



Climate Realism, Eco-dystopia and Aesthetic of Resilience in Maja Lunde's *The End of the Ocean* and Diane Cook's *The New Wilderness*

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Abstract

The ecological understanding of Climate Change calls forth the interdisciplinarity of such crisis and the intervention of diverse concepts to disclose the realities of Climate Change as a global calamity that needs unconventional approaches to explore. Climate Realism is a term coined by Lynn Badia et al. in their book: *Climate Realism: The Aesthetics of Weather and Atmosphere in the Anthropocene*. The book penetrates the challenges of Climate Change representation and the aesthetics of Climate Change adaptation which can be considered the aesthetics of resilience amidst Climate disasters. Through an interdisciplinary approach, the present research tackles Climate Change catastrophe and the aesthetics of resilience in two eco-dystopian novels; namely, Maja Lunde's *The End of the Ocean* (2020) and Diane Cook's *The New Wilderness* (2020). Both novels depict horrific landscapes created by extreme Climate Changes. The two selected novels are Climate Fiction (cli-fi) depicting dystopian settings created by Climate disasters. The two novels convey a powerful message of the significance of resilience amidst hazardous Climate Changes.

Keywords :Climate Realism, Climate Change, Eco-Dystopia, Aesthetics of Resilience, *The End of the Ocean*, *The New Wilderness*

Coastal cities inundated, farming regions parched, ocean currents disrupted, tropical diseases spreading, glaciers melting—an artificial greenhouse effect could generate countless tribulations. (Easterbrook)

Introduction

In his influential article, "GLOBAL WARMING: WHO LOSES—AND WHO WINS?" Gregg Easterbrook conveys a powerful message of the consequences of the Climate Change crisis and the necessity of endorsing "adaptive response" to preserve the ecosystem to the coming generations. This 'adaptive response' reflects the need for "development that meets the needs of the *present* without compromising the ability of *future* generations to meet their own needs" (Brundtland 43). Climate change is a global challenge that has become the dominant discourse in many political, social, cultural, ecological agendas as well as literary representation.

Climate change is an immense provocation to individuals, families and the entire globe as it tests individuals and communities' preparedness and capabilities to adapt to climate extremes. It integrates scientific research, human imagination and global initiatives to rethink and reform people's attitudes towards the exhaustible natural resources. Climate change as an anthropogenic phenomenon has been highlighted not only by scientists, but also by writers who display human beings as a geological force pressing on the ecosystem and aggravating the climate change disaster by their mindless practices. Simultaneously, contemporary research, whether scientific, political, cultural or literary, should collaborate to dismantle the realities of climate change, motivate human beings to reform their

consumptive attitudes towards the natural resources and adapt to horrific climate changes. In other words, literary research should empower human beings through making them aware of the dire consequences of their mindless practices. Most importantly, it should implement the lifestyle conception: sustain or perish.

Climate change is a hazardous crisis which has grave impacts on human beings and on the non-human world. It endangers wildlife by causing forest fires which are expected to increase by up to 50% by 2100 due to the conditions of "atmosphere, vegetation, and ignitions" (Belan). The escalating carbon emissions cause droughts, floods and other devastating phenomena which result in havoc that threatens the ecosystem, the infrastructure and consequently human sustainability. It becomes mandatory that confronting climate change and adapting to global warming be prior issues not only in scientific research but also in literary studies as we are living in one globe that is threatened dangerously by the anthropogenic factors which undermine human beings' consumerism, exploitation and mindless capitalism as culprits.

The present research penetrates the realities of climate disaster in two representative climate change novels: Maja Lunde's *The End of the Ocean* (2020) and Diane Cook's *The New Wilderness* (2020). It integrates Climate Realism with the Aesthetics of Resilience to explore the characters' resolute endeavor to survive in a way that underscores resilience as an aesthetic that shows human beings' adaptation, integrity and stoicism. It attempts to answer the following questions: what is Climate Realism as a mode of representation? What is the Aesthetics of Resilience and how is it exhibited in the two selected novels? In what way climate fiction and eco-dystopian

literary texts mitigate people and empower them to encounter climate disasters. The present research is significant as it touches upon a life-threatening issue that proves the interdisciplinary nature and complexity of climate crisis. Accordingly, scientists, historians, writers and different sectors should collaborate to enlighten human beings of the grave consequences of their pressing on the ecosystem and increasing their footprints through their mindless exploitation of the natural resources.

Literature Review

Climate Change Fiction (cli-fi) is a subcategory of eco-literature. It has its origin in the science fiction narratives that penetrate the challenges of ecological awareness. As a term, 'cli-fi', is believed to be coined by Dan Bloom in his article "A Look at the Growing Genre of Climate Fiction" (Goodbody and Johns-Putra 230). In this article, Bloom renders 'cli-fi' as a new class of fiction and questions whether it is "real deal or just a flight of fancy." Bloom also examines the dystopian visions prompted by climate change. He concludes his article by demonstrating that the primary theme of 'cli-fi' is the dystopian exposure of a world "decimated by climate change." The dystopian novels as Bloom suggests present apocalyptic and post-apocalyptic scenarios which undermine profound social and political stimuli of oppression and injustice as well as ecological factors which result in extreme weathers that endanger the entire ecosystem. Therefore, 'cli-fi' is best considered a distinctive body of cultural work which tackles the anthropogenic climate change, exploring the climate phenomenon with regard to political, psychological and social issues, combining fictional plots with scientific planetary facts, predicting the future and reflecting on the reciprocal human-nature relationships (Trexler and Johns-Putra 196). Anthropogenic climate change along with over-population, pollution and acid rain

come to the avant-garde of exploration and interest with "the organization of the first Earth Day in the US in 1970" (Goodbody and Johns-Putra 3).

Approaches to 'cli-fi' integrate fact with fiction to penetrate the precarity of climate disaster. They present facts of the climate disaster based on scientific evidence of the Anthropocene. 'Anthropocene' is a term "credited to the Nobel-winning chemist Paul Crutzen and former biologist Eugene Stoermer" (Aghoghovwia 33). However the origin of the Anthropocene is controversial, there is wider agreement of the implications of the term on the 'cli-fi'. Anthropocene shows human beings as an ecological force ---human beings as culprits in the climate disaster. Anthropocene, accordingly, suggests that human beings' unthinkable practices immensely influence the earth's ecology and reshape the history of humanity (Crutzen and Stoermer 2000; Crutzen 2002; Steffen).

The representation of climate change disaster in literature is progressive and complementary asserting the integration of varied disciplines which ushered the emergence of sub-genres of science fiction to encounter the changing ecosystem. The beginning of 'cli-fi' is within the scope of science fiction as it appears in Arthur Herzog's *Heat* (1977) featuring future world dominated by global warming and George Turner's *The Sea and Summer* (1987) showing sea levels threatening the far and the near futures. Herzog and Turner's novels usher innovation in 'cli-fi' before experiencing a first flowering around 2000 with Maggie Gee's *The Ice People* (1998), and Norman Spinrad's *Greenhouse* (Goodbody and Johns-Putra 4).

The first years of 21st century mark a significant development in 'cli-fi' with the combination of climate change crisis and climate activism (Goodbody and Johns-Putra 4). An

array of novels and films draw on the impact of deforestation, scarcity of water, floods, shortage of food, and forced displacement as consequences of climate change. Beyond such disasters, writers oscillate between optimism and pessimism with the integration of climate activism to stimulate human beings to change their attitudes towards nature. The fusing of activism in 'cli-fi' reflects the failure of politicians and the hesitation of the public to face the prediction of more climatic disasters and consequently take action.

Another development in 'cli-fi' is marked by exploring climate change as a reality of contemporary life. Works by "Ian McEwan, Ilija Trojanow and Barbara Kingsolver" mark this developmental stage (Goodbody and Johns-Putra 5). *Dry* (2018) by Neal Shusterman and Jarrod Shusterman is the story of escalating floods and harrowing famine in California. *The Disappearing Shore* by Roberta Park (2019) is the reality of the present and the future which threatens many cities all over the world. *The Disappearing Shore* highlights the collaboration of activists to survive humanity from the devastating climate changes. Through surveying the novels published at the second decade of the 21st century, Goodbody and Johns-Putra assert the globality of 'cli-fi' with the wide publications from different countries (6). Since Climate Change is a global catastrophe, it needs world-wide collaboration to dismantle its reality, raise awareness, change attitudes towards the natural resources and secure them to the coming generations.

