

T. C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE PROGRAMME



**CHANGING NATURE-HUMAN RELATIONS IN CATASTROPHIC NARRATIVES
OF J.G. BALLARD'S *THE DROWNED WORLD***

M.A. THESIS

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İSTANBUL, SEPTEMBER 2021

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LIST OF ABBREVIATIONS

Cli-Fi : Climate Change Fiction

Sci-Fi : Science Fiction

TDW : *The Drowned World*



ÖZET

J.G. BALLARD'IN FELAKET ANLATILARINDAN *THE DROWNED WORLD* ADLI ROMANINDA DEĞİŞEN DOĞA-İNSAN İLİŞKİLERİ

Bu tez çalışması, J.G. Ballard'ın *The Drowned World* (1962) adlı romanında dönüşen doğa-insan ilişkisini ve dünyadaki değişimler sonrası karakterlerin yaşadığı sıkıntıları çözümlemeyi amaçlamaktadır. Roman, doğal afetlerin dünyayı neredeyse yaşanmaz hale getirdiği gelecekte geçmektedir. Kurtulanlar Kamp Byrd'te yaşamakta ve romanın başkahramanları bilimsel bir proje için hareket eden lagünleri haritalandırmaktadır. Değişen çevreyle beraber, dönüşümün tam ortasında yer alan karakterler yeni fauna ve florayı anlamakta sorun yaşamaktadırlar. Tez, değişen iklim ve karakterler üzerindeki kıyamet sonrası etkilerin etrafında şekillendiğinden dolayı, iklim değişikliği romanı yansımaları, su sembolizminin gücünü ve felaket anlatısının kavramlarını içermektedir. *The Drowned World*'te, karakterlerin kopuk ilişkilerini çözümlemek için, tahrip edilmiş doğa tasviri, felaketlerin konumu ve süregelen değişimlerden etkilenen karakterlerin zihinlerinin analizi bir araya getirilmiştir. Bu hedeflere ulaşmak için de güncel doğa-insan ilişkisi, karakterlerin iç mekanları, çözülmüş özellikleri, şiddetli rüyaları ve güneye gitme istekleri incelenmiştir.

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Anahtar Kelimeler: J.G. Ballard, Felaket, İklim Değişikliği Romanı, Değişen İlişkiler.

ABSTRACT

CHANGING NATURE-HUMAN RELATIONS IN CATASTROPHIC NARRATIVES OF J.G. BALLARD'S *THE DROWNED WORLD*

This study aims to decode the altered nature-human relations and the characters' struggle after the drastic changes on earth in J.G. Ballard's *The Drowned World* (1962). The novel sets in the future, in which the natural disasters caused the earth to become almost uninhabitable. The survivors live in Camp Byrd and the protagonists are on a scientific mission to map the shifting lagoons. Caused by the changing environment, characters are struggling to understand the new forms of fauna and flora, who are in the middle of a metamorphosis. Since this study is centered around the altered climate and its post-apocalyptic effects on the characters, it consists of climate change fiction reflection, the power of water symbolism, catastrophe narrative aspects. Depicting a destructed nature, relocating the position of the disasters, characters' minds analysis due to the ongoing changes are combined to evaluate *The Drowned World* for deciphering the disconnected characters. To achieve these goals, the ongoing human-nature relations, characters' inner spaces, their disintegration, their vivid dreams, and their will to head to the south are examined.

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Keywords: J.G. Ballard, Catastrophe, Climate Change Fiction, Changing Relations.

INTRODUCTION

Nature has become indispensable for humans in many ways. Apart from nature's crucial importance in human life, it had an entangled relationship with literature for centuries. So forth, after switching from a human-centered oriented approach to an earth-centered oriented one, nature is no longer only a setting but becomes one of the inseparable aspects of the novels. Since nature becomes visible in the literary domain, it has been introduced by many critics and writers as a product of the 21st century.

When the topic is nature, its components, its representations and non-representations, its position in humans' lives, and what caused it to be under construction and alteration worth considering. However, this thesis deploys disasters and the post-apocalyptic world, it would be better to focus on the natural disasters and climate change fiction to narrow the topic. The change in nature lays behind either human-induced anthropogenic causes or natural disasters. There is an attempt to create an awareness towards nature with nonfiction, but it is a fact that destructed nature and the post-apocalyptic scenes have been attracting fiction readers more in recent years. For this reason, disasters have been started to be considered in various forms. Natural disasters are tremendous events that both affect living organisms and other systems, and humans have been experiencing disasters from the beginning of their creation. While the level of impact on disasters is changing, the level of responses to those disasters may also be diverse. It can be conferred that there is a link between natural disasters and human responses to them, such as catastrophic narratives and trauma writings.

Regarding this respect, this study consists of three chapters. In chapter one, narrating disasters, climate change, its origins, and the flood in fiction will be examined. To link flood with the context, water symbolism will be reflected. J. G. Ballard's novel *The Drowned World* (in short *TDW*) is a good example of the climate change fiction sub-genre. When climate change and its immerse effects hit the earth, the ongoing danger panics governments and organizations. The increasing temperature

and impending disasters cause unusual weather conditions, such as hurricanes and floods that cause more people to experience tragedy.

As a response to climate change, literary studies meet new features and go under various changes. Adhere to the current theories and genres, new theories, approaches, and genres emerged or become more visible, for instance, ecocriticism, ecofeminism, and climate change fiction. When climate change fiction (in short cli-fi) came into literary view, it became a decipherable literary phenomenon for nature writing. As it is the 20th century literary product, it would be wise to use it in the thesis to contribute the today's academic sphere that cares for altered climates and nature itself. As a new sub-genre of science fiction, coined by Dan Bloom in 2007, cli-fi gains a lot of attention from both the readers and the writers. Since cli-fi issues the changing in climate and global warming topics that are also today's realities to encounter, it becomes more relevant. Furthermore, cli-fi has a link with literary criticism called ecocriticism thanks to their mutual concern for the environment which will be examined in the following chapters as well. Even though cli-fi has made its first appearance in the 2000s, cli-fi novels can be detected in earlier works without labeling them. Until the 2010s, there are many sources that support environmental novels and there is an ongoing attempt to look at older works retrospectively.

Cli-fi novels deploy many disasters, but one of the challenging ones is flood. Flood has been considered in many novels and has its roots in religious writings. As Ballard's *TDW* includes a massive flood after natural-caused instabilities of the earth, this study related to water symbolism, flood in fiction, and deluge novels to perceive the altering environment along with its effect on changing nature-human relations. From ancient times to modern times, different levels of water and water symbolism have been subjected. Water symbolism has also two sides which are negative and positive. Negative meanings are listed as death, destruction, and extermination, positive meanings can be listed as fertility, life, and nourishing. Moreover, the most notable novels contain harsh weather conditions, such as drought, flood, landslide, and hurricane. During apocalypse or post-apocalypse, human and nonhuman beings are affected dramatically that compiles the novel's main conflict.

The aim of the second chapter is twofold. First, J.G. Ballard and his post-apocalyptic novels are examined, second, the center of this thesis, *The Drowned World* and its cli-fi reflections are studied. This chapter is dedicated to illuminate the selected novel and the climate change reflections. J.G. Ballard (1930-2009) is an English writer who is famous for his science fiction and post-apocalyptic novels. Ballard's famous four novels demonstrate the environmental disasters, the post-apocalyptic scenes, and the characters' inner spaces. The reason for deciding on analyzing Ballard's *TDW* is his unique way of depicting the altered environment and his concentration on inner spaces. Moreover, this chapter will cover the changing silhouette of London by referencing many writers and critics.

The third chapter focuses on referencing changing relations, the inner space and psychology of the Ballardian characters, their intense dreams, and finally Kerans and Hardman's wish to go to the south. Before analyzing the outcomes and the reflection, it is better to mention the nature-human relation and humans' actions through history. The nature-human relation is one of the oldest convergences. However, there is human dependence on nature, but for nature, it is not the same for existing. We could claim that the beginning of the history of nature-human relations corresponds with the beginning of human history on the earth. Before decoding the changing nature-human relations in *TDW*, it would be better to look at the beginning of its history, the evolution, and then Ballard's construction.

The entangled nature-human connection could be detected in every society, such as hunter-gatherer societies. Archeological executions prove that gatherer societies lived four million years ago where humans provided their food from wild plants and animals. Later, agrarian societies emerged ten thousand years ago, compare to gatherers they started working on fields and domesticated plants and animals. Humans' dependence on nature is an ancient relationship, rely on getting benefits from nature to survive. Even after humans are civilized and established cities, the dependence of humans on nature preserves through agriculture which has played an important role in developing the civilizations, as Moghadam, Singh, and Yahya stated. They study the effect of the Industrial Revolution and urbanization. With the heavy labor of the workers, the cities are urbanized by their hands. However, the growth of the cities requires more supplies and raw materials, the needs are fulfilled from natural

sources. So, nature has become a part of the revolution while being plundered. This is the time when the detachment from nature happened for humans. The role of nature has become its opposite as it was in the beginning, it is now the human physical welfare. Humans experience handmade industrial areas and almost forget to live in nature and respect the way nature subsists. Moreover, they also assert that nature has a powerful impact on the human psyche, especially with uniting nature it has a positive and soothing effect. He adds that uniting with nature paves the way of discovering himself (Moghadam et al., 2015, p.93).

While nature is on an alteration, the characters' psyche remains open to be affected so that changing relations contain characters' inner self and their hardships to overcome the ongoing problems in a devastated world. *TDW* contains both the inner and outer worlds of Kerans, Beatrice, Hardman, and others. They are aware of the ongoing psychological and biological changes that resulted in the disasters and throughout the novel, there is a growing sense that they are overwhelmed with their inner forces.

One of the disintegrations of the characters is caused by the separation from nature which is also studied by Ayşe Şensoy. In *TDW*, readers encounter the struggle of characters and there is also a will to reunite with nature because it is the only way to live collectively. The term solastalgia is described as, "the pain or sickness caused by the loss or lack of solace and the sense of isolation connected to the present state of one's home and territory" (Albrecht, 2005, p.45). The cause of solastalgia could be both natural and artificial, such as natural-caused flood and drought as well as institutional changes and war. The detachment from the acquainted environments causes many harms and to retrieve with the familiar places can support individuals so that heading to the south may help Kerans. Furthermore, intense dreams of the characters are noteworthy to analyze their inner spaces and the outcomes for the changing environment. Kerans is conscious of the sprawling power of his dreams leading him to the primitive sun and also, he is aware of his desire to get away from the company of other crew members in an effort to stand up with his internal change. Peter Brigg claims that Bodkin tells Kerans that he believes the images in the dreams come from the subconscious cellular inheritance of mankind. At last, driven by the intense dreams, the characters all share a mutual urge to move to the south, heading to the hotter places,

running away from London, metaphorically to the sun. They are like moths who are desperately fond of the sun, even if they get blind by the intense light, but cannot resist the instinct. Kerans describes Hardman's move as a strong southward odyssey like Second Adam.

In conclusion, it is important to highlight that Ballard has concerns about both the internal and external spaces. Ballard advocates that there is disunion between the inner and outer worlds. For this reason, this study will have a constructive analysis system while analyzing the characters' struggles in a changing world. The catastrophic narratives of Ballard and his way of showing the inner space of the characters set the tone of the thesis. To decode the correlation between changing relations of nature and humans, the destructed nature and survivor characters are worth analyzing in Ballard's *TDW*.

FIRST CHAPTER

1. CATASTROPHIC NARRATIVE AND CLIMATE CHANGE FICTION

1.1. Narrating Disasters

Natural Disasters are tremendous events that not only affect living organisms but also affect many other systems related to human life. A disaster, according to Beverley Raphael, “is a very complex, multi-dimensional phenomenon” (Raphael, 2000, p.3). Humans have been experiencing disasters from the beginning of their creation. While the level of impact on disasters has been changing, the level of responses to those disasters is also diverse. They have diverse characteristics and many types. One of the main reflections of disasters can be detected both in literature and culture. So, there is a link between natural disasters and human responses, such as catastrophic narratives and trauma writings. According to Raphael, “there are many definitions of disaster in the literature. Common to most definitions is that a disaster is severe destruction that greatly exceeds the coping capacity of the affected community” (Raphael, 2000, p.3). Also, she stated that there are two types of disasters which are human-made and natural-caused that are causing devastating impacts on individuals, families, and communities. No matter what causes, disasters have tremendous effects on both environment and humans. When humans are affected by the disasters, personally or hypothetically, their writings are objected to be changed. Furthermore, a disaster narrative may contain the hazard of the impending disasters or the upcoming ones, trauma of the survivors, or the post-apocalyptic scenarios.

For Gabriele Dürbeck, literary disaster narratives are “...characterized by a fundamental tension between the aesthetic and ethical aspects of destruction” (Dürbeck, 2012, p.1). She introduces three aspects to exemplify her assertion which

are apocalyptic scenarios and risk narratives, narrative patterns and the semantics of disaster literature, and the role of literature as a medium of cultural discourse (Dürbeck, 2012). She combines three concepts to define disaster narrative. In the apocalyptic scenarios and risk narrative part, she asserts that there are two types of beliefs on those disasters to occur and make them a part of literature, which is a disaster as a curse for sinners and a nature-induced. Later, she adds that disaster narratives have various narrative patterns and semantics. She cites François Walter for the catastrophes role in literature which is stated as having a meaning to contain either a scientific, ethical, political, or an ethical role, "Literature gives meaning to catastrophes either through scientific explanations and religious, ethical or political interpretations or by transforming events into artfully shaped images and tropes, thereby integrating them into the cultural discourse. (Walter 22)" (Dürbeck, 2012, p.3). She concludes that compare to their scientific, religious, and political role, disaster narratives may also contain comic, ironic, and satirical strategies even if they are usually deploying a model of tragic drama.

On the other hand, disaster narrative studies contain Timothy Morton's elaborate studies on disaster ecology. He is one of the famous writers in this area who also studies a new idea containing the ongoing dangers on earth, global warming. He shifts climate change and global warming into the semantic level and turns it into a new literary concept rather than a growing fact.

1.2. Climate Change Fiction and Its Origins

Climate change is a change in the pattern of weather, and related changes in oceans, land surfaces and ice sheets, occurring over time scales of decades or longer, according to the Australian Academy of Science. As for IUCN, climate change is "increasing the frequency and intensity of climate-related hazards Nature-based solutions can help communities prepare for, cope with, and recover from disasters" (2008). Climate change has been both a phenomenon for humans and a scientific fact that has been appearing for years. Wally Broecker published his study to define the

consequences of global warming and also the predictions of the climatic condition that what we would witness. Broecker's effort is to warn humans about climate change and its predicted causes due to the rising temperature. The increasing temperature and increasing disasters in terms of climate change, such as hurricanes and floods cause more people to experience vulnerability. Since, climate change has tremendous effects socially, economically, and especially environmentally on both nature and humans. Stephen Sipertein describes the causes and the impacts of climate change on both nature and humans in his dissertation:

As greenhouse-gas emissions increase, as carbon sinks are further degraded or destroyed, and average global temperatures continue to rise, the impacts of climate change increasingly touch every aspect of planetary function and human life, from what and how much we eat, to where we live and how we die, to our basic economic, political and societal stability (Sipertein, 2016, p.2).

Many factors cause climate change that scientists explored. There are human contribution, nature contribution, and greenhouse gases. Those causes could be listed as volcanic pollution, greenhouse effect, El Niño, and La Niña and Milankovitch cycles. Additionally, there are different types of impacts which are direct impact, indirect impact, and impacts on ecosystems and environmental relations. Moreover, increasing temperatures of air and water cause ice to melt all around the world, as a result, rising average sea level has started to cause not only physical but social and mental effects on the human being. As the global temperature of the earth had risen 0.8°C in the 1900s, in the 1970s again rose about 0.8°C which causes a dramatic change in nature due to greenhouse gases and emission rates that are mainly caused by humans. It is claimed by the Anthropogenic Global Warming Theory (AGWT) that this change in nature due to rising temperature is caused by humans. For now, the recent calculated temperature rise is 1.5°C which is so critical according to IPCC's fifth report.

