

**Ecocritical Analysis of a Selection of Short Stories from The Book Cli-Fi Canadian Tales of
Climate Change**

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Introduction

Ecocriticism is one of the critical movements that has gained great relevance in recent decades at the international level. This is, partly, due to the fact that in recent times it has been recognized that today's world faces a major problem that corresponds to ecological disasters, which threaten the life of biodiversity and the existence of human beings. In this way, it is considered that science and technology are not enough to combat the global ecological crisis, since such changes and modifications are also found in the way of thinking of individuals, which implies exacerbating their perspective and making them aware through critical literary analysis.

Considering the above, it is vital to consider nature in literature and to analyze it critically, as ecologically oriented literature declares a better understanding of nature in its broader meaning. Thus, ecocriticism is an emerging worldwide movement that has distinguished itself from conventional nature by its ethical stance and commitment to the natural world, fostering a connection between the human and non-human world, so, in essence ecocriticism gives emphasis on this ecological consciousness that tends to mitigate man's ego, creating an environmental consciousness in people.

From the confrontation of what is perhaps the greatest global crisis of recent times, climate change linked to personal and political indifference has led to several problems that are currently altering the planet and threatening the existence of all beings that inhabit it, science fiction, fantasy, and futuristic works, which transcend traditional end-of-the-world stories by inspiring us to overcome the grim predicted outcomes of our current indifference.

In other words, climate change fiction constitutes an important new category of contemporary literature and a notable recent literary and publishing phenomenon, although it is

not necessarily a social genre or genre as such, hence the importance of ecocriticism is to establish a link between the study of literature and the environment.

In this updated review, it is sought to delve into the mainstream fiction of the stories analyzed from ecocriticism, since it is the basis for exploring all facets of the literary and creative experience from an environmental point of view, but without restricting itself only to the account of the issues. To this extent, the aim is to carry out a literary analysis from the holistic perspective of ecocriticism, overcoming the anthropocentrism inherent in Western culture.

The anthology *Cli-fi: Canadian Tales of Climate Change* (2017) is proposed in the present study as a climate fiction model, inspired by a lecture by Margaret Atwood on a visit to Barrie, Ontario in 2015. *Cli-fi: Canadian Tales of Climate Change* talks about the myriad ways in which climate change can alter living conditions on Earth. Water and food shortages, floods, and eternal winters are some of the themes presented in the seventeen stories that make up the anthology.

Finally, and taking into account the above, it is necessary to point out that the general objective of this project is to analyze the climate fiction narratives, the scientific and fictional elements that are proposed in the selected stories and that raise awareness about climate change and its problems, for which a description and characterization of the narrative approaches that are made in the text and that involve climate change will be made, without forgetting that scientific and fictional elements that allow examining the problem of global warming and its consequences are established in the text.

Justification

The current environmental crisis, with its serious implications for the existence of human beings, has led in recent years to severe concern about the state of nature. This, in turn, has generated a greater awareness of environmental problems, as well as the urgency of taking measures to somehow limit the impact of human action on nature and biodiversity. In this context, artistic creation and literature have not been unaffected by the problems and conflicts that eliminate the environment, because given their special sensitivity to represent human actions and the implications they entail, they have managed to capture the contradictions facing the world, as well as to provoke a reflection on the crisis facing the planet. In this sense, literary works also highlight the different relationships and attitudes that human beings have had with the study of nature throughout the history of human civilization.

From this new perspective, ecocriticism focuses on highlighting the perceptions that literary texts provide of these relationships or attitudes in order to show whether man has lived in harmony with his natural environment, developing a valuation of other beings; or whether, on the contrary, human beings have acted by exploiting natural resources and creating a conflictive relationship with the environment.

The environmental problem, from eco-critical and creative postures, promotes reflection and transforming action to live pleasantly in a world that needs it, therefore, the critical analysis comprises a dynamic, participatory process that includes decoding, interpretation, understanding, and comprehension, which makes it possible to attribute to a text a cultural and complementary significance that allows to generate new and enriched knowledge. Thus, ecocriticism is a movement that has made possible the evolution in the perspective of individuals with an approach to nature and a commitment to the visibility of the way in which nature is represented in order to

analyze such representation, discuss and problematize the values and ideology behind such representation.

Therefore, the literature has begun to be studied from this turn that penetrates the current problems arising from the treatment and exploitation in which man interacts with nature. This turn allows us to study, explain, and analyze the new problems facing humanity and allows man to approach them, trying to find answers and new forms of reflection and action that will lead him to reposition himself concerning nature.