If Axel Goodboy and Adeline Johns-Putra (2019) focused on the developmental nature of 'cli-fi' to encounter the great challenges of humanity and the interlinking of corporate factors to shape the narrative, Adam Trexler and Adeline John-Putra

(2011) explored the complexity of climate representation and shifted emphasis from "literary fiction to genre fiction" (185). In their study of 'cli-fi', Trexler and John-Putra pinpoint climate change as a recurrent topic in narratives. The depiction of environmental changes in prehistory is presented in "extraterrestrial terms" which ally with "terraforming" theme (186). Interlinking the 'extraterrestrial' with 'terraforming' means making planets habitable by changing their climates. This theme is recurrent in science fiction works which take place in other planets rather than on the earth. For example, Kim Stanley Robinson's *The Mars* trilogy (1993-1996) follows the gradual change of the Martian biosphere to be suitable to habitation.

Throughout this survey, it is apparent that 'cli-fi' tackles the apocalyptic and postapocalyptic consequences of climate disasters. In addition, it is concerned with the aesthetic aspects of coping with the climate disaster. The current research adopts Climate Realism as an approach which reflects the climate dilemma and how far it entangles human imagination to penetrate the realities of such crisis. The research explores the apocalyptic and postapocalyptic scenarios created by the climate crisis in two selected ecodystopian novels: Lunde's *The End of the Ocean* and Cook's *The New Wilderness*. As a reality of our existence, hope is the elixir of our life. Therefore, adaptation to the climate disaster is a realistic feature of 'cli-fi'. If adaptation is a social, political and cultural dictate, it is still an endeavor that represents the individual as well as the society's Aesthetics of Resilience.

Theoretical Framework

The ecological understanding of climate phenomenon calls forth unconventional forms of representation that penetrate the

political, cultural, social, ecological and aesthetic aspects of climate changes. Accordingly, Anthropocene "requires perspectives that include human, nonhuman, elemental, and even computational semiotics" (Badia, et al, Introduction 6). Climate Realism is concerned with the representational nature of climate change. It renders the varied perspectives of climate change and its entanglement with scientific facts. As an emerging form of representation, Climate Realism endeavours to

rethink the aesthetics of climate in its myriad forms; to capture climate's capacity to express embedded histories; to map the formal strategies of representation that have turned climate into cultural content; and to index embodied currents of past and future climates. (4)

Apparently, Climate Realism focuses on two premises: the unconventional forms of representation that probe into the aesthetic particularities as well as Climate Realism as a manifestation of the entangled social, cultural and historical factors embedded in climate change as a global calamity. Hence, the idea of climate representation is the essence of Climate Realism and its relationship with aesthetics. It is believed that, seen through the realm of aesthetics, realism is traced in John Ruskin's feelings about weather (Badia et al, Introduction 1). Ruskin's realism is based on the aesthetics of scientific observation of nature. Caroline Levine finds in Ruskin's realism a means to apprehend "nature's *infinite variety*" (Levine 79). Ruskin's *infinite variety* is the continuous and changing nature of climate phenomenon. As seen by Ruskin, climate change is "an anthropogenic, novel unthinkable phenomenon" (Taylor 1). However, Ruskin's analysis of climate change did not posit human

beings as responsible for climate change. Significantly, Ruskin's realism and interest in climate change is an evocative expression of his century's scientism (scientific knowledge). Ruskin writes:

Times and seasons, and climates, calms and tempests, clouds and winds, whose alternations appear to the inexperienced mind the confused consequences of irregular, indefinite, and accidental causes, arrange themselves before the meteorologist in *beautiful succession* of undisturbed order, in direct derivation from definite causes; it is for him to trace the path of the tempest round the globe,— (123, italics added)

These words by Ruskin manifest a sense of commitment to realism— Climate Realism. Ruskin looks at the climate phenomenon through the lens of scientism imbued with aesthetics of representation. In his approach to climate crisis, Ruskin did not consider the entanglement of this phenomenon with the uncanny social, cultural and political factors. However, realism and its aesthetics have their repercussions in Ruskin's *infinite variety*. In the context of climate change, this *infinite variety* can be the diverse modes of climate representation. These modes pertain to aesthetics of climate change.

Climate Realism as presented in the seminal work edited by Lynn Badia, et al, (2021) *Climate Realism: The Aesthetics of Weather and Atmosphere in the Anthropocene* is an emerging concept that "foregrounds the political and ecological contradictions inherent in capital's facility with energy" (Introduction4). It provides a fresh mode of representation that illuminates the 'cli-fi' genre as "midwifed into existence around the world, through the banishing of the *improbable* and the

insertion of the everyday" (Ghosh 23). In his groundbreaking book, *The Great Derangement: Climate Change and the Unthinkable* (2016), Amitav Gosh provides *Improbability* as a key term to understand the weirdness of climate change. Weirdness is the core of Climate Realism that blends "the epistemological and historical underpinnings of meteorology, philosophy, realist aesthetics, cultural criticism, and the physical sciences" (Badia, et al, Introduction 5). *Climate Realism* becomes an approach of literary criticism that intermingles scientific knowledge with the varied disciplines to provide an in-depth critique of the climate change phenomenon not merely focusing on the emerging apocalyptic and post-apocalyptic features.

The integration of aesthetics within the discourse of *Climate Realism* moves beyond human beings as subjects to human beings as observers whose "subjectivity and agency [are] embedded in an ecological context that is acted on as it acts on" ((Badia, et al, "Climate Realism: The Aesthetics of Weather" 6). In this respect, human beings are a powerful force in the Anthropocene and this necessitates the combination of multiple disciplines, including aesthetics. Aesthetics of climate representation have the ability to delve deep into the most pressing realities of catastrophe, adaptation, resilience and survival. In this line, Amanda Boetzkes adopts the concept of "Ecological Postures for Climate Realism." She maintains that Climate Realism is a matter of climate representation in which "aesthetic activity is occurring at a time when scientific knowledge of climate change is hotly contested by corporations, governments, and the general population alike" (19). This combination of aesthetics with Climate Realism is productive as it reflects the complexity of climate change phenomenon and

the need for realism that represents the *uncanny*, the *improbable* as well as the Aesthetics of Resilience, adaptation and survival.

In her approach to Climate Realism, Boetzkes proposes four 'ecological postures': (1) strange stillness, (2) psychogenic spasm, (3) dancity, and (4) reflexive carapace (20). These ecological postures probe into the atmosphere created in climate fiction and present climate crisis as the culmination of multiple factors that prompt aesthetic responses of adaptation and resilience. Boetzkes's postures, accordingly, are the positions human beings take towards climate change that mirror "questioning, evaluating, perceiving, and acting-toward climate" (21). Her posture "strange stillness" asserts the fact that awareness of climate change is intertwined with understanding of climate change as an ecological disaster as it is best represented in Rachel Carson's *Silent Spring* (1962). The second posture, "psychogenic spasm", provokes the idea of complicity, guilt, responsibility for ecological crisis (Dodds 41). Boetzkes's third posture is "dancity" which explores cohabitation through adapting animal pretensions (27). Moreover, Boetzkes's fourth posture, "reflexive carapace", can be considered the protective strategies that reflect human beings' bodily adaptation (29).

The current research is built on the premise of the entanglement of climate change and the need for new approaches to decipher this entanglement. The research endeavours to analyze *The End of the Ocean* and *The New Wilderness* as representative eco-dystopias displaying the uncanny and the improbable through the integration of Climate Realism and the Aesthetics of Resilience. This theoretical framework enhances the interdisciplinary nature of Climate change and its reverberations

through the different disciplines which dictate the necessity of innovative critical perspectives. The fusion of Climate Realism with Aesthetics of Resilience demands understanding of the representational mode and how this mode reveals human beings' resolute resilience and the aesthetics of this resilience to understand, adapt, mitigate and take action to resolve the climate dilemma. Therefore, understanding resilience and its aesthetics in relation to climate change provides fresh interpretations to the chosen novels. Furthermore, this approach can be applied to the plethora of 'cli-fi' to come with broad premises and guidelines which can contribute to literary research and its role in raising awareness, enlightening human beings and stimulating them to change their unreasonable practices which result in creating the improbable atmosphere.