Many organizations have been established to study the causes and the impact of global warming, such as The Intergovernmental Panel on Climate Change (IPCC) in 1988 and the United Nations Environment Program (UNEP) in 1972. IPCC aims to formulate assessments on climate change and its effects based on scientific researches to reveal the future steps for the governments and people should take. Also, one of the

aims of the organization is to achieve the objectives of the Paris Agreement. It is a binding treaty on climate change signed in 2016. It is a fact that 194 countries have signed the treaty, but there are six countries that are not ratified and do not apply including Turkey. The Paris Agreement's goals could be listed as limiting global warming below 2°C.

The first IPCC Assessment Report was published in 1990, highlighting the importance of climate change and its causes in terms of scientific researches. This report has played a prominent role to reveal the danger of climate change and aims to warn humans against the upcoming consequences of climate change. The 20th century has become a turning point for realizing the danger. It is considered by the officials of IPCC that the 6th Assessment Reports will be out around 2022, again under the UNFCCC Paris Agreement because IPCC is now on its 6th cycle of study. Moreover, as IPCC reports underline that the most affected ones are the middle and the low-income countries which are resulted in extreme weather conditions or events like drought and flood. For this reason, those countries face migration and food security problems. It is hard to withstand climate change's results, such as Tuvalu's unfortunate future due to the rising ocean level resulted in the melting of polar. Tuvalu is an island country located in the Pacific Ocean that is above sea level about two meters. It is estimated that Tuvalu may become one of the first countries that have to evacuate their land due to climate change, and the island could be uninhabitable in the next century. As Tuvalu will disappear and residents will be climate refugees. According to IPCC, coastal regions, islands, and high areas are especially the most vulnerable to exposure to climate change effects. Additionally, another organization that has concerns and work on climate change is the International Union for Conservation of Nature (IUCN) which is an organization of both government and civil society organizations.

In brief, Rebecca Tuhus-Dubrow notes that the climate change's story is simple and dates back to ancient times:

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 (Tuhus-Dubrow, 2014, n.p.).

She claims that the cause of altering climate is human behavior. Whether is it a direct impact by polluting it, or with their actions as God accepts it as sin. However, global warming and the changing climate are scientifically approved hazards for not only humans but also animals and other ecosystems. Since the rising weather temperature has the potential to drown cities, force humans to migrate, and shifting the ecosystems, it is not only the duty of organizations to calculate the changes and warn humans but also the duty of humans to reduce the human-induced disasters and the causes. But of course, the critical level of the changing climate and its hazardous consequences are searched by the established instituting and they publish detailed reports to create an awareness to help future drowned cities.

In this respect, living in a world of ongoing and upcoming environmental disasters, writers and critics have started to care more about climate change and global warming. The call of nature has been heard. The impending disasters influence writers to focus more on altering the dynamics of the earth. As a result, a new sub-genre has sprung forward. Climate change fiction, eco-fiction, environmental fiction, climate fiction, or in other words “cli-fi” has many definitions but the same essence. It is relatively a new branch of science fiction in the 21st century which deals with global warming, climate change, and their prominent effects on both humans and nature. Climate change fiction has become a decipherable literary phenomenon after being coined by blogger and journalist Dan Bloom in Jim Laughter’s *Polar City Red* release in 2007 as a new sub-genre of science fiction. There is also another term centered around dealing with the altering environment and its risks are defined as “eco-fiction” which has more extensive meaning in dealing with natural settings and environmental concerns while cli-fi explicitly deals with the dramatic climate change. For an American branch of cli-fi, in *The Cambridge History of the American Novel* (2011), the chapter entitled “Contemporary Eco-Fiction” demonstrates new concerns for the earth due to the altering climate that is issued in literature. Jonathan Levin identifies eco-fiction in-depth and creates a new connection between nature and literature:

Ecofiction is an elastic term, capacious enough to accommodate a variety of fictional works that address the relationship between natural settings and the human communities that dwell within them. The term emerged soon after

ecology took hold as a popular scientific paradigm and a broad cultural attitude in the 1960s and 1970s (Levin, 2011, p.1122).

As Levin stated above, the term is elastic and becomes an umbrella term with compassing many fictional works. The chapter also drives attention to the impact of Rachel Carson's *Silent Spring* (1962) that examines the danger of pesticides on nature in the early 1960s. Carson's nonfiction questions humanity's faith in technological progress dealing with nature and presents the stages of eliminating pesticides. Levin celebrates the birth of a new literary genre due to rising concerns about nature. Both in America and England, this new genre has been studied and many writers have contributed to the era. However, in this study, I prefer using the term cli-fi to study climate change in fiction.

One of the issues that have been discussed in terms of climate change's emergence and development is anthropogenic climate change. One of the prominent causes of climate change is considered as human-based called anthropogenic so that human interference to the balance of ecosystems could be detected in cli-fi novels. In this way, while cli-fi novels have been dealing with anthropogenic climate change, those novels also face the "representation of disastrous human interventions into global climatic conditions" (Goodbody & Johns-Putra, 2018, p.231), as Goodbody and Johns-Putra detailed. They also add that anthropogenic climate change has narrowed the topic of climate change into a new state due to the discursive history. Trexler also adds that the novel is an elaborated way of exploring living in the Anthropocene moment so that climate change is not considered as a theme anymore, but a reshaping agent of the novels. One of the foremost points of cli-fi is to indicate the importance of environment/nature into a literary sphere as David asserts in her Ph.D. dissertation:

The climate novel brings the nonhuman agent -- the environment -- into its focus; it comes to play a major, determining role. Yet, the novel is a typically anthropocentric framework. Therefore, finding a way to give the environment a voice or precedence is both particularly difficult and peculiar to the novel. The novel is a human cultural form and its frame of reference normally that of only human experience. Its concerns are usually that of the individual's world (David, 2016, p.51).

Many writers aim to inspire change and invite readers to live in other worlds with the help of literature. Cli-fi lets us travel to climate changed worlds in which climate crisis effects occur more. Patrick D. Murphy discusses climate change fiction in his article

while underlying the aim of the genre as encouraging readers to be aware of the danger due to the rising temperature that humanity will face the consequences eventually. Murphy stated that climate change fiction has eventually become “recognition, acceptance, and the will to act” (Murphy, 2014, p.149). However, cli-fi has many aims and aspects to cover up climate change that both contain its educational duty and a fictional and imaginative side that is offered to the readers.

Antonia Mehnert explores the depictions of global warming in literature and its vital role in six detailed chapters. She claims that ultimately literature is a medium to illustrate the socio-political intricacy of climate change as she points out that climate change has become prominent due to its implications on the political and social side of the climate change that cli-fi contains in its nature. She reveals the role of studied disciplines that she claims play a vital role in the analysis of environmental catastrophes especially literature, then she underlines, “Literature’s particularly well-suited means to envision this elusive and abstract phenomenon called climate change” (Mehnert, 2018, p.228).

Caren Irr is one of the scholars who study climate fiction in-depth, mentions the roots of this genre which dates back to the pastoral writing and Romanticism Movement writers, and other writers, such as Henry David Thoreau and J. G. Ballard. The genre’s pastoral tradition links to Henry David Thoreau’s *Walden*. According to his blazing warning to his readers not to imitate his project of living alone in the woods, it also may encourage many writers and readers. Irr asserts as following:

Some of these habits of representation have been inherited from literary predecessors such as Henry David Thoreau, Rachel Carson, Ernest Callenbach, and J.G.Ballard. Ballard’s *Drowned World* has proved an especially complicated source of inspiration for this new genre of the novel. In their efforts to update the motifs of these predecessors to the needs of the present, 21st-century cli-fi writers have experimented with the temporality, central figures, and mood of their action (Irr, 2017, p.1).

As Irr discusses above, cli-fi is inherited from literary predecessors and has become an inspiration for other writers. Without being aware of the current risk of climate change and its outcomes, various writers deploy altering climates and the outcomes. She also adds that cli-fi writers make experiences on new motifs that belong to the

21st century literary trends, “In their efforts to update the motifs of these predecessors to the needs of the present, 21st-century cli-fi writers have experimented with the temporality, central figures, and mood of their action” (Irr, 2017, p.1).

The term has spread gradually within the literary sphere so many renowned writers, such as Margaret Atwood and Paolo Bacigalupi used the term in their social media pages, blog pages, and then issued it as a new genre in many articles. In 2013, *The Guardian* published an article entitled “Global Warning: The Rise of Cli-Fi” to celebrate the birth of a new genre which is its first showcase. However, the emergence of the cli-fi dates back to the 20th century writings especially concentrated between the 1950s to 1970s. The 20th century science fiction novels deal with the global climatic change and scientific awareness in other occupied planets that also leads a new highlight to cli-fi to emerge. Also, renowned writers, such as Henry David Thoreau, Margaret Atwood, Ian McEwan, Rachel Carson, Amitav Ghosh, Paolo Bacigalupi, T. C. Boyle, Michael Crichton, Barbara Kingsolver, Ruth Ozeki, Ursula Le Guin, Kim Stanley Robinson, Lydia Millet, and David Mitchell have become the pioneers of this genre and have been an inspiration for the future writers and the readers.

With the contribution of various researchers and writers, this genre is under literary investigation. Adam Trexler wrote one of the nonfiction books studying climate fiction in-depth with demonstrating the power of this genre in the literary sphere. Axel Goodbody and Adeline Johns-Putra’s edited book also supports this new genre, especially their chapter entitled *The Rise of the Climate Change Novel* (2019). They analyze the emergence of the new sub-genre, explain the literary engagements of the climate change danger in this century as:

Literary engagements with climate change have – in the second decade of this century – become even more marked, encompassing drama and poetry as well as fiction, and, as this chapter hopes to show, emerging as an international phenomenon beyond the confines of the Anglophone world (Goodbody & Johns-Putra, 2019, p.230).

Additionally, the environmental humanities publications have been also contributing genre with the help of conferences and scholars’ contributions. Leikam and Leyda’s

article that discusses the importance of ASLE, MLA, and other publications as following:

By now, cli-fi is also on its way to becoming a household name in academia. It can be increasingly found at recent international conferences such as the annual meetings of the Association for the Study of Literature and the Environment (ASLE) and the Modern Language Association Conference (MLA) as well as in environmental humanities publications, talks, and university curricula as scholars and educators in many disciplines embrace the recent spate of cultural production dealing with anthropogenic climate change (Leikam & Leyda, 2017, p.111).

They point out the familiarity of the cli-fi in recent academic surroundings and its acceptance. When we come to assert the aim of this genre and the literary components, it is appropriate to mention Johns-Putra, Trexler, and Irr's articles. They analyze this genre in detail and the needed components, such as the setting in cli-fi novels. What makes cli-fi so attractive is the setting which is portrayed as abandoned cities, flooded towns, endangered areas, remote regions, and so on. These settings are symbolizing the change in climate or the outcomes of global warming that changes the game forever for humans and nature with or without human-induced. Dramatic alterations on humans, animals, and other ecosystems are linked to a changing climate and the new environment that they have to expose.

Due to the nature of cli-fi novels dealing with dramatic alteration in climate and humans, it is considered that the novels are mostly set in the present or in the future to demonstrate the outcome of the changes. Trexler and Johns-Putra state the dilemma and the reason for the setting in the future as, "it is also distinctive in its emphasis on climate change as an ethical dilemma for the present rather than environmental disaster set in the future; as we have suggested, the majority of climate change fiction uses climate change as a setting" (Trexler & Johns-Putra, 2011, p.188). As they suggest, using climate change as a setting is a common way, but also a dilemma for the writers. It is also considered that climate change has become a challenge for the characters and the plot carried out in the novels thanks to the complexity of the demanding solutions as reflected in Goodbody and Johns-Putra's edited book *Cli-Fi: A Companion*, "in terms of plot or character, for instance, climate change occurs as, among other things, a complex political problem demanding just as complex solutions" (Goodbody & Johns-Putra, 2019, p.233). Literary characters face enormous disasters, altered and

harsh climate conditions, changing social order, wrecked economy, mental devastation, and lastly hope for finding a solution to the complex problem. To survive in a devastated world, characters have to expend so much energy to survive or adapt to the new condition so the novels contain lots of details of the storylines of them along with their effort to reconnect with the altered world.

“My ancestors were ecological refugees long before the term was invented,” (2016, p.3) said Amitav Ghosh, in his *The Great Derangement: Climate Change and the Unthinkable* (2016). While he is referring to the ongoing danger of climate change and its outcomes that his ancestors also had experienced, he also encloses the environmental apocalypse which has not been a new literary concern. The book addresses one of the crucial topics for modern life; climate change which is neglected to be acknowledged. He refers to extreme weather conditions and climate change effects that forced his ancestors to leave where they belong and become climate refugees. The book has three parts and begins with the modern novels’ struggle with the notion of climate change and the “uncanny” to demonstrate the concept. Later, he analyzes colonialism and climate crisis as an outcome of history. In the final part, he states the systemic driver of climate fiction and the effect of imperialism that activists miss out on. Ghosh claims that climate change has not been acknowledged as a problem but promoted as the “Age of Derangement.” Overall, he concludes that the scale of global warming makes it so entangled to grasp and write about.

Unsurprisingly, it is considered that cli-fi and sci-fi novels overlap because of the cli-fi novels’ interconnected matters and aspects. Sci-fi novels focus on other worlds that are altered and show the constructed versions of them which are named “novum.” The term is coined by Professor Suvin to demonstrate the constructed worlds or under construction versions of the worlds. He utters two new devices for science fiction novels to differ them from other genres which are revolutionary for the genre. It is usual to detect constructed or under construction worlds’ environmental changes that make them uninhabitable. For example, Arthur C. Clarke’s *The Sands of Mars*, published in 1951, demonstrates the travel to Mars and an altered environment. Trexler and Johns-Putra suggest that sci-fi novels are about other worlds and future stories of the current environments that show the futurity. Within this context, it is true to say that, sci-fi novels contain many environmental demonstrations and world

depictions. They also suggest that future histories contain many environmental issues with the realities of this century about climate change:

It is with the heightening of environmental awareness in the last three decades of the 20th century, around issues such as biochemical pollution, acid rain, ozone depletion, and the greenhouse effect that future histories begin to be more overtly and polemically environmental... (Trexler & Johns-Putra, 2011, p.186).

However, it is non-negligible that there has been a growing interest in sci-fi novels to reflect climate change and the changes in the environment. As they stated in their article, "...many such novels are similar to the ecological future histories of science fiction, as they imagine a future setting in a climate changed Earth" (Trexler & Johns-Putra, p.187). Furthermore, there are also more climate change motif and themes within those sci-fi novels combining science and technology along with new characters who care about climate more than ever. Climate change has also become a new tool for expanding the effect of climax and the center of the topic's suspense as studied by Trexler and Johns-Putra. However, the origins of the climate change novel could be found in science fiction. There are disjunctive points that differ cli-fi from sci-fi in terms of many aspects. As Irr highlights:

If science fiction proper has often been concerned with either extrapolating technological development from existing social conditions or providing alternate histories that reimagine the supposed inevitability of the present, then cli-fi has deviated from those norms (Irr, 2017, p.9).

As stated above, cli-fi has various different norms from sci-fi, such as the tendency to the technological developments. Moreover, cli-fi novels that are about flooded cities have become prominent. So Irr claims that the effect of using flood motifs that contribute to the genre has disassociated it from sci-fi:

The use of these flood motifs in cli-fi also affects the temporality of the genre, shifting it away from the future orientation or alternate presents of science fiction. Cli-fi is consistently concerned with a temporality that is retrospective, looking back to a change that has already begun to occur and to which humans and other species must adapt (Irr, 2017, p.3)

She indicates that the growing concern of the cli-fi is for temporality, and the new conditions to adapt. It cannot be denied, flood in fiction, flood fiction, or deluge novels have been contributing to this sub-genre and add more depth. This notion of flood fiction will be studied in the following parts of this thesis.

