fertilizer or improved seeds, to improve the productivity of their labor. (8)

Thus, gender inequality in farming is a reality that needs to be acknowledged.

Women claim various agricultural responsibilities as farm owners, farmers, workers and field labourers. Thus, the bond between women and agriculture is an indispensable and undeniable (Warren, 1997: 8).

Moreover, developing technology is another issue that is of interest to women. As technology is experiencing a dazzling progress, its use remains bound to the gender problem. In other words, men seem to be the only benevolents of the advancing technology especially in the underdeveloped parts of the world. While women are collecting wood, fetching water and working on the fields, men are granted the privilege to be introduced to and to be educated to use new technological developments in these areas (8). This aspect is strikingly mentioned in this example:

In Africa where sunshine is abundant but oil, coal and wood are scarce and expensive, a solar stove should really mean utmost happiness to women or so some eager development theoreticians thought. In the African bush, meals are prepared in the morning or in the evening when the sun has not yet risen or has already set. Furthermore: which cook wants to stand in the scorching sun? Finally: the nightly fire also has a group and therefore social function. (8)

Women seem to be deprived of technological innovations as men immediately confiscate them for their own use.

To sum up, Karen Warren makes her point clear by providing concrete examples of connections between women and nature. By doing that, she looks into Third World countries and analyses specific cases of the relationship that women have with forests, water, farming and technology. Warren not only exposes the strong and vital bond between women and nature but also proves that ecofeminists' notions and concerns are accurate and consistent.

This dissertation makes wide use of Ecofeminism in the novel chapter of this study. J. G. Ballard's The Drowned World is the second of his climate driven apocalyptic fiction which has a destructive flood at the centre of the narrative. While the flood alters the balance of the Earth, humans are on the run for survival. Starring Dr. Robert Kerans as the protagonist, the novel is predominantly male as there is only one female character that appears throughout the book; Beatrice Dahl. In the forthcoming novel chapter, it is discussed why Beatrice forms the perfect representative of ecofeminism in the novel.

Beatrice's degradation is compatible with the exploitation of nature and since she is the only female character of the novel, she is of the utmost importance in ecofeminist terms. Her relationship with Kerans and Ballard's portrayal of her is scrutinised in detail in the upcoming chapter of this thesis.

1.6. The Third and Fourth Waves of Ecocriticism

In 2009, distinguished Professor of literature and environment Scott Slovic published an article at the special summer issue of MELUS: Multiethnic Literature of the United States and coined a third wave of ecocriticism. Picking up where Lawrence Buell had left off, Slovic formulated the term third wave which acknowledged ethnic and nationwide characteristics while on the other hand going beyond ethnic and nationwide frontiers; this notion scrutinizes all aspects of human observation (Slovic & Adamson, 2009: 6-7). Another scholar T.V. Reed posed certain critical questions which are connected to "environmental justice ecocriticism" and which are also closely related to concerns of the third wave that are mentioned in articles in this volume. These questions contain:

How can literature and criticism further efforts to bring attention to the ways in which environmental degradation and hazards unequally affect poor people and people of color? What are the different traditions in nature writing by the poor, by people of color in the United States and by cultures outside it? [...] How can ecocriticism encourage justice and sustainable development in the so-called Third World? (Reed, 2010: 149)

All such questions are related to disadvantaged people or people belonging to minorities and are meant as an attempt to provide equality among these groups.

This new wave which came to being at the early 2000s concentrated on taking up aspects from the second wave of ecocriticism and combining them into ethnic and environmental justice contexts. The first wave of ecocriticism mainly dealt with nature writing and the second with social issues combined with ecology. Moreover, the third wave was an attempt to incorporate environmental issues into the framework of environmental justice including people of all cultures and ethnic backgrounds. Hence, after the appearance of the second wave, Ecocriticism's scope seriously flourished. After the third wave, it extended even more into the socio-cultural sphere. Slovic and Adamson describe the third wave as a movement:

which recognizes ethnic and national particularities and yet transcends ethnic and national boundaries; this third wave explores all facets of human experience from an environmental view point. (Slovic & Adamson, 2009: 6-7)

Thus environmental justice ecocriticism is free from all national limitations, encompassing the largest variety of people on a global scale.

Moreover, professor emeritus of American Studies T.V. Reed has contributed to the third wave of ecocriticism by further developing environmental justice ecocriticism. Reed criticizes Cheryl Glotfelty's acclaimed work The Ecocriticism Reader in which she declares that Ecocriticism is a predominantly white movement (Reed, 2010: 146). Reed describes this as a major problem and offers his solution which is to create a solid bond between environmental and social justice matters and to enable a wide variety of representation (146). Reed also argues that the introduction of Glotfelty's book is contradictory and limited in scope.

The definition which reads as: "ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty, 2009: xviii) is criticized to be insufficient and claimed not to meet the needs of our current condition. After a short while, this limited definition transformed alongside other comprehensive questions which would necessitate to include aspects apart from the domain of literature such as "US. government reports, corporate advertising, and television nature documentaries"

among other things (xix). This definition which is more comprehensive is desirable in relation to the development of environmental justice ecocriticism (Reed, 2010: 147).

The fourth wave of ecocriticism which flourished after 2009 did not exactly succeed the third wave but emerged simultaneously with the earlier movement (Marland, 2013: 855). Coming to be associated with the term material ecocriticism, distinguished scholars, Stacey Alaimo and Susan Hekman's discussion on trans-corporeality has led to the creation of a new orientation in contemporary ecocriticism. (855). Alaimo coins the term trans-corporeality to denote the "time and space where human corporeality is inevitably connected to its nature and environment" (Alaimo & Hekman, 2008: 238). Alaimo and Hekman contemplate that:

[...] Imagining human corporeality as trans-corporeality, in which the human is always intermeshed with the more-than-human world, underlines the extent to which the corporeal substance of the human is ultimately inseparable from "the environment." It makes it difficult to pose nature as a mere background for the exploits of the human, since "nature" is always as close as one's own skin. (238)

This new track clearly expressed that nature is not just passive scenery but rather a living organism with its own necessities, demands and deeds.

As humans, it is imperative for us to acknowledge the environment as a living entity (238). Therefore, trans-corporeality opens up new frontiers within the epistemological field that takes even trivial conducts into consideration related to human bodies, non-human beings, environmental systems and chemical substances. Hence, by establishing the bond between human and non-human bodies, this notion stresses that all human and other than human factors cannot be considered distinct from one another (238).

Furthermore, renowned scholars Serpil Oppermann and Serenella Iovino have drawn an outline of new materialism in their article: "Theorizing Material Ecocriticism: A Diptych" and manifested that:

The "new materialism" is a reinterpretation of materiality and of material dynamics in light of two determining elements: first, the developments of twentieth-century science and the corresponding epistemological debates; secondly, the controversies about those trends of postmodern and poststructuralist thinking alleged to "dematerialize" the world into linguistic and social constructions. (Iovino & Oppermann, 2012: 452)

These scholars thus achieved a synthesis concerning scientific progress and current trends in the humanities.

While elaborating on the content of matter, Oppermann and Iovino assert that a matter is never static and always possesses a dynamic structure. In other words, it is

correct to express that matter is always independent to control itself and take up palpable shapes by interposing with each other. “Worldly “phenomena” are exactly this co-operation of agencies” (453). Therefore, matter and meaning are always interrelated and share a reciprocal relationship. In addition, Oppermann and Iovino point out that new materialism transcends the disjunction between matter and meaning: dianoetic proceedings both intra-act and are encompassing the material procedure in all the various manners the world expresses itself. This, however does not necessarily result in the necessity of the “linguistic” turn or also called “social constructs”. The scholars elaborate on the essence of meaning and profess that:

Human and natural biology are palpably not human constructs, either mastered or made. They are powerfully semiotic . . . but they are not ‘constructed in discourse.’ (...) Social identities, historical formations, linguistic processes, even the “objectivity” of scientific knowledge are, in this framework, expressions of the dynamic, “vibrant” and meaning-producing embodiments of the world. (453)

Thus, all these notions are highly interconnected with one another and create meaning.

Nature and culture are considered not as contradictory but rather as complimentary terms, related to one another in a mutual relationship. This interrelated mutual relationship is coined as “matter-discourse feedback loop” (454). To sum up, material ecocriticism which appears under a variety of names such as “new materialism, material feminism, vibrant materialisms, agential realism and the new settlement” defend that the natural and the cultural cannot be considered as separate entities and need to be scrutinized together in order to clearly observe their reciprocal impact (462).

To finally conclude, it can be asserted that despite being a relatively new movement, ecocriticism has evolved considerably throughout the decades. The early texts of the British Romantics poets like Coleridge, Shelley and Wordsworth touched upon issues related to nature in their work for the first time whereas their American counterpart, Henry David Thoreau strongly emphasized environmental aspects in his acclaimed masterpiece Walden.

On the other hand, it wasn’t until the second half of the 20th century that modern ecocriticism would emerge and flourish from its roots. The Association for the Study of Literature and Environment (ASLE) marked a breakthrough for ecocriticism. Distinguished scholars like Glotfelty, Rueckert, Naess, Howarth and Slovic have made vital contributions to the movement. In addition, the pioneer who coined the waves of ecocriticism was Laurence Buell. The first wave mainly dealt with nature writing whereas the second wave was founded on social grounds which gave birth to several

notions like social ecology and ecofeminism which also forms the theoretical basis of this study. All in all, while the third wave was an extension of the second wave, the fourth wave still remains to be discussed among scholars.

In the next chapter of this dissertation, Ballard's post-apocalyptic trilogy of novels are analysed in light of the first and second waves of ecocriticism. Ballard's first novel, The Wind from Nowhere takes a firm stand against anthropocentric thought. Ballard mocks and ridicules the human race by exposing their anthropocentric nature. His most acclaimed novel, The Drowned World on the other hand, surprisingly possesses one female character, Beatrice Dahl whose function in the novel is analyzed in light of ecofeminist theory. Finally, Ballard's third novel, The Drought, is studied in relation to social ecology. Thus, all three of Ballard's post-apocalyptic novels are ecocritical in nature and favour the non-human against the human.

CHAPTER TWO

J.G. BALLARD'S CLIMATE FICTION NOVELS

2.1. Climate Fiction & the Ecological Apocalypse

A new type of fiction came into being at the beginning of the 21st century- the climate fiction (cli-fi) which mainly dealt with narratives concerning climate change. The term was coined by journalist Dan Bloom in the early 2000s (Irr, 2017: 2). Climate fiction is dedicated to the cause of exposing the effects of catastrophic climate changes on human life. Climate fiction has an undeniable connection with ecocriticism, and critics have questioned whether the genre inevitably portrays an apocalyptic devastation of humanity or whether it simply foresees the downfall of economic, political and social organizations that have brought about climatic fluctuation (4). Caren Irr affirms that: the movement of ecocriticism, in other words, urges readers to recognize the subliminal commitment of cli-fi to utopian invention as well as its most readily perceptible commitment to apocalyptic terror. These two gestures take on different weights in various incarnations of climate change fiction, but both are recurring and essential features in the genre. (4)

Irr stresses that climate fiction, ecocriticism and utopian/dystopian fiction are inevitably interrelated as they are comprised in apocalyptic and post-apocalyptic genres as continually reappearing themes. While cli-fi overlaps with sci-fi, it also intersects with ecocriticism as it provides excellent sources for ecocritics to consider and analyse. Trexler and Johns-Putra put forward that:

the labeling of a book “depends not simply on the characteristics of that text, but on the identification of its author with the genre and the willingness of readers to read that text ... Science fiction, in particular, functions as a community of authors and readers, built on and defined by a sense of shared identity”. (Trexler & Johns-Putra, 2011: 187)

Works of science fiction thus appeals to a large community of authors and readers whom gather around a common identity.

Works of climate fiction (cli-fi) largely overlap with science-fiction (sci-fi). Because of their linguistic resemblance, sci-fi enables cli-fi to be perceived as a radical genre in spite of the reality that climate change is now the centre of attention (Mehnert, 2016: 38). Most cli-fi works are distributed and sold as sci-fi but remain closely bound

to realism and scientific truth. Therefore, this specific hybridity forms one of the distinct features of climate fiction (41).

The major representatives of climate fiction are J.G. Ballard's apocalyptic/post-apocalyptic quadrilogy of the early 1960s, Frank Herbert's Dune (1965), Ursula K. Le Guin's The New Atlantis (1975) and Always Coming Home (1985), Cormac McCarthy's The Road (2006), Jennifer Egan's A Visit from the Goon Squad (2010) and Margaret Atwood's Oryx and Crake (2003) and The Year of the Flood (2009) (38). Dr. Antonia Mehnert affirms that:

While portraying humans' intricate relationship with the planet and thereby teasing out the anthropogenic dimension of global warming, climate change fiction inevitably also deals with ethical questions about humankind's responsibility in this unprecedented crisis. Finally, in depicting climate change, writers also have to engage with a variety of representational challenges such as the phenomenon's global scale and long, slow process of unfolding. (38)

Thus, climate change fiction serves a great many purposes including raising humans' awareness against climate change issues and pointing out human responsibility.

Despite the restricted scope of this definition, an increasing number of climate change fiction in writing and cinema has been produced since the beginning of the 2000s. Michael Crichton's State of Fear (2004), Ian McEwan's Solar (2010) and the blockbuster movie *The Day After Tomorrow* (2004) are the major names in recent climate change fiction (38).

Within the context of ecological apocalypse, J.G. Ballard's post-apocalyptic novel series of the early 1960s constitute the forerunners of climate fiction. In specific, his second and most acclaimed novel, The Drowned World (1962) recounts the adventures of a UN scientist, Dr. Robert Kerans in his struggle to map the drowned Western European cities after a period of severe climate change (Irr, 2017: 6). In terms of climate fiction, the novel is of the utmost significance mainly due to its opposition against liberal policies which fall short to generate decisions in favour of humanity (6). Kerans' quest represents a scientist's struggle to maintain reason and rationality in an environment where humanity has regressed to primitive levels with the influence of extreme climatic conditions (6). Hence, the literal flooding of the cities allegorically represents the collapse of human reason and morality. Ballard draws multiple pictures of humanity's possible condition under extreme climatic disasters.

Ballard's climate fiction novels were released at a period when climate change had not been named by scientists (Clarke, 2013: 7). Therefore, Ballard's novels played a vital role in the development of climate fiction. Jim Clarke asserts that:

they have been collectively presented as 'elemental' novels. They have been depicted as disaster dystopias, mediated through each of the four classical Aristotelian elements of air, water, fire and earth. (8)

Ballard meticulously used the four classical Aristotelian elements to convey his narratives related to each environmental apocalypse. It is undeniable that the majority of climate fiction came forth from the genre of science-fiction (8).

Another interesting point is that in his post-apocalyptic novels, Ballard makes no detailed scientific explanation for the disasters because the actual cause and explanation lie outside the range of science (9). However, Ballard seems to evade accusing humans for directly or indirectly causing of climatic catastrophes. Instead of doing this, the author demonstrates his distrust for scientists in each of these four works (10).

Science's inclination of disregarding the reality had caused Ballard a serious revulsion towards scientists (10). In Ballard's worlds, environmental disasters have already taken place and are advancing while the scientific methods are stuck at the level of theory (11). He portrays the protagonist scientists as passive and impotent against the disasters. According to Ballard, science alone cannot be a solution to catastrophes:

They insist that since environment and climate are fundamentally experienced sensually, science is impotent in investigating what human response climate change may demand from any particular individual. If Ballard does have any rapprochement with the perspective of science, it is in sharing the science-driven notion of later cli-fi that conventional responses are an insufficient reaction to a global challenge such as climate change. (12)

The author implies that science and scientists have forsaken humanity as they have fallen short to create a solution for the environmental crisis on a global scale.

Finally, Ballard's climate fiction is not devoid of political implications. Ballard, who grew up in Shanghai, displaces the catastrophe from the outer Pacific to Europe, mainly London, so as to impose guilt on and harshly criticise the capitalist nations of the West for their previous colonial activities (14).

Furthermore, climate fiction has some specific characteristics. According to Julia Leyda, these qualities are put forward with seven keywords: contemporary, controversial, transmedial, transnational, didactic, generic and political (Leyda, 2016: 12). Texts pertaining to climate fiction are contemporary in the sense that the majority of these works take place in the present or the near future. Since climate change is an

ongoing process which keeps reappearing on media and popular culture, its presence in cinema and works of fiction is emphasized up to our present day. More and more films about climate change and climatic catastrophes continue to be produced and enjoy high ratings. Moreover, since its first establishment in the early 2000s, the term has preserved its controversial nature. Leyda maintains that:

Clifi as a term was purportedly coined in 2007 by the Taiwan-based North American activist and blogger journalist Dan Bloom, who continues to actively promote it. Indeed, Bloom has not only publicized it, but also vehemently (and vainly) attempted to maintain some degree of control over its meanings and usages. Like most creations, however, the expression cli-fi has entirely escaped the control of its self-proclaimed creator. The term cli-fi has not only been proliferating at recent international conferences, but also within university curricula as educators in many disciplines embrace the recent spate of fiction and film dealing with climate change in humanities courses and beyond. (12)

Leyda affirms that the originality of the term arouses curiosity and debate concerning climate fiction works in literature and cinema.

In addition, the term cli-fi connotes a direct reference to the genre of sci-fi but is not classified to any type of medium (13). Thus, cli-fi includes a wide variety of media from literature to cultural studies and from comic books to theatre and cinema. Climate fiction is not a simple sub-genre of science-fiction as there are serious intersections between the two. Besides its transmedial quality, cli-fi also possesses a transnational characteristic. In other words, it is national but at the same time transcends boundaries and reaches a global scale. Its transnational origin obscures all boundaries and interconnects territories (13). Next to being transmedial and transnational, cli-fi is also acknowledged to be a didactic genre which:

Students and scholars of literary history know that didactic fiction can harness the emotions and appeal to the morality of its readers, compelling them to recognize the injustices in their midst. The power of literature can make a strong impact on society by winning over large reading audiences to support movements that foster change. (13)

Films and books are effective source in creating public opinion and in raising awareness for certain vital issues. Therefore, cli-fi films and books may be extremely influential for educational purposes as:

cli-fi films can be usefully adopted in the classroom as “attractive, non-textbook ways of introducing students to issues that are terribly resistant to narrativization.” Similarly, the study of cli-fi novels provides emotional connections with characters dealing with the impacts of climate change, pushing readers to “care enough to change our actions now, and to pressure our governments and corporations to do the same.” Engrossing

audiences in filmic and fictional narrative means allowing them to process emotionally the implications of what they may well already know via facts and figures. (14)

As a result, its didactic nature is vitally significant to shape individuals and societies.

Additionally, cli-fi's categorization as a genre arouses debate because of its widespread representation in literary and cinematic circles. A wide variety of newly appearing genre names have come to be affiliated with cli-fi. From speculative fiction and sci-fi to eco-fiction, eco-cinema, eco-disaster and ecocriticism etc. All of these notions eventually overlap with cli-fi (14). Finally, cli-fi also provides a better understanding for its political effects on the society. It inevitably comprises political issues and helps us comprehend politics concerning race, gender, nationality, sexuality etc. (14).

J.G. Ballard's cli-fi novels of the early 1960s perfectly correspond with these seven characteristics. They are contemporary in the sense that they take place in the present or near future, and their settings are valid even in our present day despite the fact that they were published half a century ago. The novels are not bound to any particular era. Ballard's post-apocalyptic novels are also highly controversial in that they present us four distinct disaster settings by air, water, wind and earth. Ballard thereby explores climatic disaster through each of the four elements. They are transmedial in that they could easily be adapted to the white screen. Even though these books have not yet been adapted to cinema, various films have used them as a source of inspiration. These include popular apocalyptic films such as *The Day After Tomorrow*, *Geostorm*, *2012*, *San Andreas* and many other similar productions.

Transnationality is also present in his works which mainly take place in Britain but also mention many other countries, emphasizing that climate knows no boundaries due to the wholeness of our Earth. In Ballard's novels, the main story revolves around the UK and Western Europe. However, due to the catastrophic impact of natural disasters, many other countries including distant ones such as Asian and American nations are also affected by them in a similar disastrous way.

In addition, Ballard's novels are didactic in the sense that they all attempt to convey moral messages and covert implications. Their generic quality lies behind the fact that they are considered within the genre of climate fiction whereas at the same time they also classify in sci-fi, dystopian fiction and in the sub-genre of apocalyptic/post-apocalyptic fiction. Finally, Ballard's novels are loaded with overt and covert political implications regarding our western society. These novels deal with a

variety of social and political issues ranging from women's rights to class struggle and environmental justice. Therefore, works of cli-fi not just describe problems related to climate change but also shape and change our understanding concerning social issues that are largely connected with them.

Finally, to fully comprehend and scrutinise cli-fi, it is not only required to identify its distinctive characteristics, but also imperative to analyse it within the dystopian tradition (Loock, 2016: 6). Thus, in order to analyse works of cli-fi more profoundly, a deeper studying of dystopias is necessary. Dystopias foresee a bleak and failed futuristic vision of humanity and use various techniques to convey their narratives. The first and main technique is de-familiarization (6). Also referred to as cognitive estrangement, it is explained as:

Distant settings and shocking scenarios serve to de-familiarize the fictional world from the known world, thereby foregrounding and commenting on the social, political, and cultural conditions of their time of production. (6)

De-familiarization thus serves as an important tool within dystopian fiction.