As a term, Resilience stems from the Latin "resilire" (to rebound) (Masten 9). Resilience is used interchangeably with resiliency to assert elasticity and adaptive skills. Resilience is a multi-dimensional concept incorporated in multiple disciplines such as psychology, sociology, psychiatry, neurosciences, environmental studies, etc. It has diverse definitions which vary according to the perspective from which it is scrutinized. The present research focuses on Resilience as a construct that fosters encountering natural disasters. Resilience will be first clarified and then examined in relation to aesthetics in an endeavor to propose Aesthetics of Resilience in literary works tackling natural disasters.

In her book, *Ordinary Magic: Resilience in Development*, Ann S. Masten defines Resilience as " [t]he capacity of a dynamic system to adapt successfully to disturbances that threaten system function, viability, or development" (10). Masten's concept of

Resilience implies a dynamic construct of adaptation that can be applied to individuals and groups as well as to different disasters. Likewise, Suniya S. Luthar et al consider Resilience "a dynamic process encompassing positive adaptation, within the context of significant adversity" (543). Luthar et al.'s definition highlights two focal points in the Resilience construct: positive adaptation and adversity which are recurrent in other researches (Rutter; De Sousa and Shrivastava). The central issue evoked through the different definitions of Resilience is the ability to withstand to adversity in a fast changing world vulnerable to hazardous natural disasters. Accordingly, Resilience to natural disasters is "an ability to *bounce back* and return to normal despite the plight and destruction as an aftermath of disaster" (De Sousa and Shrivastava 1, *italics added*). Resilience in response to natural disasters involves individuals, families and communities. Avinash De Sousa and Amresh Shrivastava suggest a construct of Resilience that encompasses four basic components: "adaptation, optimism, satisfaction and contentment" (1). De Sousa and Shrivastava's significant approach to Resilience in the context of natural disasters asserts the multidimensionality and transnationality of Resilience (2). They believe that "positive mindset, family support, social ties, community support, pre-disaster lifestyle and the absence of premorbid psychopathology play a role in determining resilience as a response" (2). As adopted by De Sousa and Shrivastava, Resilience is a construct that determines "the response of human beings and communities to natural disasters and their return to normalcy from the same" (3). In this respect, resilience becomes an interactive concept that undermines relative "resistance to environmental risk experiences, or the overcoming of stress or adversity" (Rutter 1).

De Sousa and Shrivastava's construct resembles, to some extent, Masten's pathways to encounter adversity. Masten proposes a pattern of four pathways to confront adversity and traumatic situations (10-12). The first pathway is adaptation to an ongoing disaster. The second path is characterized by trauma and recovery. In this pathway, overwhelming adversity is confronted. The individuals, families and communities encounter crisis and attempt to recover consequences. Masten's third pathway of Resilience shows "a major shift in the quality of adaptation or development over time" (12). This pathway is called "normalization" which stresses the continuity of disaster, but there is hope of improvement (12). This process of 'normalization' parallels De Sousa *and* Shrivastava's adaptation to achieve 'normalcy'. This normalization involves hope of improvement of resources to thrive and sustain environment. The last pathway, according to Masten, is concerned with the posttraumatic experience where adaptation improves after adversity.

Although Masten's approach to Resilience focuses on children's traumatic situations, it can be applied to natural disasters as Masten adopts "*positive adaptation in the context of risk or adversity*" (9). Masten maintains that Resilience can be applied to all contexts that imply challenges, risks and the processes of coping with them. Masten's approach to Resilience is appropriate to the analysis of *The New Wilderness* and *The End of Ocean* as two of the main characters in the selected novels are children who try to adapt to Climate changes.

To unearth the reaction of human beings and their preparedness to face natural disasters, especially when they are vulnerable to them, the present research explores the Aesthetics of

Resilience as manifested in the two representative eco-dystopian 'cli-fi' texts: *The New Wilderness* and *The End of Ocean*. Pierre Bourdieu's concept of popular aesthetics can be applied to climate change. Bourdieu maintains that "there is no area of practice in which the aim of purifying, refining and sublimating primary needs and impulses cannot assert itself, no area in which the stylization of life, that is, the primacy of forms over function, of manner over matter, does not produce the same effects" (5). Bourdieu's concept is not restricted to the beauty of literary works, but it encompasses the socio-economic elements in appreciating the Aesthetics of Resilience of adapting to disasters as depicted in literary works. Therefore, Aesthetics in the social context; especially in the context of natural disasters, can offer wider perception and profound understanding of individual and collective capabilities to cope with natural disasters. This view shows correlation between Aesthetics and Resilience since resilience "appears to encompass the totality of socio-ecological life, to account for everything, including change itself, in the language and imagery of resilience" (Grove and Adey 82). Both Resilience and Aesthetics stress the significance of the social context---which is in the case of 'cli-fi', the natural disasters context.

Climate change involves disruption and transgression against the ecosystem. It is a tangible threat to individuals, groups and societies who have to interact in a resilient aesthetic way rather than lamenting destruction and anticipating the end of the world. Aesthetics of Resilience pertains to the positive adaptation as well as the power to change and thrive as it is presented in "specific orderings of time and space that make 'sense' through the language, imagery and codings of resilience thinking" (Grove

and Adey 79). In *The Politics of Aesthetics*, Jacques Rancière defines Aesthetics as "the systems of a priori forms determining what presents itself to sensory experience. It is a delineation of spaces and times, of the visible and the invisible, of speech and noise that simultaneously determines the place and the stakes of politics as a form of experience" (8). This definition is revelatory of our implicit perception of the world, especially at contingent situations. Aesthetics of Resilience as proposed in this research are the integrative skills to adapt resolutely, to survive, to reform and to motivate others to change their attitudes towards nature and its resources. Aesthetics of Resilience are reflected in our everyday practices, interactions and our skills to adapt to and sustain the ecosystem.

Analyzing Maja Lunde's *The End of the Ocean* and Diane Cook's *The New Wilderness* through Climate Realism and Aesthetics of Resilience illuminates the trajectory of climate change as an entangled phenomenon that creates the improbable conditions that need exceptional skills of adaptation and mitigation. It is not mere survival, but survival with the necessity of taking positive actions to change, preserve and above all to sustain the ecosystem.

Contextualization of *The End of the Ocean* and *The New Wilderness* as Ecodystopian Novels

Eco-dystopia as a term consists of two parts. On the one hand, Eco is driven from the Greek word *oikos* which means "house, household, and family" asserting the relationship between people and social structures (Garrard 83). Throughout literary history, critics have emphasized the intersectionality and interrelationship between the living organisms and the environments on which they live. On the other hand, dystopia

consists of "dus and topos" which means, as Gregory Claeys suggests, "a diseased, bad, faulty or unfavourable place" (4). The term dystopia, accordingly, describes disorder, chaos and destruction as represented in the literary works. Dystopia is the antithesis of utopia. Whereas utopia displays an ideal, even imagined society, the dystopian society is one which is falling apart and portends the extinction of humanity. James Stevens Curl defines dystopia as a quandary between illusion and reality, power and deficiency, a state when "sectors collide that humankind can and cannot control" (334). The dystopian narrative depicts horrific scenarios of floods, pandemic, mass deaths, and overwhelming destruction, demolished buildings, deserted cities, etc. Claeys defines three categories of dystopia: technological, political, and environmental (5). What matters to this research is the environmental dystopia which can be called eco dystopia.