Cli-fi novels date back to ancient religious and mythical narratives. The prominent ones are the Epic of Gilgamesh, the flood story in Genesis, and the story in the New Testament Book of Revelations. The tale of Noah is one of the well-known religious stories both in Bible and Holy Qur'an, containing the flood myth. The story contains God's order for Noah to build an ark to survive the believers and animals for creating the new order after the flood. However, the contemporary appearance of cli-fi and the idea of writing about climate change begin around the 1970s. The pioneer works could be listed as Arthur Herzog's *Heat* (1977) which is depicting global warming, George Turner *Drowning Towers* (1987) issuing the rising sea levels, and Morgan Llwyn's *The Elementals* (1993).

As considered one of the first contemporary writers who have intense concern on climate change in their novels, Maggie Gee, Ian McEwan, J.G. Ballard, and T. Coraghessan Boyle are notable ones. T. Coraghessan Boyle's *A Friend of the Earth* (2000) is one of the prominent novels that is set in the year 2025 and shows the environmental destruction as a consequence of global warming and the greenhouse effect. Due to those environmental forces, habitat loss, deforestation, and the occurring extinct species, the environment has dramatically changed in the novel. Additionally, writers, such as Michael Crichton and Barbara Kingsolver whose novels contain various environmental themes and the effects of global warming have been framing the danger of climate change. For instance, Kingsolver's portrait of butterflies shows various signs for representing a warning for climate change effect in *Flight Behavior* (2012). Renowned writer Margaret Atwood who is famous for dystopian novels explores an altered environment and a catastrophic change helping the storyline in the novels *Oryx and Crake* (2003) and *The Year of the Flood* (2009). Later, Jeanette Winterson and Kim Stanley Robinson have been writing about this phenomenon. Kim Stanley Robinson's *New York 2140*, published in 2017, is a good example of climate change fiction that sets in New York City in which is flooded and altered by rising water.

To conclude, cli-fi is new a sub-genre compared to other genres and deploys climate change, the hazard of climate change, and its outcomes. Having roots in older writings, cli-fi novels attract many contemporary writers and readers. Lauren Gode employs the evolution and the challenges of climate change in novels. She also adds

the challenges of cli-fi writers while creating and addressing the apocalyptic and futuristic world that is constructed after a disaster occurred. This challenge is the disregard of the cli-fi as a separate substantial genre that some scholars claimed. Gode then asserts that cli-fi novels are dismissed, "...because it creates a sometimes-otherworldly society. The new world can seem unbelievable and may not be taken seriously or understood for the message that it carries." (Gode, 2020, p.12). However, there is an undeniable literary trend that enhances this sub-genre.

For a different point of view to look at cli-fi, it would be relevant to study eco-writing's position in literary criticism. Climate change fiction (cli-fi) has a link with literary criticism called "ecocriticism" due to their mutual concern for the environment. To begin with, ecocriticism is an interdisciplinary field that investigates the relationship between humans and the environment. It deals with not only environmental topics but also current cultural and social issues related to humans in literature. While Cheryll Glotfelty defines ecocriticism as a field that examines both literature and environment, another scholar Lawrence Buell defines ecocriticism, "a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis" (Buell, p.430). Moreover, Serpil Oppermann defines it as, "The only literary criticism that investigates literature and culture ecocritically" (Oppermann, 2012, p.9) and asserts that this new field opens a path to critics and writers to analyze the social and cultural effects of the disrupted ecological balances.

As a new model, it is considered that ecocriticism first appeared in the late 1970s in literary meetings. All researchers who attend the meetings, not only claim that ecocriticism is a new conception but also investigate what it means and how its roots go back in English literature. While contributing the collective idea of the critical existence of it, they also consider the ecological assets and nature writing. One of the contributors, Cheryll Glotfelty is also one of the researchers that help ecocriticism as a concept to reserve previous nature writing in itself. While she is teaching at the University of Nevada, she writes many articles and attends many meetings to promote her interest in the environment and literature. Then, she has become the first professor of ecocriticism in America. Harold Fromm and Glotfelty published their infamous study *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996) helping

researchers and attendants. In 1992, she became one of the co-founders of the Association for the Study of Literature and Environment and its journal entitled the *Interdisciplinary Studies in Literature and Environment* which examines how American critics' contribution is great to this movement. They set a framework of ecocriticism as a new critic field. However, British critics also work on environment and literature under the name of "green studies" in the early 1990s, while American critics in the early 1980s. British critics concentrate on the British Romanticism of the 1790s rather than the American transcendentalism of the 1840s. The founding figure on the British side is the critic Jonathan Bate and his study. British critics also claimed that Raymond Williams is one of the pioneers who found ecocriticism as a concept, on the contrary, American critics claimed their works ground on various American writers, such as Ralph Waldo Emerson and Henry David Thoreau whose works celebrate nature and wilderness.

Besides, one of the main objectives of ecocriticism is that how nature is represented in the texts. Ecocritics ask that where is the environment placed in the hierarchy and how is nature empowered. It has gained attention in recent years because of the explicit social emphasis on environmental destruction and the technology that indirectly affects nature. The term ecocriticism has appeared in Cheryll Glotfelty and Harold Fromm's edited book for the first time, but applying it dates back to the 1960s.

While Peter Barry promotes the birth of ecocriticism in his theory book, he also collected the key questions to approach a text for analyzing with an ecocritical eye. Those questions contain questioning the position of nature, the depiction of it, the hierarchy placement. Scholars as Irr and Johns-Putra have been trying to emphasize the correlation between ecocriticism and cli-fi in their writings. As, Ecocriticism is an umbrella term for all the studies of environmental issues in literature, after branching out as a new genre cli-fi has become a subject matter to be analyzed. At first, Caren Irr investigates climate change in literature and underlines the link to ecocriticism due to reoccurring post-apocalyptic themes. She points out that many ecocritics study ancient writings of ecocritics concentrate on such as the 19th century novels of Romanticism which she links to climate change novels birth and the influence while contemplating on a literary criticism dealing with environment and literature for the first time as:

This field examines the significance of nature in literary culture from ancient to contemporary times and in many linguistic traditions and genres. Historicist ecocritics, such as John Gatta and Lawrence Buell, have deepened readings of the figures of nature in Romantic poetry and the 19th-century novel, for instance, teaching readers to recognize the ongoing role of the sacred in purportedly secular depictions of nature and urging reconsiderations of pastoralism (Irr, 2017, p.7).

Adeline Johns-Putra compiles a considerable amount of remarkable cli-fi novels, plays, poems, and literary criticism to search for highlighting the path of cli-fi to strengthen its place. She points out that the early concerns of ecocriticism are to deal with texts rather than theories that help to dissect the texts in detail. As there are many implications about the critical accounts of ecocriticism as its narrow focus on novels as Johns-Putra states, “ecocritical accounts of climate change have tended to focus on fiction to the detriment of drama and poetry” (Johns-Putra, 2016, p.7).

As the nature of cli-fi demonstrates the consequences of rising temperature on the earth and the future of humanity which is apocalyptic, cli-fi has two strings in its bow meaning that the cli-fi novels have been considered as both didactic and imaginative. Thanks to have consequences of the rising temperature and the destructive impact of humans on nature, it has been didactic and a way of educating the readers against the danger that humanity will face eventually. However, cli-fi is also not so educational due to its world of reoccurring and powerful themes and imaginative settings that strengthening the relationship between humans and nature. She states that there are two categories that some ecocritics favor and others disassociate with using climate change in literature, “ecocritical analyses of literature’s use of climate change may be broadly divided into two categories, which I characterize as normative or prescriptive on one hand and objective or descriptive on the other” (Johns-Putra, 2016, p.9). She adds that cli-fi has become a way of mitigating against the danger that humanity faces, but perpetually denying in actions.

Not shocking to witness the emergence of a new criticism is that is addressed also in Johns-Putra’s article. She analyzes a new term that is introduced by Yates McKee in 2011. It is climate change criticism. In the study, he examines the discourse of crisis and the self-destructive side of climate change that paved the way for considering the new term. Eventually, he links the subject to the climate refugees and

the discourses. Thus, Johns-Putra underlines two elements of climate change criticism. The first one is addressing climate change as a new cultural phenomenon and the other one is described as examining contemporary life, culture, and the discourse while reimagining the Anthropocene.

As an ancient discussion of environmentalist critics, “nature and culture” have been crucial for understanding the previous attributions and the future replacements, but in this study, climate change, altered environments, and their effects on every ecosystem are in the center.

1.3. Water Symbolism and Flood in Fiction

Cli-fi novels deploy many disasters, but one of the challenging ones is floods or massive water sources. Flood has been subjected in many novels and has its roots in religious writings. As J.G. Ballard’s *The Drowned World* (in short *TDW*) includes a massive flood after naturally caused instabilities of the earth, this research will study the water symbolism, flood in fiction, and deluge novels to understand the altering environment and its effect on changing nature-human relations. To begin with, in literature, symbols are used for giving an impact and adding additional meaning to an object, subject, or incident. Those symbols are often various images, places, settings, characters, motifs, and many incidents attaching to the main ideas of the novel’s plot. On the other hand, symbolism in literature serves to compose a vibrant scene for the readers to visualize the various topics and complex incidents. It is thought that symbolism has a deeper meaning beyond the surface of the text by represented by an incident, event, object, or character. While creating a deeper meaning, symbols also create a second meaning to catch the reader’s attention and drive them to fly over the main idea. To exemplify, Emily Brontë’s *The Wuthering Heights* title is symbolic and presents the wild nature of the people in the story. Also, in Nathaniel Hawthorne’s *The Scarlet Letter*, the “A” letter symbolizes adultery and the plot twist of the story. As, one of the main survival forces, water has become one of the vital settings, characters, plots, or symbols in the literature. It also has taken its place in myths, legends, folktales, and folks. However, it is not only subjected in ancient writings but in modern

texts and recent studies. The most relatable and subjected one is the massive floods that destroy humankind or topographies.

From ancient times to modern times, different levels of water and water symbolism have been used. There are many ancient Greek myths that convey massive floods and also religious texts that contain floods. Additionally, there are also ancient and modern epics telling the flood stories and the current situation after the flood. Even if there are levels of water, vast water sources have taken their place more than the shallow water symbols and settings. Because of the unpredictability of their coming and their massive effects on nature and humankind, different water levels and the floods have taken the attention of both readers and writers.

Seda Arıkan aims to study the symbolism of water in various works of English literature and demonstrates both sides of water symbolism that are negative and positive. She asserts that water has both meanings in the literature that are simply divided into two, negative and positive. It is also thought that water is mainly used doubled-sided which are regenerative and destructive. As her article title suggests, she investigates water as salvation and destruction relating it with life and death. Meanwhile, water has been considered as representing both life and death in literature. Water is not only a source of life for living creatures but also destruction for them as well. Besides its concrete meaning, water also symbolizes abstract meanings and has different connotations.

While water is being glorified and attracted humans, it also terrifies. Associated with birth, fertility, and life, water has been considered a positive symbol. Such as, the baptism ceremony is completed by the holy water, as a way of salvation. Or, it is used in other birth ceremonies like a nest for the mother.

In her article, Seda Arıkan states that water symbolizes both death and life, it has also both positive and negative connotations with different examples in literature. Water has been associated with emotions, intuition, and wisdom. Other positive water symbolism attributions are birth, purity, life, fertility, health, cleansing, healing. However, birth is one of the strong attributions because as element water is one the most important to help people to maintain their lives. Without water, there has been no life for living organisms so that life has been associated with water. In this sense,

water as a positive symbol has taken its place in literature as well. Tom Chetwynd asserts in his book that the vitality of water as, “without water, there is no life; so, water is not an image or simile, but a symbol of life” (Chetwynd, p.422). As a concern of this chapter, water and its place in literature then become vital for scholars and writers to concentrate on rather than its chemical or environmental necessity.

On the other hand, writers and critics, such as Bachelard associate water with women and femininity very often. For Carl Jung, there are many maternal symbols and attributions, such as water, tree, and soil. Also, Colleen describes the bond of water and women are asserted as, “women are inextricably tied to the water element at all levels of existence” (Kattau, 2006, p.140). She studies the socio-economic games on water and women’s role in water wars. She starts from the meaning of the word earth then, she explains the water politics of the organization, because waters should be handled globally. She studies water and nature/culture separation. When the topic comes to nature, it is eventually evaluated by the culture clash. Like other ecofeminist writers, Kattau claims that the earth-centered approach contains the understanding of nature as feminine, “The uprooting of Earth-centered ways of relating to nature has had particular impact on women, since in both Western and non-Western cultures the natural world was characteristically understood as feminine” (Kattau, 2006, p.118). Adding to water’s symbolism, there is also a physical and nonphysical war. She asserts that women have become the water bearers as well as child-bearers:

Water then appears to be the new frontier element to be vanquished. The attempt to commodify water has specific ramifications for women on both material and ideological planes. Women are the child bearers and often the water bearers, and it is they who must do the bulk of the nourishing of the young. For women, then, access to clean water is extremely vital (Kattau, 2006, p.116).

As stated above, Kattau underlines accusing clean water for women, who are the child bearers. She refers to water’s status as feminine. As it is so vital for women, she acknowledges feminist spirituality movements that care for water and accept it as feminine element par excellence. She then gives examples from the water’s association with the feminine that is reflected in Gaston Bachelard’s *Water and Dreams* (1947), in which he compares the poetic imagination to the maternal and thus to water. She explains:

The poetic imagination nearly always attributes feminine characteristics to water... how profoundly maternal the waters are. Water swells seeds and causes springs to gush forth... The spring is an irresistible birth, a continuous birth. (Kattau, 2006, p.124).

This passage demonstrates the similarity between a mother and water. They both give life, whether metaphorically or physically. The mentioned writer is Gaston Bachelard, a modern French thinker, whose well-known books centered around the different elements and imagination of the matter. He discusses one of the elements in terms of its reflections and imagination of matter, which is water. Bachelard uses water as a boundless reproductive image and a way of reimagining the world. He is also considered the master of elements and fluid imagination. He asserts that the surface of the water is useful for analyzing the narcissism of the character while deep waters' reflection as the end of life. He contemplates on deep water, clear water, water combinations, maternal water, and water's voice. If we look closely, it is obvious that water has been associated with maternal power, femininity, and birth. He also demonstrates the material imagination and the links to maternal love then creates an analogy between woman/mother and water/milk in the chapter titled "Maternal Water and Feminine Water":

In the main, I shall show that these highly valorized images have more matter than form. To prove this, I shall make a somewhat closer study of the literary images that aim at compelling natural waters, river and lake waters, even sea waters, to take on a milky appearance and metaphors of milk, I shall show that these absurd metaphors illustrate an unforgettable love (Bachelard, 1999, p.117).

He stated that literary images that have more matters and compelling of various water sources will be considered in terms of milk metaphor. He claims that if enough passion and adoration are given, the water could be milk. He classifies waters and one of them is maternity of water, "Water is a milk as soon as it is extolled fervently, as soon as the feeling of adoration for the maternity of waters is passionate and sincere" (Bachelard, 1999, p.117). He considers water from a different point of view. For this reason, water could become a symbol of maternity.

In addition, as it is believed that life comes from water and becomes the source of life, associating with birth, water is evaluated as the feminine self. Huggens claims

that water has become the representative of the feminine, “representative of archetypal feminine” (Huggens, 2009, p.9). In this context, Arıkan also states that water is associated with positive connotations and femininity:

In this respect, water symbolism related to the feminine self takes on some positive meanings such as purity, cleansing, catharsis, wisdom, sensuality, compassion, nurturing, emotion, serenity, trust and healing. So, the sea functions as a symbol of feminine space which is the beginning, but also the end of life (Arıkan, 2014, p.211).