Therefore, dystopias also contain a didactic purpose so as to project premonitory narratives and probable future societies which rely on contemporary prepossession and came to existence as a reaction to utopian thought (6). Dystopias are strong tools for shaping societies. They arouse curiosity and force the public to question concerns of social, political and cultural content. In addition, utopias generally narrate a journey from the beginning whereas in dystopias, the narrative starts in medias res. The reader/spectator is introduced to the main character in a mysterious, unrevealed setting. This causes the alienation of the protagonist and an increasing consciousness of all sorts of wrong doings with the result of intervening and causing to change or escape from the society (6).

As a perfect example of natural dystopia, J.G. Ballard's quadrilogy of cli-fi novels also begin in medias res and reveal their themes and details in their upcoming chapters. The readers have no idea as to how the disasters occurred or what exactly happened before the catastrophe. As the story progresses, Ballard gradually reveals details about the catastrophes and main characters. However, it is worth noting that in two of the three analysed in this study, mainly The Wind from Nowhere and The Drowned World, the actual cause of the climatic disasters are completely left out. Readers are pushed to speculate on the causes and are driven to question the human impact on these natural phenomena. It is only in The Drought, that Ballard openly

reveals that the cause of the cataclysm is due to the industrial pollution of rivers and streams which disrupts the hydrologic cycle and results in a terrible drought.

Though reflecting many disparate themes, dystopias generally deal with all kinds of failed society projections including dictatorships, climatic disasters, destructive wars, epidemics, and class conflicts. Therefore, while analysing cli-fi, it is noteworthy to take into consideration the common characteristics it shares with dystopian fiction (Loock, 2016: 7). One of these common features is its didacticism. The manner in which both dystopias and cli-fi works tackle social matters are almost identical. These issues and the focus on the family:

speaks to the heteronormative anxieties that many examples of both cli-fi and post-apocalyptic fiction articulate and to the traditional values of patriarchy, family structures, and gender roles these texts seem to promote in the face of crisis – as if to provide stability and a moral compass for the impending end of the world. These aspects need to be critically examined, especially since cli-fi, just like dystopian fiction more generally, fulfills a didactic function. (7)

Loock stresses the very didactic nature of cli-fi and post-apocalyptic fiction and maintains that heteronormative and patriarchal values need to be open for criticism.

All in all, it can be concluded that climate fiction, science fiction, dystopia and ecocriticism are interrelated and overlap within one another. These notions not only share common characteristics but also complete each other in a harmonious way. Thus, climate fiction being a sub-genre of sci-fi mostly classifies as dystopia and forms a case study for ecocriticism.

2.2. A Critique of Western Anthropocentrism in The Wind from Nowhere

Ballard's first novel, The Wind from Nowhere was published in 1961 and was the first of a series of ecologically oriented natural disasters. As the title suggests, the novel concentrates on a gigantic, destructive hurricane whose cause is unknown and not mentioned by the author. Unlike Ballard's other post-apocalyptic novels, in The Wind from Nowhere, the disaster has taken place simultaneously with the story. Therefore, the novel is considered to be apocalyptic rather than post-apocalyptic. This chapter aims at exposing how and in what ways Ballard overthrows and dismantles Western anthropocentrism by the use of a natural catastrophe and a basic plotline.

The narrative tells the story of Dr. Donald Maitland, who prepares to leave England for Canada but fails to do so because of the wind's increasing intensity. Maitland soon finds himself and his company in a bunker underneath the ground and later in the pyramid structured tower built by British multimillionaire Hardoon. As the underground base starts to collapse, Maitland is evacuated and the story ends with the winds subsiding, leaving a deadly toll behind.

The winds that are at the centre of the narrative kill millions of people, violently destroying everything on its path. At the beginning of the book, the wind is described in detail with its terrifying power:

Widespread havoc is reported from many parts of the world, particularly in the Far East and the Pacific, where tens of thousands are homeless. Winds of up to hurricane force have flattened entire towns and villages, causing heavy flooding and hampering the efforts of rescue workers. Our correspondent in New Delhi has stated that the Indian government is to introduce a number of relief measures. (Ballard, 1962: 19)

Ballard's meticulous word choice in these lines is quite striking and to the point.

He stresses that the wind came from nowhere, meaning that its cause is unknown and uses expressions such as flatten and heavy to convey the immense power and the destructive nature of the natural phenomenon. The image created by Ballard at the early pages of the book is clearly that of nature vs. humans. This binary opposition is presented with a vivid image where nature is the dominator and humans the dominated. Humanity has become a victim of a tremendous force which is completely out of its control. It is almost as if humans are resembled to tiny insects, helplessly running

around to survive. By juxtaposing humans and nature, Ballard depicts the helpless condition of human beings. The author also acknowledges nature as a dominant force: “Nature herself in revolt, in her purest, most elemental form” (1962: 141).

Nature is the dominant power which determines the fate of humanity. Ballard gives us a glimpse of the apocalypse. One by one, the author creates a world where every condition is determined and played out by nature. Ballard, thereby reminds his readers of their petty existence and insignificant role on this planet. Humans who claim to be dominant over nature are being eradicated by her devastating and merciless force.

While the actual, scientific reason is not explained in detail, the possible scientific explanation is given in chapter three:

Recently our monitors have detected unusually high levels of cosmic radiation. All electro-magnetic wave forms have mass – perhaps a vast tangential stream of cosmic radiation exploded from the sun during the solar eclipse a month ago, struck the earth on one exposed hemisphere, and its gravitational drag might have set in motion the huge cyclone revolving round the earth’s axis at this moment. (48)

The explanation related to the catastrophe is quite superficial and ambiguous. The statements and the word choice connote uncertainty.

Ballard specifically uses vague words such as ‘perhaps’ and ‘might have’ to emphasize the doubtfulness of scientific motives. While scientists are unsure about what is truly going on, their only chance is to speculate theories regarding the disaster. Those who are supposed to save humans form a huge disillusionment and a mere waste of time.

Another possible cause of the hurricane and the destruction is conveyed through the words of Dr. Lovatt Dickinson, director of the Meteorological Office: “It is the deliberate act of an outraged Providence, determined to sweep man and his pestilence from the surface of this once green earth” (48).

Despite his identity as a scientist, Dr. Dickinson’s so called explanation for the hurricane is completely of anthropocentric nature. Instead of attempting to give a scientific explanation, Dickinson chooses the easy path and puts the blame on a divine motive. Humans are responsible for the pollution and abuse of the Earth, and this has enraged God who in his turn decided to punish humanity with a catastrophic hurricane. Humans are thus sinners who have deserved to be punished, and this is all a natural process. Dickinson’s simple reasoning results from the fact that the actual cause of the disaster is unknown.

Therefore, without trying to present a scientific cause, Dickinson ascribes meaning to the divine creator, thereby asserting influence and pressure on his fellow citizens. As a result, humans must have done something to enrage God who in his turn decided to penalize miserable humans for their deeds. As it is obvious, the anthropocentric point of view seeks justification and accuses humans of having immoral and inappropriate actions.

Moreover, Ballard showed distrust against science and scientists both morally and professionally. In moral terms, scientists have failed to come up with a collective resolution for global climate change. In professional terms, they have been preoccupied with theoretical assumptions and mere speculations that they could not cause a difference in the ongoing process of environmental degeneration. Ballard openly reflects his distrust and scepticism against the science corps:

He realized that he had been too preoccupied with his abortive attempt to escape from England to more than notice the existence of the wind. At the airport he had regarded it as merely one facet of the weather, waiting, with the typical impatient optimism of every traveler, for it to die down and let him get on with the important business of boarding his aircraft. "What do the weather experts think has caused it?" he asked. "None of them seems to know. It certainly has some unusual features. I don't know whether you've noticed, but it doesn't let up, even momentarily." (1962: 18)

The phrase, none of them seems to know is the reflection of a pejorative attitude towards people of science. Ballard implies that there are certain issues that scientists are not able to resolve and thereby reveals his doubt against scientists and science itself.

Despite being a scientist, the protagonist, Donald Maitland acts upon selfish impulses. His priority to escape England overshadows every other motive about the calamity. Instead of acting for the common good, Maitland simply acts out of personal interest and wants to get on with his business. Ballard not only shows that scientists are unreliable but also that they are unprepared, frustrated and powerless against a disaster of such immensity. Even the weather experts cannot formulate a theory or explanation as to what is going on in the skies.

The protagonist's name Donald Maitland is derived from Sir Donald Maitland, an honourable British diplomat who served at several foreign diplomatic missions including Iraq and Lebanon. Later, he was appointed as an ambassador to Libya, and in 1973, he became Britain's permanent representative at the UN. At the end of his career, he served at respectable positions at the Commonwealth before he retired and passed away in August, 2010 (The Telegraph, 2010). In another acclaimed novel, Concrete

Island, Ballard named his protagonist Robert Maitland. The author never revealed the actual reason as to why he selected this particular name.

At the core of Ballard's apocalyptic narrative lies the notion of anthropocentrism which is formulated as:

A charge of human chauvinism, or as an acknowledgement of human ontological boundaries. It is in tension with nature, the environment and non-human animals. It is in apparent contrast to other-worldly cosmologies, religions and philosophies. Anthropocentrism has provided order and structure to humans' understanding of the world, while unavoidably expressing the limits of that understanding. It influences our ethics, our politics, and the moral status of others. (Boddice, 2011: 1)

Anthropocentrism has clearly shaped every aspect of human existence. While bringing order to our existence, it also has created sharp frontiers concerning our perception.

The human race has been classifying itself as a superior being above all other living beings and has developed an excessive ego in relation to these life forms. Although anthropocentrism has maintained a way to perceive the world, this has led to affect all human domains. Rob Boddice asserts that in ancient times, humans have always regarded themselves in connection to divinities rather than animals (22). As a result of these, humans need to reconsider their position within this planet.

J.G. Ballard does an outstanding job in exposing humans and their relation to the non-human world in his post-apocalyptic series of novels. Ballard tells the story from an anthropocentric perspective to unveil its flaws and negative impact.

In philosophical terms, anthropocentrism is scrutinised from ethical, ontological and epistemological perspectives:

As an ethical view anthropocentrism refers to the explicitly stated or implied claim that only human beings have intrinsic value; all other natural beings and things have only instrumental value, and human interests thus always trump the interests of nonhumans and the environment. As an ontological view, anthropocentrism refers to the position, in which humans are seen as the center of the universe or the ends of creation. [...] From an epistemological view, anthropocentrism is tautological: All human values are human values, including the intrinsic value that ethical nonanthropocentrists ascribe to nature. (Callicott & Frodeman, 2009: 58-59)

Thus, anthropocentrism helps to justify the use of nature as a mere instrument which belongs to humans.

Ballard's The Wind from Nowhere conforms to all three of these stated perspectives of anthropocentrism. From an ethical view, human beings stand above any other life forms or entities in the narrative. The plot deals with and mainly concentrates on the escape of a group of humans from a natural catastrophe. While humans are on the

run, metropolitan cities like Shanghai and London are being torn down. However, no attention is placed on the damage given to nature, wildlife or animals. This is an implication of the understanding that all other beings are at the service of human beings.

Secondly, in ontological terms, humans stand at the centre of all existing entities including every type of fauna and flora. In other words, the notion that everything is created for humans is taken for granted. Thus, humanity is at the centre of the universe, being of primary value and the first in hierarchal order. In The Wind from Nowhere, humans possess a central place in relation to the narrative. Human casualties and loss of human constructed cities are repeatedly mentioned to highlight the priority of homo sapiens on Earth. The novel begins and ends with the humans' reaction to the storm.

Thirdly, the tautological epistemological view is also observed in Ballard's first novel. As a critique of Western anthropocentric thought, Ballard needed to reflect the disaster from a human perspective in order to expose its faults and shortcomings. Considering that anthropocentrism and ecocentrism have a dualistic relationship, it is obvious that the dismantling of the former brings about the favouring of the other.

J.G. Ballard turns the anthropocentric perception upside down by creating a world that is fully dominated by nature. Humans and human construction are left helpless at the hands of nature's destructive power. Ballard consistently reminds us of our weak and fragile existence on this earth. Even the greatest cities of human civilization are left defenceless and are silently awaiting their fate. In the clash between the human and the non-human, humans stand no chance as nature always prevails. The Wind from Nowhere forms no exception. The following dialogue between Avery and Maitland reveals the true outcome of the catastrophe:

How's London holding out?" Avery shook his head, peered into his glass. "London? It doesn't exist. No more than New York, or Tokyo or Moscow. The TV monitor tower at Hammersmith just shows a sea of rubble. There's not a single building standing." "Its amazing casualties are so light." "I don't know whether they are. My guess is that half a million people in London have been killed. As far as Tokyo or Bombay are concerned it's anybody's guess. At least fifty per cent, I should think. There's a simple physical limit to how long an individual can stand up to a 350-mile-an-hour air stream. Thank God for the Underground system. (1962: 122)

Notice the exaggerated numbers and aggravating adjectives that Ballard employs to highlight the worsening condition of the apocalypse. The expressions: amazing, half a million and at least fifty per cent are all signs of Ballard's overstatement that he uses to establish a shocking effect on the reader.

The biggest living areas of humans on this planet, namely New York, London, Tokyo and Moscow are also the greatest proof of human civilization on earth. What took thousands of years to create and develop is torn down in a matter of hours by nature's destructive pride. It is almost as if nature gets back on humans for their improper and irresponsible conduct. The immense winds mock human civilization which practically took thousands of years to flourish.

Human beings are completely desperate in the face of this disaster. This fact obviously shows how unprepared humans are against the impact of nature's sweeping intensity. The only hiding place where humans can finally be safe is the underground. Ballard smuggles the people as if they were little insects, reflecting their state of pure hopelessness. Humans who have once claimed the vast lands of this planet are now stuck in small, narrow areas beneath the ground:

After his rescue at Knightsbridge he had been astounded by the efficient organization that existed below street level, a sub-world of dark labyrinthine tunnels and shafts crowded with countless thousands of almost motionless beings, huddled together on the unlit platforms with their drab bundles of possessions, waiting patiently for the wind to subside, like the denizens of some vast gallery of the dead waiting for their resurrection. (1962: 122-123)

Ballard highlights the catastrophic effects of the disaster upon all human beings. Humans' retreat to the underground bears several intriguing implications.

By crawling under the ground, humans symbolically regress to a lower degree. Leaving their fancy homes behind, they start to inhabit a place where only animals live. Ballard lowers humans to the degree of all living beings, implying that we are no different than them. From another perspective, humans' refuge in the sub-ground area, symbolizes a withdrawal from the conscious level to the domain of unconsciousness (Sankla, 2014: 164). The reason behind this retreat is sheer despair. There are many similar references to human despair in the novel:

Manhattan's under hundred-foot waves, most of the big skyscrapers and office blocks are down. Empire State Building toppled like a falling chimney stack. Same story everywhere else. Casualty lists in the millions. Paris, Berlin, Rome—nothing but rubble. (1962: 119)

Ballard mentions the names of symbolic monuments and major cities to emphasize the graveness of the catastrophe. Nothing can withstand the winds.

Metropolitan cities have fallen like sets of domino tiles, and it seems that Ballard approves this in his own, unorthodox way. Ballard who spent a part of his childhood in

a Japanese internment camp in Shanghai has developed a bleak and questioning attitude towards humanity in general. Bryan L. Moore comments that:

His role as a writer, he has said, is to be “a kind of investigator, scout who is sent on ahead to see if the water is drinkable or not” (“Reality” 4). Ballard often sails into dark waters to explore his antihumanist view of the world. (Moore, 2017: 220)

Ballard uses the dystopian setting in order to confront humans with the non-human world.

The binary opposition of humans vs. non-humans stands out in The Wind from Nowhere. All human-made constructs are under the threat of non-human forces yet humans still rely on their creations as they believe they can evade catastrophes using their tools and buildings:

The walls are thirty feet thick; they’ll carry the impact of a dozen hydrogen bombs. Five hundred miles an hour is a trivial speed. The paper-thin plating of aircraft fuselages withstand it comfortably. (1962: 61)

Humans, who are responsible for the disaster, now seek refuge in their own constructs. Thirty feet thick walls which are able to withstand immense impacts.

In perfect harmony with anthropocentric thought, humans have claimed to be superior to nature by developing science and technology. Along with scientific and technological advancement, humanity has claimed and dominated the non-human world for its own interest. In The Wind from Nowhere, people do their best to struggle nature by confiding in science, technology and their inventions. However, Ballard implies that humans should never challenge nature and that all human endeavour to evade catastrophe is eventually doomed. This struggle between the human and the non-human is reflected with the antagonistic character of Hardoon:

Suddenly Hardoon woke out of his trance and stabbed the two buttons. The sound abruptly fell away, and the shutters glided back and locked across the window.... For a moment Hardoon stared at the darkened panels. —Its force is incredible, he commented to Maitland. —Nature herself in revolt, in her purest, most elemental form. And where is Man, her prime enemy? For the most part vanquished, utterly defeated, hiding below ground like a terror-stricken mole, or wandering about blindly down dark tunnels. (1962: 141)

The author establishes a straightforward binary opposition of nature against humanity.

Ballard openly acknowledges man as the prime nemesis of nature and goes on to emphasize that man is no match for nature. The antagonistic character of Hardoon is the personification of the anthropocentric nature of humans. An affluent and powerful character, Hardoon’s overconfidence soon turns into despair. Hardoon symbolizes the

rich, capitalist, greedy Western mentality which ascribes utterly strong meaning into the human identity. Stereotypical characters like Hardoon often forget what it means to be human and start to live in their own fantasy world where they assume they have control over anything on this planet. However, the Winds quickly remind Hardoon of humans' fragile nature and trivial existence. In a dialogue between Hardoon and Maitland, this binary opposition becomes more obvious:

Doctor, you are entirely correct. The wind is, indeed, all I wish to see from here. And at the same time I intend it to see me. He paused, then went on. —As the wind has risen so everyone on the globe has built downward, trying to escape it; has burrowed further and deeper into the shelter of the earth's mantle. Only I, in the face of the greatest holocaust ever to strike the earth, have had the moral courage to attempt to outstare nature. That is my sole reason for building this tower. Here on the surface of the globe I meet nature on her own terms, in the arena of her choice. If I fail, Man has no right to assert his innate superiority over the unreason of the natural world. (1962: 142)

Hardoon speaks and acts from an anthropocentric perspective whereas nature goes about her ecocentric temperament.

What is striking is the way that Hardoon considers the wind to be an adversary. Moreover, he sees himself as the leading representative of human beings and has ascribed the sacred mission of battling nature upon himself. Hardoon's character represents anthropocentrism in flesh and blood. As a stereotypical capitalist or businessman, he claims to be so supreme that he has the self-confidence and will to challenge the omnipotent, nature (Sankla, 2014: 154).

In the following dialogue between Maitland and Hardoon, their whereabouts become more obvious:

Maitland pressed on. "What are you hoping to gain? Supreme political control when the wind subsides?" Hardoon turned and stared at Maitland, an expression of incredulity on his face. "Is that what occurs to you, Doctor? You can think of no other motive?" Maitland shrugged, somewhat taken aback by Hardoon's reaction. "Your own immediate survival, of course. With the backing of a large, well-run organization." Hardoon smiled bleakly. "It's astonishing, how the weak always judge the strong by their own limited standards. It's precisely for this reason that you're here." (1962: 141)

While Maitland infers to Hardoon's selfish motives of building the tower, he accuses him of making plans to obtain hegemony at the aftermath of the disaster.

Hardoon's statement: "It's astonishing, how the weak always judge the strong by their own limited standards" is targeted at Maitland in a pejorative tone. Hardoon not only underestimates Maitland but also disparages him by looking down on him.

However, at the subtext, this statement bears some crucial connotations. Ballard fits his covert implications about anthropocentrism in one, single sentence. Human beings are the weak who always judge the strong, nature according to their own narrow capabilities. The Wind from Nowhere openly demonstrates humanity's weakness in the face of the universe and attempts to refute anthropocentric thought. Ballard uses Maitland's story to degrade humanity and Western civilization. The author degrades humans and ridicules their anthropocentric nature by means of the apocalyptic setting which is conveyed through the disaster.

Ballard has had many other tendencies to degrade humanity in his works. His 1964 short story "The Drowned Giant" criticizes humanity in a Ballardian way. A man-like giant's dead body washes up in the shores of a British town. At first, it draws a lot of attention, and the town's people gather to visit the corpse just out of curiosity. What starts with excitement and curiosity goes on with a gothic amputation of body parts and finally ends with the fragmentation of the corpse. Ballard clearly emphasises the evil nature of humans by revealing the terrible outcome of their exposure to an unknown entity.

In the story, the readers witness the dehumanization of the town's people who gather around the giant. Rather than to solve the mystery of the body's origin, the people are more interested in taking advantage of the corpse. Ballard shows the dehumanization of humanity and proves that for it to happen, it does not take a lot. Even a dead body can get the job done. As a story of juxtaposition: human vs. non-human, the non-human gets destroyed by human greed. The body's decay at the end of the story reflects humanity's decay in Ballardian terms.