Eco-dystopia is a subgenre of science fiction that depicts postapocalyptic societies hit by ecological disasters caused by the disruption of the ecosystem which result in global warming, deforestation, shortage of food, water scarcity, pollution, floods, etc. Dori Griffin argues that "within the last five years, several authors have suggested that speculative disaster fiction is a symptom of troubled times; near future dystopias proliferate when the present seems grim" (271). Griffin's view underscores the significance of eco-dystopias as the reality of our contemporary life, or exactly eco-dystopias have become the glaring manifestation of our contemporary life. The eco with dystopias implies how ecology is damaged and deteriorated into anarchy and a wasteland. Consequently, the intersection of eco with dystopia stresses the gravity of climate changes and their impact on the entire ecosystem, including the human and non-human worlds which mandate global intervention and activism to contain

the crisis. Eco-dystopian novels display grim future threatened by environmental catastrophes. These environmental disasters evoke human beings' worries and posit real challenges that make humanity's survival at stake. It is assumed that "[u]topian and dystopian fiction is a productive place to address cultural anxieties and threats as well as to contemplate the ideal" (Hintz and Ostry 12). Eco-dystopian novels delineate an apocalyptic or postapocalyptic world ruined by mindless exploitation of natural resources. Therefore, eco-dystopias can be considered the realistic vision of our present and the urgency to transform our attitudes toward nature's exhaustible resources.

Eco-dystopian novels display weird landscapes which depict the uncanny and subvert what is acceptable. The eco-dystopian novels reflect global conflict such as the oil and water wars around natural resources. *Omar El Akkad's* debut novel, *American war*, depicts alternative history which is both imaginative and bleak. Genetic engineering and its after effects are profoundly searched in Margaret Atwood's eco-dystopia, *Oryx and Crake*. Eco-dystopian fiction goes beyond the world in which we live as it takes readers to bizarre spaces and landscapes. N. K. Jemisin's *The Fifth Season* takes place in a continent called 'The Stillness' where volcanoes run through it and climate changes threaten to wipe out the population.

Lunde's *The End of the Ocean* and Cook's *The New Wilderness* are two representative eco-dystopias that penetrate the predicament of man in a world ravaged by climate extremes that impose immigration and threaten survival if human beings fail to adapt and change their attitudes towards the natural resources. The two novels exhibit parallel scenes of climate disaster, flight, adaptation as well as Aesthetic of Resilience.

Both novels have been subject to some critical reviews and have not given their due examination; especially they not only penetrate the imminent future but the reality of contemporary life itself and exploitative attitudes towards the natural resources. On the one hand, Maja Lunde is a Norwegian novelist and screenwriter concerned with the relationship between human beings and the natural world. *The End of the Ocean*, published in 2017 and translated into English in 2020, is Lunde's second novel after her captivating work, *The History of Bees* (2015). In her two novels, Lunde tackles the multi-generational attitudes towards nature and its resources. *The End of the Ocean* frankly depicts the fragility of the ecosystem and the characters' endeavour to preserve the main natural resources (Barry). It has been considered a story of "destabilization and dehumanization resulting from climate change disaster and the struggle of interests (Nordling). It also displays "a stirring tale of love, loss and resilience" (Herschback). Obviously, *The End of the Ocean's* reviews focus on the anthropogenic scene, the aftereffects of the climate disaster and the call for climate activism.

On the other hand, *The New Wilderness* is Diane Cook's debut novel (2020) after her short story collection *Man V. Nature* (2014). In both works, Cook is interested in the issue of human beings' survival and its Aesthetics in a world ravaged by climate extremes. As Phil Baker maintains, *The New Wilderness* is "a visceral elemental performance e.... has a familiar American preoccupation with survivalism, and it is dense with believable detail". *The New Wilderness* penetrates the essence of human resilience to survive in a world inflicted by pollution. Therefore, *The New Wilderness* explores "the limits of humanity in the face of circumstances---supernatural, environmental, futuristic or a combination of the three" (Graham). In the same line, *The New*

Wilderness is "a brutal, beguiling fairy tale about humanity" escaping into the perils of the wilderness (Temple).

The End of the Ocean and The New Wilderness are symmetrically structured heartbreaking stories of climate change, adaptation and Aesthetics of Resilience. They present different forms of climate extremes caused by the anthropogenic intervention in the natural disasters. Both novels depict parallel family relationships asserting the role of families in implementing climate awareness within their children and the significance of generational collaboration to preserve the natural resources for the coming generations---a salient pillar in sustainable development.

On the one hand, *The End of the Ocean* is narrated alternately through two narrative stands. The two narrative strands assert multiple generational struggles to survive in a world stormed by climate changes. The first narrative strand is narrated by Signe, a seventy-year old activist who throughout her life is concerned with one's responsibility and commitment towards the natural resources. Living in Norway near the river Briero and the Sister Waterfalls made Signe highly dedicated to preserve the water resources against capitalist exploitation. Signe's commitment drives her to traverse the Atlantic Ocean alone in her sailboat to go to her ex-lover, Magnus, in France to convince him to stop his perverse business of erecting dams on the river Briero. The establishment of the dams on the river endangers the environment as it leads to the melting of glaciers and the drought crisis (Lunde 8). In a very powerful message, Signe illuminates the significance of water in life and how far it is the dearest property that surrounds human beings. Signe advocates:

All of life is water, all of life was water, everywhere I turned there was water. My whole world was water. The ground, the mountains, the pastures were just teeny tiny islands in that which actually was the world and I called my world Earth, but thought that it should actually be named Water. (11)

Realistically, Signe depicts the position of water in our life. Water is not the source of life---but it is life itself. Signe's profound perception of the position of water in human beings' life asserts that any mindless exploitation of water is ominous of the suffering of humanity and the deterioration of the entire ecosystem. As depicted by Signe, the building of dams on the river Briero leads to the disappearance of rivers, waterfalls, grazing lands and the rise of sea level in return for "better wines, large vacation cottages, faster internet connections" (46). This exploitative picture of water resources is the uncanny and unthinkable, yet it is the Climate Realism of contemporary life. It is the present rather than the future reflecting the utter blindness to the demands and rights of the future generations of the natural resources. Therefore, the climate crisis through water abuse is the culmination of global warning as well as its real threats and challenges to humanity.

An elderly woman crossing the Atlantic Ocean alone in a humanitarian mission, Signe starts to flashback her relationship with her long-life lover, Magnus and his involvement in the irrational business of erecting dams on the river Briero that results in diverting the course of the river and the drainage of Lake Eide (Lunde 155-160). In discussing Magnus's involvement in such wicked business, Signe exposes the unthinkable capitalist attitude towards nature: " Determinism or not, we don't own nature, --- I

will continue--- " (160). Whereas Signe considers Magnus's project destructive as it creates weird atmosphere, Magnus himself is blind to the fatal consequences of his project and believes that his project creates civilization (160).

Signe has profound understanding of her humanitarian mission which reflects not only her adaptation with the climate disaster but also her aesthetic resilience that empowers her to cross the Atlantic alone in her sailboat. Her journey is the realistic aesthetic denunciation of all exploitative, consumerist and capitalist strategies that press on the environment and create a rift within the ecosystem. Commenting on the melting of glaciers, Signe accuses Magnus of his complicity in diverting the course of the river to build dams. She reports:

Magnus, your grandchildren will not be able to skate across the lakes. Nonetheless, you have approved this—our glacier, the ice—you have disassociated yourself to such a large extent from everything that once was ours, or perhaps you have always been like this, you have just let it happen...you have become like *Eichmann*. But nobody holds you accountable. Your *Jerusalem* never arrives. (Lunde 47, italics added).

Signe likens Magnus to Eichmann, a Nazi leader involved in the Holocaust. *Eichmann's* name represents anyone who participates in immoral or destructive practices without moral or ethical considerations. But Signe illuminates the abortion of any exploitative attempt with the reference to *Jerusalem* which is the focal point of the conflict between Palestinians and Israelis. Claiming that his project is to civilize the village, Magnus's *Jerusalem* is the desire to establish paradise on earth. In other

words, *Jerusalem* becomes a metaphor for a new perfect territory by analogy with the Biblical and historical connotations of *Jerusalem*. Oppression and exploitation are endless processes which endanger humanity. To confront Magnus with his crime, she fills twelve containers with ice and takes them to Magnus to make him feel his crime. The twelve containers are a representation of the unthinkable, the uncanny caused by human beings' intervention in the ecosystem. Accordingly, any aggression against the ecosystem is parallel to the Holocaust---a symbol of the end of humanity. This meaning is asserted throughout the claustrophobic tomb-like landscape created in David's homeland and Signe's village as a result of the climate change disaster.