As quoted by Arıkan, waters have a positive meaning related to the materiality of women and their ability to give birth. She also uses the term feminine space, which is a fact that spaces and places are divided by their notions, then the sea and the soil become feminine positive symbols.

From a different point of view, Tom Chetwynd examines symbols especially operating in the dreams. His study highlights the major characteristics and the patterns in the minds. Each symbol in the book has different meanings and references. He issues the Jungian opposite in terms of the water symbolism and unconscious mind relation. Chetwynd underlines that there are “female” and “male” terms for the energies of the psyche of every man and woman. He asserts that Jung also uses the terms “masculine” and “feminine” to highlight the opposites. As the moon is labeled as feminine while the sun is masculine, the unconscious is perceived as dark and feminine while the conscious Ego is light and masculine, meaning the fact that life is perceived in terms of pairs of interconnected opposites by many psychiatrists, such as Jung.

Apart from the positive sides of water symbolism, there are also negative meanings. While it is associated with birth, life, salvation, or maternity, it has also opposite meanings, such as death and destruction. Arıkan states that water is also has a catastrophic side that contains many levels of water and their different attributions. She also points out water has also destructive properties and an “unknown” side. Jung states that not shallow but deep-water sources is related to death and are also considered as a symbol in our collective unconscious.

It is claimed that water either could be life-giving or could be death so that it represents both Thanatos and Eros. It apparently symbolizes both life and death. To

begin with, Freud, in his book entitled *The Interpretation of Dreams* (1900) studies the theory of the unconscious referring to the dreams and symbols. Freud claims that every dream has a connection point with an experience of the previous day that has a symbolic interpretation. Foremost, Freud eventually examines symbolic dreams, the symbols in the dreams, the ways of symbolic dream interpretation, and the unconscious. Additionally, Agnes Petocz suggests a theory of symbolism referring to Freud's theories. She asserts that, with his book, she would like to answer two main questions which are scrutinizing the place symbolism in human behavior and mental life, and the reason why it is neglected in various disciplines. As Arıkan also suggests that Freud's symbols have dual and opposite meanings as also Petocz examines, "Freud had earlier noted the importance for symbolism of representation by the opposite" (Petocz, 2004, p.81). Arıkan also adds:

Representation of the same thing by opposites functions to depict the meaning of a symbol in terms of a circular representation. The opposite symbolism of water will be handled in life and death, salvation and catastrophe opposition, similar to Freud's two basic drives, Eros and Thanatos (Arıkan, 2014, p.208).

As diving into deep waters is identified with the unconscious, Carl Jung also studies symbolism and the unconscious. Jung asserts, "water is the commonest symbol for the unconscious" (Jung, 1981, p.91). He also claimed the archetypal nature of water is the indication of the unconscious. The water then represents the depths of inner life. He also adds that water has opposite and negative meanings as Jung asserts like yang in the yin. Freud's three levels of mind which is conscious, preconscious, and unconscious or basically conscious and unconscious mind are represented on an iceberg in which the unconscious is situated always at the bottom into the water. This apparent position of unconscious supports the propinquity of the water symbolism in terms of deepness, turbidity, obscurity, dissolution, and anxiety. The unseen part of the water is uncanny which is also discussed in psychoanalysis. Additionally, as dwelling into water is considered as going deep into the unconscious, then water here has become a prominent symbol that is used in both psychoanalysis and literature. Especially the unconscious mind is represented by using water symbolism. Thus, it is also considered that Freud uses the representation of the opposites which are life and death. As Freud studies Eros and Thanatos, water symbolism's duality which is

creation and death are alike. Arıkan also adds that “water, as a representative of Eros and Thanatos, includes both living and deadly features” (Arıkan, 2014, p.212).

Climate change fiction (cli-fi) has been considered as a new sub-genre after many writers and critics received it is like a separate genre apart from science fiction in the 2010s. In cli-fi, dramatic changes on earth have been issued as well as their impact on ecosystems, human, and nonhuman beings. The novels contain harsh weather conditions, such as drought, flood, landslide, and hurricane. The cli-fi novels have also made it a site for analyzing the Anthropocene as Trexler studies in his nonfiction book. During apocalypse or post-apocalypse, human and nonhuman beings are affected dramatically that compiles the novels’ main conflict. However, flood in fiction has been prominent compare to other weather conditions as it dates back to ancient times. Floods are also subjected in many disaster movies, such as *Waterworld* (1995), *The Day After Tomorrow* (2004), and *Flood* (2007). Additionally, it is stated that flood in fiction offers readers many aspects, such as a narrative fragmentation due to a post-apocalyptic condition, language erosion, and as a piece of knowledge in Anthropocene studies.

It is convenient to reference the ancient floods in literature. There are many examples of the flood in literature. The most famous ones are listed by The Guardian in 2009 by writer John Mullan, the list starts with *The Epic of Gilgamesh*. Then, the list continues to the *Bible*, Geoffrey Chaucer’s *The Miller’s Tale*, Bernard Malamud’s *God’s Grace*, Mervyn Peake’s *Gormenghast*, Graham Swift’s *Waterland*, George Eliot’s *The Mill on the Floss*, J.G. Ballard’s infamous *The Drown World*, Lucy Boston’s *The Children of Green Knowe*, and lastly “Upon Appleton House” by Andrew Marvell.

One of the most known epics that are known to be containing floods and their destructive effects, the Epic of Gilgamesh is a Mesopotamian myth that is telling the story of the hero Gilgamesh. The story is engraved on tablets and written in the Akkadian language. Gilgamesh’s existence is approved by the wall of Uruk’s inscriptions and there are many incidents that Gilgamesh is the hero king. Moreover, the tablets are telling the hero-king who is the 5th king of the first dynasty of capital Uruk, around the time 2500 BCE. There are many stories on the tablets, but the flood

myth is the more relevant one for enlarging the floods and water symbolism. This myth stands as the oldest epic in the world. It is stated that the flood myth is added to tablet XI as a narrated story from the Epic of the Atrahosis. On the tablet, the flood myth is divided into two sections. The first part narrates the hero Gilgamesh's set marriage and later his fight with his rival. The second part starts with a man named Utnapishtim who survived a massive flood. Gilgamesh searches for the knowledge of immortality from him and his struggle. Another flood example is the ancient Greek myths. That Greek mythology includes three floods which are the flood of Ogyges, the flood of Deucalion, and the flood of Dardanus.

The following flood story is the Great Flood that is both in the Bible and the Holy Qur'an. This flood is also linking food stories with the religions and God's way of punishing people. This flood is not man-made or natural, but a God-commended one. To begin with, The Great Deluge in Bible has been known as the story of Noah and his Ark. In both Christianity and Islam, when there is no redemption, God punishes sinful people and orders Noah to rescue the believers. As God commands Noah to build an Ark to rescue the believers and a pair of every animal. When the Ark lands on mountain Ararat, Noah's lineage spread to constitute a pure bloodline who are true believers of God as stated in Genesis. It is also claimed that, among other deluge stories, flood in Bible is the largest and the most effective one due to its coverage to all world.

In Islam, Noah is accepted as Prophet and the messenger of God. His mission is to warn sinful people as well as advise them to abandon adultery. As a punishment of God upon nonbelievers and sinners, the Great flood washes away them except Noah, his family, a small group of believers, and a pair of every animal. God commands Noah to build an Ark with a small group of believers as in the Bible. Both stories are almost the same. When the Ark was completed, God warns to people that the flood will eventually come. In Holy Qur'an, it is stated that all the nonbelievers are drowned in the flood, and the Ark settled on mountain Judi. However, compare to flood in Bible, in Islamic tradition, there is an uncertainty whether the Great Flood is global or local, but it is a story that is believed to happen in both holy texts.

In addition, Adam Trexler examines Anthropocene fiction considering climate change and cli-fi together. He underlines the significance of the flood in literature and global warming narratives, linking the anthropogenic climate change and flood in fiction, stating them as the material features of the flood:

As soon as anthropogenic climate change appeared as a subject for fiction, the deluge presented itself as an obvious structure for global warming narratives. As in other postapocalyptic narratives, anthropogenic climate change acts as an eschatological device, but its specific operation depends on the discursive and material features of the flood (Trexler, 2015, p.85).

Along with linking anthropogenic narratives to floods, he also formalizes flood in fiction by dividing into two forms. He initially uses the term climate change flood novels for those novels which is a step for legitimizing the flood in fiction as a new branch of cli-fi novels. First, he claims that these novels depict post-flood narratives in which the environment is destructed by a flood. Secondly, he claims that these novels depict the impacts of a flood that causes massive changes in both nature and people. He also adds that those flood novels' roots date back to ancient writings. However, Trexler makes a distinction between deluge novels and flood novels by describing the scale of the destruction as "Deluge novels describe the obliteration of civilization on a massive scale and are distinguished from flood novels by their description of a global, rather than local, catastrophe" (Trexler, 2015, p.85). He refers to the ancient texts about the flood as deluge novels that involve stratospheric floods that affect almost all of the world while flood novels as local destructions with minor impacts on both environment and people.

Adrian Tait also studies the flood in fiction which Trexler describes as flood fiction and deluge novels as a branch of climate fiction. In his article, Tait detects four features of deluge novels "that are considered as both weaknesses and attractive for the future deluge novels and writers" (Trexler, 2015, p.90). Firstly, he suggests that flood is a dominating power and "a terrific form of compression" that makes the world into a single disaster. Then, the flood novels contain eliminating the diversity of human experience that leads to create an Adam figure as a post-apocalyptic man. The third feature is about the detachment of humans in the world, because flood eliminates it as the only economy in the past. He suggests that all constructed material practices are

eliminated. Lastly, he states that flood reflects a literary history, “the surface of the flood reflects a literary history, turning climate change into a historiographical experience” (Tait, p.91). He concludes that those aspects are both flood novels’ weaknesses and attractive points for both the reader and the writers.

In conclusion, this chapter contains the theoretical part of this thesis to understand disasters in a novel and how they are handled. To understand changing nature-human relations and the changes in humans, it is necessary to look at the disaster narrative which Dürbeck explicitly analyzes, the birth of climate change novels as a part of sci-fi, climate change as a changing agent, the power of water symbolism that lays behind the power of past religious and mythical texts, and the flood fiction’s origins. Then, analyzing the altering relations would be meaningful under the light of climate change fiction aspects.

SECOND CHAPTER

2. J.G. BALLARD'S *THE DROWNED WORLD*

2.1. Understanding J.G. Ballard and *The Drowned World*

James Graham Ballard (1930-2009) is an English writer who is famous for his post-apocalyptic novels and science fiction, associated with the “New Wave” in the genre of science fiction. He wrote his first short stories in the 1950s, he started writing long novels dealing with surrealist settings and changing environments. His climate fiction novels have dealt with not only the post-apocalyptic scenarios but also the inner struggle of the protagonists after natural disasters. Ballard's celebrated four novels demonstrate the environmental disasters, the post-apocalyptic scenes, and the changing psychologies in *The Wind From Nowhere* (1961), *The Drowned World* (1962), *The Drought* (1965), and *The Crystal World* (1966).

In *The Wind From Nowhere*, Ballard uses a super hurricane where the human population is decreased and forced to leave under the ground due to force winds. It topples the trees, causes cities to rubble, and it is getting stronger to the equator area. Humans are obligated to live in basements and tunnels to prevent strong winds on the ground. As the disaster continues, humans thrive to live in harsh conditions. Characters try to escape from the wind, but it is not possible to prevent it. Hardoon's tower fights with the wind which shows Ballard's fascination with the urban buildings. His other novel is *The Drought* that presents a future in which the sun causes water sources to dry and makes towns uninhabitable. The unbearable sun forces humans to search for water sources and follow the waterways to the oceans. The novel focuses on the changing environment and its effects on characters' psychology. Also, in *The Crystal World*, a bizarre transmutation is issued which turns everything into mineral whoever touches it. The humans, plants, animals are mutating into sculptures of glass or quartz.

The last example, *The Drowned World* contains rising sea levels and the flooded earth resulted in the instability of the sun and the rising radiation level in which humans are affected dramatically. The descending number of humans move to the north for living in Camp Byrd, almost six million, and a group of scientists carries out a science project to map the lagoon away from the base camp. However, changing environment does not only challenge characters physically but also affects them mentally.

When Ballard's father James Ballard became the chairman of *China Printing and Finishing Company*, they had to move to Shanghai in which Ballard was born. After the Second Sino-Japanese War outbreak, the Ballard family had to move to the center of Shanghai and they were exposed to the atrocity of the war. It is claimed that witnessing the war and the atrocities affected Ballard's writing. In the 1960s, Ballard moved to London with his family where he lived until the end of his lifespan. The connection between his childhood and his writing can be detected in *The Drowned World* (in short *TDW*) which demonstrates submerged London with tropical vegetation that is considered as a fusion of his childhood and Shanghai into a novel. It is claimed that his choice of characters, setting, and motifs demonstrate a part of his traumatic experiences and trapped imagination. The story of *TDW* conveys Triassic age characteristics containing altered climate and altered animals. As the fauna and flora changed, the protagonists' quest also changed. For example, Ballard stated that he used giant crocodiles in the novel remembering his childhood memories of big alligators in the Shanghai Zoo.

There are two interesting points of Ballard's post-apocalyptic novels which brought about the science and the early implications of cli-fi even if the term cli-fi had not been coined until the 2010s. However, he does not moralize the disasters' causes or the answers or not even suggests any environmentalist solutions, but his works are related to climate change fiction and are easy to read through an ecocritical eye. Ballard's novels have been dealing with science from many perspectives. Contrary to come from the custom of treating science regularly and detailed, he did not make detailed scientific explanations in the novels, especially post-apocalyptic ones. This is an interesting point due to the environmental and cli-fi novels' tendency to reflect scientific explanations and facts to support the storyline, adding an essence of capturing reality for the readers. In contrast, Ballard deploys and eliminates human

inducement change on the environment and technology. Cenk Tan claims, “However, Ballard seems to evade accusing humans for directly or indirectly causing of climatic catastrophes. Science’s inclination of disregarding the reality had caused Ballard a serious revulsion towards scientists” (Tan, 2019, p.10). Ballard’s novels have become charming for ecocritics and cli-fi readers thanks to his demonstrations of climate disasters and inclination of disaster effects as Tan examined.

By force of the call of the drowned cities on earth and the realities behind it, the main concern of this thesis becomes Ballard’s *TDW*. It is the second novel of Ballard that was published in 1962. As a post-apocalyptic novel, there is a flood caused by rising temperature after the instability of the sun. The only scientific explanation of the current situation is the instability of the sun that causes series of violent storms that last many years caused. These cause the Van Allen belts to enlarge. Then, the earth’s gravitational circle of the ionosphere is decreased. As a consequence, radiation exposure to the earth has risen which also causes the rise in the temperature. In *TDW*, each year temperature of the earth is rising few degrees which induces humans population to move. However, the rising temperature causes cities to drown as the main essence of the novel. The novel sets in the future, the year is 2145. The earth has changed as well as climate and only five million people survived the flood and move to the Poles to live who have survived the floods. The United Nations leads survivors to northern areas like Antarctica. Much of the European cities are evacuated due to the flood and the temperature of 180 degrees at the equator.

In *TDW*, there is a group of scientists who are carrying out a mapping project for shifting lagoons and the readers follow the story revolving around many incidents in the submerged city, around London. One of the protagonists, Robert Kerans is a biologist as a member of the testing station in London and Alan Bodkin is his assistant. The only female character in the novel is Beatrice Dahl who is an eccentric and chooses to stay in London. The companions of the research team are Colonel Riggs and Hardman. Colonel is the director of the research as a mission and Hardman is the pilot assisting through the journey until his leading to the south, as the first in the team.