At the end of The Wind from Nowhere, anthropocentric characters like Hardoon and Kroll revolt but don't survive the catastrophe whereas other characters like Maitland and Olsen manage to stay alive. Ballard implies that anthropocentric thought will eventually cause humanity's end. In that sense, The Wind from Nowhere exposes the duality between anthropocentrism and ecocentrism.

On the other hand, the protagonist, Dr. Donald Maitland is quite different compared to Hardoon and his friends. Maitland comes forward as a rational, reflective and doubtful character who acts in a calm and inquisitive manner. The story begins with Maitland on the brink of leaving his wife, but the wind comes in their way. Despite his scientist identity, the protagonist is a logical person who is supposed to be trustworthy at all times but in reality seems to be more of an ambiguous figure who is sometimes

uncertain of his next move. While Maitland accepts the outcome of the disaster, he also fights for his personal gain:

As he took his seat in the briefing room in the Personnel Reallocation Unit he wondered how far his own character had benefited by the ordeals he had been through, how much it had gained. merit, as the Buddhists would say. Could he really claim any moral superiority over Avery, for example? Despite his near death at knightsbridge he had so far had little choice in determining his own fate. Events had driven him forward at their own pace. How would he behave when he was given a choice? (1962: 143-144)

Ballard also highlights the inquisitive and contemplative characteristic of Maitland. Despite his inquisitive nature, he does not refrain from looking after his own interests.

What makes Dr. Maitland an interesting protagonist is the fact that he is a very realistic character. He is not a scientist who only acts out of moral motives, but he also acts out of selfish motives like any other human would do. Hence, Maitland represents the ambiguity that most scientists embody. He is often stuck between his ideals and personal interests. He cares for humans but shows no sentimental affection for them. He reflects the coldness of a scientist who takes his business seriously but also takes an objective stand at issues (Sankla, 2014: 159).

As a natural result, Maitland portrays the embodiment of distrust towards men of science. At the end, Maitland's rational and reflective nature finally ensures his survival whereas egoistic and greedy characters are destined to be doomed. Towards the end, Hardoon and Kroll are carried away by the storm's fury along with their precious pyramid:

For a few seconds the pyramid poised precariously, tipping slowly, apparently held by the adhesive forces of the ground below the small portion of its base still fastened to the supporting shelf. Then, with a sudden final lurch, it toppled over the edge, and in a blinding explosion of dust and flying rock it fell sideways into the ravine. For a few moments its massive bulk rose over the clouds of debris, its apex pointed obliquely downward, resting on its left hand face. Then the wind began to cover it, burying it completely beneath vast drifts of dust. (1962: 157)

Ballard's meticulous use of vocabulary is visible once again. His detailed description of the wind's unstoppable power soon leaves the stage to mere drifts of dust.

Humanity's decay is also reflected by the help of the non-human world in The Wind from Nowhere. The setting needs to be taken into close consideration as there are consistent and sudden shifts in the physical locations of the novel.

The setting moves from one place to another as the chapters progress. The novel opens with Maitland's quest to escape London for Montreal. However, his escape is obstructed by the aggravating wind (Paddy, 2015). In the next chapter, the focus shifts

to American commander Lanyon who's in a submarine trying to establish communication with his general in Nice.

Constantly shifting from one place to another, Ballard's intention is to point out the true global impact of the disaster. Ballard also implies that despite anthropocentric thought which mainly regards the nature and the whole world as a mere commodity, Earth is nevertheless an undividable whole. Human beings have divided Earth by setting up artificial boundaries, claiming lands in the name of their belief systems, ideological views or simply rulers.

However, these frontiers and lands only truly exist from the human perspective. From an ecocentric perspective, boundaries and countries are non-existent due to the fact that our planet is an entity which maintains its existence in unity. Segregation only takes place within the human mind. As a result of this, Earth is a fragile, interconnected place which cannot be segregated. What happens in one place inevitably affects another location. Ballard insists on emphasizing this to the reader:

TOKYO: 174 mph. 99% of the city down. Explosive fires from Mitsubashi steelworks spreading over western suburbs. Casualties estimated at 15,000. Food and water adequate for three days. Government action confined to police patrols.

ROME: 176 mph. Municipal and office buildings still intact, but Vatican roofless, dome of St. Peter's destroyed. Casualties: 2,000. Suburbs largely derelict. Refugees from rural areas flooding into city, catacombs requisitioned by government for relief and dormitories.

NEW YORK: 175 mph. All skyscrapers in Manhattan windowless and abandoned. TV aerial and tower of Empire State Building down. Statue of Liberty minus head and torch. Torrential seas breaking inshore as far as Central Park. City at standstill. Casualties: 500. (1962: 45)

Ballard begins his narrative on a local magnitude by concentrating on London and gradually transcends to global scale demonstrating that the catastrophe knows no boundaries.

His shift to an international scale is an implication that Ballard ridicules humans and their taken for granted, anthropocentric nature. The author mentions the names of cities such as Tokyo, Rome, New York, Venice, Archangel, Cape Town, Singapore, Bangkok, Copenhagen, Ankara etc. to show the greatness and the devastating impact of the cataclysm.

Furthermore, Ballard also tackles Eurocentrism in general and Britishness in specific. While he could have mentioned on the disaster's impact on England mainly, Ballard chose not to do so. Rather than focusing on England and Europe primarily,

Ballard shifts the focus from one continent to the other. Towards the end of the novel, all cities have become equalized under nature's merciless fury:

How's London holding out?" Avery shook his head, peered into his glass. "London? It doesn't exist. No more than New York, or Tokyo or Moscow. The TV monitor tower at Hammersmith just shows a sea of rubble. There's not a single building standing." "Its amazing casualties are so light." "I don't know whether they are. My guess is that half a million people in London have been killed. (1962: 122)

All the meanings that humans have ascribed to these cities are now suddenly gone, eradicated by nature. Ballard demonstrates how vulnerable human beings are by victimizing and terminating millions of people's lives in a matter of days.

Ballard's criticism of humanity follows a rather deductive style. At the outer core, the author criticizes anthropocentrism, i.e. all of humanity. Then, he gets closer to the Western world by targeting Europe and America which are closely associated with anthropocentrism. Finally, Ballard focuses on Britain and its capital, London. The writer's insistent use of London and Britain has a specific purpose. Ballard wants to show the readers that London is no more peculiar or precious than any other city in the world. He thereby destroys all meaning ascribed to England and London in specific. Considering his tough upbringing in Shanghai, it would be no surprise to observe colonial awareness in the author's works.

Ballard also mentions historical names like Hitler, Churchill, Dunkirk and Berlin. In fact, he ridicules the Churchillian spirit: "that would keep people head-up into the wind, doing everything to defend themselves, rather than running helplessly before it" (1962: 49-50). Through these lines, Ballard mocks the conventional British spirit which leads people to believe that they can survive anything through collective collaboration (Paddy, 2015). In the novel, people in London believe they can survive the winds by joining together and doing nothing. This historical spirit is persistently repeated in The Wind from Nowhere, thinking, what saved us at the war will save us again from the storm. However, this time, the British don't fight another nation, but an omnipotent, impalpable force.

Nature is what reminds us of our true essence as the winds not only sweep humans' ego but also tears down the human construct of anthropocentrism. This is portrayed by Ballard who destroys iconic human monuments such as the London Bridge, The Statue of Liberty and Nelson's Column (Sankla, 2014: 156). The world's wonders have been torn down one by one while people have been helplessly watching the destruction of human civilization.

It is worth noting that in The Wind from Nowhere, Ballard places humans at the focal point of his narrative. Instead of concentrating on the reasons of the catastrophe or the catastrophe itself, he focuses on the impacts of the disaster (157). Hence, it is obvious that since Ballard dealt with the human response to the catastrophe, he put human perception and thus anthropocentrism at the core of his novel. In this narrative, J.G. Ballard successfully juxtaposes anthropocentrism with ecocentrism, i.e. the realities of nature and breaks down the former one through the help of a natural calamity. Throughout the novel, Ballard remains focused on the human response, rather than the disaster itself:

That's just about it. God knows what's going to happen when they decide to close this place. It's cozy down here now, but we're on board a sinking ship. There's only about one week's supply of generator fuel left in the storage tanks, and when that's gone it's going to get damned chilly. And when the pumps stop we'll have to climb into our diving suits. The caissons below the foundations have shifted and water's pouring in from underground wells. At present we're pumping it out at the rate of about a thousand gallons an hour. (1962: 145)

The author closely follows every human action and reflects their every step against such a terrifying natural phenomenon. Humans have been getting hopeless by the day as they run out of supplies or means to combat the disaster. Nevertheless, although they know that all human action against the winds is futile, they keep on trying because the instinct of survival never fades away.

At the very end of the narrative, the readers are taken by surprise. After severe destruction and millions of fatalities, a miracle takes place and the wind suddenly diminishes and later fades away. This miraculous moment is described with excitement:

[...] The great fragment of wall was moving slowly forward into the face of the wind. Maitland pointed at the sky around them. —The air's lighter already! The wind's dying down, you can hear it. It's finally subsiding! [...] Together they looked out across the ravine. As Maitland had said, visibility had now increased to over 600 yards. They could see plainly across the black fields beyond the estate, even trace the remains of a road winding along the periphery. The sky itself had lightened, was now an overcast gray, the sweeping pathways across it inclined slightly downward. Like a cosmic carousel nearing the end of its run, the storm wind was slowly losing speed. (1962: 160)

These lines constitute the ending of the novel and therefore need to be analysed in detail.

The storm which literally came out of nowhere and which Ballard offers no rational, coherent explanation for ceases to exist the same way it started. It is worth noting that this happens all of a sudden, without any motive or foreshadowing. Until the

very ending of the novel, characters run away from one place to the other in panic, and this condition continues up to the very last page of the novel.

Nature has proven herself to be almighty and above any other life form on this planet. Right from the beginning until the very end of the novel, Ballard degrades and humiliates human beings and their anthropocentric, Western attitude by exposing their actions and whereabouts in such a grave state of crisis. Some of the characters like Hardoon and Kroll do not survive the catastrophe. These form the personification of extreme western anthropocentrism combined with greed and lust for power. Other, reflective and rational figures like Maitland and his friends manage to stay alive. Thus, anthropocentric, greed is destroyed whereas rationality and compassion eventually survive.

Yet, the survival of these characters depends largely on the omnipotence of nature. Maitland and his friends would not have survived if the storm had not subsided. It is nature that kills and nature that lets live. Nothing stands above her as humans are once again at mercy of nature's power. Ballard implies that humans are actually nothing in the face of the earth. It is nature that controls everything on this planet:

They craned upward. Miraculously, the great wall section towering above them was slowly keeling backward away from them into the wind. Showers of Stones and flying pieces of rubble cascaded across its exposed surface, but by some extraordinary reversal of the laws of nature, it was no longer yielding to the greater force of the wind. Amazed, they looked up at this incredible defiance, intervening like some act of God to save them. (1962: 159)

As the human constructed monuments have worn down, nothing is able to resist the power of nature.

While the cause is not explained again, nature's intervention is presented as an act of Providence, a God-like interference which is supreme and unchallenged. Ballard's analogy of God and nature is essential for the anthropocentric sub-text of the novel. The author ascribes a divine role to nature and thereby indicates that she is the only one that determines about life and death.

Most of the characters except Maitland and his antagonist, Hardoon are flat, trivial and possess no significant part in the novel. It is almost as if the characters are created for the sake of elaborating the escape from the catastrophe. The plot of the novel is equally insignificant as most of its characters. Ballard presents us a load of characters that run away from one place to the other, back and forth, up and down. People desperately try to survive the storm but for many in vain. Ballard associates evil, greed

and selfishness with the anthropocentric, Western spirit, whose major representatives he exterminates at the end of the novel. Hence, the storm in general and the winds in particular serve as a means for J.G. Ballard to teach a moral lesson to the advanced, Western civilization. That morality is closely connected to ecocentrism and the role of human beings on Earth.

On the whole, Ballard's The Wind from Nowhere is a striking critique on Western anthropocentrism. Not only does it smash human nature in the face of the Earth, but it also proves how insignificant humans are for nature. Nature is indispensable for humans whereas humans are definitely not indispensable for nature. The Earth, without humans is likely to turn out better than the Earth with humans. Western, anthropocentric thought has tried to dominate nature by placing humans at the centre of the Universe. Ballard reminds us in his own way that nature has its own way of going around and that its existence does not depend on humans.

According to Ballard, natural disasters are occasions for humans to remember who we actually are and to place nature at the centre of the Universe. Therefore, The Wind from Nowhere along with Ballard's other post-apocalyptic novels serve as a premonition to the human race that such disasters might, one day occur and that we possess no distinct place within our planet. Human beings co-exist with every other living being on Earth, including nature and must act as a part of a big whole. J.G. Ballard uses all natural disasters; wind, flood and drought as admonition against the human ego and underlines that nature cannot and never will be dominated. Humanity must adopt an ecocentric attitude in order to live freely and in supreme harmony with nature on this forsaken planet.

CHAPTER THREE

THE DROWNED WORLD

3.1. An Ecofeminist Reading of The Drowned World

Ecofeminism is mostly defined as an intersection of ecology and feminism which was coined in the early 1970s by the French feminist Françoise d'Eaubonne. At that time, the women of the West had the opinion that feminism by itself was not a sufficient theory. They believed that by holding on to feminism alone, many other issues would be disregarded (Bennett, 2005: 63). Compared to feminism, ecofeminism is a comprehensive philosophy which:

touches on subjects as diverse as nature-based religion; animal rights; women's rights; environmental worries about water, land, and air pollution; wildlife conservation; and the oppression of Third World countries and peoples by the United States and other industrialized nations. (63)

Thus, ecofeminism is a broad theory that encompasses a variety of social issues but mainly concentrates on the preservation of nature and all its elements.

Ecofeminism possesses two major characteristics: holism and abolishment of hierarchical order (64). Holism is the philosophical notion that all living entities in nature are interconnected and cannot be thought apart from one another. Moreover, hierarchical order is a natural result of the patriarchal world order which has been in effect since the beginning of human kind. Many wars and conflicts are due to this hierarchy which causes one to dominate and rule over the other. The abolishment of hierarchy, along with the eradication of patriarchy, will eventually lead to peace and harmony for all living beings on Earth.

Ecofeminists assert that:

until we change our perspective of community and see it as a system of cooperation for the betterment of all rather than competition for the success of a few, our world will experience an intensification of these serious problems. They assert that valuing one

kind of life over another (white over black, male over female, human animals over other animals, industrialized living over agricultural life) will keep the hierarchy firmly entrenched, leaving traditionally defined “male” qualities-physical power, mechanistic ability, analytical and linear thinking-to be affirmed over “female” qualities-empathy, sensuality, emotion. (64)

It is thus clear that a significant change in mentality is required to implement ecofeminism which foremost needs the abolition of hierarchical constructs.

However, it is not simple for ecofeminism to come into effect. Applying it is a slow and tiresome process where each and every individual needs to be convinced for the greater good of the society (Bennett, 2005: 64-65).

Rather than being a theoretical approach, ecofeminism seems to be a complicated philosophy which recruits literature as an instrument for conveying its ideas and notions (65). According to Bennett, ecofeminism has such a tremendously didactic function that:

Powerful stories can lead readers to great and significant transformations, for once we have knowledge, we can never go back to blissful ignorance. In addition to teaching us, literature with an ecofeminist message can lead to solutions and personal catharsis. [...] Ecofeminist artists do more than reveal problems in our global society; their narratives “involve the imagining of various solutions, some of which lead us beyond the impasse of the dualism of culture versus nature, and some of which recapitulate that dualism by reversing it, maintaining that it is imperative now to value nature over culture. (67-68)

It is thus this culture that will provide change in the mentality of individuals and eventually in the society itself.

Ecofeminist narratives come in various genres and structures. Autobiography, science fiction and fantastic fiction are among these. Ecofeminist fiction defies conventional representations of narratives by deconstructing power relations and hierarchical structures (68).

As Ecofeminism came into being from the feminist movement, it must be mentioned that there are variations within Ecofeminism (Alonso, 2013: 69). Although these sub-genres of Ecofeminism have resulted in differentiation, the term Ecofeminism itself serves as an ‘Umbrella term’ to include all these distinct variations. In spite of their differences, all types of Ecofeminism agree on the notion that women and nature are connected in relation to oppression and abuse (69). However, the ultimate purpose of Ecofeminism is to eradicate all forms of oppression and abuse. As claimed by the renowned Ecofeminist:

The term ecofeminism may seem to imply that ecofeminists are concerned only about the oppression of women and the oppression of earth. But, as Karen J. Warren argues, “Because all feminists do or must oppose the logic of domination which keeps oppressive conceptual frameworks in place, all feminists must also oppose any isms of domination that are maintained and justified by that logic of domination.” (Warren, 1997: 21)

Hence, all forms of oppression consolidate each other, and therefore it becomes hard to classify one over the other.

However, among all types of oppression, one which stands out and precedes other forms of oppression is the domination of women which:

was the original domination in human society, from which all other hierarchies—of rank, class, and political power—flow. (King, 1989: 20)

Ynette King claimed that the subordination of women was the starting point and the source of all variations of hierarchical classifications.

Within the general notion of Ecofeminism, five main types of ecofeminisms are identified. These are Liberal, Cultural/Radical, Social, Spiritual and Socialist ecofeminism.

Liberal ecofeminism, which arose from liberal feminism, argued that women have not been able to participate in the society because they have not enjoyed the same economic and social means as men (Alonso, 2013: 69). Therefore, liberal feminists have pushed to achieve equality with men on economic and social grounds. Liberal ecofeminists relate environmental problems to the excessive consumption of natural supplies and failure to control chemical substances and natural contaminants (70).

In addition, Cultural/Radical ecofeminism is a form of ecofeminism that first evolved during the early 1960s and 1970s. Cultural ecofeminism defends that both women and nature have been oppressed by patriarchal order and that the only way for emancipation is through direct political action. Cultural ecofeminists have proposed to cherish and embrace all that patriarchy has degraded. However, some other ecofeminists criticise cultural ecofeminists for relating nature to their procreative role because they believe this is dishonouring women (70). Radical ecofeminists also claim that to reach full emancipation, women need to be isolated from men.

Spiritual ecofeminists on the other hand, believe that every living entity has an inherent value and reject the Judeo-Christian tradition. Since they have inherent value, each and every living being depends on and lives within itself (71). Not only are all living entities inherent but also interconnected, which all ecofeminists agree upon. By

accepting this interconnectedness, humans are urged to empathise with other living beings as well as the Earth itself.

Moreover, Social ecofeminism is another branch of Ecofeminism which flourished out of Murray Bookchin's Social Ecology. Social ecofeminism aims at liberating women and nature from the social enforcements of patriarchal order (72).

Social ecofeminism emerges, attacks the social impositions of patriarchy upon women: marriage, the nuclear family, romantic love, the capitalist state, and patriarchal religion. [...] They also believe that it is necessary to overturn the economic and social hierarchies that make of life a market society. In order to do so and to liberate women and nature, biological determinism and gender constraints must be erased from our society. Social ecofeminism wants women to liberate themselves and become part of society as "free participants in public life and local municipal workplaces." (Alonso, 2013: 72)

Hence social ecofeminism argues that in order to maintain equality between humans, all patriarchal constructs need to be eradicated, including the free market economy and its belligerents.

Despite the fact that social ecofeminists agree on the biological differences between men and women, they refuse the notion that these differences require or somehow result in hierarchy and subjugation of one over the other. Therefore, it is the social ecofeminists' main objective to overthrow the social and economic systems and institutions that make up and enforce these distinctions. Social ecofeminism wants women to emancipate themselves and to obtain the right to become free individuals of the society. In contrary to cultural ecofeminism, which entirely rejects technology, social ecofeminism defends the use of technology for the conservation of nature (72). The main pioneers of social ecofeminism are Karen J. Warren and Val Plumwood. It is mostly social ecofeminism which will be referred to in J.G. Ballard's second post-apocalyptic novel, The Drowned World.

A variation of social ecofeminism is called socialist ecofeminism. Socialist ecofeminists blame not only patriarchy but also capitalism for the oppression of women and nature. Socialist ecofeminist adjusted Marxist terminology and assumed women created a distinct class through their sex only (73). They also regard nature as a living entity, not a passive commodity to be oppressed and owned. In addition, their ultimate purpose is:

to encourage a social revolution that would liberate women, nature and also working-class people. Therefore, a socialist feminist environmental ethic would involve "developing sustainable, non-dominating relations with nature and supplying all peoples with a high quality of life". (73)

It can be asserted that socialist ecofeminism holds a radical attitude compared to social ecofeminism despite sharing a similar mentality and philosophy.

As a result, these five notions of ecofeminism possess different principles, but nonetheless, all share some common characteristics. All ecofeminists concur on the notion that there exist vital bonds between the subjugation of women and nature (74). Despite the differences in their final aims, their short term targets coincide. All forms of ecocriticism share the common purpose of bringing down patriarchal order and all other structures that have enforced and maintained the subordination of women and nature. Ecofeminists strive to reestablish the ecological balance and struggle to provide a better life for individuals and for all living beings on earth (74).