The second narrative strand of David and his daughter, Lou, is connected with Signe's story through the motif of water. Whereas Signe's story shows the unthinkable attitude of human beings towards water resources, David's narrative manifests the weird and the improbable consequences of human beings' mindless practices. However set in the near future (2041), David's narrative is intensive realism especially with the mounting climate changes in the last two decades. Drought not only forced David and his daughter to flee from their home in north Europe, but it also separated the family members. In a dramatic moving realistic style, Lunde describes David and Lou's flight which runs in parallel lines with Signe's exodus to survive humanity. Through the third person omniscient narrative, the readers feel the trauma of the characters. David flees from the drought crisis to the refugee camps where he starts his quest for his wife Anna and his one-year-old son, August. David and Lou depart from their homeland, Argelès, which becomes a wasteland as the houses

"were abandoned, the fields dry and scorched brown by the sun...the asphalt was burning. It was so hot it had to be at the verge of burning" (Lunde 19 - 20). David's homeland is drier, emptier, and hotter; in addition, the summer is endless with the salty water and the rise of the sea level (22). Above all, the climate crisis causes not only the immigration of David's family and other families from their homeland, but also "hundreds of thousands of elderly people had passed away in recent years because of the heat" (56).

As shown through Lunde's *The End of the Ocean*, human activities are the main cause of the melting glaciers or the melting glaciers are a representation of the anthropogenic phenomena that threaten sustainability. Signe has scrutiny of the gravity of building dams on the ocean and installing pipelines to generate energy. Signe shares her anxiety with her father who is also an activist whereas her mother is complicit in the capitalist business and tries to dissuade Signe from her activism. Signe's father talks about how 'the fresh water mussel will die" ; in contrast, her mother justifies erecting pipelines to convert electricity as a means of creating jobs and bringing life to the village (63).

On the other hand, Diane Cook in *The New Wilderness* touches upon climate disaster that causes pollution and makes life in the City unbearable and hazardous. Similar to Lunde's novel, *The New Wilderness* is the story of Bea and her daughter Agnes who are forced to abandon the polluted City and live in the Wilderness State "--- an extreme idea and even more extreme reality" (20). This is climate reality which reflects the weird atmosphere that made life in the City worse and Agnes as well as the other children's health deteriorate. Agnes's life is in real danger as her "cough was pink with blood" and she needs

"different air" (20). As a mother, Bea never hesitates to desert civilization and go to the Wilderness State to rescue her daughter from the climate change consequences. She accepts to be a member of a team of researchers called the Community who venture into the Wilderness State to examine the possibility of human beings living in nature without destroying it. Therefore, the Community's stay in the Wilderness State asserts "the corrosive force of individualism... how the hardwired urge to self-preserve erodes the possibility of fellowship and forward thinking" (Obrecht). The New Wilderness exposes the disparity between the dystopian polluted City and the Wilderness State as the only safe haven on the globe. *The New Wilderness* turns to be no more than a dystopian state managed by the Rangers whose territory is distinct from the Community's. While the Rangers live in well-equipped houses, the Community members are nomads forced not to stay in the same post for more than ten days. The life of the Community in the Wilderness state resembles life in the refugee camps in *The End of the Ocean*. The harshness of life in the Wilderness State and the refugee camps is the postapocalyptic reality of the climate change disaster.

In Cook's *The New Wilderness* (2020), the Wilderness becomes a character that embodies the ecodystopian landscape and the characters' relationship with nature. The unthinkable and the uncanny are the dominant images throughout the whole novel, whether in the City or in the Wilderness State. The Wilderness State has no vegetation as it was destroyed and it will take many years to "bounce back" (27, *italics added*). Bouncing back is at the essence of the Sustainable Development pillars to support life on the globe. But the glaring reality the Community discovers after moving to the Wilderness State is that life in the Wilderness does not differ from life in the City as both exhibit barrenness and

devastation. Bea meditates that "living in the Wilderness wasn't all that different than living in the City" (35). The poisonous air in the City parallels heat and deforestation in the Wilderness State "35; 45; 55). With the passage of time, the Community members adapt to live in the Wilderness State, but they retreat to a more primitive style of life where they have to hunt with handmade bows, sleep on the ground and sunburn their skin (47). The sole drive of the Community in the Wilderness State is to survive (50).

In *The New Wilderness*, the community members realize that they "were different from deep. But not as different as they had always imagined" (125). Astonishingly, Agnes blooms in the Wilderness State whereas her mother gets bored and abandons life in the Wilderness State. Agnes's adaptation to the Wilderness State is bizarre as she not only recovers from her illness but she assimilates to the primitive style of life. Cook maintains that "Agnes's felt like an animal of few words but imperative work" (127). Bea's decision to depart from the Wilderness State is a heavy burden especially with Agnes's rejection to leave with her. The narrative of Cook's novel poses the question of whether human beings thrive in a more primitive style or not. This question is left open to the readers' interpretation taking into consideration the Community's suffering from various hazards, wild animals and the Rangers' Manuals, imposed nomadic life, etc..

Exploitation, consumerism and environmental abuse characterize the ecodystopias depicted in both novels. Magnus and Signe's mother's complicity in the erection of dams on the Briero river result in the shortage of water and the rise of the sea level that endanger the sustainability of the fauna and flora as well as human beings' survival. Addressing Magnus, Signe confesses: "

Everything will disappear,” I said. Everything we love will disappear. And it’s *your fault...You destroy everything*” (Lunde 117, *italics added*). Signe's words demonstrate human beings' collusion in climate disasters by their materialistic exploitation to the natural resources without considering nature's rights. On the contrary, Signe and her father, in addition to some activists, launch a campaign against the establishment of the dams. Forced to end their camping strike, Signe crosses the Atlantic Ocean alone in her sailboat in her humanitarian mission to convince Magnus to stop his exploitative anti-environmental project.

The scene in *The Wilderness State* is also horrifying and ominous of humans' regression to primitivism with the Community's desertion to life in the City. The Community not only lives as nomads but also bear the Rangers' oppressive restrictions. According to the Rangers' laws, the Community cannot stay in the same post more than ten days. One of these posts is a dead landscape as they are forced to camp beside "the poisoned river" that "was a ghost river now, barren of most species" (Cook 129). The Community feels that the Rangers are trying to kill them by staying beside the poisoned river as "they would be burning alive in this poisoned water" (129). The poisoned water is a recurrent motif in *The End of the Ocean* and *The New Wilderness* that highlights the ecodystopian landscape created by man's intervention in the course of rivers either through building dams or releasing oil wastes into water respectively. The poisoned water is the flagrant climate realism of our contemporary life with the multiple capitalist projects that endanger the water resources.

Therefore, the ecological postures of climate realism can be traced in the two novels as a means of how climate change is

intertwined with understanding the ecological disaster. These postures also display the characters' Aesthetics of Resilience and their innovative adaptive strategies. The 'strange stillness' posture reflects the total disintegration in City in Cook's novel with the contamination of the City and the immigration of the Community to the Wilderness State. Similarly, drought, fires and the disruption of the sea level are the reasons beyond the separation of David's family and Signe's solitary traversing the Atlantic Ocean in Lunde's novel. The two novels posit the climate disaster along with the characters' Aesthetics of Resilience where climate as a disaster means "the scattering of the assumed foundations in realism that these discrete disciplines once held" (Boetzkes 21). Both novels assert the characters' endeavor to be "attuned to the wealth of ecology" (22). They try to break into the 'strange stillness' of the deteriorating inhuman conditions at the refugee camps and the Wilderness State by resorting to nature and thriving to restore ecological balance. David and Lou's decision to stay forever in the sailboat amidst water parallels Agnes's determination to stay in the Wilderness State. They find in water and the wilderness safe shelters away from pollution and drought. Therefore, the characters in the two novels plunge into the 'strange stillness' to sustain themselves and nature in such declining ecological condition. 'Strange stillness' in *The End of the Ocean* is evoked in David's hot desiccated homeland and Singe's ghastly village. In the Wilderness State, 'strange stillness' is manifested in the silence and strangeness of the land where the Community members' "faulty eyes saw movement rather than the stillness that was there" (Cook 52). 'Strange stillness' is mirrored in the "bloated spring" where "Bea could see the animals' trails heading to and from the water's edge. It felt secret, protected, even though

nothing in the Wilderness ever is" (63). This creates a weird landscape where things "happen that seem related but aren't" (46).