2.2. Climate Change Fiction and Reflections

In *TDW*, there is an ongoing recession of evolutionary of time, named as Triassic age, after the “sudden instability in the sun” (Ballard, 1962, p.21). The environment is under massive alteration that is almost unrecognizable due to the rising temperature and the floods. The jungle invades the cities, water swallows the buildings, and animals with new genetic mutations guard the uninhabitable environment. The climate of Ballard creates a reversion(biological) according to Adam Trexler. For him, the environment is a part of the transformation, “Landscape is the trigger for this transformation, ‘the landscapes of each epoch, with ‘a distinct geological terrain, its own unique flora and fauna,’ cause older modes of consciousness to be expressed in the characters” (Trexler, 2015, p.102). An apparent ongoing change in climate can be absorbed by the characters while maintaining their research. The environment is turned to prehistoric times along with the new forms of animals that are predominated to humans now, after a long time of the domination of humans. Even if climate change fiction has made its first appearance in the 2000s, cli-fi novels can be detected in earlier works of many writers without labeling them as cli-fi. Until the 2010s, there are other texts and sources that support environmental novels.

It would be appropriate to analyze *TDW* in terms of the cli-fi features with Ballard’s contribution to this genre. To begin with, it is considered that *TDW* demonstrates Ballard’s interest in ecology and human beings’ reflections on the change of climate. *TDW* is also considered as Ballard’s eagerness to deal with the catastrophes and environmental issues without naming the term cli-fi. In the novel, Ballard demonstrates the beginning of the climate change that occurred after “a sudden instability in the Sun” (Ballard, 1962, p.21). As Jim Clarke states the submerged city of London has become a signifier of climate change, “His nightmare vision of abandoned buildings rising from steamy floodplains transcends literature and is now an iconic signifier of global warming itself” (Clarke, 2013, p.20).

In his study, Adrian Tait explicitly studies nature which is under alteration in *TDW*. He initially investigates Ballard’s verge of a new genre, “In this context... as early as the 1960s, Ballard began to rehearse the language of this new (sub)genre”

(Tait, 2017, p.30). He also states that Ballard's novels are now considered as cli-fi long before the term is coined:

Like the quartet of which it forms a part, the images conjured up in *The Drowned World* anticipate concerns that only years later formed themselves into a global discourse of environmental anxiety; this is 'cli-fi' before climate change was itself understood (Tait, 2017, p.30).

Tait explicitly asserts the position of *TDW* in this genre. For revealing Ballard's contribution to cli-fi genre, we should look at his connection to the time, his representation of altered London, and demonstrating the catastrophe in London. Tait continues to explore the Ballardian world as referring to Baker:

In *The Drowned World*, as Baker notes, Ballard produces a radical imaginary that 'explores the deep implications of time, space, psychology and evolutionary biology in order to dismantle anthropocentric narratives and, in turn, open up alternative ways of experiencing, and conceiving of, contemporary human subjectivity (Tait, 2017, p.13).

As writing catastrophe does not only demonstrate the environmental destructions but also demonstrating the genetically modified and distorted minds of the characters.

Accordingly, Clarke has become one of the cornerstones for Ballardian novels among writers, critics, and readers. He has been teaching at Coventry University, in the UK. In his study, he focuses on J.G. Ballard's two well-known novels *The Drowned World* (1962) and *The Crystal World* (1966), to explore how those novels could be labeled as climate fiction and how they are eligible to be analyzed in terms of cli-fi. It is worth following Clarke's revolutionary footsteps to analyze *TDW* and its cli-fi connections. He considers everything in the novels as a novum of total climate upheaval, "...while Kerans in *The Drowned World* traverses a post-apocalyptic global-warming scenario in which the ice caps have melted and the planet has been inundated. Everything in these novels, from the titles onwards, is defined by the novum of total climate upheaval" (Clarke, 2013, p.7). For clarity, the term novum refers to reflect the constructed worlds or under construction of the worlds which is examined in the previous chapter. The mentioned climate upheaval is examined by Clarke which is the first for *TDW*. He concludes that in the novel many characters realize that climate upheaval does not have the aspects of the climate changes on earth but rather it is a

devolution itself. As there is a revert to the Triassic period, the climate turns into something different than it was before. The cities are flooded due to the rising temperature and melting ice and the transportation systems are collapsed. Clarke, here, refers that climate upheaval reflects beyond its literal meaning:

As first Kerans and later Strangman and Bodkins come to realize, the increase in temperature is not a symptom of climate upheaval; climate upheaval is itself a symptom of devolution, which is the underlying cataclysm. As the narrative progresses, flora and fauna, and even human psychology itself, begin to revert towards the Triassic period (Clarke, 2013, p.9).

As stated above, rising temperature is not only a weather condition, but an upheaval. Furthermore, in *TDW*, we could describe the climate as vicious, altered, and indifferent. In cli-fi novels, the state of the climate has been prominent and insightful. Here, to be vicious is being combative due to its newly formed position. In *TDW*, the year is 2145 and it is the “return of the age of the great reptiles” as Ballard described. However, in the novel characters have to face the new worlds’ realities and are forced to accept the newly formed climate. He also states that Kerans and Sanders’s acceptance of the new climate rather than trying to dominate and overthrow the new position of the climate as the center, “Both Kerans and Sanders actively choose to embrace the climate, knowing that it will result in their deaths and the extinction of their entire species, since death is a necessary stage on the path to utopia...” (Clarke, 2013, p.17).

While the number of humans on earth dramatically decreased, the number of animals increased and the new genetic transformations revert them into new unimaginable creations. Big lizards, iguanas, mosquitos, and giant rats are now dominating in the new time that is Triassic. As fauna and flora have changed, massive fronds cover the lagoons in London. The atmosphere is dream-like to humans due to intervening lagoons and big sixty feet high plants around them. The sky is dull green corresponding to the dark green water in the lagoon which is a surrealistic vision of Ballard like Henri Rousseau’s paintings. This atmosphere is embroidered by the characters’ vivid dreams. “At the age of 16, I discovered Freud and the surrealists, a stick of bombs that fell in front of me and destroyed all the bridges I was hesitating to cross” said Ballard referring to his tendencies’ on Surrealism and Freud’s psychology

studies. He was writing his novels in front of a painting, a copy of Paul Delvaux, *The Violation*. Scholars like Janette Baxter investigate Ballard's Surrealist aesthetic forms and political writings. Clarke examines Ballard's surreal climatic cataclysm as:

Ballard's symbolist or surreal climatic cataclysms may sometimes appear abstracted and dreamily dissimilar from real-world scenes of inundation, but his nightmare vision of abandoned buildings rising from steamy floodplains transcends literature and is now an iconic signifier of global warming itself (Clarke, 2013, p.20).

There are many surrealist paintings around characters' suites, hanging on the walls, such as Paul Delvaux's and Max Ernst's. Delvaux's painting that Ballard chooses to use depicts a prehistoric landscape with erotic women in the middle of the canvas. There is an intense looking landscape that suits the current situation in *TDW*. The climate change in the novel is depicted as a force that affected all ecosystems, human and non-human beings so that this painting depicts the unrecognizable climate. Another one is one of Max Ernst's paintings which is hung in Beatrice's apartment. Kerans again realizes those paintings, because Ballard uses his vision to introduce the incidents and the landscape. The painting *Europe after the Rain* (1940) that is painted during World War II and depicts the scenes of a decaying environment. It is considered that painters in the war times were affected by the destructive atmosphere and the psychology behind the paintings are distorted and downfallen. As mentioned in *The Drowned World: A Surrealist Voyage into the Near-Future*, "As Ballard's characters increasingly experience intense, stupefying dreams of their pre-living pasts, they carry us into a dream-like vision of our possible futures" (Court, 2011, n.p.). meaning the relationship between the landscape and the characters' dreams. Lastly, the altered climate in the novel corresponds to Ballard's vision of the future.

On the other hand, Clarke points out a different aspect that is the ecological utopias and *TDW*'s position. The ecological utopias were written in the late 20th century and they represent societies living in harmony with nature. The celebrated work of Marius de Geus *Ecological Utopias: Envisioning the Sustainable Society* (1999) studies sustainable societies contrary to dominated visions of the societies. Leslie Paul Thiele reviewed the book detailly and stated that the sufficiency of utopias are the center of the study and the aim of those utopias are to supply the human need

with the most possible ecological way, “Utopias of sufficiency posit ideal societies whose raison d’être is the satisfaction of moderate human needs through harmonious social and ecological relations” (2000). De Geus examines many writers and their ecological utopias, such as Thomas More, Henry Thoreau, Peter Kropotkin, Aldous Huxley, and Ernest Callenbach. Their utopias favor an alternative society that protects and respects nature. In this context, Clarke concludes that cli-fi novels are not fully formed ecological utopias, but contain aesthetic utopian perspective, Ballard’s climate change fictions:

...are less ecological Utopian visions than a counter-cultural and aesthetic Utopian perspective, one that seeks to resolve the human condition ‘not through resistance, but through an acceptance of the aesthetic and reconciliatory dimensions of the cataclysm (Clarke, 2013, p.17).

Analyzing Clarke’s passage, it is appropriate to state that *TDW* is not a fully ecological utopia for the readers but an acceptance of the aesthetic of the catastrophe. Because there is not an effort to form a sustainable world, instead, there is an acceptance of the constructed new order or disorder.

Since submerged London has become the new reality for the remnants, the new climate and the new alterations are obvious to recognize. It is relevant to analyze London as a disaster area to survey climate change in fiction. In *TDW*, while Kerans is walking around the city that Strangman drained, he draws attention to the empty windows of the old stores. The new silhouette of submerged London representing the building of the 20th century and the ghostlike windows. There is a new silhouette and a new way of living on earth. The city looks like, “resurrected from its own sewers” (Ballard, 1962, p.126). Abandoned and submerged buildings surround the world that are now uninhabitable for humans.

There is a shift that is responsible for the core of the novel that is climate change. This shift creates “A new zone, where the usual obligations and allegiances ceased to operate” (Ballard, 1962, p.81), in London as a part of the Triassic landscape. However, London has become more than what it means as a city now. It has a symbolic meaning for the characters and the readers. Umberto Rossi examines the urban landscapes of Ballard which are disasters areas. He connects London and the altered and symbolic meanings of this disaster area. Rossi’s study contains an analysis of both

studies titled *The Drowned World* and *Hello America* with highlighting four symbolic mutilations that are relevant for this chapter. He coins the fourfold system of symbolic mutilations regarding the city of London in both works. Those aspects can be explained as the deprivation of humans in London that is also depopulation, namelessness and the position of London which turns into a forgotten one, the form of the disaster city, and lastly the different dispossessed of time. In the first section which is about the recession of evolutionary time, “The city is a time zone not just because it is a time-less zone, but also because it is now an area where a new kind of time is in force, biological rather than chronological” (Ballard, 1962, p.121). Likewise, in the third section, Rossi states that there is also a recession of historical time. He uses *TDW* to show how these publications reveal the “divorce of humans from their historical civilization” (Rossi, 1994, p.86) due to the altered climate.

Furthermore, Trexler also concludes that the city of London has become meaningless for the characters, especially for Kerans. A “total inversion of his normal world” (Ballard, 1962, p.121). He adds:

Kerans experiences the mirror image of the reader’s discomfort: a lagoon over the wreck of a nameless city is bearable, but the precise juxtaposition of a familiar London, emptied and besmirched, reconnects emotional attachments to an otherwise alien landscape. The effect is horrific, bringing the reader into sudden contact with the mortality of not just the individual but also the entire material edifice of the modern world that we call reality (Trexler, 2015, p.89).

From a different viewpoint, as a new perspective to the disaster areas, Rachele Dini offers a new point of view on the disaster area and the wastes of modernity. She explores the anthropogenic waste and the material devastation in Ballard’s novels *The Drowned World*, *The Drought*, and *The Crystal World*. After the rising temperature and the flood, the landscape has been transformed and decayed. She claims that thanks to climate change and its effects the modernity and civilization are also submerged with London. She is linking the submerged area with the modernity of humanity, “The bulk of the city has long since vanished, and only the steel-supported buildings of the central commercial and financial areas have survived the encroaching flood waters” (Ballard, 1962, p.50).

Flood in fiction is also examined by Astrid Bracke as a branch of climate fiction. She surveys climate crisis floods in fiction. She begins with depicting the flood's social, political, and economic effects on victims, including giving references to the various writers, such as Richard Jefferies' *After London* (1885), John Wyndham's *The Kraken Wakes* (1953), and J. G. Ballard's *The Drowned World* (1962) as examples of contemporary flood fiction. She claims the new concept apart from cli-fi novels that have become the main concept that may have many branches. To formalize this branch, she defines two characteristics of flood fiction like Tait's aspects for contributing. Initially, she states that floods are depicted as a reflection of the climate crisis as a manifestation. She also adds that the depiction and formalization of flood disasters resemble the way of depicting climate crisis in climate fiction. Since they both challenge the Anthropocene in many ways. Secondly, Bracke asserts that flood fiction fragmented narration and language erosion have demonstrated a break-up thanks to climate change, "flood fictions metafictionally internalize the effects of climate crisis floods through narrative fragmentation and language erosion, showing the break-up of narration due to climate change" (Bracke, 2019, p.279). Additionally, she claims that imaginative and representational challenges of the Anthropocene are overlooked in debates of climate change, "Flood fictions... go some way toward tackling the imaginative and representational challenges of the Anthropocene in ways often overlooked in existing debates on climate fiction" (Bracke, 2019, p.281).

Likewise, she points out a different aspect related to the climate change crisis and flood fiction. She defines a new materialistic dynamic of floods which is the future ruins. Today's buildings and monuments will become the future's ruins and become a new type of shelter for the survivors. She explains, "...landmark cities and iconic structures turn into future ruins. While some of the most iconic examples of future ruins in flood fictions are affected monuments and technological structures, among the most moving examples are abandoned houses" (Bracke, 2019, p.183), adding that future ruins become the new narrative devices in flood fiction. These ruins demonstrate the scale of the destruction of the climate crisis. But, these ruins are representatives of large destructions on a small scale. Bracke remarks, "Flood fictions, just like disaster films, take much of their impact from depicting the future ruins our contemporary world has turned into" (Bracke, 2019, p.285). There are lots of responses to future

ruins from different disciplines, but architecture is the most material one. For instance, Jason Rhys Parry teaches sustainability and future architecture and his project examines the potential future of homes that would be designed today. As an ecological response to migration and climate change on earth, with his project, he proposes that architects should begin studying new buildings for afterlives “as potential future homes for nonhuman species” (Parry, 2020, n.p.).

On the whole, Ballard’s unique of representing the catastrophes makes their novels significant examples of cli-fi. *TDW* is suitable for analyzing considering cli-fi features with Ballard’s contribution to this genre. As Clarke states the submerged city of London has become a signifier of climate change. There is an ongoing phenomenon of drowned city image. As fauna and flora changed, massive fronds cover the lagoons. The new atmosphere is dream-like to characters due to the intervening lagoons and big sixty feet high plants around them. Later in the following chapters, they have intense dreams and witness the call of the jungles which drive them to escape to the south. To decode the cli-fi relation, his way of using time reversion, altered London image, and the flooded futures in fiction are examined.

THIRD CHAPTER

3. CHANGING NATURE-HUMAN RELATIONS IN *THE DROWNED WORLD*

3.1. Referencing Changing Relations

Ballard does not only issue the hazard of the changing world's effects and its outcomes but also he deploys characters who both mentally and physically experience the apocalyptic world. They are either integrated or detached from the devastated environment. His characters suffer from intense dreams/nightmares, affected by the changing environment, but try to establish a new way of interacting with nature. Set in a post-apocalyptic world in which characters become survivors, their change in every possible way has become more attractive for the readers. The change as an agent has been attracting cli-fi readers. The change is the key point for analyzing Ballard's novels, especially in *TDW*. Peter Brigg claims that the change in *TDW* is simple and the simplicity of the change is awesome. Then, the change has become an effective agent and as an indicator to demonstrate the altering climate's effects. For this reason, in this study, the change as an agent and changing relations of humans and nature will be considered. In this chapter, inner spaces of the characters and their psychology, their disintegration and disconnection, their intense dreams, and lastly Kerans' and Hardman's heading to the south will be examined to decode changing relations in a post-apocalyptic world.