J.G. Ballard's second, but his most acclaimed novel of the early 1960s is The Drowned World. Ballard dismissed his first novel, The Wind from Nowhere mainly due to the fact that he found it insufficient and lacking quality. Therefore the author considered The Drowned World to be his first true novel although in reality it was not the case. Written in 1962, The Drowned World is a dystopian climate-fiction novel which drew a lot of attention mainly because it succeeded to predict climate change (Tait, 2014: 26).

As the year is 2145, the level of the oceans have gradually risen and caused a shift in the climatic balance of the Earth. The Polar Regions have now become the moderate area whereas most of Northern and Southern hemisphere are either under water or have shifted into the tropical belt where temperatures are now at record high. The five million people who have survived from the floods have gathered in areas around the Poles. The protagonist, Dr. Robert Kerans is member of a scientific exploration team that carries out research in the drowned city of London (Orr, 2000: 484).

While in his first novel, The Wind from Nowhere, no explanation is given for the catastrophe, in The Drowned World, Ballard attempts to provide clarification:

A series of violent and prolonged solar storms lasting several years caused by a sudden instability in the Sun had enlarged the Van Allen belts and diminished the Earth's gravitational hold upon the outer layers of the ionosphere. As these vanished into space, depleting the Earth's barrier against the full impact of solar radiation, temperatures began to climb steadily, the heated atmosphere expanding outwards into the ionosphere where the cycle was completed. All over the world, mean temperatures rose by a few degrees each year. The majority of tropical areas rapidly became uninhabitable, entire

populations migrating north or south from temperatures of a hundred and thirty and a hundred and forty degrees. (2010: 21)

The explanation given by Ballard seems to be quasi scientific in its formulation.

However, Ballard's long, elaborate explanation lacks scientific accuracy and credibility due to insufficient evidence. It is claimed that solar storms and instability in the Sun caused a chain reaction which triggered various natural phenomena and finally resulted in a massive, worldwide climatic catastrophe. However, details concerning how and in what ways the sun became instable and the extent of the solar storms are not explained in a satisfying manner. Not only is Ballard's clarification for the disaster superficial but also falls short of validity. The readers are simply expected to take this for granted and go along with it. Thus, Ballard's justification of the disaster is incomplete and has a deficiency of factual preciseness.

What caused the solar storms and the unsteadiness in the sun is not stated and is therefore open for interpretation. It might as well be the result of the combination of ongoing global warming and extreme solar storms which in its turn caused a chain reaction that led to a catastrophic climate change and worldwide floods. In that case, it can be speculated that the catastrophe is partly effectuated by human activity as it is very unlikely for such drastic climate change to occur naturally. Disruption in the Sun's cycle combined with rising temperatures on Earth is a possible motive for the disaster in The Drowned World. Holding the Sun alone responsible for a catastrophe of such tremendous scale would be irrational and rather implausible. Nevertheless, Ballard is successful in making us question climate change at such an early period and posing us the question of what if?

There are various characters in The Drowned World. Its main characters are the protagonist Dr. Robert Kerans, his team leader and senior scientist Dr. Alan Bodkin, the military frontman Colonel Riggs, his pilot Lieutenant Hardman, the novel's main antagonist Strangman and Beatrice Dahl.

It needs to be stressed that Beatrice is not only the sole woman in the novel, but also the final woman left alive in London. There are two main explanations concerning this character. Firstly, this is a simple reference to isolation and loneliness and secondly the fact that Ballard himself was not actually interested in his characters which he mentioned that:

To be honest, the relationships between my characters don't interest me very much. There is only one character I am interested in, by and large. All my fiction is in a sense

about isolation and how to cope with isolation. And that's what my novels are about, rather than the relationship that hero X might have with ladies Y and Z: I start with one character in a landscape and then populate. (Baxter, 2011: 116)

Thus, while Ballard admitted not spending too much attention on his characters, the presence of Beatrice as the only woman left alive in the novel has been a subject of criticism for many.

Another significance of this lonesome figure is that she might be a reference to Dante Alighieri's guide in Paradiso. Westfahl mentions the resemblance and notes that:

Beatrice leads Dante to paradise; Kerans is also heading for paradise of sorts, but in the end he goes without his Beatrice, although she is clearly in his mind on the journey. Beatrice is alternately an image of revelation-of the collective unconsciousness that the characters all seem to be dreaming-and of danger and trouble- she is also seen as Pandora. (2005: 1015)

Hence, Beatrice acts as a guide to Kerans and despite being abandoned by him, she continues to live inside the mind of Kerans and other characters. In that sense, Ballard ascribed both positive and negative traits to Beatrice. She acts a guide but at the same time one that causes trouble and peril.

While there are many characters and insights in The Drowned World, this part of the thesis puts the character of Beatrice Dahl in spotlight. At the beginning of the novel, Beatrice is described for the first time as:

Beatrice Dahl lay back on one of the deck chairs, her long oiled body gleaming in the shadows like a sleeping python. The pink-tipped fingers of one hand rested lightly on an ice-filled glass on a table beside her, while the other hand turned slowly through the pages of a magazine. Wide blue-black sunglasses hid her smooth sleek face, but Kerans noted the slightly sullen pout of her firm lower lip. (2010: 25)

Beatrice is described as a laid-back, relaxed and reckless woman who goes about her business in the midst of an apocalypse.

She lives a hedonistic life of eating, drinking and enjoying herself despite the terrible situation. Ballard likens her to a sleeping python which strengthens the negative and evil connotation that are bestowed on Beatrice. She is a treacherous and sly woman who is there to mislead the men (Clement, 2016: 61). Ballard is overtly sexist with the character of Beatrice. She is the only female character in the novel and is openly accused of possessing a serpentine nature.

Along with the regression of the Earth to Triassic age, humans also experience regression in psychological terms. Therefore, Ballard makes use of many allusions to the creation myth of Adam and Eve. While Kerans becomes the new Adam, Beatrice is

then his new Eve. Adam and Eve are back where they originally belong; Eden. There are many references to Adam, Eve and Eden throughout the novel:

The birth of a child had become a comparative rarity, and only one marriage in ten yielded any offspring. As Kerans sometimes reminded himself, the genealogical tree of mankind was systematically pruning itself, apparently moving backwards in time, and a point might ultimately be reached where a second Adam and Eve found themselves alone in a new Eden. (2010: 23)

Thus, children are no longer born in this apocalyptic setting and therefore the population is gradually dying out.

In addition, Kerans bestows upon himself the sacred mission of being the new Adam while he sees Beatrice fit to be his Eve. Another reference point made in the novel to Adam and Eve is the fact that child births have diminished to a record low, thereby reversing population growth to population shrinking. As the Biblical Adam represented the first man to reproduce and provide the continuance of humanity, Kerans dreams of becoming the personification of the last man at a period when there will be no one else left. It is not that he actually cares for the humanity, but rather in obtaining a heroic position and becoming a legend in a time of regression and mass extermination (Clement, 2016: 61).

Beatrice who seems to stand for Kerans' Eve is a stereotypical, flat character that everyone in The Drowned World wants to get hold of. She is utterly boring, physically attractive, confused, submissive and careless. Together with Kerans, Beatrice seems to possess an unstable psychological condition. At the beginning of the novel, Kerans thinks that his mission of mapping the lagoons and identifying new life forms is totally meaningless. While the science team is going on a mission to Greenland, Kerans is convinced to stay by Beatrice when: (63)

He placed his hand on her forehead, feeling her temperature like a child. [...] Beatrice looked away for a moment. "Oh, nothing. I've just had one or two peculiar nightmares recently. A lot of people get them... Forget it. Tell me, Robert, seriously—if I decide to stay on here, would you? You could share this apartment." Kerans grinned. "Trying to tempt me, Bea? What a question. Remember, not only are you the most beautiful woman here, but you're the only woman. Nothing is more essential than a basis for comparison. Adam had no aesthetic sense, or he would have realised that Eve was a pretty haphazard piece of work." (2010: 28)

Notice Ballard's careful use of vocabulary to describe Beatrice.

It seems like Kerans and Beatrice are role playing when Kerans acts like a protective father, and Beatrice takes up the role of a desperate little child who is in need of help and protection. Ballard places Beatrice in a submissive and passive position. The

reference to Adam and Eve is repeated once again. Kerans praises Beatrice by reminding her that she is not just the only woman but also the only most beautiful woman left around. Beatrice is glorified for a very simple reason; her gender and physical appearance. Quite sexist at first sight, the woman does not actually seem to be actually bothered by it. Right from the beginning of the novel, Beatrice experiences degradation by various male characters and from her perspective this degradation seems to be taken for granted:

The Colonel paused at the rail, looking down at the beautiful supple body with ungrudging approval. Noticing him, Beatrice pulled off her sunglasses, then tightened the loose back-straps of her bikini under her arms. Her eyes glinted quietly. "All right, you two, get on with it. I'm not a strip show." (2010: 25)

Beatrice is treated as a sexual object by the men around her and despite her dismissive attitude, she seems to enjoy this.

This is obvious from the fact that she does not overreact or yell at them loudly. Despite the reaction, Beatrice actually does not mind being watched because she enjoys the attention she gets.

Pioneer of ecofeminist philosophy, Karen Warren affirms that:

The boundary conditions specify that an ecofeminist ethic must be anti-sexist, anti-racist, anti-classist, anti-naturist, and opposed to any 'ism' that presupposes or advances a logic of domination. (2000: 99)

and

The basic starting point of ecofeminist philosophy is that the dominations of women, other human Others, and nonhuman nature are interconnected, are wrong, and ought to be eliminated. (155)

Warren points out that the oppression of women and nature are directly related to one another.

In The Drowned World, Beatrice's condition is quite obvious in relation to others. As the only woman left in London, she has become precious but also fragile and submissive. Beatrice is clearly a victim of sexism as she is constantly treated like an object to be dominated. Her sexual difference is the only notion that differentiates her from the others. It also seems to be the only reason why she is valued by the men.

Throughout the novel, Beatrice is referred to as a simple commodity that everyone wants to get hold of. While Riggs wants to convince her to leave London, Beatrice insists on staying behind along with Kerans:

Kerans smiled bleakly, visualising the familiar swirl of hip and haughty stride. "Beatrice can be difficult sometimes," he temporised, hoping that she hadn't offended Riggs. It

would probably take more than three days to change her mind and he wanted to be sure that the Colonel would still be waiting. “She’s a complex person, lives on many levels. Until they all synchronise she can behave as if she’s insane.” (2010: 16)

Beatrice is defined as a complex person who lives on multiple levels.

Hence, female complexity is categorized as a negative trait, a burden that men need to deal with. Her complexity is regarded as an abnormality, a trait which does not comply with male standards. Until they get on the same frequency with Beatrice, she is very likely to cause trouble.

In order to analyse Beatrice in a better way, her past needs to be taken under close scrutiny. What kind of past caused Beatrice to develop such a laid-back, reckless and passive character? The answer is revealed in the upcoming pages where it is mentioned that:

She had been brought up under the supervision of the grandfather, who had been a lonely, eccentric tycoon (the sources of his wealth Kerans had never established; she replied succinctly: “Let’s say he was in money”) and a great patron of the arts in his earlier days. His tastes leaned particularly towards the experimental and bizarre, and Kerans often wondered how far his personality and its strange internal perspectives had been carried forward into his granddaughter. (2010: 29)

This is where details about Beatrice’s past come into the surface. It is worth noting that her current condition is largely caused by her background.

Beatrice Dahl is a highly dependent girl who had been raised by her wealthy grandfather. This obviously reveals that Beatrice has descended from a bourgeois upbringing. An extremely rich grandfather has provided her all the benefits one can get from a luxurious lifestyle. Within a patriarchal bourgeois system, she has been kept passive since her childhood. Not only has she been raised obediently but also subordinately and unfreely. Beatrice has been a captive of the patriarchal bourgeois system all her life. She has been raised according to patriarchal and capitalist principles and due to being captive in the system, she has not been able to react against, question or resist this hostile structure.

The renowned social ecologist and environmental activist Murray Bookchin has debated that the key notion to comprehend the subjugation of nature lies in the hierarchical relationships between humans where:

the very concept of dominating nature stems from the domination of human by human, indeed, of women by men, of the young by their elders, of one ethnic group by another, of society by the state, of the individual by bureaucracy, as well as of one economic class by another or a colonized people by a colonial power. (Bookchin, 1980: 62)

Thus, all types of hierarchical structures in the society are eventually responsible for segregation and oppression.

In The Drowned World, it is clearly Beatrice Dahl who has been dominated throughout her life. First, she was dominated by her grandfather and then by the capitalist bourgeois upbringing. Just like the domination of nature by men, Beatrice's domination by patriarchy has been taken for granted ever since the beginning. Beatrice is a vague, superficial character whose details and past life are excluded by Ballard. Feminist Greta Gaard comments on patriarchy and argues that:

The glorification of what have traditionally been seen as "masculine" values and the drive for power and control are simply maladaptive in an age of toxic waste and nuclear weapons. Healing the powerful psychological undercurrents created by thousands of years of patriarchy requires rigorous self- and social criticism. We must move beyond limiting conceptions of both masculine and feminine in ourselves and in our societies. This requires not only introspection, but a gender-conscious political analysis, because only through naming the invisible realities can we break "the silent conspiracy that upholds the status quo." (Gaard, 2010: 17)

Greta Gaard criticizes the patriarchal order that has been taken for granted for thousands of years and holds it responsible for all forms of gender discrimination.

It can be observed that Beatrice not only conforms to traditional gender norms, but is also a basic commodity of the patriarchal system she should be in fact resisting. Lacking awareness, will power and determinism to resist patriarchy, Beatrice has become a direct subject of the system.

As The Drowned World presents an apocalyptic setting, a gradual destruction of the world is an ongoing process which is described in detail where:

The bulk of the city had long since vanished, and only the steel-supported buildings of the central commercial and financial areas had survived the encroaching flood waters. The brick houses and single-storey factories of the suburbs had disappeared completely below the drifting tides of silt. Where these broke surface giant forests reared up into the burning dull-green sky, smothering the former wheatfields of temperate Europe and North America. (2010: 19)

Earth undergoes a dramatic transformation which came as a result of a slow process of natural decomposition.

As the year is 2145, it can be inferred that the gradual process of Earth's deterioration is at the hands of humanity. The industrialized parts of Earth are now rapidly disappearing under water and a brand new type of fauna and flora is emerging under nature's hegemony. While human domination is broken down, nature's rule is

restored. Ballard shows a manifestation of the results of western industrialism and capitalist societies. He implies on the sub-text that capitalism is a rough dead-end.

On the other hand, the balance of Earth has completely been disrupted and drastic changes occur in climates, vegetation and animal species. With the collapse of civilization and the crumbling of human population, the team:

Now were to abandon yet another city. Despite the massive construction of the main commercial buildings, it consisted of little more than three principal lagoons, surrounded by a nexus of small lakes fifty yards in diameter and a network of narrow creeks and inlets which wound off, roughly following the original street-plan of the city, into the outlying jungle. Here and there they vanished altogether or expanded into the steaming sheets of open water that were the residues of the former oceans. In turn these gave way to the archipelagoes that coalesced to form the solid jungles of the southern massif. (2010: 19)

As Earth is changing its form, humans are constantly relocating in order to adapt to and survive the ongoing chaos.

The domination of Beatrice and the domination of nature are equivalent in many aspects. Both Earth and Beatrice have been terrorised by the same belligerent, the patriarchal Capitalist system. It is this particular capitalism which has abused and exploited women as well as the Earth. Patriarchal capitalism has excluded and discriminated women from the means of production.

This was also the case for Beatrice who had been discriminated by her capitalist grandfather. She was never given the chance to produce, be creative or take part in decision making. Beatrice was left out from the society to be raised as an idle, obedient and conformist woman. The fact that she had no say and control over her life and childhood caused her to become a passive and receptive woman who was highly dependent on the men around her. An example of this is given in chapter 4 when Beatrice's air conditioner breaks down as:

She was sitting on the bed when Kerans entered, the tumbler of whiskey resting on her smooth knees. The thick hot air in the room reminded Kerans of Hardman's cabin during the experiment Bodkin had conducted on the pilot. He went to the thermostat on the bedside table and jerked the tab down from seventy to sixty degrees. "It's broken down again," Beatrice told him matter-of-factly. "The engine kept stopping." Kerans tried to take the glass from her hands but she steered it away from him. "Leave me alone, Robert," she said in a tired voice. "I know I'm a loose, drunken woman but I spent last night in the Martian jungles and I don't want to be lectured." (2010: 50)

The readers are thereby reminded of air-conditioners' vital function of creating a liveable environment by providing fresh air.

Moreover, all the men in the novel struggle very hard to obtain Beatrice throughout the story. The antagonist of the novel, Strangman is one of the characters who often makes moves on Beatrice. Nevertheless, she rejects him every single time when she utters that:

“There are no bathing beauties here, Doctor, this isn’t the local aquadrome. Wait a minute, though, I mustn’t be ungallant and forget the beautiful Miss Dahl.” He bowed over her with an unctuous smile. “Come, my dear, I’ll make you queen of the aquacade, with an escort of fifty divine crocodiles.” Beatrice looked away from his gleaming eyes. “No thanks, Strangman. The sea frightens me.” (2010: 102)

Beatrice’s short and dismissive answers reflect her repulsive attitude against Strangman.

Strangman’s vernacular is overtly sexist and derogative. He promises her queendom with the protection of fifty supernatural crocodiles. The specific word queendom connotes that a kingdom will be established where he will assume the role of a king. Hence, Beatrice is perfectly suited to be his lover and queen. On the other hand, his statement, ‘escort of fifty divine crocodiles’ forms a direct reference to his deteriorating mental health. It is as if he is trying to seduce Beatrice and is using all of his influence to tempt her to his world of endless material wealth. However, Beatrice does not seem to fall for his fancy words.

As an albino looter, Strangman travels throughout drowned cities to collect treasures and all sorts of valuable items. He resembles a post-apocalyptic treasure hunter who just goes about his business and does not care about anything or anyone else. Beatrice is at the position of a sensitive doll, a sex object that all the men eventually want to play with. Strangman possesses a destructive, capitalist mentality. In fact, he is the embodiment of patriarchal capitalism, wandering around from one place to another with the never ending ambition of plundering invaluable treasure.

Strangman’s personality stands in direct opposition with Dr. Kerans’. Both characters represent a binary opposition that is crucial for a holistic understanding of The Drowned World. While Strangman is a harsh defender of capitalism and domination of man over nature, Kerans represents the exact opposite. Strangman is the personification of a greedy, capitalist, patriarchal exploiter whereas Kerans and Bodkin stand for the inquisitive, reflective scientists who accept things rather than deny them. Despite having given the mission to restore civilization on Earth, Kerans and his team of scientists seem to lack faith in their mission as they slowly grow disillusioned and reach the conclusion that dominating nature and reversing the outcome of the catastrophe is pointless.

Strangman never seems to acknowledge the massive scope and reality of the global catastrophe. Therefore, he constantly talks about the past and his good old days when London and the Northern Hemisphere were largely inhabited. In chapter 8, Strangman engages in an intriguing dialogue where he asks the scientists:

Dr. Bodkin, did you live in London as a child? You must have many sentimental memories to recapture, of the great palaces and museums.” He added: “Or are the only memories you have pre-uterine ones?” [...] But Bodkin gestured vaguely. “No, I’m afraid I remember nothing. The immediate past is of no interest to me.” “What a pity,” Strangman rejoined archly. “The trouble with you people is that you’ve been here for thirty million years and your perspectives are all wrong. You miss so much of the transitory beauty of life. I’m fascinated by the immediate past—the treasures of the Triassic compare pretty unfavourably with those of the closing years of the Second Millennium. (2010: 91-92)

These lines are indeed of the utmost significance in comprehending the covert messages behind the plot of the The Drowned World.

The fact that Strangman insistently asks Bodkin whether he remembers London a long time before the cataclysm reveals the binary opposition of past vs. present. Strangman is an antagonist who is literally obsessed with the past. His mission of looting treasures belonging to the final period of the 20st century exposes his insatiable, capitalist nature. Moreover, not only is Strangman looting treasure but also attempting to drain cities so as to restore them to their former condition. His stubborn endeavour of draining can only be explained with establishing a return to the 20st century capitalist world order when men and thus patriarchy were ruling and ruining nature.

On the other hand Bodkin’s reply that he does not recall the palaces and museums of the 20st century London is symbolic of the fact that the scientists do not anticipate and approve of the capitalist world order that led to its downfall. However, Strangman cannot let go of those memories as he wants to hold on to the memories and to the spirit of capitalism. Another contrast Strangman bears compared with the others is his pale skin colour:

“And what about you, Miss Dahl? You look a little melancholy. A touch of time-sickness, perhaps? The chronoclastic bends?” He chuckled, amused by this sally, and Beatrice said quietly: “We’re usually rather tired here, Mr. Strangman. By the way, I don’t like your alligators.” “They won’t hurt you.” [...] Kerans realised that the skin of his face and hands was uncannily white, devoid altogether of any pigmentation. Kerans’ heavy sunburn, like that of Beatrice and Dr. Bodkin, made him virtually indistinguishable from the remainder of the negro crew, and the subtle distinctions between the mulattos and quadroons had vanished. Strangman alone retained his original paleness, the effect emphasised by the white suit he had chosen. (2010: 92)

Strangman, who happens to be an albino, is distinctively labelled as white whereas the other characters such as Kerans, Bodkin and Beatrice are seriously dark due to the heavy sunburn.