Furthermore, the two novels display not only the physical suffering of the characters, but also the 'psychogenic spasm' that unveils the aftereffects of the climate change disaster and the belief that the image in climate novels imbues "a sense of toxicity that would procure the affects of contamination" (Boetzkes 23). Lou in *The End of the Ocean* and Agnes in *The New Wilderness* suffer from contamination caused by drinking polluted water in Lou's case and breathing polluted air in Agnes's condition. The impact of drinking contaminated water is intense as non-stop vomiting made Lou's body struggle; "building up through spasms" She cries desperately "while her entire little body shook" after drinking spoilt water (Lunde 123). Similarly, Agnes's suffering in the City forced her mother Bea to desert the City, without listening to her mother's supplications to stay and consult more than one doctor. Venturing into the Wilderness State means introduction to the weird and the uncanny where Bea "thought the Wilderness had cast all sentimentality from her" (Cook 10). Agnes herself, like an animal, felt frozen "when fearful and bolted when endangered" (12).

In her perspective of psychogenic spasm, Boetzkes asserts the intersection between "the history of chemical pills and contemporary climate crisis" (27). The Community and the camp refugees represent the collective consciousness that displays Climate Realism. The rift among the Community members and the Rangers in *The New Wilderness* and the bastards' setting fire on the refugee camps in *The End of the Ocean* show the disparate attitudes towards the climate disaster as well as the social, political and cultural orientations. In this respect, Climate Realism

penetrates the essence of the climate disaster. It discloses climate as "the environmental atmosphere and affective ethos as those occur in bodies, lives, the human psyche, and the planet itself" (Boetzkes 27). Accordingly, Climate Change is an entangled disaster that encompasses diverse political, cultural, political and scientific terrains. Significantly, the Climate Change crisis affects the human body, mind, psyche and the entire globe asserting the gravity of such catastrophe and its world-wide impact.

As children, Lou and Agnes suffer physically as well as psychologically by being dislocated from their homes of origin and being forced to live in the refugee camps and the Wilderness State respectively. In the long run, Agnes loses memory of her house in the City and the names of her colleagues at school (Cook 152). The loss of memory is a neurological spasm resulting from the being forced to abandon civilization (Boetzkes 24). A significant psychogenic spasm can be traced in the two novels as a consequence of living away from home, whether in the refugee camps or in the Wilderness State, is the characters' anxiety. It is anxiety which drove David and his family to flee from drought and fires to the refugee camps, only to be separated from each other before reaching there. Similarly, being anxious over the deteriorating health of her daughter, Agnes, Bea leaves her elderly mother in the City in spite of her mother's entreaties. In contrast, Bea abandons life in the Wilderness State, leaving Agnes alone and returning to the City to find matters worse than those in the Wilderness State.

Another significant Climate Realism posture that can be unearthed in the two selected novels is 'dancity.' Dancity is defined as "a bodily output that encompasses the very undecideability between an autonomic reaction and a conscious

responsiveness" (Boetzkes 28). As maintained by Jacques Lacan, 'dancity' is a term that describes the capacity of an animal to "pretend" through dancing, luring or other "choreography" (293). Dancity in the context of climate disaster can be considered the regressive animalistic capacity or animal pretensions. This Climate Realism posture can be traced in *The New Wilderness*, especially with the Community's retreat to a primitive style of life. It is exhibited in the Community members' swimming together in the river---men and women, without being ashamed of their nakedness. Moreover, Bea abandons her relationship with her husband, Ghen, and develops a sexual intercourse with Carl who is also married. It is 'dancity' which thematizes the refugee camps and the Wilderness State as attractive secure havens where climate change refugees coexist with the new surroundings they are forced to live in.

'Reflexive carapace' is a climate change posture that can also be explored in *The End of the Ocean* and *The New Wilderness*. Carapace in literature is an attitude that someone has developed as a protection against other people. It represents that protective covering that mirrors positive adaptation and resolute resilience to survive amidst natural disasters. In spite of the deteriorating conditions in the refugee camps, David and Lou find the camps a secure sanctuary from drought and pollution. In addition, they find in the sailing boat a protective covering from the climate disaster. In the same line, the Community members in Cook's novel find the Wilderness State the only protective retreat. The Community members wear and sleep in animals' skins. The skins of animals become their wearable clothes and a reflection of their adaptation to the nomadic lifestyle. The protective havens the characters seek in both novels and the wearable animal skins

penetrate the trajectory of climate disaster entangled with human adaptation and environmental intersectionality.

Both *The End of the Ocean* and *The New Wilderness* delineate similar eco-dystopian settings which reflect the climate extremes that have ravaged the globe in the last two decades. *The End of the Ocean* and *The New Wilderness* highlight the role of families in instructing and empowering children amidst the apocalypse and post apocalypse. This is reflected through the shifting perspective technique manipulated in the two novels. On the one hand, in *The End of the Ocean* the narrative shifts from David and his daughter to the 70-year-old Signe demonstrating the significance of generational collaboration in confronting the climate calamity. David's family is symbolic of all families fleeing from fires, drought and the rise of the sea level. Together with Signe's narrative, David's story combines the uncanny with Aesthetics of human Resilience. Lunde's realism displays David's movement from his city which has become a wasteland to a worse life in the camps where "people were dirtier, thinner, and there was garbage everywhere" (148). Moreover, the stinking smell, the hypodermic needles and the soiled bandages aggravate the deteriorating conditions in the camps (131).

On the other hand, the narrative in *The New Wilderness* oscillates between Bea and her daughter Agnes as well as the community members and the Rangers' representatives asserting the shared responsibility towards the ecosystem. Since the Wilderness State is the only protected area after the globe has been ravaged by the toxic air, the Rangers as the official government try to preserve the Wilderness State from deteriorating into what happened to the City. The Rangers claim to be the indigenous inhabitants of the Wilderness State. The

Rangers impose certain strict rules (the Cast Book and the Manual) for living in the Wilderness State in an attempt to preserve the remaining natural resources.

The Rangers' actions mirror a lot of ecodystopian characteristics and render the novel as a manifestation of human beings' mindless attitudes towards the natural resources which illuminate the anthropogenic factors in the climate disaster. For example, Bob Ranger damages Agnes's necklace claiming that it pollutes nature; on the contrary, in a disgusting scene he shoots a pair of deer clung to a boy (Cook 48). In a more deceptive attempt, the Rangers command the Community to roundup the newcomers who fled the City to the Wilderness State searching for better conditions of life. These assumed newcomers are called the Mavericks. These Mavericks come to the Wilderness State as "they had no other choice" (308). The Mavericks suffered relentlessly at the hands of the Rangers.

The Mavericks are by thousands, but they remained invisible to the Community and the Rangers for many years proving nurture and adaptation to the environment. These Mavericks regress to a primitive state aspiring to survive by clutching to the natural resources. In the Roundup trial, Agnes, who is about 16-year-old girl now, encounters a number of Mavericks. In a very well-wrought impressionistic scene that mixes Climate Realism and the horrifying postapocalypse, Agnes encounters "a woman in skins cradling an emaciated girl in patched jeans stained with urine and feces" (Cook 309). Actually, words fail to describe this nauseating scene which asserts that both the City and the Wilderness State are moving from the worse to the worst. Under the tree Agnes climbed, she found the dead. The sight of the dead together with the filthy woman and the four-

year-old child parching on the tree making calls and sounds of wild animals reflect the consequences of the climate disaster. These horrific scenes demonstrate that consumerism and unthinkable attitudes towards the natural resources result in poverty and shortage of all the fundamental resources, an ominous warning of the end of humanity.

Invisibility is a salient feature of life in the Wilderness State which highlights the characters' adaptation to the new environment to survive. Being invisible like animals asserts the Mavericks' ability to evade the Rangers' incursions. The harshest ecodystopian reality is that the wilderness refugees "were just deer in a herd with no option but to push on" (Cook 321). Strategically, the refugees have to continue dispersing and calling for one another from time to time to survive. They organize themselves to go in pairs; an adult with a child where they can hide and then try to find each other (312).