Ballard asserts that climate change is natural-based so he does not blame human actions. However, the novel is nature-centered and it is about the ongoing changes and the relationships. The change in the environment and humans' minds are not caused by human-induced aspects, but they have been heavily affected. As we are

now aware of the causes of climate change, mostly human-induced, we are prone to blame the untaken actions of humans and use an human-centered point of view.

Since the nature-human relationship is being studied in the introduction part, there is no need for further discussion in this chapter. However, it is a fact that nature-human relation is one of the oldest convergences. Since humans' dependence on nature is inevitable, their relationship is also entangled until today, even in the future. There have been always various changing agents and different levels of connection among them, but the worst of all always happens whenever humans think and act human-centered. In cli-fi and dystopia narratives, the devoted relation and the altered dynamics mainly set the tone of them. Furthermore, Stephen Kellert asserts, "people have a fundamental physical, emotional, and intellectual dependence on nature" (Kellert, 1997, p.7). He also claims that the beginning of the history of humans' relation with nature matches the human history on the earth. Before decoding the changing nature-human relations in *TDW*, it would be better to look at the begging of its history, the evolution, and then Ballard's construction.

All in all, it is considered that humans have an entangled connection with nature. However, this connection has been weakened by human's gradual disposition on the industry, meeting their physical and psychological needs from nature, and their ambition to be superior as Moghadam, Singh, and Yahya asserted in their article entitled "A Brief Discussion on Human/Nature Relationship" (2015). But, the industrialization and urbanization has gradually kept human away from his main home and it caused a big gap in human's relationship with nature. Thus, human has been alienated from nature and such alienation could be stated as the main reason of all his physical and especially psychological disorders. They also claim that in recent years as this alienation and separation have been felt threatening both for humans and nature, the attempts have been started for reconciliation between humans and nature, a reconciliation that can bring psychological well-being for humans in these years of human degradation (Moghadam et al., 2015).

Humans depend on nature in many ways, where it is changing and affecting them, they start to modify their environment, and finally start to modify themselves. If so, the adapted ones can survive which shows that adapting to nature has become a

way of commutating with it as a resetting relations project. As a fact, a human-centered viewpoint called Anthropocentrism has been ruling, which puts humans at the center of the world. It accepts humans' separation from nature and other living or nonliving entities. However, the centrifuge of this ideology enables Ecocentrism to heal the wound of past human actions on nature. It is a term used by environmental philosophers who believe in an earth-centered value system.

The lust for being superior to nature causes a one-sided relationship with nature. After the Industrial Revolution, human's distance from nature widens. This disconnection also contains nature's indifference to humans which is a theme for naturalist writers like Jack London. In his short story entitled "To Build a Fire" (1902), he employs the Yukon landscape as harsh and unaware of the fate of the human who wants to stay. The nature's depiction in the story explicitly represents Naturalism's understanding of the natural world which is both harsh and realistic, indeed.

On the other hand, ecocritics study the place of nature in literary studies and the relationship among them. As it is examined in chapter one, it would be wise to just mention it. In short, ecocriticism is an interdisciplinary field that investigates the relationship between humans and the environment. It deals with not only environmental issues but also social and cultural issues related to humans in literature. It can be assumed that ecocritics, academicians, and eco-readers have been working on brightening the value of nature or its rusted existence.

In *TDW*, Ballard deploys the catastrophes remaining until the end of the novel. He intensely demonstrates the new changes in nature and the consequences of the new climate conditions. In the future, London is surrounded by tremendous changes after solar storms and the instability of the sun. When the equator becomes uninhabitable, the rest of the population moves to the north to survive. A new environment is present where the protagonists' testing station locates.

It is considered that there is an emphasis on a new authority established in *TDW*. The earth is devastated and the number of humans is dramatically dropped, leading old authority to be changed either. Camp Byrd contains the survivors and various scientific groups who work offshore to map the shifting lagoon to report camp.

Ballard demonstrates a new scientific authority, however, readers do not witness Camp Byrd's social life as the whole book takes place away from the camp. Many hints lead us thinking there is an ongoing mapping project. Kerans is a 40-year-old scientist who was born in Camp Byrd after the catastrophe hit. He was born into the new world and become a part of scientific research. The year is 2145, long after the catastrophe, the world is changing so the human relationship and human-nature relationships are obligated to change, adapt, adjust, or dismantle. Humans are exposed to dramatic natural changes, they have to move to the northern places, their motive to survive outweighs living the constructed lifestyle so that the relationship among them could change either. Ballard successfully depicts the relationship among characters and their attempt to connect with nature. Following chapters in the novel, readers expose to primitive human behaviors, dreams, actions, and interactions.

William Golding's *Lord of the Flies* (1954), gives a lot of instances for analyzing *TDW* in detail in terms of the trappings of civilization in the jungle and releasing primitive impulses. In his study, McCarthy asserts that they both resemble each other. In *TDW*, we witness the embrace of nature and follow the rules of a new climate, rather than fitting and trying to benefit from it. He gives examples of characters' imprisonment by Strangman and Kerans' wish to free them (McCarthy, p.303). There is also a role for a civilization to hold humans together by suppressing impulses. But, McCarthy claims that it is a civilization that threatens the humans and nature in *TDW*, "... Golding regards civilization as basically a positive force that holds our savage impulses in check, whereas Ballard treats civilization, ultimately, as a doomed revolt against nature that we must eventually abandon" (McCarthy, 1997, p.303). He adds that civilization is not only the cause of problems but also becomes devastated. Separating from nature and following the established rules may cause Kerans' to struggle more in his life, he is even captured and tortured by a villain. He is in refusal of overthrowing nature's position and colonizing it, instead, he gives up separate himself from nature. With heading to the south, listening to the call of unsettling nature, he chooses to write his own story as Second Adam. McCarthy studies characters' choices of isolation, disconnecting with humans, but thriving to connect with nature even further. As Kerans realizes the isolation and self-containment of themselves, he goes further in his thoughts and dreams. McCarty indicates:

This emphasis on isolation rather than on human relationships is particularly evident in *The Drowned World*, where Kerans sees a parallel between the “growing isolation and self-containment... from which only the buoyant Riggs seemed immune” and “the slackening metabolism and biological withdrawal of animal forms about to undergo a major metamorphosis” (McCarthy, 1997, p.305).

As the passage stated, Kerans is in a realization that there is a relation between the self-containment of them and the withdrawal of the animals into a massive change. He is totally aware of the disconnection between humans and nature. While they are tortured by Strangman or searching for the shifting lagoons a science project, animals are going through a massive change, genetically and physically. Also, the flora and fauna are still changing, vegetation surrounds the cities, new giant plants occur and it is hard to get a place among dense vegetation. Since the humans’ interactions and human-nature relationships are damaged, characters go on a journey to find themselves or go after hope. They are either surrounded by intense dreams or they choose to stay in imprisonment, escape to the south or become a part of Strangman’s brutal crew.

Another promising implication is about a flood that drowns the cities and makes living harder. Now, the earth is submerged, cities are devastated, transportation tools shift to water and airways rather than the roads. McCarty resembles *TDW* to Daniel Defoe’s Robinson Crusoe story. Crusoe sails and stays on an uninhabited island on his own. While being on the river, he establishes his own civilization and never gives up going further, or controls the environment. He does not hesitate even if he encounters many hardships. However, for him, it is hard to stay in the old world while trying to go to the south. This is why McCarthy labels Kerans as anti-Crusoe and adds, “...Riggs and Strangman, always tries to control the natural environment, transforming his island into a little commonwealth, Kerans gradually abandons the effort to separate himself from nature” (McCarthy, 1997, p.304). He demonstrates Riggs and Strangman as on a mission to regain supremacy against nature, remembering the old days before the disaster on earth. He also goes even further and resembles Strangman and Crusoe in many ways, in terms of building their civilization, searching for treasures, having control over nature and other characters.

On the other hand, Ballard’s characters have a scientific way of thinking in *TDW* and the storyline supports their assumptions about the usefulness of the science.

Tan claims in his dissertation that science alone cannot be a solution to catastrophes for Ballard so that scientific projects and the hope for surviving via the help of scientific solutions do not take place in *TDW*. The novel introduces a scientific crew who works in a station, around London. They have a duty to map the shifting lagoons and the last changes on the environment, because natural disaster affects all living and nonliving organisms. They are reporting the changes and hope their searches report all the changes for future resettlement/recolonization in ten years, if possible. However, the book does not contain any other projects to make resettlement happen in London. The cities are drowned, intense flora and fauna swallow concrete buildings, new types of animals' overthrown humans. However, both Kerans and Bodkin begin to question the role of science and what science manages to do for the world. They are confronted with various psychological complications and question that science apparently is not able to answer, as well as the overwhelming sense that the hope for resettling the old places which are now far-fetched. Both Kerans and Bodkin look unconvinced about their science projects and when it becomes more pointless, they begin to dwell into hopelessness which is the ultimate occupation for the survivors. Ballard spreads many hints around the book's environment on science's becoming pointlessness. For instance, Ballard describes the doctors' scientific notes hanging on the walls in the station. The first writings of the previous notes are detailed, but the recent ones are less detailed and tangled. Kerans notices those handwritten notes and thinks that the world did exactly what scientists predicted it would do twenty years previous to the present. It is obvious that their job is concluded by confirming climate change which is scientifically explored by them.

As science is now pointless, at the beginning of the book, the narrator states that the mapping projects have become pointless and reporting to Camp Byrd is also pointless:

The biological mapping had become a pointless game, the new flora following exactly the emergent lines anticipated twenty years earlier, and he was sure that no-one at Camp Byrd in Northern Greenland bothered to file his reports, let alone read them (Ballard, 1962, p.19).

The world has been dramatically affected by the instability of the sun and offering solutions for fixing ongoing problems has become almost impossible so unresolved

reports become useless. There is an ongoing mapping project but not a recovering or rescuing project, returning to older times is now physically impossible for the world.

Being a doctor or scientist does not make characters' scientific heroes of Ballard. They are not trying to reverse nature to its past state and not trying to modify humans' survival story. They are so passive and unable to make any change so they are only witnessing altering climate. Brigg states that *TDW* is being surrounded by the high heat and intense vegetation that is not under control by humans:

The power of *The Drowned World* comes from the oppressive sense of heat and crowded vegetation that becomes ever more assertive in the later portions of the book and from the revelation that a human adaptation is taking place which is beyond human control (Brigg, 2006, p.2).

To exist in this altered environment is so hard to process both physically and mentally. For this reason, the environment is the main center of climate change novels which attracts more readers. The scientists, soldiers, or crew members of the station are open to any danger and Ballard demonstrates their frailty. As humans used to be the center of the world, to witness animals and vegetation's overthrowing their position would be shocking. Anthropocentric thinking rules the world for centuries, but with new developments and awareness, anthropocentric thinking is limping against rising care for the world's every living and nonliving organism in terms of Ecocentrism. Those cause humans to question their places and science's capability against natural disasters. As humans have no control over the outer and inner world, any change whether it is drastic or not may cause bigger problems for humans both physically and mentally. Brigg suggests that the mind and its complex cultural and technological by-products attempt to adapt for survival by tapping the same archaeophysics pool as other animals and plants, as they regress to their prehistoric natures. That regression can cause literary characters to be driven into despair (Brigg, 2018). For instance, Kerans realizes that science is now useless for them and he feels that he should move southward even if the south is now uninhabitable due to rising temperature.

Ballard's characters are also a part of the change and become the center of the novel. As a double-sided relationship, nature-human relations have two sides that are separated after the ongoing disasters. The humans' position in altered climate, humans' change, and the effect of changing world worth analyzing. As this thesis aims to

decode the changing relationship between humans and nature, Ballard's characters, how they are affected, and the state of interacting with the devastating world are expected to be changed. This study considers decode characters' changes due to the altered climate, and their state of reconnecting with nature. They are in an age of dramatic change on earth, in the Triassic age, humans are now minor compare to other organisms and ecosystems.

Likewise, Leonard Orr analyzes the states of Ballardian characters in terms of psychological growth, renewal, and strengthening after the disaster. He asserts:

Since Ballard is interested primarily in presenting psychological growth, renewal, or strengthening through the mechanism of the disaster, he regards his disaster stories as upbeat and optimistic, even though everyone will die or be subsumed by the events at the end of the work (Orr, 2000, p.480).

He claims that Ballard's characters have psychological problems and Ballard does not aim to create a scene of escaping from a disaster for characters, on contrary, he puts his characters in an existential and mythical problem, which is otherness (Orr, 2000, p.489).

3.2. Inner Spaces of the Characters

While nature is altered in *TDW*, the characters' psyche is also open to being affected so that changing relations contain characters' inner self and their hardships to overcome the ongoing problems in a devastated world. There is an altering environment and a changing inner self which is studied by many critics. Clarke contemplates the other and inner environments as:

The outer environment is subordinated to inner space, and what action or response it requires is primarily internal and transformative... The notion of identity ceases to exist so the quest for absolute identity is self-defeating in a way (Clarke, 2013, p.16).

Clarke demonstrates Ballard's utilization of inner space and the dilemma of the identities, because, there are changing agents on earth, characters are open to being affected by the reconnection to nature. Gasiorek summarizes Ballard's challenges,

“Overcome divisions between self and world, the rational and the irrational, the conscious and the unconscious – sublating them in a liberatory synthesis” (Gasiorek, 2005, p.9). *TDW* contains both the inner and outer worlds of Kerans, Beatrice, Riggs, and Hardman. Kerans is aware of the changes which can be described as psychological and biological. Throughout the novel, there is a growing sense of Kerans that his inner forces are overweighting.

Before going into depth, it would be appropriate to mention Ballard’s usage of inner space and how inner space takes place in novels, especially in sci-fi. James Pardey claims that inner space is not physical but psychological, “So inner space is not a physical space at all but a psychological one” (Pardey, 2010, n.p.). As an English novelist who fancies science fiction, post-apocalyptic settings, and themes, Ballard explains that sci-fi may renounce the tradition of outer space stories and he focus on mind and “inner space.” Orr claims that the term inner space is initially issued by J. B. Priestly. Later, Ballard deploys the idea and uses it in his article entitled “Which Way to Inner Space?” (1962). He examines the physical inner space as the earth comparing with other planets that will be explored in the future as well. He is also addressing a new trend for science fiction to explore in the novels with inner space. Then, he aims to demonstrate human mind and inner contemplations of the characters. In the 1960s, he starts using setting as a post-apocalyptic setting in the earth with detailing characters’ inner judgement and freedom. As stated above, Orr studies Ballards’ usage of inner space and the characters’ inner self-related to the disasters. Following years, Ballard again defends his idea on inner space in “Time, Memory and Inner Space” (1963), he again claims that the inner space is superior to outer space. The article is about *TDW* and his creative writing along with inner space implications. He examines the inner world and mind as:

This zone I think of as ‘inner space.’ the internal landscape of tomorrow that is a transmuted image of the past, and one of the most fruitful areas for the imaginative writer. It is particularly rich in visual symbols, and I feel that this type of speculative fantasy plays a role very similar to that of surrealism in the graphic arts (Ballard, 1963, n.p.).

He indicates that the characters’ inner space is like the showcase of future self that is also a showcase of the changed image of past experiences. Accordingly, in his article

published in *New Worlds*, “The Coming of the Unconscious” (1966), he studies surrealism and inner space as a manifestation of the unconscious and indicates that the images of surrealism are the iconography of inner space which demonstrates his fondness of art and human psychology in his writing. He combines surrealism and inner space. It is claimed that Ballard links surrealist imagination to his writing. Surrealism serves an important role in his imagination, as he correlates surrealism and inner space.