Ballard's explicit use of such severe contrast is of symbolic value. Strangman is the only person with such a pale skin and with his white suit, he not only differentiates himself from the others but also bestows a sacred and divine function upon himself; the saviour of humanity.

The sharp black and white contrast also stresses the binary oppositions Ballard emphasizes compared with others. A white albino dressed in a white suit gives him the divine image of a skeleton-like figure with a demonic identity hidden behind it. Strangman is the devil in disguise. In chapter 8, there are references to the imagery of a white skeleton when:

Suddenly he remembered the Delvaux painting, with its tuxedoed skeletons. Strangman's chalk-white face was like a skull, and he had something of the skeleton's jauntiness. "Well, Kerans, what do you think of them?" [...] "Impressed, Doctor?" Kerans managed to take his eyes off Strangman's face and glanced at the looted relics. "They're like bones," he said flatly. Baffled, Strangman shook his head. "Bones? What on earth are you talking about? Kerans, you're insane! Bones, Good God!" (2010: 94-95)

This dialogue reveals the extreme difference in mentality between the two characters. While Strangman proudly exhibits his looted treasure, Kerans looks at them, and all he sees are plain bones. The precious relics do not possess the slightest meaning for Kerans. The scientist resembles Strangman's face and his precious treasure to a skeleton mainly due to the fact that when he looks at them, he suddenly sees the remnants of earlier generations who once lived in these lands. For Kerans, the relics are no different than bones as they overtly symbolise death and extinction brought by the capitalist civilisation that once dominated this Earth.

Strangman's enthusiasm to declare himself the saviour of humanity conceals his true intentions of looting and exploitation. Moreover, his extremely white appearance also ironically stands for the white, capitalist and patriarchal cultural heritage he seems to defend. Strangman's awkwardly pale colour not only reflects his resilience against the natural order but also acts as a symbol of a stereotypical white, industrial exploiter.

The colours white vs. black are successfully juxtaposed by Ballard through the characters of Strangman and Kerans. The author however uses these colours in an ironical way. White which normally symbolizes innocence and pureness is personified

through the antagonist who embodies a highly capitalist mentality whereas black which stands for darkness and doom is represented by the novel's protagonist scientist, Dr. Kerans. From another perspective, white refers to the ruthless, Western white colonisers while black symbolizes the colonised peoples of the world. Strangman is a stereotype of the merciless and cruel colonisers who are determined to exploit all possible resources.

Strangman never acknowledges the actual scope of the catastrophe and constantly struggles to reverse the situation back to its former state. His draining of cities is an effort to enable a return to the industrial 20th century when capitalism and the destruction of nature by men were at full speed.

Strangman holds on to his white colour throughout the novel, thereby representing the greedy, white men that are careless of nature whereas Kerans, Bodkin and Beatrice are dark due to sunburn. These are the characters that acknowledge the scale of the disaster and attempt to fit in nature rather than resist to it. Strangman's bizarre appearance is recurrently mentioned in chapter 8, *The Man with the White Smile* where it is mentioned that:

His handsome saturnine face regarding them with a mixture of suspicion and amused contempt, Strangman lounged back under the cool awning that shaded the poop deck of the depot ship. He had changed into a crisp white suit, the silk-like surface of which reflected the gilt plate of his high-backed Renaissance throne, presumably dredged from some Venetian or Florentine lagoon, and invested his strange personality with an almost magical aura. (2010: 90)

His stubborn effort to look stylish in the whitest and brightest colour reflects his artificial endeavour to prove his innocence to others so that he could gain support in his own cause. The throne imagery is supposed to grant him a Royal flair, but then again the relics are those which he obtained from the lagoon illegally.

Nonetheless, all of Strangman's efforts are in vain as he does not succeed in gathering followers. Due to his repulsive style and remarks, Strangman consolidates opponents rather than followers. The black and white contrast is emphasized once again as he presents a black servant:

Strangman introduced the negro curtly. "This is the Admiral, my chief whip. If I'm not around when you want me, deal with him." He stood up, stepping down from the dais. "Before you leave, let me take you on a brief tour of my treasure ship." He extended an arm gallantly to Beatrice, who took it timorously, his eyes glinting and rapacious. (2010: 92-93)

Once again, the stark image of the colonizer and the colonized is established through these lines.

Strangman openly reveals that he is not just sexist and patriarchal but also capitalist and racist to the fullest extent. He introduces the black man as his 'chief whip', thereby confessing that he whips and tortures his servants and takes this for granted. While Kerans was wondering how Strangman was able to sustain his power over his subjects, it is exposed that he does this by brute force and torment.

Furthermore, the names of the characters are eloquent for an ecofeminist reading of The Drowned World. The name Strangman is of an Anglo-Saxon origin with its source reaching back until the Norman conquest of England in 1066. The name takes its origin from the Old English 'Strangmann', meaning bold and strong man and was probably first used as a byname. The name has some spelling deviations such as Strongman, Strangeman and Strongeman ("Strangman Name Meaning, Family History, Family Crest & Coats of Arms," 2019).

The name's meaning suggests Strangman's aggressive and oppressive temperament which symbolizes the typical white, capitalist, bourgeois attitude. While people are trying to survive the flood, Strangman is after draining cities not for the sake of saving human lives but to obtain treasure and relics belonging to the 20th century. His ambition and motivation is purely derived from ruthlessly accumulating wealth, but despite his immense fortune, he seems to be voracious and insatiable.

Moreover, the origin of the name Kerans is found in ancient Scotland, in the Scottish/English borderlands. The meaning of the name has its roots in the Gaelic word, 'carn' signifying piles of stones or stone burial chambers also referred to as 'cairns'. Ballard's use of the name Kerans is very symbolical in The Drowned World. Kerans receives the mission to reestablish the lagoons in order to gradually restore life to its former state. His name contains a foreshadowing that he too will be buried and vanish at the end parallel to the thousands of generations that have disappeared from the face of the Earth. Kerans cannot escape his fate and his name covertly implies his predestination and the hopelessness of his quest ("Kerans Name Meaning, Family History, Family Crest & Coats of Arms," 2019).

Beatrice, on the other hand has its origin from Latin, meaning 'one who brings happiness or joy, she blesses or makes happy, joy giver.' Beatrice seems to be internationally used as it is present in many other languages: Italian: Beatrice, Bice; Russian: Beatriks; French/English/Portuguese: Beatrix; Slavonic: Beatrica; Arabic: Bashiya; Latin: Beatrice; Welsh: Bettrys. Thus, rather than being a British name, it is an internationally acclaimed name with a specific quality. Beatrice is a name that is

generally given to powerful and prestigious people (“Beatrice Name Meaning, Family History, Family Crest & Coats of Arms,” 2019).

The character Beatrice in The Drowned World possesses bourgeois roots as her grandfather was extremely wealthy and influential. As the name suggests, she enjoys the luxurious life of the upper class but seems to be longed for by the men around her as she is the only woman left in London. Whether she brings joy and happiness to those with her is a matter of discussion. In terms of her sexual identity, she has the means to bring joy and happiness to the men surrounding her, but nevertheless, she refrains from doing so. Despite her stubborn and dismissive remarks, Beatrice’s character seems to be associated with passivity and conformity.

From an ecofeminist perspective, the men’s obsession to obtain Beatrice is symbolical of the patriarchal bourgeois capitalists’ pursuit to dominate and possess nature. Nature’s domination and ruin under long-term human activity perfectly corresponds to Beatrice’s oppression by men. Throughout her life, she has been raised, by and subjugated to patriarchal hegemony. Beginning with her grandfather, Beatrice has spent her whole life as a subject of her male owner. Now that she is the only woman left in London, Kerans and Strangman compete over her control.

Beatrice’s capitalist bourgeois upbringing prevents her to rise up against her oppressors as she has been paralysed with the greedy spirit right from the start. Her passion for material wealth, especially jewels is her main weakness which is often exploited by Strangman who tries to tempt her with precious jewellery:

“For you, my dear.” Deftly, he strung the strands around her neck, regarding the effect with pleasure. The entwined weeds among the sparkling stones against the white skin of her breast made her look like some naiad of the deep. “And all the other jewels of this dead sea.” With a flourish he was off again, the flares vanishing in the darkness with the shouts of his men, leaving them alone in the silence with the white jewels and the decapitated alligator. (2010: 128)

Strangman neither cares about the dead sea with all its living beings, nor about Beatrice.

He just seems to care about her but his affection is extremely superficial and the only way he thinks he can get to her is through precious jewellery.

Throughout the novel, Beatrice does not seem to give up on jewellery. For her, this is by far not a simple passion but rather an obsession. She is addicted to jewellery even during a time when survival has become the primary instinct. Though she bears a dislike for Strangman, she tolerates him mainly because of his material wealth which

she enjoys more than anything else in life. Beatrice enjoys being spoiled with jewellery when:

She sat numbly beside him in her blue evening dress, her hair studded with three or four of the tiaras Strangman had looted from the old jewellery vaults, her breasts smothered under a mass of glittering chains and crescents, like a mad queen in a horror drama. Strangman treated her with a strange deference, not unmarked by a polite hostility, almost as if she were a tribal totem, a deity whose power was responsible for their continued good fortune but nonetheless resented. (2010: 131)

Ballard's word choice is very striking at this point. Beatrice is at first resembled to a mad queen in a horror drama and then a divine tribal totem who is supposed to bring good luck.

Ballard creates an imagery that is perfectly suitable with the post-apocalyptic setting. Together with Earth's regression to the Triassic period, humanity has experienced a regression as well.

This regression is reflected in different layers, such as cultural and psychological. Psychologically, all of the characters experience a deep and immense isolation. This immense isolation causes instability in interpersonal relationships. Characters cannot develop profound relations with one another due to their isolated mental states. Culturally, their dialogues and whereabouts revert to primitive levels. Ballard highlights this primitiveness by using specific words such as tribal, totem and deity.

Finally, it can be concluded that there exists a parallel condition between Beatrice, the only woman left in London and Earth. From an ecofeminist point of view, both have been discriminated, exploited and abused by the patriarchal, capitalist world order. Both have been isolated and are in search of a new identity. Beatrice has been raised within a patriarchal, bourgeois circle and has subordinated to the system since she was a little girl. She is looking for her true identity but gets carried away in a mental state of isolation.

Earth, on the other hand has been exploited by the capitalist order to such an extreme level that it has finally lost all its balance. Global warming and human activity have disrupted Earth's natural balance during the anthropocene age to cause a fatal, global catastrophe. Quite similar to Beatrice's condition, most of Earth's surface is now under water and its consequences are beyond imagination. New animal species emerge in lagoons, new vegetation emerges and a new generation of lost humans continue their

survival around the Polar area. These humans are disconnected from the past and are entangled in a troubled psychological state of isolation.

As it is the case with Beatrice, Earth is trying to find her new identity by re-establishing her balance. Amidst the chaos that results from the transition is the shift of power amongst living species. The power has shifted from human beings to other newly appearing animal species including giant lizards which now hunt humans. Humanity's loss of Earth's hegemony is symbolical in Ballard's post-apocalyptic fiction. Humanity is no more the dominant living being on the face of this planet as it once used to be. It is now one of the many species that are struggling to survive within a non-anthropocentric and non-hierarchical new world order. As a result of this, humans are now seeking to relocate themselves within this new chaotic system of fauna and flora.

The Drowned World ends with an epic confrontation of Strangman's forces and Kerans' team. Beatrice plays a crucial role in this struggle as both Kerans and Strangman share an ambition to gain her. For Kerans, Beatrice represents the new Eve whereas for Strangman, she is fit and worthy enough to become her queen. Thus, for both men, Beatrice is nothing else than a type of obsession, a commodity they must possess. In the end, Kerans and Strangman become a victim of their obsession.

Both men engage in conflict for the acquisition of Beatrice not for the sake of love or romance but in order to fulfil the missing part of their quests. While Kerans is eligible to be Adam, Beatrice, the last woman left in London, must be his Eve. Kerans obviously ascribes mythical roles to himself and to Beatrice as he considers himself a survivor within the newly emerging world order. Strangman who is a strong advocate of the formerly ruined capitalist world order goes about draining the cities to restore them to their former condition and plunder those more easily so as to become the new king of his so called drained empire. As every king needs a queen, Strangman desperately needs Beatrice to fulfil his ambition of kingship.

What happens to Beatrice in the end is quite vague as it is with many other aspects of The Drowned World. It can only be inferred that similar to the other characters, Beatrice experienced an inevitable death. It is however obvious that she does not resist death. Beatrice passes away willingly mainly due to the fact that it is the only form of liberty she could ever imagine. Living as a commodity has led her to remain captive throughout her life. Roaming from one man to another, Beatrice has never been a truly free individual. Despite the many sexual encounters she had with Kerans, she never chose to bear any children.

All hopes of survival being lost, Beatrice consciously chooses death to finally be liberated from the patriarchal capitalist system that has been haunting her all along. She is now finally free from all constraints and submission. Patriarchy has lost the battle it conducted against Beatrice and Earth. With the collapse of the patriarchal, capitalist system, women and Earth are emancipated and finally free.

After the death of Strangman, Bodkins and Beatrice, Kerans becomes a lonesome wanderer headed to the south with the unlikely hope of survival. Ballard concludes the novel with epic words:

27th day. Have rested and am moving south. All is well. Kerans. So he left the lagoon and entered the jungle again, within a few days was completely lost, following the lagoons southward through the increasing rain and heat, attacked by alligators and giant bats, a second Adam searching for the forgotten paradises of the reborn Sun. (2010: 175)

As conveyed by the author himself, Kerans has successfully assumed the role of a second Adam. He is vanishing into nowhere, knowing that he will die.

He has finally fulfilled his mission as the second Adam, the last man on Earth. His view about the futility of his mission since the beginning of the novel has now reappeared in the form of hopelessness and doom. Nevertheless, he survives the disaster.

Rather than Adam, this Biblical imagery can be associated with the flood myth of Noah. Tuhus-Dubrow asserts that:

The fundamental story of climate change is simple. Human behavior provoked a change in the weather, unleashing, among other effects, dangerous storms. This story should sound familiar. It's one of the oldest narratives in the human repository. The tale of Noah's ark is just one variation on the ancient flood myth, in which a deity annihilates the human race for its sins. (2013: 60)

Anthropogenic climate change has caused a global flood and as in the ancient flood myth, Kerans assumes the role of Noah. As it is with the myth of Noah, Kerans is spared by God along with some of his friends and at the end, he wanders around to establish a new civilization. Thus, Kerans and a selected few have been spared in order to reestablish human civilization.

All in all, Ballard's The Drowned World is an outstanding work of early climate fiction which portrays a possible vision of the distant apocalypse. As it is with Ballard's other post-apocalyptic novels, the apocalyptic narrative serves as a mere tool to convey direct and covert implications concerning ecocritical issues. One of those issues is the

notion of ecofeminism which is depicted by the character of Beatrice Dahl. Ecofeminism highlights the parallelisms between the oppression of women and Earth by the patriarchal, capitalist system. Ballard implies through The Drowned World that the patriarchal capitalist system is predestined to collapse. Thus, Earth and women, both givers of life will one day become free at last.



CHAPTER FOUR

THE DROUGHT

4.1. A Social-Ecological Analysis of The Drought

Social Ecology, a broad theory which emerged within the second wave of ecocriticism, defends the notion that ecological matters are closely related to social issues, and in order to understand our ecological problems better and more profoundly, a deeper analysis of social issues is necessary. The concept originated from the theories of environmental activist, Murray Bookchin who claims that:

The ecological crisis we face today is very much a crisis in the emergence of society out of biology, in the problems (the rise of hierarchy, domination, patriarchy, classes and the state) that unfolded with this development, and in the liberatory pathways that provide an alternative to this warped history. [...] Additionally, social ecology has the special meaning that the ecological crisis that beleaguers us stems from a social crisis, a crisis that the crude biologism of “deep ecology” generally ignores. (1995: 120)

Hence, Bookchin strongly maintains that the ecological crisis we are facing cannot be solely explained and associated with the science of biology.

Bookchin thereby criticizes deep ecologists for their efforts to reduce ecological problems to the domain of biology and positive science. According to Bookchin, the source of environmental problems inevitably lies in the various social constructs of our Western society. The origin of the current ecological crisis possesses a completely social fundament rather than a biological basis. Social constructs such as all forms of hierarchy, domination, patriarchy, class struggle and state policy have cumulatively contributed to the major ecological problems we witness today. Bookchin further argues that:

the way human beings deal with each other as social beings is crucial to addressing the ecological crisis. Unless we clearly recognize this, we will fail to see that the hierarchical mentality and class relationships that so thoroughly permeate society are what has given rise to the very idea of dominating the natural world. [...] Unless we realize that the present market society, structured around the brutally competitive

imperative of “grow or die,” is a thoroughly impersonal, self-operating mechanism, we will falsely tend to blame other phenomena for growing environmental dislocations. We will ignore their root causes, such as trade for profit, industrial expansion for its own sake, and the identification of progress with corporate self-interest. (2007: 20)

Thus, human relations are vital in understanding the ecological crisis. It is mainly due to the hierarchical structure and class differences that the superiority of one over the other has become normalized in our society.

Our present day free market economy is roughly based on a competitive spirit which values the strong ones and the ones who oppress. Human mentality of being aggressively competitive and dominant towards one another has resulted in humanity's ruthless domination of nature. Moreover, the cruel competitive capitalist spirit, which masses have taken for granted, is responsible for the rising environmental imbalance which is posing a serious threat to our planet.

The movement of Social Ecology was a defender of change in spiritual values. In 1965, the pioneers of the movement came up with a statement to convey their ideas concerning spirituality and stated that:

The cast of mind that today organizes differences among human and other life-forms along hierarchical lines of ‘supremacy or ‘inferiority’ will give way to an outlook that deals with diversity in an Ecological manner – that is, according to an ethics of complementarity.” In such an ethics, human beings would complement nonhuman beings with their own capacities to produce a richer, creative, and developmental whole – not as a “dominant” species but as supportive one. (Bookchin, 2007: 21)

By these words, Bookchin stresses that unless humans subvert their mentality and do away with the notions of hierarchy, they will never truly manage to coexist with other living beings.

The spirituality promoted by Social Ecology is one of naturalist essence, an ethics that considers all living beings as complementary to one another and having equal value within the ecosystem. The effects of a society founded on hierarchical relations, gender oppression and capitalist exploitation on nature are sure to be dramatically different than the effects of a society which is disconnected from all hierarchical and dominating systems and constructs.

In order to establish a nature-friendly spirit, a complete abolition of hierarchy is necessary. Hierarchy and the mentality resulting from it is one of the true reasons that causes all forms of oppression and leads to exploitation. Bookchin defines hierarchical mentality in the sense that:

It justifies toil, guilt, and sacrifice by the "inferiors," and pleasure and the indulgent gratification of virtually every caprice by their "superiors." The objective history of the social structure becomes internalized as a subjective history of the psychic structure. [...] This mentality permeates our individual psyches in a cumulative form up to the present day-not merely as capitalism but as the vast history of hierarchical society from its inception. Unless we explore this history, which lives actively within us like earlier phases of our individual lives, we will never be free of its hold. We may eliminate social injustice, but we will not achieve social freedom. (1982: 8)

Accordingly, Bookchin directly associates hierarchical mentality with capitalism not only in economic terms but also in the social sphere to which he attaches the highest significance.

As a result, Bookchin stresses that it is hierarchical mentality which is responsible for the standardization of the suffering of the masses and the internalization of subordination which begins in the individual's psyche and evolves onto our very recent perception of capitalist societies. Hierarchical relationships transcend from the individual sphere straight up to the institutional domain. Thus, it is not the individual hierarchical mentality which is our direct concern but rather the institutional one that:

Unless hierarchy is to be used in cosmic sense, dominance and submission must be viewed as institutionalized relationships, relationships that living beings literally institute or create but which are neither ruthlessly fixed by instinct on the one hand nor idiosyncratic on the other. By this, I mean that they must comprise a clearly social structure of coercive and privileged ranks that exist apart from the idiosyncratic individuals who seem to be dominant within a given community, a hierarchy that is guided by a social logic that goes beyond individual interactions or inborn patterns of behavior. (1982: 29)

Thus, the main area where hierarchy manifests itself is the institutional sphere.

Many examples could be related to such forms of hierarchies from bureaucratic institutions as they are the best products of human hierarchy. However, in animals, hierarchies are only visible in their behavioural schemes amongst individuals (29).

Moreover, Social Ecologists have scrutinised the environment and identified two different types of nature. Bookchin points out that:

Social ecology calls upon us to see that the natural world and the social are interlinked by evolution into one nature that consists of two differentiations: first or biotic nature, and second or social nature. Social nature and biotic nature share an evolutionary potential for greater subjectivity and flexibility. Second nature is the way in which human beings, as flexible, highly intelligent primates, inhabit and alter the natural world. That is to say, people create an environment that is most suitable for their mode of existence. (2007: 29)

This categorization has an essential position in Bookchin's philosophy of social ecology.