Aesthetics of Resilience in *The End of the Ocean* and *The New Wilderness*

The characters in both novels accommodate themselves with the harsh conditions through a number of diverse adaptive strategies that mirror the Aesthetics of their Resilience. The characters in both novels connect themselves with nostalgic memories as well as symbolic ancestral memories and objects that provide them with the sense of being alive. Signe in *The End of the Ocean* is deeply astonishingly inspired by the idyllic days beside the river Brierio. Likewise, the community members in the Wilderness State are empowered by the teacup ceremony which disintegrates with Thomas's death. Thomas is one of the Community members in the Wilderness State. Thomas's death after losing the teacup is reminiscent of Caroline's family heritage

(Caroline is Thomas's wife). The cup was broken during Thomas's climbing accident. The breaking down of the cup mirrors the reversal of their life from the City to the Wilderness State.

In both novels, the characters try to adjust to the severity of their displacement from their homes and being forced to stay in the camps and the Wilderness State which they consider as homes. On the one hand, in *The End of the Ocean*, David is conscious of the heavy burden he carries as he finds himself responsible for a child that makes him feel like "being a person and half" (34). Part of teaching his daughter is to make her adapt with the shortage of provisions as well as cleanliness. David and Lou are keen on making their allocated space in the camp as a home, providing it with a table, a tablecloth, a cupboard, etc. (35). David's caring for cleanliness illustrates resilience through resisting degeneration into filthy creatures as a result of the shortage of water. David's rejoicing over taking the shower and rubbing Lou's arms to get rid of "dead skin cells (Lunde 43) are simple actions that mirror the essence of climate realism and how the climate disaster turns people's life upside down and prompts them to discover their capabilities. David shows a sense of triumph: "She was fine. I had managed it. Taken care of her, brought her through the crisis without Ann" (147). David's words are very expressive of his understanding of his mission as a father in the climate disaster. His words underscore confronting hazards and at the same time teaching his daughter as a substitute mother and feeling victorious of what he has done.

The measures David has taken to make the camp resemble home support De Sousa and Shrivastava as well as Masten's positive adaptation to encounter adversity in climate change

disaster----drought, fires, displacement and severity of life in the refugee camps. Similarly, Signe's solitary journey to survive humanity is the apparent demonstration of aesthetic human resilience despite being an old woman. Regardless of the hazards she encounters in the sea, Signe adheres to her sacred mission of surviving humanity and asserting the powerful connection between man and nature.

David and Lou pass through a series of harsh conditions in the refugee camps, but they never lose hope and they accept to live their entire life on the sailing boat to flee from the climate disaster. Their acceptance is a manifestation of climate reality as it is the actuality of contemporary life. Their awareness of the gravity of the disaster and their continual search for resources to enhance their existence display De Sousa and Shrivastava's construct of 'adaptation, optimism, satisfaction and contentment.' Their accommodation in the refugee camps signifies their adaptation to an on-going disaster as presented in Masten's pathways. Life in the refugee camps undermines the second pathway of Masten as they have to cope with the posttraumatic climate change disaster consequences. Masten's third path of 'normalization' parallels De Sousa and Shrivastava's successful adaptation and contented satisfaction in achieving more acclimatization to postapocalyptic effects of climate disaster. Lou and David's adaptation is characterized by resilience and endless hope which illuminates Masten's readjustment with posttraumatic climate change conditions and coping with continuous adversity.

The smallest actions David and Lou practice reveal the extent of their aesthetic resilience and their finding enjoyment in walking, playing, listening to each other and trying to think

(Lunde 50, 53). Having hope is notably shown in Lou's laughing "one of-a-kind laughter" (72). Moreover, Lou finds walking pleasant as she "was walking faster" while her father squeezes her hand to feel his daughter's company and support her emotionally (67). These simple actions assert the integrity of human beings and their collaboration not only to survive but also to exhibit the reservoir of their aesthetic resilience instead of succumbing into despair and resignation to the dilemma.

Another strategic survival technique in the refugee camps is telling stories. Telling stories helps the refugee campers have a sense of companionship and joint future as "[i]t is the human voice, the human imagination and its stories, which first create community" (Meagher). Furthermore, telling stories is the hidden motive of survival. Not only do stories function as traditional media but also they are forceful means of sharing life and companionship. Aesthetically, stories enhance communication, empathy, and especially captivating stories which have their dazzling impact on the brain as if the readers were experiencing them. Telling stories is a powerful enabler and motivator that sustain people's survival in hazardous conditions. It promotes their adaptation and their aesthetic capabilities which comply with Masten's pathways and De Sousa and Shrivastava's construct. Through telling stories, David and Bea instruct Lou and Agnes on their predicament within the dystopian surroundings they have to adjust themselves with. In *The End of the Ocean*, Lou told Marguerite, one of the campers, stories about "the boat, the pirates, the dolphins, and the shrewd captain" (95). In *The New Wilderness*, after Agnes being taken to the Resettlement Complex, she finds telling stories the only way to raise a daughter--- considering Fern to be her daughter (319). Agnes reports:

I'll tell her this story and the others with all their complications and confusions because those complications and confusions are what make them true. It feels at times like the only instinct left in me. It's the only way I know to raise a daughter. It's how my mother raised me. (319)

From the grown-up Agnes's perspective, stories are an educational technique that enhances her life in the Wilderness State. In the context of climate disaster, stories become an integral part of people's life through which they share their nostalgia and aspirations for a more sustainable life style. Consequently, "storytelling is an inherently human way of making sense of the world, and this making sense...is captured particularly well in the fictional space offered by novels" (Mundler 3). In this respect, 'cli-fi' penetrates the realities of climate change and experiments the entangled spaces in which human beings have to adapt and survive to tell their stories.

Telling stories is closely interconnected with the power of memory which distinguishes human beings from other creatures. Memory is what supports Signe in her lonely journey. She remembers her father instructing her about plants, insects, animals and birds (Lunde 58). Her memory of blissful life in her village sustains her in her long journey and sacred mission to rescue the river from being filled with stones (84). In her nostalgia to the past days of prosperity, Bea recalls that "there used to be a cultural belief in an era before that she was born, that having close ties to nature made one a better person" (Cook 56). It is the memory of her beloved mother that supports Bea in the Wilderness State. Bea considers her mother's childhood stories "a dreamlike picture that entered her mind, a series of snapshots rather than movies" (64).

Bea clung to her mother's bedtime stories and found in them not only connection with her roots but also an outlet to her worries and suffering. She remembers her mother's bedtime stories which "were benign fables" (64). These stories describe houses furnished with fireplaces. These houses seem weird to Agnes (65). However, Bea goes on telling such stories until she does not "know where her mother's memories ended and her own began" (65). Accordingly, through their memories, Bea and Signe demonstrate the significance of family collaboration to preserve the natural resources and sustain them for the coming generations. As depicted through the nostalgic memories of Signe in *The End of the Ocean* and Bea in *The New Wilderness*, living close to nature makes human beings more sensitive to their ecological commitment. This view asserts the ecological belief of nature as Mother that nurtures human beings and restores them to their innate goodness; in contrast, human beings endanger nature through their glaring violations to the sanctity of the natural resources.

Part of bringing up children in the two selected novels is to instruct them on the realities of climate change; specifically Lou in *The End of the Ocean* and Agnes in *The New Wilderness*. In the *The End of the Ocean*, David instructs his daughter, Lou, on the reality of the climate disaster. He explains to Lou the bad conditions caused by the climate change crisis such as drought, dried lakes, fires and wars over water rations. He clarifies to her the gravity of salty water and the conflict among water countries (22). David considers this conflict as fighting between "the water nations" and "the drought nations" (66).