Accordingly, Elaheh Soofastaei and Sayyed Ali Mirenayat relate protagonists’ psychology to the natural disasters that affect them the most. They concentrate on the depiction of the post-apocalyptic world that is a reawakening agent and characters’ dwelling into deep psychological stated in a changing world:

Dr. Robert Kerans, the main character observes the unexpected changes of the world where it submerges under water, and turns into unlivable and dense tropical forests. Ballard is not interested in simple apocalyptic worries of how man becomes extinct or finds a way to escape. He goes through the heart of the apocalypse by uniting the transformation of physical universe with the human psyche (Soofastaei & Mirenayat, 2015, p.19).

They investigate that Ballards’ characters in *TDW* are unable to change what is happening to nature so that they either become an integrated or disintegrated character. To cope with the ultimate changes and try to reconnect with nature, they have no absolute power so that many characters in the novel would be labeled as disintegrated, for example, Kerans and Hardman. Kerans disintegration could be detected from his vivid dreams, his enthusiasm to escape from Strangman’s imprisonment, and finally, his aspiration to head to the south, to find a hope to live. Soofastaei and Mirenayat’s passage demonstrates that Ballards’ characters disintegration is at the center of the storyline as readers are on a search to find out more about their psychology:

This noticeable and powerful psychological foundation makes Ballard to concentrate more on a single character's disintegration and that is the major point which distinguishes this novel from others. Most of the story is talking about the investigations of the characters’ psyche (Soofastaei & Mirenayat, 2015, p.20).

As there are two categorizations, disintegrated and integrated, so it is better to analyze those characters from *TDW* and then illustrate how they struggle to live under

Strangman's order. To begin with, the villain of the novel is Strangman who is both a literary character and a symbol of the lust of power and ruthless humans' ambition. He is the most fitted character who is fully integrated into the new order by putting his order into consideration for other characters. His psychological ups and downs are not argued. Even in a devastated world where the human population has dropped dramatically and left their place to giant iguanas, albino crocodiles, and massive flies, living in drowned cities, Strangman is on his duty searching for the treasures, ruling giant crocodiles, and preparing grotesque parties. He is also the representation of the old world who obeys the constructed old rules of humanity while searching the areas not for the new habitable places but for ruling them. He is depicted as pale and looking strange to the characters who wears a white suit.

In the seventh chapter, they meet Strangman for the first time. While Kerans and the rest of the crew are moving to a new area for carrying out the project, they come across a community accompanied by a leader who is pale skin in a white suit. There are also hundreds of alligators who guard the community that gives the names of the chapter as well. While talking to Beatrice, Kerans, and Bodkin, Strangman states that the temperature will be up to two hundred degrees and the planet will be uninhabitable, "the temperature will soon be up to nearly two hundred degrees. The entire planet is rapidly returning to the Mesozoic Period" (Ballard, 1962, p.108). He is aware of the coming danger, but still, trying to hunt new treasures in London. He contradicts himself in later chapters. In response, Bodkin answers that this era is in a transition to return their biological past, "And insofar as we are part of the planet, a piece of the main, we too are returning. This is our zone of transit, here we are re- assimilating our own biological pasts...There is no ulterior motive, Strangman" (Ballard, p.108). Strangman advocates enjoying the mortal life and its beauty. He defends not to live with the Triassic age. When Bodkin says he does not have any interest in the past, Strangman then says he is fascinated by the immediate past and the treasures of the Triassic compare to the Second Millennium:

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 (Ballard, 1962, p.109).

This passage reveals that Strangman's interest in the treasures of the world that is devastated by natural disasters. He is now the leader of a community, conducting alligators, organizing parties, hunting real treasures, and he even drained lagoons.

The realization of Kerans's fear for Strangman comes after the diving party. Strangman prepares a diving party for his guests. He assures them, there will be no iguanas and alligators so that they will no need to have a cage under the water. However, while descending, he sees albino snakes and albino iguanas, he labels this experience of a message delivered by the animals from Strangman. When he drains the lagoon with pumps, Beatrice and Kerans are at shocked what they have been seeing and be sure that he is insane in his actions, remembering his diving gala. Strangman and his crew are brutal towards Kerans, Bodkin, and Beatrice. They become undesirable guests and they realize that Strangman has the intention to kill them in the end. He prepares grotesque parties, harms them, insults them, frightens them, or tortures them. He knows that he has the advantage of the number of people around them, the advantage of being fully armed, and being powerful compare to biological station scientists whose work is mapping the shifting lagoons.

Strangman is mesmerized by the power in a devastated world. While more southern cities and lagoons become uninhabitable due to rising heat, he travels around these cities with his crew and hunts for treasures. He basically builds an empire on his own in submerged areas. However, in *TDW*, there is no sign of his initial intention to search in a devastated world.

There are two disintegrated characters who are Kerans and Hardman, and there is Beatrice who is either of them or time to time neither. As the only female character in *TDW*, she is an interesting character compared to others. It is not obvious that whether she is integrated or disintegrated. While she is being partially disintegrated, she also refuses to escape with Kerans from Strangman. She is an in-between character. Beatrice Dahl is considered a symbol in the novel. Her obsession with maintaining her appearance, lackadaisical lifestyle, and her love for the jewels and other luxury items given by Strangman. This symbolizes her incapability to accept the fact that human civilization is collapsed, she for this reason becomes the manifestation

of greed, consumerist tendencies, and capitalism. Colonel Riggs depicts Beatrice as an insane person. She looks so unstable and bond where she is being taken prisoner. Beatrice, as a part of the station crew, has become so inactive while they become unwanted guests of Strangman. While Kerans plans for escaping to the south, she only approves but does not take any actions. When Bodkin disappears then comes back with a bomb, Beatrice, for the first time, stands up for them and tells Strangman to leave them by clearly calling him devil, "Strangman! 'Beatrice threw herself at Strangman, stumbled and almost dragged him to the ground by his lapels. 'You white devil, can't you leave us alone?'" (Ballard, 1962, p.154). This is a futile approach against Strangman, who has the advantage and power.

When Kerans escapes and has no searching team behind him, he finds Beatrice and explains his intention to help her to run away as well. Nevertheless, Beatrice looks strange to him and she does nothing to come with him. Kerans states her strange behaviors as, "For a moment Kerans thought that Beatrice had been drugged- her expression was vacant and blank, like the mask of a wax dummy, her eyes on some distant focus. Then her hand moved, and she raised the wine glass perfunctorily to her lips" (Ballard, 1962, p.171). She says that Strangman will not harm and he should leave her behind. She is like a treasure for him, as there is no other woman in the novel. He hunts for treasures and locks them in his empire. There are plenty of bones around the residents, showing that he enjoys killing people or keeping them under lock. With the help of Kerans, Beatrice accepts to run away, though, this time Strangman catches them, threatens Kerans to kill Beatrice. He has to drop his gun for Beatrice's safety, but he knows that something bad would happen to them. After they are being moved to camp again, Kerans instantly tries to escape. They find a moment to escape, but again Beatrice is hesitant by saying almost the same phrases as last time, "Darling, where are you going? I'm sorry I can't be with you.', 'South,' Kerans said softly, listening to the roar of the deepening water. 'Towards the sun. You'll be with me, Bea'" (Ballard, 1962, p.187). Again, he expresses his anticipation to head to the south, but Beatrice gives up running away from Strangman and his carnival.

Strangman's actions show that he is the follower of the old world notions, as he does not give up hunting for sunken treasure which does not represent any worth due to ongoing catastrophe. In the devastated world, only pirates would go after the

old worlds' treasures while fighting to survive. On the other hand, Kerans is on a mission to map as a scientist, but whenever he realizes that this does not make any sense, and when his dreams become so intense, he chooses to move to the south to get rid of his despair. He stands for a more idealistic role compare to Strangman. As we come from an anthropocentric order, his motive could be estimated as trying to keep humans under control. However, it is obvious that the human-centered point of view is outdated, but the nature-centered point of view is needed to integrate with the altered nature. To give up milking the old world treasures may help Ballard's characters a way of surviving. Strangman is a tyrant who enjoys torturing, insulting, and killing people. This is why Kerans tries so hard to escape, indeed he succeeds in the end.

One of the disintegrations of the characters is caused by the separation from nature which is a new term coined by Glenn Albrecht. In *TDW*, readers are exposed to the struggle of characters and there is also a will to reunite with nature, because it is the only way to live collectively. To begin with, Albrecht enhances a new term that is influenced by two major influences who are Aldo Leopold and Elyne Mitchell. The term Solastalgia has its origins in the phrases of solace and desolation. He describes the term as, "the pain or sickness caused by the loss or lack of solace and the sense of isolation connected to the present state of one's home and territory" (Albrecht, 2005, p.45). The cause of solastalgia could be both artificial and natural, such as flood and drought as well as institutional changes and war. He also calculates that the loss of place causes suffering and environment-induced distress on persons due to their connectedness and dependence on their environment.

Ayşe Şensoy analyzes solastalgia in *TDW* in her study entitled "Solastalgia in J. G. Ballard's *The Drowned World: Living in a Watery Earth No Longer Home*" (2020) and adds, "The novel reveals the connection between ecological balance and humans' physical, psychological and emotional health by examining what Kerans undergoes during the global flood disaster" (Şensoy, 2020, n.p.). The changing biophysical environment and witnessing massive alteration of the familiar places could affect the characters in *TDW* so that Şensoy stated that ongoing changes influence the mental health of Kerans and other survivors.

She also claims that massive and negative alterations of ecosystems may challenge the characters' sense of place, sense of identity and mental health as well as physical health that is resulted in deep sorrow after the separation or witnessing the happenings, "Negative transformations of ecosystems challenge Kerans's identity, sense of place, physical and mental health,...Although Kerans suffers from solastalgia, he develops a new sense of place and identity in the flooded world" (Şensoy, 2020, n.p.). As detachment from the acquainted environments causes many harms and to retrieve with the familiar places can support individuals so that heading to the south may help Kerans. Ultimately, the interrelation between humans and nonhuman enables characters to overcome the negative effect of solastalgia as Şensoy concluded. But Kerans's journey to the south may end with his death thanks to the unbearable heat around the equator regions.

3.3. Dwelling into the Dreams and Heading to the South

Throughout the novel, readers follow Kerans's daily routines and his interactions with other characters while reporting their notes to the main camp. It is obvious that humans and their surroundings are changing which leads Kerans to be aware of the strength of his intense dreams. Also, he is aware of his desire to get away from the company of other crew members in an effort to stand up with his internal change, as stated in Peter Brigg's article. Driven by the intense dreams, the characters all share an inexplicable urge to move to the south eventually, heading to the heater places, running away from London, metaphorically heading to the sun. They are like moths who are desperately heading to the sun, even if they get blind by the intense light, but cannot resist the source. The sun is so attractive for a moth, however, eventually they will die. Bodkin explains the cause of dreams and their meanings in a conversation with Kerans:

But I'm really thinking of something else. Is it only the external' landscape which is altering? How often recently most of us have had the feeling of déjà vu, of having seen all this before, in fact of remembering these swamps and lagoons all too well (Ballard, 1962, p.84).

As Bodkin stated the dreams are like déjà vu to make them feel that they have seen that environment before. There is a reference to going back to ancient times in terms of chronologically and biologically. Bodkin also says to Kerans that he believes the dreams they are having could come from the subconscious cellular inheritance of mankind, and "a genetic pattern that is being reactivated by the return of the Triassic period and its immense, burning sun" (Brigg, 2006, p.3). Brigg also concludes that this inheritance comes from the cellular genetic pattern of a time.

Then, the dreams of the characters have become a messenger for the change both between humans and human-nature. First, the instability of the sun dramatically changed the order of the earth, following this change, humans start to adapt to the new order, then the characters start to have vivid dreams. In the process of changing, Kerans cannot cope with the newly established world of Strangman. He resists the change of Strangman's burial and material-based social order. If there is a change, then human would be affected by the changes and the outcomes so it is considered that humans and their relationship are under construction. To adapt to the new environment and the social order, humans start to change themselves as well. In *TDW*, characters are the last survivors of the disasters so they become a part of a new story and the history of humans would be rewritten from the beginning.

In the initial conversation about the dreams between Kerans and Beatrice, Kerans asks about Beatrice's intense dreams after Colonel told him, but Beatrice evades telling details, "Oh, nothing. I've just had one or two peculiar nightmares recently. A lot of people get them... Forget it. Tell me, Robert, seriously-..." (Ballard, 1962, p.40). Hardman complains about his insomnia, Kerans sees him standing in the moonlight on the roof of the base that prepares readers for Hardman's departure. Beatrice is the first character who describes her nightmares and assures Kerans about his upcoming dreams:

"Jungle dreams, Robert," she murmured ambiguously. "I'm learning my ABC's again. Last night was the delta jungles." She gave him a bleak smile, then added with a touch of malicious humour: "Don't look so stern, you'll be dreaming them too, soon" (Ballard, 1962, p.64).

Kerans has his first dream in the fifth chapter. He feels like suffocating in a metal box then sees an intense lagoon and keeps repeating that he will get out of this dream. When he wakes up, he says to himself to Beatrice also has the same nightmares and she pulls herself together. Later, he realizes that they all share the same dreams and follow the same path to accept those nightmares as their inevitable element of life, "...almost as if he had known that he would soon be sharing them, and accepted them as an inevitable element of his life,..." (Ballard, 1962, p.87). Then, Alan states that he has been having intense dreams for three months. It is obvious that almost all crew members having the same intense dreams while on a mission. Furthermore, Bodkin warns that those dreams are ancient organic memories of millions of years, "That wasn't a true dream, Robert, but an ancient organic memory millions of years old" (Ballard, 1962, p.89).

In chapter nine, Kerans says that he is having more dreams after crossing with Strangman. He remembers what Strangman says in their conversation, "You know, Kerans, leaving the sea two hundred million years ago may have been a deep trauma from which we've never recovered..." (Ballard, 1962, p.114) meaning that he blames on leaving the sea in creation, for the trauma humans had.

The recently formed climate on earth has affected humans both physically and mentally, such as dreams and memories related to the landscape. In *TDW*, every other day, characters have been experiencing vivid dreams relating to the rising temperature. When Kerans dreams get intense, he negotiates with Bodkins and Beatrice and realizes that dreams are their common point. The chaotic environment may cause their mental health to be worse than ever. Kerans's dreams are vivid and contain penetrating landscapes and tangled emotions that are hard to cope with. He indicates that he sees Dalinian landscapes in his dreams, which are surrealist landscapes. In her article, Dini states, "The fragmented, detritus-laden, dreamscapes provide clues as to how to negotiate the physical landscape" (Dini, 2019, p.5).

In his Ph.D. dissertation, Cenk Tan contemplates Ballard's novels with an ecocritical eye. He considers Ballard's style to reveal the changing European landscape within his books. He asserts, "Through Kerans's eyes, Ballard slowly unveils Europe's changed landscape. In every case, the landscape is rendered as a

palimpsest, with striking juxtapositions taking the place of detailed description” (Tan, 2019, p.87).

In the tenth chapter, Strangman has planned to surprise their guests by pumping the water of the lagoon with pumps. When Kerans, Bodkin, and Kerans pursue the level of water is slowly going down to the ground, they are shocked. Slowly, the roofs and the windows of the buildings emerge, water spills from their ledges. There are small shops, offices, and few tall buildings in the draining lagoon. Strangman uses fungus around swamps and vegetation to build an organic wall around the lagoon. As their guests are in shock, he wants them to congratulate him. Kerans then wonders whether it is a reversal of what happened to the climate and it is even possible to drain the lagoons and makes a way back to the new present, “...whether there had been a total climatic reversal that was shrinking the formerly expanding seas, draining the submerged cities. If so, he would have to make his way back to this new present...” (Ballard, 1962, p.140), he notices an inorganic solution to turn back to older times which is not possible for the earth that they live in.