In this case, the emergence of social nature depends on biotic nature, and both are consistent with and interrelated to one another. This counts for humans as well as non-human living beings. However, when both are compared and contrasted, it can be concluded that the environmental change brought about by humans is considerably different and vast compared to those of non-human beings. Animals adapt to their environment in order to survive whereas humans adapt their needs to modify the environment (30). Hence, no matter how intelligent, developed and innovative humans are, their relationship with the environment is and always has been profoundly different throughout history. The conditions that have led humans to abuse their environment are directly connected to the inner struggles that humans have had since the beginning of civilization. Class struggle, wars between nations, empires and feudal states have maintained a deep effect on humanity's relationship with their environment. Another difference between humans and animals is that human societies are dependent on institutions as they are:

"bonded" together by institutions that change radically over centuries. Nonhuman communities are notable for their general fixity, often genetically imprinted rhythms. Human communities are guided in part by ideological factors and are subject to changes conditioned by those factors. Nonhuman communities are generally tied together by genetically rooted instinctive factors. (2007: 30)

Thus humans are connected through human constructs such as ideologies or institutions whereas nonhumans are directly linked to one another in biological terms.

As a result, despite coming from the same evolutionary process, humans differ from animals not only in intelligence or creative skills, but also in creating institutions. Humans have institutionalized all their struggles from their interactions with one another. From the struggle of gender inequality arose the institution of patriarchy, and from class struggle emerged the free market economic system known as capitalism. Up until the day that humans become free of institutions that are based on hierarchical structures, they will never truly be liberated from oppression and exploitation (39). Bookchin goes further to indicate that:

Social ecology maintains that the future of human life goes hand in hand with the future of the nonhuman world, yet it does not overlook the fact that the harm that hierarchical and class society inflicted on the natural world was more than matched by the harm it inflicted on much of humanity. (2007: 40)

Thereby, it can be asserted that the human and nonhuman worlds are dependent on one another.

In other words, the human world cannot be separated from the nonhuman world. The compliance between these two areas is inevitable. In brief, it could be affirmed that human's second nature, in other words, their social relationships with one another as a whole is directly responsible for the outcome of the nonhuman world. In consequence, positive human relations based on a non-hierarchical mentality are likely to result in positive effects on the nonhuman world whereas the exact opposite is potentially destructive and even catastrophic. This is a notion which is clearly observable in J.G. Ballard's The Drought.

Nevertheless, the motives behind capitalism are not solely cultural. Social Ecology maintains that modern day capitalism is structurally lacking morality and is therefore devoid of moral values as (44):

The direction it follows depends not upon ethical prescriptions and personal inclinations but upon objective laws of profit or loss, growth or death, eat or be eaten, and the like. The maxim "Business is business" explicitly tells us that ethical, religious, psychological, and emotional factors have virtually no place in the predatory world of production, profit, and growth. It is grossly misleading to think that we can divest this harsh, indeed mechanistic world of its objective characteristics by means of ethical appeals. (Bookchin, 2007: 44)

Thus, the 'business is business' phrase becomes no more than an excuse to ignore all ethical concerns and do whatever is necessary to achieve maximum profit.

This is vital to understand the mentality behind the business industry. Capitalist greed is a direct result of the 'business is business' and 'grow or die' mentalities, and this type of spirit is highly destructive for the natural balance of our planet. This 'grow or die' spirit not only fosters insatiability but also promotes material greed by tearing down all ethical principles. Therefore, Bookchin strongly insists that:

A society based on the law of "grow or die" as its all-pervasive imperative must of necessity have a devastating impact on first nature. Nor does "growth" here refer to population growth; the current wisdom of population-boomers to the contrary, the most serious disruptors of ecological cycles are found in the large industrial centers of the world, which are not only poisoning water and air but producing the greenhouse gases that threaten to melt the ice caps and flood vast areas of the planet. (44)

It is first and foremost this toxic mentality that causes an immense ruin of the natural environment.

The neo-liberal policies of the late 20th and early 21st century have brought forward an extreme form of capitalism in which literally anything goes for the sake of

gaining profit. This Machiavellian spirit openly asserts that for industries and businesses to make maximum profit, anything is considered acceptable. Void of any morality, the spirit has shown its harmful effects in many areas, but foremost in nature. For this reason, capitalism is a direct threat for the natural environment as:

There are dramatic signs that capitalism, as I have emphasized elsewhere, is producing external conditions for a crisis an ecological crisis – that may well generate a general human interest for radical social change. Capitalism, organized around a “grow-or-die” market system based on rivalry and expansion, must tear down the natural world – turning soil into sand, polluting the atmosphere, changing the entire climatic pattern of the planet, and possibly making the earth unsuitable for complex forms of life. In effect, it is proving to be an ecological cancer and may well simplify complex ecosystems that have been in the making for countless aeons. (2007: 56)

Thus, the grow or die mentality in capitalism directly causes the destruction of natural areas and nonhuman living beings.

Accordingly, Bookchin openly highlights the dangers that the advanced stages of capitalism pose a tremendous threat to our planet. Capitalism will neither hesitate nor refrain from harming natural areas until the moment of nature’s complete exploitation. He also adds that instead of corporate powers, local communities and people should have the final say about the environment (56).

J.G. Ballard’s The Drought, the third novel of his early climate fiction portrays a post-apocalyptic vision of a society that is wrecked by capitalism. The Drought narrates a vision of apocalypse by drought. This time, the apocalypse is brought by the scarcity of water. The motives leading to the drought prove that the novel is suitable for social-ecological analysis.

The Drought is the third of J.G. Ballard’s post-apocalyptic series of novels. As it is the case with Ballard’s other novels in the series, the novel also has a scientist as its protagonist: the anthropologist, Dr. Charles Ransom. This time, it is worldwide drought that is about to bring the end of civilization. Ransom has just been abandoned by his wife Judith. Similar to The Drowned World’s Kerans, Ransom is a lost figure who is trying to survive and find meaning amidst the catastrophe.

The novel begins with the description of the apocalyptic setting right from its first page where Ballard writes that:

At noon, when Dr. Charles Ransom moored his houseboat in the entrance to the river, he saw Quilter, the idiot-son of the old woman who lived in the ramshackle barge outside the yacht basin, standing on a spur of exposed rock on the opposite bank and smiling at the dead birds floating in the water below his feet. The reflection of his swollen head swam like a deformed nimbus among the limp plumage. The caking

mudbank was speckled with pieces of paper and driftwood, and to Ransom the dream faced figure of Quilter resembled a demented faun strewing himself with leaves as he mourned for the lost spirit of the river. (Ballard, 2014: 3)

Ransom is portrayed as a lonesome figure who lives in his houseboat and who is deserted by his wife, Judith.

The scarcity of water leads people to flee to coastal areas whereas Ransom decides to stay behind to witness the apocalypse. Similar to Ballard's earlier works of climate fiction, descriptions of geographical settings and the changes in the environment are emphasized compared to the characters' personalities.

Straight from the very beginning of the novel, the devastation of fauna and flora is highlighted with a powerful but dramatic imagery of nature on her deathbed. The dead birds floating in the water, the polluted mudbank and the resemblance of Quilter to a faun, a mythological creature that has a man's body with horns and goat's legs, are all references to the outcome of a massive ecological disaster that has taken place on a global scale. The expression 'mourning for the lost spirit of the river' is a personification that is significant to the underlying message of the novel.

Ballard's depiction of the dying nature continues in the upcoming pages where he mentions that:

On the last morning he woke to find the houseboat beached at the end of a small cove. The slopes of mud, covered with the bodies of dead birds and fish, stretched above him like the shores of a dream. [...] In the previous three months the river had dropped some twenty feet, shrinking to less than a quarter of its original volume. As it sank it seemed to pull everything toward it. The two banks were now opposing cliffs, topped by the inverted tents suspended from the chimneys of many of the riverside houses. Originally designed as raintraps--though no rain had ever fallen into them--the canvas envelopes had been transformed into a line of aerial garbage scoops, the bowls of dust and leaves raised like offerings to the sun. (2014: 4-6-7)

Ballard thus sets the setting of the novel, which begins in medias res, by depicting the vast changes that have taken place in the natural environment.

Rivers have sunk to a critical degree where they no more look like a river, but rather like a waste dump and a 'dust bowl' as described by the narrator. The absence of water immediately affects animals such as birds and fish that begin to die out. The dead fish and bird body imagery foreshadow the death of humanity.

Moreover, in Ballard's The Drowned World, water is a symbol of rebirth as it is linked to a life-giving, water-filled womb (Firsching, 1985: 302). In The Drought, the

absence of water depicts a contrasting world image which, in Social-ecological terms, can be interpreted as the extermination of the natural order by human capitalism.

A world without water symbolizes the absence of time and memory in The Drought. As water disappears, characters' perception of time and memory also fade away (304). Ballard, thus, shuts down the chance of a collective rebirth but does signal the commencement of a new world order, one with lots of sand and very scarce amount of water.

Ransom who adapts to the new order is liberated with the destruction of the urban, capitalist remnants (303). Lomax is the antagonistic character who tries to possess and dominate the water and thereby to abuse it as a major influence of hegemony over others. It can be stated that in this hellish, post-apocalyptic vision, water is the one and only invaluable commodity left. Thus, the ones who control water, gain control of the world as water has eliminated all other commodities such as money, gold etc. (304).

Ballard does not abstain from mentioning the good old days when life and nature were at their best condition when:

The lake, once a clear stretch of open water thirty miles in length, had subsided into a series of small pools and channels, separated by the banks of draining mud. A few last fishing craft sailed forlornly among them, their crews standing silently in the bows. [...] Normally, at late summer, the river would have been almost three hundred feet wide, but it was now less than half this, an evil-smelling creek that wound its way along the flat gutter of the banks. The caking mud was firm enough to support a man's weight, and a series of gangways led down to the water's edge from the riverside villas. (2014: 5)

What was once a vast pond of open water has transformed into stiff banks of mud. Ballard deliberately mentions the past in order to draw a dramatic picture of nature's gradual decay in the readers' minds.

In an interview, Ballard mentioned that he has:

written three novels – *The Drowned World*, *The Drought* and *The Crystal World* – which form a trilogy dealing with the topic of time. In *The Drowned World* I deal with the past, and employ water as the central metaphor. In *The Drought* I deal with the future, taking sand as the central image. [...] In my novel *The Drought*, I see the future as a world dominated by sand. It is the end of the planet, and the few people who survive on the planet are governed by perfectly abstract relations, through an entire geometry of space-time, of emotion and action. It is a completely abstract world, as abstract as the most abstract of painters or sculptors one can imagine. (Sellars & O'Hara, 2012: 12)

In this interview, Ballard openly reveals that his third novel presents a vision of the future.

The Drought is a Ballardian reflection of humanity's bleak future, and the reason why the author chose this specific novel as a representation of the future is by no means a coincidence. Ballard, who lived mostly in Britain and Shanghai, foresaw a future dominated by the capitalist free market economy. Ballard's vision of humanity's future is one that is shaped by global environmental catastrophe. The author predicted global warming and anthropogenic climate change as early as the 1960s. The question Ballard attempts to answer in The Drought is what the actual causes are for such vast devastation.

Ballard mentions these reasons in The Drought, and that is also why this novel differentiates from its equivalents, The Wind from Nowhere and The Drowned World. While the reasons of the climatic disasters in those two novels are ambiguous and partially anthropogenic, the cataclysm in The Drought on the other hand is openly revealed to be fully anthropogenic. Ballard conveys the reasons of the natural disaster when he states that:

Covering the offshore waters of the world's oceans, to a distance of about a thousand miles from the coast, was a thin but resilient mono-molecular film formed from a complex of saturated long-chain polymers, generated within the sea from the vast quantities of industrial wastes discharged into the ocean basins during the previous fifty years. This tough, oxygen-permeable membrane lay on the air-water interface and prevented almost all evaporation of surface water into the air space above. Although the structure of these polymers was quickly identified, no means was found of removing them. (2014: 36)

Ballard clearly ascribes the motive of the catastrophe to various types of heavy industrial pollution that has been dumped into the ocean during the last fifty years.

The expression 'industrial waste' is of the utmost importance as it puts the blame directly on the capitalist, industrial mentality which has acted irresponsibly and has polluted the oceans to cause a chain of events that will inevitably lead to a worldwide drought.

Murray Bookchin's grow or die mentality has manifested itself in Ballard's The Drought. Capitalist free market economy and industrial production have reached such a level that in order to obtain maximum profit, it either ignores or neglects the irreversible effects of industrial waste on the natural environment. The massive amount of pollution caused a chain of events that will eventually have a fatal outcome for humanity. The human-caused pollution is further described in the lines when:

The mechanism of formation of these polymers remained obscure, but millions of tons of highly reactive industrial wastes--unwanted petroleum fractions, contaminated catalysts and solvents--were still being vented into the sea, where they mingled with the wastes of atomic power stations and sewage schemes. Out of this brew the sea had constructed a skin no thicker than a few atoms, but sufficiently strong to devastate the lands it once irrigated. (2014: 37)

Compared with his earlier two novels, this explanation seems to be the most rational and credible justification as the major cause of the catastrophe.

Countless industrial wastes have been dumped into the seas together with nuclear waste to merge into a super destructive, ultra pollutant that completely damages the natural balance of the Earth and disrupts the evaporation of water, leading to a worldwide shortage of water and wildfires all around the world. The starting point of the apocalypse in The Drought is openly revealed to be human pollution. In the future, capitalist production will reach to such extreme levels that it will become practically impossible to handle the tremendous amount of waste that occurs from that surplus. The 'grow or die' mentality that capitalists possess knows neither its limits, nor any ethical concerns.

As Murray Bookchin pointed out in his theory of Social Ecology, human beings' relationships with one another and the structures that arise from those relationships are the only reasons of the ecological crisis. Ballard's depiction of a natural catastrophe in The Drought is purely due to capitalism, and since capitalism is a product of human relations, it can be concluded that human relations are the actual cause of environmental crisis.

The Drought is J.G. Ballard's portrayal of humanity's post-capitalist stages. The author underlines the fact that capitalism inevitably leads to the destruction of nature, no matter how or when. Just as the capitalist free market promotes maximum production and consumption, it is doomed to consume until there is nothing left to consume but nature, herself.

Ballard makes deliberate and consistent use of personifications when he writes that:

This act of retribution by the sea had always impressed Ransom by its grim simple justice. Cetyl alcohol films had long been used as a means of preventing evaporation from water reservoirs, and nature had merely extended the principle, applying a fractional tilt, at first imperceptible, to the balance of the elements. As if further to tantalize mankind, the billowing cumulus clouds, burdened like madonnas with cool rain, which still formed over the central ocean surfaces, would sail steadily toward the blistered shorelines but always deposit their precious cargoes into the dry unsaturated air above the sealed offshore waters, never onto the crying land. (2014: 37)

Ballard meticulously makes use of personifications so as to convey a specific meaning to all elements that belong to nature.

This particular meaning is the notion that nature, with all its forms, is an animate living being. The sea is personified as a living entity that seeks revenge from its assailants. The clouds are personified as a burdened Madonna. In Christian culture, Madonna is considered as the Virgin Mary who gave birth to Jesus Christ; in other words, she is the giver of life. Clouds are ascribed the precious role of giving life through rain; nevertheless, this valuable source of life goes vanished into the dry unsaturated air, instead of the land desperately crying for it. Ballard creates a powerful imagery that associates nature with the Creation myth. His usage of mythical personifications is truly artistic and to the point.

From a Social-Ecological perspective, the causes of the apocalypse are not just visible in the post-capitalist society of the novel, but also through the characters' relationships with one another. Most of the characters in The Drought are often in conflict with each other. The protagonist Dr. Charles Ransom is an anthropologist who lives in a houseboat on the river that is slowly drying up. With the drying up of the river, Ransom experiences a psychological emptiness as:

The house reflected this domestic and personal vacuum. The neutral furniture and decorations were as anonymous and free of associations as those of a motel - indeed, Ransom realized, they had been unconsciously selected for just this reason. In a sense the house was a perfect model of a spatio-temporal vacuum, inserted into the continuum of his life by the private alternate universe in the houseboat on the river. Walking about the house he felt more like a forgotten visitor than its owner, a shadowy and ever more evasive double of himself. (2014: 33)

Hence, the drying up of Ransom's river is a clear foreshadowing of the vast scope of catastrophe to come.

Ransom's home is symbolic for the drought taking place in exterior areas (Jerončić & Willems, 2018: 8). The river assumes a vital role of connecting several parts of land to one another. After drying up, these lands become remotely disconnected from each other, leaving its inhabitants isolated as well.

While the disaster is taking place, Ransom gradually becomes isolated as he loses all connection with his environment. Therefore, the draining of the river symbolically stands for the draining of Ransom's past and identity. Ballard clearly makes the distinction between human life before and after the apocalypse (8). Before

the natural disaster, life was meaningful and prosperous but after the drought, the image created by the author is one of self-isolation, depression and escapism.

Throughout the novel, there is a constant struggle for authority by several characters. Ransom, Lomax, Quilter and Miranda all engage in a struggle for power. In social-ecological terms, this struggle is significant as it implies the hierarchical relationship between humans in general and these characters in specific. These personalities often attempt to dominate one another. As Bookchin indicated, people's domination of one another is a mirror of their hegemony and tyranny over nature. Dominating, struggling and confronting one another has become a means of survival for humans whose societies are based on hierarchical constructs.

Richard Lomax is a wealthy and flamboyant architect who simply does not want to acknowledge the true consequences of the calamity. He is the antagonistic character that always keeps standing in Ransom's way. Lomax shares similar characteristics with The Drowned World's antagonist character, Strangman. Both characters insistently reject the ongoing disaster and attempt to inverse the process of the massive cataclysm. Lomax's rejection of the terrible events eventually leads to various clashes with Ransom. In one of those clashes, a dialogue mentions that:

The entire balance of nature has--" Lomax snapped his fingers irritably. "Charles, don't talk to me about the balance of nature! If it wasn't for people like myself we'd all be living in mud huts." He peered darkly at the city. "A good thing, too, judging by that monstrous heap. I meant what's happening over there, in Mount Royal? I take it most people have left by now?" "Nine out of ten. Probably more. There can't be much future for them there." "That's where you're wrong. There's a great deal of future there, believe me." [...] "And what about you, Charles? Why are you still hanging around? I can't understand why you haven't set off for the coast with everyone else." "Can't you, Richard? I think you probably can. Perhaps we both have some unfinished business to clear up." (2014: 51-52)

As can be seen in the lines above, despite the ongoing calamity, Lomax does not seem to care about the environment as he does not want to hear ethical statements concerning the balance of nature.

He is a highly anthropocentric figure who takes credit for being the saviour of humanity due to his profession as an architect. Lomax never reconciles with the drought and is a clear representation of the capitalist patriarchal mentality which is the actual cause of the catastrophe. Lomax and Reverend Johnstone form a consistent duo as we find out in the earlier pages when:

He was relieved when Johnstone let him out at the end of the avenue. On their right, facing the minister's house, was the glass and concrete mansion owned by Richard

Foster Lomax. At one end of the outdoor swimming pool, a fountain threw rainbows of light through the brilliant air. Taking his ease at the edge of the pool was the strutting figure of Lomax, hands in the pockets of his white silk suit, his clipped voice calling ironically to someone in the water. "Magnificent, isn't he?" Johnstone commented. "Much as I detest Lomax, he does prove my point." (2014: 31)

These lines point out that Lomax and Johnstone stand on the same side in terms of world view and mentality.

Richard Lomax draws a classic portrait of an affluent capitalist who was raised by a greedy free market mentality that prioritises material wealth above anything else. He lives in a luxurious mansion with all he can get including a fountain and a swimming pool. There seems to be an interesting accordance between Lomax and Reverend Johnstone who is also extremely anthropocentric and feudal in his actions. The good Reverend blames humanity for their sins and believes that the fires and the drought carry out the sacred mission of cleansing the society (Paddy, 2015). As it was the case in The Wind from Nowhere, The Reverend simply puts the blame on human beings and criticizes them for sharing responsibility of the terrible disaster.

Miranda Lomax, Richard's sister on the other hand, is a female version of her sinister brother. Many times throughout the novel, Miranda is described as a white haired-witch whose:

White hair and utter lack of pity reminded him of the specter that appeared at all times of extreme exhaustion--the yellow-locked, leprous-skinned lamia who had pursued the Ancient Mariner. Perhaps this phantom embodied certain archaic memories of a time, whether past or future, when fear and pain were the most valuable emotions, and their exploitation into the most perverse forms the sole imperative. [...] It was this sense of remorseless caprice, with its world of infinite possibilities unrestrained by any moral considerations, which had its expression in the figure of the white-haired witch. (2014: 60)

Ballard draws a visually intriguing image of Miranda in the readers' minds.

Miranda is defined by various negatively connotations of adjectives and names such as a yellow-locked, leprous-skinned lamia. The lamia is a figure from Greek mythology whose story is narrated as:

Object of the wrath of Hera, who condemned her to lose all the children she gave birth to. The pain and the rage ate slowly away at her to the point where she became a monster ; this is how she lives, hidden in a cave and tormented by the sight of her dead children. Her rage, though, soon gives way to a fatal envy of all those fertile women who live happily with their children, and it is they who become the object of her hatred, as she steals and kills those children, thus avenging herself for her deprived maternity. To make her pain still more acute, Hera deprives her of sleep forever, though Zeus takes

pity on her and allows her to remove her eyes when she wishes. (González-Rivas Fernández, 2018: 26)

Ballard deliberately depicts Miranda as an evil figure who is trying to set up her home in a drained swimming pool.