Growing amidst the drought disaster, Lou shows adaptation to the harsh conditions of family separation, dislocation and lack of provisions. In spite of such hardships, Lou manifests Masten's pathways of overcoming crushing adversity, adaptation and normalization. She copes with the climate crisis aftereffects and agrees to stay in the sailboat forever to survive. Her decision to live in the sailboat highlights Masten's 'normalization' and De Sousa and Shrivastava's normalcy where Lou reveals not only adaptation to the climate disaster but also hope of improving the stunning circumstances. Remarkably, Lou shows a sense of responsibility and commitment through using the collective pronoun. She articulates: "We're not in a hurry. We watch the landscape around us. How it changes... It's what we came from. That's how the air was at home" (Lunde 269-270). Lou's words are an evocative expression of her growth and understanding of the climate disaster as a perpetual one as the air is still contaminated similar to the air they left behind at home. Her words are a manifestation of the stigma of contemporary man's unreasonable manipulation of the natural resources.

In a similar vein, Bea in *The New Wilderness* instructs Agnes how to adapt to the severity of life in the Wilderness State away from the City facilities. The epilogue narrated by Agnes is the embodiment of success to adapt and survive in such severe circumstances. The epilogue is a revelatory indirect monologue that shows Agnes's growing up and becoming mature enough to meditate on her experience in the Wilderness State, her adaptation, and her understanding of survival strategies. Agnes's ponderings illuminate her Aesthetics of Resilience and survival amidst natural calamity. Her reflection on her entire experience demonstrates Masten's pathway of children encountering

adversity. With the movement to the Wilderness State, Agnes's suffering does not end---which means she has to adapt to an ongoing adversity after her recovery from the breath problem. In this shift in adaptation, Agnes's mother tries to instruct her coping with the harsh conditions in the Wilderness State. This coping can be considered Masten's normalization and De Sousa and Shrivastava's normalcy. In other words, Agnes not only exhibits adaptation readiness, but she also displays amazing resilience that mirrors Masten's fourth pathway of continuous improvement with the continuity of adverse circumstances.

The mature Agnes compares the Wilderness State to the City with its houses which she believes belong to "*important people*" (Cook 319, *italics added*). Agnes's view asserts the discrepancy between the haves and the havenots as a manifestation of the capitalist mentality and class distinctions. After the abortive roundup attempt, Agnes hid with Fern, a four-year-old girl whom Agnes considers her daughter. They visit the City where Fern wonders: "What are those" (319). Agnes responds to her question by saying that "those are houses" (319). Agnes and Fern's conversation asserts the total disintegration of humanity into another Wilderness---- the City. Commenting on the introduction to the City and Fern's reaction to it, Agnes confesses:

This wild Fern, this girl I call my daughter, was someone else's daughter in the Wilderness.... She has her bad nights, dreams of her mother, her sister. Dreams of all the messages she grew up hearing from the coyotes, the wolves, the elk, the magpies, the peepers, the crickets, and the snakes. Here, the message is untranslatable. It's an ever-present hiss, gurgle, hum, and then a scream. It comes from

the Refineries. But Fern listens hard to it, as though someday she'll know what it's saying. (Cook 317)

This is the most horrible picture of human beings declining into more animalistic posture. The untranslatable message is the Wilderness stillness posture that incorporates human beings carrying the wilderness to the City and their failure to accommodate with the City life as mirrored in Agnes's objection to her mother's proposal to go back to the City after the improvement of Agnes's health. This description is the culmination of Agnes's experience in the Wilderness State and her calling the City "her New Wilderness" (217). Agnes's words echo what her mother Bea previously confessed that "the Wilderness had cast all sentimentality from her" (10).

Conclusion

Based on the entanglement of the climate crisis, the present research adopts Climate Realism and Aesthetics of Realism as an interdisciplinary approach to penetrate the realities of climate change in two representative 'cli-fi' texts. *The End of the Ocean* and *The New Wilderness* can be considered cautionary ecodystopias warning human beings of their unthinkable manipulation of the natural resources that result in uncontrollable ecological disasters. The two selected novels are heart-breaking narratives of families' attempts to cope with the catastrophic climate changes. Beneath the surface of the narratives lies the circular issue of anthropogenic fiction---human beings' aggression against the ecosystem through their uncanny and illogical exploitation of the natural resources. Such hazardous conditions challenge human beings' preparedness to encounter them and at

the same time explore their adaptation and Aesthetics of Resilience.

As depicted in the two selected novels, Aesthetics of Resilience in 'cli-fi' underscores the characters' adaptation where their anxiety is a demotivator that creates emotional appeal rather than pessimistic outlook to the world. Accordingly, climate change adversity can develop emotional resilience through strategies that foster positive adaptation which reflects human beings' endurance and integrity. Emotional resilience is cleverly displayed in the characters' surpassing the psychospasm anxiety that reflects Climate Realism. The characters' fleeing from drought, fires and pollution as well as adapting to the harsh conditions they encounter either in the refugee camps or the Wilderness State asserts their reframing of their lives and optimism of constructing a more sustainable future. This idea is powerfully represented in the seventy-year-old Signe's humanitarian solitary journey in *The End of the Ocean*. Her journey renders a profound message of people's duty---whether young or old, towards preserving the natural resources for the coming generation. This message is the crux of the pillars of Sustainable Development adopted by the United Nations. The characters through their adaptive strategies show how human beings can resolutely and resiliently confront climate disasters and still optimistically reenvision a more sustainable environment.

The End of the Ocean and *The New Wilderness* weave a new myth of resilience and struggle to survive. If the Community members in *The New Wilderness* are aware of their immediate reason of abandoning the City, i.e. survival, Signe in *The End of the Ocean* traverses the ocean in a humanitarian mission to rescue humanity from human beings' mindless exploitation of the natural

resources. The two families depicted in the two selected novels illuminate generation solidarity in encountering climate disasters asserting the shared aspirations of protecting the ecosystem for coming generations. The characters' endeavor to survive gives symbolic implications of man's position in the universe and his mission in life. The characters' flight from the climate disaster consequences is the culmination of human beings' Aesthetics of Resilience to survive and accordingly rescue the deteriorating ecosystem.

In a nutshell, *The End of the Ocean* and *The New Wilderness* are extensive exploration of the uncanny and the weird which has become the blatant reality of contemporary life with the dominance of neoliberalism, consumerism and capitalism. The two novels are eco-dystopian works that display the characters' struggle amidst the climate disaster and its consequences. Both novels can be considered survival fiction as the homelands in the two novels crumple and the characters try to explore adaptive strategies that undermine their Aesthetics of Resilience. Accordingly, the climate change disaster is an entangled phenomenon that demands innovative multi/interdisciplinary approaches to penetrate its reality and sustain the ecosystem. In brief, Climate Realism and Aesthetics of Realism are innovative literary approaches that penetrate the representation of climate change crisis, its anthropogenic factors and human's adaptive strategies.

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الواقعية المناخية، ديستوبيا البيئة وجماليات التحمل في روايتي " نهاية المحيط " لـ ماجا لوندي و" البرية الجديدة" لديان كوك

الملخص:

يستدعي الفهم البيئي لتغير المناخ تداخل تخصصات ومفاهيم متنوعة للكشف عن حقائق تغير المناخ باعتبارها كارثة عالمية تحتاج إلى مناهج غير تقليدية لاستكشافها.

'الواقعية المناخية' هي مصطلح صاغه لين باديا وآخرون. في كتابهم: الواقعية المناخية: جماليات الطقس والغلاف الجوي في الأنثروبوسين. " يخترق الكتاب تحديات تمثيل تغير المناخ وجماليات التكيف مع تغير المناخ والتي يمكن اعتبارها جماليات التكيف وسط الكوارث المناخية. من خلال نهج متعدد التخصصات، يعالج البحث الحالي كارثة تغير المناخ وجماليات التحمل في روايتين بيئيتين ؛ وهي نهاية المحيط (2020) لـ ماجا ليندي و" البرية الجديدة" لديان كوك (2020) . كلتا الروايتين تصوران مناظر طبيعية مروعة أنشأتها التغيرات المناخية المتطرفة. الروايتان المختارتان هما خيال مناخي (cli-fi) يصوران بيئات بأسفة خلقتها كوارث المناخ. تنقل الروايتان رسالة قوية حول أهمية التكيف وسط التغيرات المناخية الخطرة.

الكلمات المفتاحية: الواقعية المناخية، تغير المناخ، البيئة المظلمة، جماليات التحمل، "نهاية المحيط" ، "الحياة البرية الجديدة"