Driven by the intense dreams, the characters all share an inexplicable urge to move to the south eventually, heading to the hotter locations, running away from London, metaphorically to the sun. They are like moths who are desperately heading to the sun, even if they get blind by the intense light, but cannot resist the source. While the sun is so attractive for a moth, eventually they will die due to the heat. Moving to the south is also resulted in intense dreams and captivity under Strangman’s ruling. With the crush of society, being united with the other companies becomes harder than ever, so characters become even more lonely and dwell into despair.

The south also has become the symbol of hope for surviving in a decaying environment. Readers cannot know what will happen to Kerans, but Ballard assures us this is what Hardman and Kerans want. In Strangman’s world, they are unwelcome as they do not fit his rules. He represents a human’s lust, and will to have power, while Kerans and Hardman represent the opposite. They do not hunt for power, but serenity in their dreams, and answers to their questions. Apparently, they do not belong to his dynasty in the north but belong to changing world that they are experiencing both physically and mentally.

However, humans are not fully ready for the harsh conditions of the south. The temperature is so high and being exposing to sunlight is unbearable which leaves sunburn on the skin and causes blindness. But, it is also a possibility that Kerans may survive in the south. There is uncertainty as Ballard asserts at the end by labeling Kerans as the Second Adam. In *TDW*, when the station crew members realize that Hardman is missing, it is discovered that he heads to the south which is his first attempt until his final escaping. All crew members wonder why he goes to the south even if the temperature is so high and there are only solid jungle and open sea which are inhabitable. Kerans describes Hardman's move as a strong southward odyssey:

There be passed a quiet afternoon, nursing a light fever in his bunk, thinking of Hardman and his strange southward odyssey, and of the silt banks glowing like luminous gold in the meridian sun, both forbidding and inviting, like the lost but forever beckoning and unattainable shores of the amnionic paradise" (Ballard, 1962, p.84).

When Strangman drains the lagoon, Kerans feels that Strangman is an insane person and he does not need them anymore which is dangerous for them now. This conversation shows Bodkin's amazement and enthusiasm to stay. Kerans' plan to move to the south as following:

'Well, we could leave and move south across the silt flats. What do you think, Alan?'

Bodkin shook his head slowly, still staring out blankly at the darkened buildings around the square. 'You two go, I must stay here.'

Kerans hesitated. 'Alan,' he warned him gently. 'Strangman has everything he needs now. We're useless to him. Soon we'll simply be unwelcome guests.' But Bodkin ignored him (Ballard, 1962, p.143).

However, Kerans justness is approved when Strangman uses his pistol in the air. Now, Strangman is out of control leading Kerans, Bodkin, and Beatrice to be prisoners of him. But Bodkin insists on staying in the empty lagoon while Kerans try to escape together. The day after they talk about escaping, they find out that Bodkin is disappeared. Not surprisingly, Bodkin's disappearance gives Kerans concerns and he feels suspicious due to Strangman's unpredictability. Then Kerans thinks that Bodkin may move to stations in the southern places. A few days later, Bodkin comes back with a bomb, he looks so unstable, though.

After attempting many escapes, Kerans finally escapes from Strangman's party. Surprisingly, Strangman does not send any search-party after him as Kerans stated. Kerans reckons that Strangman forgets him and does not come after him on his way to the southern lagoon. Moreover, moving to the south is psychically hard to endure because of the unbearable heat. He assures himself to accept going south which is his future and reality:

Now he would have to go forward. Both the past, represented by Riggs, and the present contained within the demolished penthouse, no longer offered a viable existence. His commitment to the future, so far one of choice and plagued by so many doubts and hesitations, was now absolute (Ballard, 1962, p.166).

As stated in the passage above, Kerans feels he has to head to the south as there is no more room in this area. While moving to the south, he comes across Hardman, half-blind and half-unconscious. At the end of the novel, readers witness Kerans's journey to the unknown south, but are not sure what will happen to him. Ballard describes him as the Second Adam who is on his way to search for a paradise of the returning sun. The Second Adam is a Biblical connotation, but it also could be a reference to the hope for surviving. Kerans is searching for nature-integrated new established order and a connected relationship with both others and nature:

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 (Ballard, 1962, p.198).

As Ballard's novels deal with not only the inner spaces of the characters but also the environment under construction. In *TDW*, Kerans' escape to the south could be identified as a descent into the womblike water and the unmerciful sun. It is claimed that Ballard's story contains the persuasion of the myth that is usually found in archetypal representations, for example, Kerans' heading to the south. For Brigg, Kerans' heading to the sun is "inevitability of mythic drive" (Brigg, 2006, p.3). Kerans witnesses the altered world and its realities, the changing society, and experiences the change in his inner space so that it would not be wrong to say that his faith or disturbance drives him to the mighty sun like a moth.

All in all, the nature-human relations and the position of humans into nature are pendant. Humans' history and the relations in history correlates. From being gatherers to being a part of the Industrial Revolution, humans make themselves ascend into the cooperation for creating a monarchy. In Ballard's *TDW*, readers witness a disintegration of humans from nature. The earth is under an alteration, science is pointless, and the ongoing changes affect both humans' inner spaces and the relationship with other characters. As they become so familiar with their new environment, they become disintegrated and have difficulties which cause a psychological disease named solastalgia.

Dwelling into vivid dreams is also an indication of their disconnection and their vulnerability against altering climate. Then their dreams become more intense. Lastly, heading to the south paves the way for escaping to search for a solution. It is also a desire to reunite with nature, not to fight like Strangman to overthrow it. It is also concluded that Kerans has a desire to change ongoing distorted relations between humans and nature, as becoming the Second Adam, this is how Ballard concludes the novel and drives readers to think further for the future possibilities.

CONCLUSION

The connectedness of the nature-human has not been denied. Although natural disasters are the reality of humankind, not surprisingly, humans are prone to live without considering the reality and take necessary precautions. In this study, natural disasters, how they are depicted, and the altered catastrophic narrative of Ballard are examined with reference to previous works and their origins. Thanks to both human-induced and natural-induced causes of climate change, literature reacts to newly established norms by issuing them in many forms. Climate change fiction is also a product of today's literary sphere that consists of altered nature and the effects on humans and nonhumans in the novels.

In the light of the theoretical framework of climate change fiction, the study begins with describing the disaster narrative referring to Dürbeck. To understand changing nature-human relations, it is necessary to look at the disaster narrative, the birth of climate change novels, climate change as a changing agent, the power of water symbolism, and the flood fiction's roots. Then, analyzing the altering relations could be meaningful under the light of climate change fiction aspects.

As Ballard's unique style of representing the catastrophes makes his novels significant examples of cli-fi, his *TDW* is suitable for analyzing cli-fi features with his contribution to this genre. As Clarke states that the submerged city of London has become a signifier of climate change and there is an ongoing phenomenon of drowned city image. This chapter covers the aspects of the changing silhouette of London by referencing its effects on characters' inner spaces. With climate changes, London's silhouette has changed and becomes the ruin of the future. As fauna and flora changed, massive fronds cover the lagoons with the new atmosphere as dream-like to characters due to the intervening lagoons and the big sixty feet high plants around them. It is now a house for animals and dense vegetation in which characters are unwelcomed and causes them to feel disintegrated and have intense dreams. Since they have distinct dreams and witness the call of the jungles, those drive them to escape to the south.

Lastly, to decode the cli-fi relation, his way of using time reversion, altered London image, and the flooded futures in fiction are examined.

Followingly, the nature-human relations and the changes that characters have been experiencing are examined. The chapter begins with exemplifying the origin of the relations and the ongoing relations. After a long reign of humans on earth, a new approach has emerged that puts nature at the center. There is an anger of throneless humans which could be detected in Strangman's lust, and also a hopeless feeling due to the indifferent nature. As nature is under construction, Ballardian characters become a part of this construction and change. The earth is on a healing period, but humans have no time for waiting to find a way to regain their old empire. We witness their psychological disorientations which lead them to have intense dreams and their decision to head south which is the outcomes of the reconnection to nature. As Orr claims, the characters' inner spaces are related to the disasters and ongoing changes. Characters are also unable to change what is happening or happened to nature, and they become disintegrated. Ballard often deploys characters' psychology in which he interiorizes the term "inner space." This term refers to explore characters' psychology rather than the outer spaces.

The novel centers on the Kerans's inner space who is also one of the disintegrated characters. It is assumed that this disintegration is resulted after the separation from nature which is issued in Solastalgia. This term is coined by Albrecht referring to individuals' mental and physical struggles after the separation from nature and these struggles cause them to have intense dreams as well. Kerans has its first dream in the fifth chapter. Others also have the same dreams which eventually become unbearable. Driven by dreams, Kerans and Hardman feel an urge to go to the south to find hope as they feel disintegrated in the world of Strangman. Their vivid dreams also indicate that they are vulnerable to impending disasters and altering climate. Subsequently, Kerans and Hardman who want to follow the new order of the world and leave the world of Strangman, to look from a nature-centered perspective, choose to the south in which uncertainty remains for the readers. They choose to go to the south even if it is not possible to live long due to the rising temperature.

All the results in the chapters drive us to think about humans' enthusiasm to survive or to become the fittest. It is stated that Ballard's novel has been dealing with the post-apocalyptic world and humans in many cases, even if humans encounter many uphill incidents, they have a survival instinct to live and reproduce in any existing conditions. The death instinct drives characters to make their decisions, such as Kerans wish to go to the south. As life instinct saves millions of lives and provides the reason to deal with disasters in many ways, many characters allow dreams to take hold of them. The evolution and the adaption to nature have always been an issue for understanding humankind's existence and development. So forth, theologists and biologists have worked on the matter in terms of its origin, cause, and effect. In the 1800s, natural theologists searched for the creation and the evolution, for instance, Charles Darwin's *On The Origin of Species* (1869) has become one of the prominent theory books studying the reasoning of the evolution and adaptation of organisms. "Survival of the fittest" is a term that describes Darwin's natural selection and evolution theory which is coined by Herbert Spencer in 1864. He is an English socialist and philosopher who initially coined the term, survival of the fittest years before Darwin published his book.

It is discovered that human intelligence adapts itself to the altering environment, however, in many cases, humans have had difficulties to fully adapt so it is purposed that surprise actions should be avoided as varied abilities to convey the orientation are required. However, in *TDW*, as Tait remarks that the fittest ones are the simple but ancient organisms, "A biological process isn't completely reversible" (Ballard, 1962, p.42). Bodkin then remarks that they will not fit and be eaten by the altered animals or Strangman's team. The death instinct and the call of death is one of the significant factors to consider while heading south as a choice to die or live. The term "thanatos" refers to death both in mythology and psychology and there are two versions of thanatos. Due to cultural, historical, and biological aspects, thanatos/death has been considered as the end of life and as a negative matter. In the field of psychology that affected literature as well, thanatos is known for Freud's instinct/drive theories. The concept of the death instinct is originally described in Freud's *Beyond the Pleasure Principle* (1920). To explain the phenomena of life, Freud studies the terms thanatos and eros after his intense studies on patients as well as two drives that

conflicts within the individuals. The term *eros* is one of the drives that he uses to explain the phenomena of life and is defined as life, love, sexuality, and species protection. *Thanatos* is also known for being the drive of death, violence, aggression, sadism, and self-destruction. Freud initially described different types of drives which are known as life instincts and it is believed that these drives are responsible for our behavior. Eventually, he came to believe that life instincts alone could not explain all human behavior so he concentrates on two drives.

In support of his theory, he states that humans have the desire to end their lives and are prone to be violent, however, he concludes that *Eros*/life instinct suppresses that drive and preserve the life in them. Thus, for the foundation of his theory, he also states that traumatic events can confuse the human and reestablish the nerve-rocking past events. Moreover, death is directed outward according to his theory that causes violence and unexpected aggression on humans.

As an example, the ninth chapter of *TDW* is entitled “The Pool of *Thanatos*” in which Kerans wears a diving suit for joining the diving section into the planetarium. The planetarium looks like a huge vacant womb referring to deep water’s mother womb connotation and dwelling into the unconscious mind as well as *thanatos*. The planetarium reminds Kerans of the mother’s womb with calming water. The novel is also enmeshed by the archaic connotations. While diving, he imagines a map of the ancient world through the center of a crack. However, this diving section stresses him up so much that he unconsciously interferes in the system and almost pulls off:

Was the drowned world itself, and the mysterious quest for the south which had possessed Hardman, no more than an impulse to suicide, an unconscious acceptance of the logic of his own devolutionary descent, the ultimate neuronc synthesis of the archaeopsychic zero? (Ballard, 1962, p.123).

Strangman organizes the diving section and invites Bodkins, Kerans, and Beatrice. But Beatrice returns back the invitation and says that the sea frightens her. The diving looks suspicious for Kerans as well as seeing Strangman’s animals around the jungle. Bodkins and Kerans discuss Strangman’s initial intention for searching treasures under the sunken planetarium. Bodkins says to Kerans, “I hope he finds it,...The entire ransom of the Unconscious is waiting for him if he can” (Ballard, 1962, p.119). While they are dwelling into the intense dreams and search for the unconscious, Strangman

is up to precious and physical pieces of the ancient world. However, under the planetarium, Kerans is about to suffocate and feel the limbos. They suspect that if Strangman is trying to sabotage from the above or it is a suicide attempt of Kerans. But he says that he is suspicious about Kerans will to suicide like itching a scare and adds, "Because he wanted to become part of the downed world" (Ballard, 1962, p.129). Kerans, then, starts to question himself and continue "one of the few existential absolutes, far more significant than 'To be or not to be?', which merely underlines the uncertainty of the suicide, rather than the eternal ambivalence of his victim" (Ballard, 1962, p.129) and goes on "Did I or Did I not try to kill myself" (Ballard, 1962, p.129) where he experiences dreams and dwells into his consciousness. Here, there is a soliloquy from Hamlet by Shakespeare. This implies to the readers that Kerans ultimately will have to make a decision. Moreover, the title of the chapter refers to the personification of Death in Greek mythology as Thanatos. Thanatos is the son of the goddess of night, Nyx, and his duty is to carry humans to the underworld which is on a knife-edge duty. In this sense, this chapter highlights Thanatos's duty in which Kerans experiences the limbos and the doom.

Ultimately, the findings of this study would help to understand the changing nature-human relations. This has been seen in the case of humans' dependence on nature which is an ancient relationship, relies on getting benefits from nature to survive. Even after humans are civilized and start to live in established cities, the dependence of humans on nature preserves. However, with the Industrial Revolution, modern humans' attachment to nature has become more materialistic. Now, humans live in handmade industrial areas and almost forget to live in nature, and forget to respect the way nature subsists. As a fact, Anthropocentrism has been ruling which is a human-centered viewpoint putting humans at the center of the world. It accepts humans' separation from nature and other living or nonliving entities. However, the centrifuge of this ideology enables Ecocentrism to start ruling. In *TDW*, the nature-human relation is a one-sided one that refers to nature's indifference towards the human. To create a new relationship with nature, the characters investigate the environment to comprehend what was changed and how could it be possible to mingle in a post-apocalyptic world. Humans depend on nature in many ways, as it is changing and affecting them, they start to modify their environment, and finally, they start to

modify themselves. At last, there is an ongoing change that can be detected both in climate after the instability of the sun and in characters in many ways related to humans' disconnection.

In brief, the disputable nature of the apparent distinction that will express itself in the matrix of the impending destruction, tends to play on humans' distinct ways of living, thinking, feeling, and acting that ultimately is bound to alterations in the environment, animals, and humans. It might also define the relationship between humans and nature. Ballard expresses the possibility of the implicit impact of the continuing climate evolution on our physical and mental state visible in today's world. As such, this study aspires to encourage further works on climate change fiction and Ballard's post-apocalyptic novels' analysis in terms of growing changes that may accrue from inevitable disasters.

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