Miranda also exhibits Mother-like qualities, with three children from Quilter. These allusions to a witch-like image imply to us that Lomax is not the only antagonist of this novel.

There is also Miranda's husband called Quilter, another intriguing figure whom Ballard portrays as a hydrocephalic person, someone who has water fluid inside his brain. Ballard's intentional usage of such a character in the middle of a setting where there is a scarcity of water proves to be highly ironic. Lomax, Miranda and Quilter all prove to be typical Ballardian characters; ironic, bizarre and eccentric. Logic falls short to explain the whereabouts of these characters. Miranda and Quilter's particular scene is noteworthy when:

More and more Quilter treated Whitman and Ransom in the same way, switching them out of his path with a long fur-topped staff. For the time being, Ransom accepted these blows, as a bond between -himself and the further possibilities of his life into which Quilter was leading him. Only with Miranda did Quilter retain his equable temper. The two of them would sit together in the concrete pool, as the water evaporated in the reservoir and the dunes outside drew nearer, like a last Adam and Eve waiting for the end of time. (2014: 220-221)

Ballard's image of Miranda and Quilter sitting down together in a draining swimming pool is once again connected to a Biblical imagery of Adam and Eve waiting for the apocalypse to come.

As it has been observed in The Drowned World, Ballard makes widespread use of Biblical imagery to ascribe a holy connotation to his characters. These attributions often refer to the creation myth of Adam and Eve. Ballard utilizes the post-apocalyptic setting to reverse the myth of creation so as to adjust it to the last humans on earth instead of the original first ones.

Besides Miranda, Quilter is one of the most interesting characters in The Drought. Samuel Francis argues that Quilter plays a critical role within the novel's psychologically ambiguous narrative and that the character is connected to Caliban in Shakespeare's *The Tempest* (Francis, 2013: 84). He is a deformed figure who is at the same time hydrocephalic which hints at his merits of survival during the drought (85). Unlike Richard Lomax, who resists the changing conditions of the apocalypse, Quilter

draws a better portrait of a more successful and realistic attempt of human adaptation. Lomax is mainly associated with greed, rejection and post-capitalist values whereas Quilter is more affiliated with adaptation, irrationality and animalistic tendencies (85).

Towards the end of The Drought, all of the characters set out in an expedition to find water. Finding water in the middle of a barren, drained desert world becomes the primary objective of every human being who is alive. Ballard grants us a peek of Post-capitalist society. The capitalist patriarchal order possesses one and only target: maximum production and maximum consumption as a result. Capitalism will consume until there is nothing more left to consume. The never ending quest for innovation and improvement eventually has had a terrible impact on nature and natural resources.

Murray Bookchin regards the free market economy as the primary responsible for the gradual ruin and exploitation of natural areas and resources and openly asserts that within the framework of capitalism, no matter what variation is in question, there can be no possible solution and salvation for nature and Mother Earth. Hence, the free market economy is destined to ruin and eliminate nature and all its resources. Bookchin further argues that:

At a time when a blind social mechanism – the market – is turning soil into sand, covering fertile land with concrete, poisoning air and water, and producing sweeping climatic and atmospheric changes, we cannot ignore the impact that an aggressive hierarchical and exploitative class society has on the natural world. We must face the fact that economic growth, gender oppressions, and ethnic domination – not to speak of corporate, state, and bureaucratic incursions on human wellbeing – are much more capable of shaping the future of the natural world than are privatistic forms of spiritual self-redemption. (2007: 22)

Thus, humanity's social mechanism and the notions resulting from it have an extremely high and negative impact on the natural sphere.

In his theory of Social Ecology, Bookchin underlines the fact that capitalism and its free market economy have a holistic negative impact on the society, and this impact is one that cannot be ignored or overlooked. As a rational solution, Bookchin proposes the establishment of a 'moral economy' which:

Implies the emergence of "a productive community" to replace the amoral "mere marketplace," that currently prevails. It requires further that producers "explicitly agree to exchange their products and services on terms that are not merely 'equitable' or 'fair' but supportive of each other." Such an analysis assumes that if the prevailing system of economic exploitation and the dominant economic culture based on it are to be eliminated, a sphere must be created in which people find new forms of exchange to replace the capitalist market, and this sphere must be capable of continued growth. (Clark, 2000: 20)

Bookchin thereby proposes an alternative to the free market which does not hinder growth but also fosters morality and recognizes each individual as equally contributory.

Ballard's The Drought is directly associated with Bookchin's theories. Since the author draws a portrait of the aftermath of capitalist society, it is worth noting that there are serious hierarchical distinctions among the characters. These hierarchical struggles are reflected through class, gender and ethnic conflicts. From the beginning of the novel, conflicts are clearly reflected by the characters. Towards the last chapters of the novel, however, these conflicts continue in the background of a meticulous quest to obtain water.

As a primary source of life, the need for water is prioritised over other needs and instincts which are pushed back into a secondary domain. Water, indeed plays a critical role in this narrative. As the narrative progresses, the quest for water becomes more and more crucial:

What chance is there of getting onto the shore?" Ransom asked. "We're going to need some water soon. Aren't there any police around?" "Let me explain." The man finished sipping his tea. "Perhaps you couldn't see from up there, but all along the beach there's a double wire fence. The army and police are behind there. Every day they let a few people through. Inside those sheds there are some big distillation units; they say there'll be plenty of water soon and everyone should stay where they are." He smiled faintly. "Boiling and condensing water is a long job; you need cooling towers a hundred feet high." (2014: 119)

Due to the critical shortage of water, police and government authorities have taken serious precautions in order to protect, conserve and reproduce water resources.

The beach has been sealed off by the local law enforcement authorities, and a huge distillation unit is set up to cleanse water from the sea. People's hopes of obtaining clean water have ended up as a lost cause. Ballard demonstrates that once natural resources are fully depleted, there is no turning back as all effort is in vain.

At the earlier chapters of the novel, there are many foreshadowings to the scarcity of water that humans will soon experience:

His point made, Ransom leaned against the side of the tanker, washing his hand in the water dribbling from the hose. "You should be more careful, Quilter. Now what are you up to here?" Quilter shook his head slowly, apparently mystified by Ransom's behavior. He pointed to the water on Ransom's fingers. "One day, doctor, you'll drown in that much water." (2014: 67)

While Ransom has washed his hands from the hose, Quilter makes a statement which is significant but also highly symbolic for the plot of the novel.

By saying that one day he will drown in that much water, he foreshadows the fatal drought that is awaiting them in the near future and criticises him by saying that washing one's hands with water in such a condition is nothing but recklessness and irresponsible behaviour. Quilter actually mocks Ransom by implying what right he possesses to squander a precious source of life as water in such a critical situation.

Water as a primary source of life is one of the basic five elements of nature and constitutes an example of Murray Bookchin's first nature. In his philosophy of Social Ecology, Bookchin made a distinction between two aspects he called first and second nature. The philosopher defines first nature as the biotic nature and second nature as the social nature (Bookchin, 2007: 29).

It is pointed out that:

First and second nature are actually two aspects of one continuum, Bookchin maintains at once separate from each other but also mutually imbricated in a shared evolutionary process. [...] The dim, emergent subjectivity in first nature can make only rudimentary "choices," but in second nature human beings, possessed of the highest level of subjectivity, are capable of actively and consciously altering their environments, of shaping the societies in which they live- and of creating the ecological society that integrates town and country, or first and second nature, in what Bookchin would later call "free nature." (Biehl, 1999: 38)

According to the philosopher, first and second nature are interconnected to each other as the biological sphere determines the social sphere.

While the selections made by the first nature appear to be random and fundamental, those of humans from second nature prove to be purposeful and deliberately planned. By asserting this, Bookchin actually ascribes a unique role to humans; the notion that only humans have the means and consciousness to intentionally shape their environment (39). As a result, humans have the potential of establishing a harmonious relationship with the first nature. However, this potential might have been in vain.

Bookchin refers to the German philosopher Johann Fichte who asserted that humanity is nature rendered self-conscious. Bookchin disagrees with this view and argues that second nature of humans has proven to be defective in order to establish a balanced and mutually respectful relationship with first nature (39):

We are no more nature rendered self-conscious than we are humanity rendered self-conscious. Reason may give us the capacity to play this role, but we and our society are still totally irrational indeed, we are cunningly dangerous to ourselves and all that lives around us. [...] We have assumed that social development can occur only at the expense of natural development, not that development conceived as wholeness involves society

and nature conjointly. In this respect we have been our own worst enemies-not only objectively but subjectively as well. (Bookchin, 1982: 316)

Instead of acting consciously, humans have proven to be the ultimate menace to the natural environment and to all non-human living beings.

Humans did shape their environment but rather in the utmost negative manner. Capitalism and its free market spirit have eventually caused an irreversible decay in first nature. Humans have not only failed their environment but also themselves. This massive failure is the result of what Bookchin identifies as 'blind nature' which previous generations used:

To denote nature's lack of moral direction turns into free nature, a nature that slowly finds a voice and the means to relieve the needless tribulations of life for all species in a highly conscious humanity and an ecological society The issue, then, is not whether social evolution stands opposed to natural evolution. The issue is how social evolution can be situated in natural evolution and why it has been thrown - needlessly - against natural evolution to the detriment of life as a whole. (Biehl, 1999: 52)

As stated above, blind nature highlights the lack of moral commitment in human actions and preferences. It is the source which eventually leads to any type of ecological dystopia.

Capitalism, as a global economic system fully incorporates blind nature due to the fact that it is not only void of ethical concerns but also highly destructive because of its cruel 'grow or die' spirit.

In The Drought, Ballard demonstrates the results of blind nature on humans within a global scale. Humanity has reached such a level that it has become absolutely blind and insensible towards its natural environment. This blindness has caused humans to take the domination of nature for granted, regardless of the catastrophic consequences it will bring about. Bookchin resembles this image of blindness to a "mute, cruel, harsh, competitive and stingy nature that has opened a wide, often unbridgeable chasm between the social world and the natural world" (Bookchin, 1987: 52).

Ballard gives many examples of the consequences of blind nature where the message of premonition is loud and clear. Ballard writes that:

As the wide sheets of water contracted, first into shallow lagoons and then into a maze of narrow creeks, the wet dunes of the lakebed seemed to emerge from another dimension. On the last morning he woke to find the houseboat beached at the end of a small cove. The slopes of mud, covered with the bodies of dead birds and fish, stretched above him like the shores of a dream. [...] The boathouses were empty, and the drying fish hung in the shadows from the lines of hooks. A few refuse fires smouldered in the

waterfront gardens, their smoke drifting past the open windows that swung in the warm air. Nothing moved in the streets. (2014: 67)

Ballard reflects a clear portrait of doom and destruction. This image of blind nature is created and visually depicted by Ballard so as to set the scene of a major, ecological disaster.

It is worth noting that the author not only designates the decay of the physical environment but also of all non-human living beings. The dead birds and the drying fish foreshadow the dying condition of Earth and the similar bleak future that awaits humans. The author's emphasis of nothingness on the streets is symbolic in ecological terms. Ballard foresees a desolate future for Earth, one that has been eradicated by humanity's most deadly instrument: capitalism.

Ballard maintains that humanity's blind nature will end up in pure disaster, and therefore humans must transform their spirit of blind nature into free nature where:

We must go beyond both the natural and the social toward a new synthesis that contains the best of both. Such a synthesis must transcend both first and second nature in the form of a creative, self-conscious, and therefore "free nature," in which human beings intervene in natural evolution with their ethical sense, their unequaled capacity for conceptual thought, and their remarkable powers and range of communication. (Bookchin, 2007: 47)

Bookchin openly argues that free nature must replace blind nature to create a healthy combination of both first and second nature. This is the only means of salvation for both humans and the nonhuman world.

As a philosopher who recognizes human evolution, Bookchin defends that humans' natural evolution must not go against their social evolution. Therefore, humans must first and foremost eliminate all types of social hierarchies in order to maintain a balance with the natural environment (Eiglad, 2016: 88). Thus, humanity's endeavour to establish a mutually peaceful relationship with nature is practically impossible without the elimination of social hierarchical constructs. Moreover, social ecology is founded on a natural premise, free from all anthropocentric constraints. As a major philosophy, it is openly argued that:

social ecology "radicalizes" nature, or more precisely, our understanding of natural phenomena, by questioning the prevailing marketplace image of nature from an ecological standpoint: nature as a constellation of communities that are neither "blind" nor "mute," "cruel" nor "competitive," "stingy" nor "necessitarian" but, freed of all anthropocentric moral trappings, a participatory realm of interactive life-forms whose most outstanding attributes are fecundity, creativity, and directiveness, marked by

complementarity that renders the natural world the grounding for an ethics of freedom rather than domination. (Rudy, 1998: 61)

Thus, social ecology argues the necessity of establishing a new philosophy which is independent from all hierarchical construct and human limitations to be in complete peace with nature.

One of the major competitive constructs of hierarchy, capitalism claims the largest responsibility for the gradual destruction of natural areas. Since the Second World War, capitalism has witnessed a tremendous boost to extend globally and has resulted in a worldwide hegemony. This, in its turn has ruined second nature in the utmost dramatic way and more than any other hierarchical construct (2016: 61-62).

At the end of The Drought, various characters seem to lose their sense of reality and transcend into the sub-conscious domain. Notice the similarity between The Drought's Lomax, The Drowned World's Strangman and The Wind from Nowhere's Hardoon. All of these characters share similar characteristics in that they are not just bizarre but also haunted and controlled by technological, urban aspects that represent the former capitalist world order. For Ransom, however, getting away from urban areas is seriously liberating as he improves his relationship with Judith at the coast. It seems clear that Ballard's post-capitalist, new world order is ambiguous, obscure and meaningless (Firsching, 1985: 305).

As mentioned earlier, Quilter is an eccentric but strangely deformed personality that possesses a crucial role in the novel. Quilter and his children are the first true representatives of the post-capitalist and post-apocalyptic new world order. It can be observed that:

Ballard uses physical deformity to signal the coming of the new order. He does the same in "Low- Flying Aircraft." The cattle of that story, like the deformed children being born, and (presumably) like the child Forrester's wife Judith is carrying, belong to a new order which will replace that of the dying cities. Yet by any present standards, the cattle and children of "Low-Flying Aircraft," like Quilter and his children, are repulsive in every way; and it seems beyond comprehension that such as these could be the first of an emerging new order. Ballard thus, once again, offers the reader an untenable alternative: to preserve the decadent old urban civilization or to accept the incomprehensible new order. (1985: 305)

Ballard's selection of characters is meticulously planned and connected to the messages he wants to convey to his readers at the sub-text of his novels.

The message he conveys through Quilter and his children is loud and clear as they are the offsprings of post-capitalism. They clearly represent a newly created

generation of people whose physical deformation is not only acknowledged but also the sign of the beginning of the deterioration of the human genetic form.

This also raises severe questions for upcoming generations. Quilter's children are deformed but how deformed will their children be? In other words, will the deformation continue to an unknown, dangerous level? How will the human DNA be affected by this terrifying deformation? These are all questions that Ballard raises and that are left open for interpretation in the sub-text of The Drought.

Like its predecessors, The Drought has an open and ambiguous ending. At the last lines of the novel, Ballard writes that:

Although it was not yet noon, the sun seemed to be receding into the sky, and the air was gradually becoming colder. To his surprise he noticed that he no longer cast any shadow onto the sand, as if he had at last completed his journey across the margins of the inner landscape he had carried in his mind for so many years. As the light failed, the air grew darker. The dust was dull and opaque, the crystals in its surface dead and clouded. An immense pall of darkness lay over the dunes, as if the whole of the exterior world were losing its existence. It was some time later that he failed to notice it had started to rain. (2014: 232-233)

Ballard's ending of The Drought is bleak but again quite ambiguous as the author reveals signs of recovery in ecological terms.

In an unexplained manner, the sun recedes into the sky, the climate becomes cooler and eventually rain starts dropping from the air. However, Ransom does not seem to be aware of the falling rain due to the fact that his mental condition is not ready to perceive the rain. Rain symbolizes the rebirth, and regeneration of nature as nature has once again taken control over the natural order. Because of his mental alienation and isolation, Ransom falls short of observing the water coming from the sky (Firsching, 1985: 304).

Humanity witnesses the death of an old order, to be followed by a new but obscure and inexplicable one. This new world order brings lots of unknown consequences together with hopes of building a better future. (1985: 305) It is clear that as it is the case with the previous two post-apocalyptic novels, The Drought similarly has no happy ending but rather an open ending that is full of question marks.

In one of his interviews, Ballard comments about his novels and asserts that: the last line of my novel The Drought is something like: 'When it started to rain, he no longer noticed that it was raining'. That means the drought is now absolute – the absolute drought endures even when it rains. The psychological process of 'fulfilment' has reached its terminal point when you are no longer aware of the process. Right at the end it starts to rain but Ransom isn't aware of it because the drought is now absolute

inside his head. That process is probably at work in all my fiction: ultimately a point is reached where the very process that generated the book in the first place is no longer necessary. But life tends to express itself in that kind of way, doesn't it? (Sellars & O'Hara, 2012: 200)

The author notes that Ransom cannot perceive the rain psychologically, rather than physically mainly because he has been obsessed with the catastrophe for such a long time that his disbelief of the reversal of the drought has completely overshadowed any other sentiment within his own mind.

Ransom has become a captive of the drought, in a psychological way and therefore, cannot get rid of the hopeless spirit he finds himself. Even the falling rain does not seem to provide him with the hope and joy he desperately needs for a better future.

Ballard saves his resolution concerning the climate crisis for the last pages of the novel where he writes that:

The storm had subsided the next morning, and Ransom made his farewells to Quilter and Miranda. [...] Nothing remained except the stumps of the chimneys, but he rested here for an hour before continuing on his way. He crossed the rubble and went down to the river, then began to walk along the widening mouth towards the lake. Smoothed by the wind, the white dunes covered the bed like motionless waves. He stepped among them, following the hollows that carried him out of sight of the shore. The sand was smooth and unmarked, gleaming with the bones of untold numbers of fish. (233)

While the storm has subsided, images of the devastation and renewal of nature seem to be visible at the same time. Despite the destruction of a great many living beings including humans and various animals, nature is in a process of restoring and renewing herself. Without any human interference, nature is now free at last. Bookchin's notion of free nature manifests itself at the very end of the novel as the one and only solution for the salvation of nature. Humans must stop interfering in the order of nature and coexist peacefully together with all other beings.

To sum up, Ballard's The Drought maintains an intriguing perspective for social-ecological analysis. Unlike his other three post-apocalyptic narratives, The Drought's catastrophe is directly caused by human activity. In a distant future, capitalism might reach such an extreme level that it would finally be able to subvert Earth's climatic order and eventually lead to a worldwide drought.

In this work of ecocatastrophe, J.G. Ballard clearly explores the post-capitalist stage of our planet. From a Social-Ecological perspective, it has been demonstrated that the free market economy which is based on grow or die mentality is destined to cause

destruction and chaos. Capitalism is closely associated with hierarchical social constructs such as patriarchy and class struggle and as affirmed by Murray Bookchin's theory of Social Ecology, all of these hierarchical constructs need to be abolished in order to build a human society free of all pressure and in harmony with nature. The Drought, therefore, portrays a bleak vision of post-capitalist humanity which most probably acts as a grave premonition for all Western societies.



CONCLUSION

James Graham Ballard's association with surrealism and psychoanalytic theory has managed to draw the attention of many scholars and researchers since the publication of his most renowned novels Crash, High Rise and Empire of the Sun. It is mainly due to this reason that most of the scholarly work conducted on Ballard's fiction is concentrated on variations of surrealist and psychoanalytic analysis. These theories have been dominant in the study of the author's fiction. Ballard's very first works of fiction that were published in the early 1960s, on the other hand, have been less scrutinized by scholars for the sole reason that the author came to be commonly affiliated with the literary theories mentioned above. Despite some scholarly research on Ballard's climate fiction novels of the early 60s, there appears to be significant void in the scholarly research carried out on his climate fiction in the theory of ecocriticism, more notably, in Murray Bookchin's social ecology. In this respect, this study should be regarded as an attempt to bring together Bookchin's comprehensive theory of social ecology with J.G. Ballard's three striking climate fiction novels: The Wind from Nowhere, The Drowned World and The Drought which present the climatic apocalypse from different angles. The study has argued ecocriticism to be one of the major concerns of the novels above. In The Wind from Nowhere, it has been discussed how Ballard dismantles and takes a stand against Western anthropocentric thought by the help of a devastating hurricane. In The Drowned World, it has been pointed out that the oppression of women and nature are equivalent to and consistent with one another. In the third and last novel, The Drought, it has been asserted that the free market system is doomed to lead to major ecological crises.

The theoretical chapter has been targeted to provide the historical development of nature writing starting from The Bible and early English literature, up until the 20th century modernist era. In addition to nature writing, the origin and development of the

critical school of ecocriticism has also been outlined along with the principles and the three waves of ecocriticism. Moreover, notable concepts and notions that are crucial to this study such as anthropocentrism, social ecology and ecofeminism have also been discussed and elaborated in detail.

Published in 1961, J.G. Ballard's very first novel, The Wind from Nowhere is also the first of his trilogy of climate fiction novels. Pointed out by many scholars as the primary examples of climate fiction, each of Ballard's climate fiction novels places a natural catastrophe at the central focus of its narrative. The author starts off with a monstrous hurricane taking the all of the world's cities by storm. The Wind from Nowhere is Ballard's reflection of how he actually views Western society with all its flaws and shortcomings. The novel presents a dramatic criticism of Western anthropocentrism as this is noticeable in the novel as a whole within in its plot, characters and final outcome.

It is exceptionally striking that Ballard places the reaction of human characters at the core of the novel rather than the ongoing catastrophe itself. Instead of providing specific details about the causes of the disaster, the author chooses to concentrate on the impact of the storm, thereby highlighting the characters' reaction along with human perception and anthropocentrism. In The Wind from Nowhere, it has been found that Ballard intentionally contrasts anthropocentrism and ecocentrism by using the immense impact of the global hurricane. Ballard intentionally mentions the names of the cities and monuments such as New York and the Statue of Liberty that have had great significance throughout the history of Western civilization.

There is no doubt that humans have ascribed a great deal of meaning to their constructs. The author openly expresses that a natural calamity of a large scale would be more than enough to swipe all human-built constructs and monuments. Ballard not only applies this to major human physical constructs but also to the anthropocentric mentality that dominates the Western societies for centuries. It has been shown that the anthropocentric characters like Hardoon and Kroll in The Wind from Nowhere do not succeed to stay alive whereas the ecocentric personalities such as Maitland manage to survive the catastrophe. In this respect it has been demonstrated through this narrative and these characters that anthropocentric thought will eventually lead to humanity's downfall.

In Ballard's very first novel, the plot and most of the characters possess minimal significance as from the beginning until the end, people simply run away from one

location to the other in mere hopes of surviving the disaster. It has been pointed out that the author successfully affiliates negative qualities such as evil, vain and exploitation with the anthropocentric spirit which is embodied in antagonistic characters such as Hardoon and Kroll, whom both end up with a tragic death. Thus the storm in specific and the disaster in general merely serve as tools to break down and dismantle Western anthropocentrism and thereby to bring forward an ethic message which is closely related to ecocentrism.

On the whole, it has been found that in The Wind from Nowhere, Ballard shatters western anthropocentrism by establishing a narrative that demonstrates how petty humans actually are in the face of nature's mercy. This proves that instead of humans, nature should be at the core of the Universe with ecocentrism as its guiding philosophy. It is obvious that humans possess no significant place at the Universe and are equals with other living beings, including all species of fauna and flora. Hence, human dependence on nature is emphasized whereas vice versa is out of question. However, anthropocentric thought has dominated western societies by placing humans at the centre of the Universe, thereby enforcing an artificial perception.

According to Ballard, natural catastrophes provide a chance for humans to come to terms with themselves and with nature. The Wind from Nowhere is a reminder to the human race that human beings ought to subsist in peace with every single living being on Earth and never truly forget that we, humans merely constitute a minor component of a greater whole.

Ballard's second climate fiction novel that has been analysed in this study was The Drowned World. Written shortly after his first novel, The Drowned World is considered by many critics and readers as Ballard's first, true novel mainly due to the fact that the author did not value his first novel, The Wind from Nowhere as a noteworthy work of fiction.

The year is 2145 and the levels of the oceans have risen to create a crucial transformation in the climatic balance of the Earth. The shift in climate gradually causes a chain of reaction that ultimately results in a worldwide, massive flood, leaving the world's major cities under water. Due to the shift in climates, the Polar Regions have now become the habitable areas of the world. The readers witness the devastating flood through the perspective of Dr. Robert Kerans who leads a team of scientists in the flooded city of London.

In this part of the study, it has been revealed through the character of Beatrice Dahl that the oppression of women is directly linked with the oppression of nature. It is of the utmost significance that Beatrice Dahl is not only the only woman left in London, but also the only woman character in The Drowned World. Thus, it has been necessary to concentrate on the character of Beatrice so as to explore the novel from an ecofeminist perspective.

Social ecofeminism is the theory which posits that there exists noteworthy relations between the subordination of women and nature. Therefore, it is the aim of ecofeminists to maintain the balance of nature and to restore equality for women in all areas of the society (Alonso, 2013: 73-74).

Beatrice Dahl is a highly dependent, relaxed, careless character who has enjoyed a bourgeois upbringing by her grandfather. She has been pacified by the patriarchal capitalist system which she was born into. It is therefore no surprise that Beatrice becomes the play thing of all the men around her. Despite being the only woman left in London, Beatrice refrains from engaging in any kind of relationship. While performing passive and conformist behaviour, she enjoys a life of meaningless luxury.

In this respect, it has been exposed from a social ecofeminist perspective that Beatrice's subordination to the patriarchal capitalist system is homogenous to nature's destruction by the same evil belligerent. Men have dominated and abused Beatrice in the same way that they have done to nature. The gradual process of Earth's climate change and the rise in the water levels is inferred to be a direct result of human industrial activity. Ballard's own clarification of the catastrophe lacks credibility and falls short of validity. The actual cause of the Solar storms that lead to a chain reaction is not mentioned by the author. Thus, the most reasonable explanation for this disaster is industrial pollution in global scale which damaged Earth's layers and disrupted the balance of nature, thereby leaving nature's defence mechanisms completely vulnerable. This massive pollution is caused by no other than the patriarchal, capitalist system which always aimed at maximum production but ended up consuming the Earth itself.

It has been eventually concluded that from a social ecofeminist perspective, both Earth and Beatrice have been oppressed, persecuted and regarded as a mere commodity by the capitalist patriarchal system. As subjects to the system, both are in search for a new identity. Beatrice finds herself in a state of psychological isolation while the Earth similarly undergoes a similar process where natural areas are completely flooded and new life forms and vegetation emerge as a result of this immense transformation.

Beatrice's and Earth's parallel condition undeniably proves the bond between women and nature. As bestowers of life, it is with no doubt that women's and nature's liberation depends on one another. Thus, one's freedom cannot be obtained without the other's salvation.

Finally, in the last section of the novels chapter, Ballard's third climate fiction novel, The Drought aka. The Burning World has been analysed from a social ecological context.

Social Ecology is a critical theory that emerged within the second wave of ecocriticism, from the theories of acclaimed scholar and environmental activist Murray Bookchin. The theory mainly argues that the ecological crisis humanity is facing today cannot be explained through the positive sciences. In this respect, the actual sources of our present day lie in the social sphere of our society. Therefore the current ecological crisis is completely due to the human social constructs such as hierarchy, patriarchy and class struggle.

Our current free market economy is based on the 'grow or die' notion which promotes and encourages an aggressive mentality and justifies the domination of one over the other. It is with no doubt that this mentality has a devastating impact on our modern society. Bookchin highlights that unless all hierarchical constructs are abolished, it will be futile to establish a society of humans fully in peace with nature and all other living beings.

J.G. Ballard's third climate fiction novel, The Drought recounts the apocalypse from the natural disaster of extreme global dryness and shortage of water. The basic notion which sets The Drought apart from its predecessors is the very fact that the cause of the catastrophe is openly revealed to be caused by human activity. While the causes of the disaster in the previous novels were rather obscure and open for interpretation, in The Drought on the other hand, it has been clearly stated that gigantic quantities of industrial wastes resulted in long-chain polymers on the surface of the ocean which obstructed the evaporation of water into air. Thus, Ballard openly portrays a vision of society that has been ruined by the effects of capitalist activity.

It has been exposed that in The Drought, the 'grow or die' spirit referred to by Murray Bookchin is demonstrated to create a disastrous, irreversible impact on the natural environment. In this portrayal of Ballard's distant future, capitalist production has reached such an enormous level that humans have become incapable of disposing of all the types of poisonous waste that have come to being as a consequence of decades of

non-stop manufacturing. It has also been revealed that as the origin of the cataclysm in The Drought is directly related to capitalism and since capitalism is a result of human social activity, it can be determined that human social relations are the actual source of the natural crisis.

Moreover, Ballard implies in this novel that capitalism is destined to consume all sources and commodities to the extreme level until there is nothing more left to consume but nature, herself. In connection with this consumption is the philosopher, Murray Bookchin's notions of first and second nature. Bookchin defines first nature as the biotic nature whereas he asserts second nature as the social relationships and whereabouts of all living beings on Earth (Bookchin, 2007: 29). According to Bookchin, these two notions are interrelated as one determines the other. Hence, it has been understood that humans have failed their second nature and thereby seriously damaged the first nature.

In this case, humans have had the possibility to maintain a peaceful relationship with their natural environment. Nevertheless, they did the exact opposite and gradually destroyed what otherwise might have become a unique harmony. It has been found that this destruction is what Ballard attempts to expose to us through the powerful narrative of The Drought. In this novel, the one and only responsible for a natural catastrophe of such a tremendous scale is capitalism which is obviously a result of second nature. As a result, second nature not only dominates but also ruins and devastates first nature. Ballard implies that humans need to reshape and re-establish their second nature in a manner which does not conflict with the first nature, hence the natural environment.

Moreover, Bookchin affirms that lack of moral dedication eventually leads to what he calls 'blind nature'. On this behalf, it has been uncovered that Ballard has manifested the possible outcome of blind nature on humans as well as on the natural environment. Blind nature has not only distorted human mentality but also paved the way for an annihilation of natural areas of scale unseen before. In The Drought, Ballard reflects his dystopian vision of blind nature and its outcome which is portrayed by the author as a possibility not too far from becoming reality.

Murray Bookchin not just determines the problem, he also puts forward a meticulously crafted remedy for it. This remedy is one he entitles 'free nature'. Humanity's salvation from global natural catastrophe must be established with an alteration of mentality. In order for humans to form a harmonious coexistence of first nature and second nature, a transformation from blind nature to free nature is

imperative. In contrast with blind nature, free nature is a philosophy that fosters a mentality fully conscious and supportive of all nature's living beings. It is only through free nature that humans will be able to cease their domination over fauna and flora and build a future where they will truly live in peace with nature.

All in all, J.G. Ballard's The Drought maintains an impressive criticism of social ecology that is still true and valid in our days. This bleak dystopian vision brings out the worst possible scenario an ecological crisis might present but nevertheless, it is one that never ought to be ignored. In contrast with Ballard's earlier two novels, The Drought not just presents the results of the cataclysm but also focuses a great deal on the causes of it which are completely anthropogenic in origin. It is thereby exposed that human activity in general and industrial activity in specific might have disastrous and irreversible consequences on the natural sphere. Thus, Bookchin implies that we must act before it is too late and before all is lost to subvert the ecological crisis and constitute a new world order where peaceful coexistence with nature is a common aspect.

To sum up, having compared and contrasted all three of J.G. Ballard's climate fiction novels, some intriguing conclusions can be drawn. First and foremost, Ballard's first three novels are all prime examples of climate fiction and all share an apocalyptic and/or post-apocalyptic narrative. Recounting the apocalypse from a climatic perspective, these novels follow a particular pattern which initiates with wind, continues with water and finally ends with drought. Thus, Ballard's very first works of fiction follow the pattern of wind, water and drought. This is significant due to the fact that Ballard was not only able to foresee the climate crisis but also in terms of the author's favouring of the likeliness of a global natural catastrophe.

Moreover, it has been found that The Wind from Nowhere, The Drowned World and The Drought all share a common narrative with similar characters and plot structure. All three novels have a scientist as a protagonist and a major antagonist opposing the main character. In addition to the plot and characters, the causes of the disasters shift from being ambiguous in The Wind from Nowhere to being partially anthropogenic in The Drowned World and finally fully anthropogenic in The Drought.

Hence, the motives of the catastrophes in Ballard's novels switch from obscurity to human caused factors. In The Wind from Nowhere, the cause of the hurricane is relatively unknown, in The Drowned World, it is partially due to human activity and in The Drought, it is openly revealed that years of human industrial activity has caused a

chain reaction to end up in a worldwide drought. As a result, Ballard shifts his apocalyptic fiction from being partially anthropogenic to fully anthropogenic in his third novel. This highlights Ballard's distrust against and suspicion of the Western civilization.

Ballard implies through his post-apocalyptic fiction that the destruction of our Earth will occur as a result of human activity. His combination of climate and post-apocalyptic fiction is a proof of the very fact that Ballard's conviction of an immense catastrophe is awaiting humans unless action is taken to prevent major climate crises. As one of the earliest authors who forewarned us against climate change and climatic disaster, Ballard's works, though fictional, still maintain their sense of realism and validity. It is in that sense imperative that the author's works of climate fiction should be read and acknowledged by each upcoming generation so as to be fully aware of this hazardous prospect of terrifying calamity and to rise up against policies that provoke drastic climate change which will pave the way for a major climate crisis.

The fourth and last novel of Ballard's post-apocalyptic quadrilogy, The Crystal World has not been included in this study mainly due to the very fact that the work did not fall within the category of climate fiction. Nevertheless, having studied Ballard's climatic disaster novels, it goes without saying that The Crystal World is a must read excellent work of fiction. In this novel, the catastrophe is not related to climatic causes but rather focuses on supernatural motives. The story takes place in the African continent where a mysterious phenomenon crystallizes all plants and living animals. An environment where time itself comes to halt, The Crystal World is a unique story of surrealist dystopian mayhem.

Additionally, a great deal of climate fiction writing emerged at the beginning of the 21st century. Many noteworthy novels have been written at this period by a variety of contemporary authors. Jeannette Winterson's The Stone Gods draws a portrait of a post-apocalyptic setting on Earth and other planets in space. Another acclaimed master of dystopia is Stanley Kim Robinson who is popular for post-apocalyptic works of science-fiction such as Forty Signs of Rain, Fifty Degrees Below and New York 2140. These dystopian fiction novels follow a similar pattern with J.G. Ballard's early climate fiction. Although they were not written in the Ballardian style and tone, all of these correspondingly concentrate on the effects of anthropogenic climate change. In addition, the British novelist Ian Russell McEwan's novel Solar tells the story of a Nobel winning physicist who sets out to find a ground-breaking solution for climate change using solar

energy. The American, John Michael Crichton is another prominent author who published his famous novel, State of Fear in 2004. Lastly, John Barnes, Larry Niven, Saci Lloyd, Jerry Pournelle and Michael Flynn are other names who published novels in the post-apocalyptic genre of science-fiction.

On the whole, this dissertation has relevance in our present day due to a variety of reasons. First and foremost, climate change is a serious issue which has been on the agenda since the last two decades. Along with the rising in temperatures, especially in the Western world, people have come to realize the severity and urgency of this crisis. Global warming is a reality which is in full motion and action needs to be taken to subvert this ecological crisis.

The Kyoto Protocol was adopted on February 11, 1997 and put into effect in 2005. The international treaty's main purpose is to ensure the members' diminution of greenhouse and carbon dioxide gas emissions. As of June 2013, there are 192 countries that have signed The Kyoto Protocol and adopted a common strategic plan to combat global warming. However, Canada withdrew from the Protocol in 2012 and The United States has still not ratified the Protocol. Since 2016, the US. remains the only nation which has still not ratified the agreement.

Following the Kyoto Protocol, the Paris Agreement was signed by 195 nations in 2016. The Agreement's main objective is to maintain the increase in global temperature level below two degrees Celsius. Member nations have agreed that the only way to control and subvert climate change is by reducing human-caused emissions and greenhouse gases. According to the Paris Agreement, every member nation is obliged to plan, take action and report its progress on fighting climate change on a regular basis to the United Nations Framework Convention on Climate Change. (UNFCCC) In 2017, the Trump Administration officially announced that the United States is planning to withdraw from the Agreement. According to regulations, the United States' withdrawal from the Paris Agreement will come to effect as early as November 2020.

Despite all international effort, climate change still remains to be the primary issue that poses an obvious threat for upcoming generations. The Earth will be the subject of critical environmental transformations unless serious and long-term action is taken by the majority of industrialized nations. In the summer of 2019, many European cities including Paris and Berlin have witnessed record-high temperatures of over forty degrees Celsius. This has alarmed many activists to stand up and take action against the crisis in climate.

The climate crisis has urged many environmental activists to rise up and act including the Norwegian teenager Greta Thunberg. Greta, a 16 year old girl from Norway has been in spotlight for the past years with her various climate protests and successful environmental activism. On September 23, 2019, Greta has claimed worldwide fame with a speech she gave at the UN. Climate Action Summit where she expressed in absolute resentment that:

“This is all wrong. I shouldn’t be standing here. I should be back in school on the other side of the ocean. Yet you all come to me for hope? How dare you! You have stolen my dreams and my childhood with your empty words. And yet I’m one of the lucky ones. People are suffering. People are dying. Entire ecosystems are collapsing. We are in the beginning of a mass extinction. And all you can talk about is money and fairytales of eternal economic growth. How dare you! [...] You are failing us. But the young people are starting to understand your betrayal. The eyes of all future generations are upon you. And if you choose to fail us I say we will never forgive you. We will not let you get away with this. Right here, right now is where we draw the line. The world is waking up. And change is coming, whether you like it or not.” (Thunberg, 2019)

Greta’s striking speech was loaded with sentiments of anger, condemnation and admonition. The Norwegian activist openly asserted that present-day world leaders are wasting our time by prioritizing money over crucial concerns such as the crisis in climate. Greta holds these leaders responsible for squandering the lives of future generations which she believes is completely unforgivable. By putting pressure on today’s world leaders, Greta aspires to achieve change in active politics. Greta’s speech can and should be interpreted as a wakeup call by tomorrow’s adults. Thanks to her persistent spirit and dedicated will, Greta has managed to raise awareness for environmental activism and succeeded to keep the issue of climate crisis on the agenda.

Nevertheless, after her speech Greta has also stated condemnation for some countries which have a lousy environmental record. However, the industrialized countries with the highest level of pollution in the world such as China, The US, India, Russia and Japan were not included in Greta’s list. This caused suspicion against Greta’s cause and weakened her credibility. People not only raised doubts about her intention but also questioned the actual truthfulness of her cause. Despite all controversies, it is obvious that Greta will play a vital role in the environmental movements of the future.

Finally, it is worth noting that the major cause of the climate crisis is entirely anthropogenic. In other words, climate change is human-caused and as the primary responsible, it is humans’ obligation to fully acknowledge this fact and react on this

issue. What makes this thesis distinct and relevant to our present day is the very fact that it specifically analyses the social sphere in Ballard's early climate fiction.

Written in the early 1960s, J.G. Ballard managed to foresee the post-capitalist stages of the western civilization and presented us three climatic catastrophes that are likely to come true unless drastic measures are taken. Ballard's predictions and premonitions are more relevant today compared to the period when the novels were released. Hence this dissertation not only raises awareness to Ballard's climate fiction which have always received less attention compared to his latter novels but also firmly asserts that the major cause of the environmental crisis is fully anthropogenic.

Therefore, human social relations are the basic fundamental focal point of this crisis. From the individual to the social sphere, humans are the only accountable for the disruption of ecological balance. Humans must re-arrange their relationships with one another in accordance with the natural balance and take action in both individual and governmental stages. Capitalism has no limits to production, consumption and accumulation of wealth. It is therefore vital to comprehend that capitalism is destined to ruin the natural balance of the Earth.

This study not only serves as a reminder of Ballardian forewarning of the climate crisis but also as a means of coming to terms with all human activity that led to the current situation. Half a century ago, J.G. Ballard foresaw the ongoing climate crisis and urged us through his climate fiction to take action and save our Earth. What has been done by humans needs to be undone by humans as an immense responsibility rests on our shoulders to ensure the peaceful and harmonious existence of our future generations.

There exists only one path to undo what has been done and this is by urging politicians to take measures and pass drastic legislations in favour of the preservation of natural areas and the limitation of human industrial activity including the level of harmful emissions. The Kyoto and Paris Agreements formed a solid stepping stone in the struggle for the recovery of nature. However, the withdrawal of some countries including Canada and the US. will result in a major drawback in the environmental movement. Therefore, to accelerate the process, citizens of these nations need to engage in peaceful protests so as to push their governments to reconsider the agreement. In case this fails, citizens need to elect environmentally conscious politicians to higher offices. It needs to be emphasized that the solution of the climate crisis is one of pure political nature and therefore can only be solved by taking political initiative which has to be

triggered by the citizens of the world. All in all, it is up to the people to act and respond to the call of the climate emergency.

This thesis is carried out to its completion with the ambition of fulfilling a niche in both ecocritical and post-apocalyptic studies while paving the way for other scholarly works on Ballardian fiction. A wide variety of academic research could be conducted on Ballard's climate fiction novels, ranging from psychoanalytic to feminist criticism and Marxist literary theory. Nevertheless, ecocriticism has been prioritized to be the most appropriate and viable theory for the analysis of these specific novels. As a contribution to Ballard's studies, it is aspired that this study will become an inspiration for a newer variety of academic research on Ballard's earlier novels as well as other works of post-apocalyptic and climate fiction.



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