This dominance of climate change literature has led to increased engagement with climate change in literary studies, especially in the environmentally oriented branch of literary studies known as ecocriticism. The growing number of ecocritical analyses of climate change literature, especially novels, is helping to create a canon of climate change action. On the other hand, literary or critical theory (the branch of literary studies that deals more with literary concepts and philosophies than with literary texts) has shown an increased interest in the phenomenon of climate change. This evolution, focused on the study of climate change as a philosophical or existentialist problem, is sometimes called climate change criticism, however, the ecocritical perspective of this type of literature is vital to find an analysis that can overcome the anthropocentrism that has always prevailed in today's society to focus on a holistic vision where, although man is not left out of the analysis, neither is he the center of it.

Objectives

General objective

To analyze from an ecocritical perspective the speculative depictions of climate change narratives in a selection of cli-fi stories.

Specific objectives

- To identify and analyze ecocritically the representation of climate change in the examined short stories.
- To identify and analyze the environmental messages that the writers emit regarding the problems that emerge from climate change with the purpose of achieving environmental awareness.

Methodology

Method and research paradigm

The present study is based on a qualitative research approach, which according to Sampieri, Fernández, and Baptista (2014) is based on discovering or refining research questions to test hypotheses in the process of interpretation, omitting numerical measurement to concentrate on intersubjective aspects and interpretation of phenomena, being the starting point to reflect on social meanings.

This research method oversees analyzing the discourse and its meanings, according to the cultural, ideological, and sociological context, therefore it is possible to say that qualitative research is not based on discovering, but on constructing the meaning of the analysis through the interpretations of these, which for the present case is based on the realization of an analysis from ecocriticism.

According to Bula (2010), ecocriticism as a meta-methodological tool seeks to place literary criticism regarding sciences such as biology, ecology, or geography, with the purpose of using literary works as a forum to understand and seek solutions to the current environmental crisis. Understanding this crisis requires integrating knowledge about human culture with knowledge about the functioning of ecosystems. Consequently, this research considers the importance of the reciprocal relationship between man and nature as the main constituents of a vast ecosystem with a view towards the generation of environmental awareness.

It should be noted that this project will also be carried out based on narratology, which is a discipline that deals with narrative discourse in its formal, technical, and structural aspects. In short, it is the theory of narrative texts (and certain aspects of theatrical texts). Narratology can

be defined as a branch of the general science of signs, semiology, which endeavors to analyze the internal organization of certain types of text.

As an interdisciplinary approach, it emphasizes the relevance of the reader and goes beyond the formal analysis of narrative, being interested in the narrative dimension of the mind and its forms of expression. Consequently, the semantic aspect of texts and the close link between narrative and fiction, which are now seen more as discursive processes than as entities endowed with certain formal features, come into play.

Information processing and analysis

In the study, the selection and analysis of the tales followed a corpus-based approach. In the same way, the author used the close reading technique to obtain a highly detailed and critical analysis of the tales. The use of these approaches required a reading and re-reading process in order to select and extract meaningful passages from the tales and analyze their importance in the overall context.

In addition, the close reading technique was enriched with the use of stylistics analytic framework to study the literature construct and to code the selected segments.

The coding process included the selection of key elements of style, and narrative figures such as metaphor, connotation, or irony. In that way, the analysis process allowed us to define some categories that were defined during the first stages of the reading process, and then, those categories were enriched and further analyzed in the close-reading process.

Even further, some elements of narratology were considered during the close-reading process in order to include the ecocritical perspective. In concrete, the analysis procedure took into consideration elements of narrative voice, point of view, settings, and characterization to obtain a

general perspective of the writer's idea in the analysis, their relationship with the main message or reflection and its use in the literature style.

To sum up, the procedure used to build the corpus of the analysis was:

1. A general reading of the tales to identify the main characters, the settings, and the plot.
2. A general identification of the main categories which were relevant to the tales.
3. A first close reading to select the passages of the analysis.
4. A second close reading to enrich the analysis and purpose of the authors in the tales.
5. The creation of the corpus and classification of the segments according to the categories used for the work.
6. The analysis of the segments using the analytical tools of stylistics, close reading, and the ecocritical perspective.

The Authors

The tales chosen to analyze in the following study include several authors. To begin with, one of the first authors is Seán Virgo who was born in Malta and raised in several countries before becoming a Canadian at the age of 32. His work includes novels, short stories collections and poetry collections. The author argues that storytelling is a powerful tool to increase human consciousness and to reflect on the consequences of human behavior in society and the environment. The stories written by Virgo employ the power of allegory and traditional transcendentalism to allow nature to open a deeper understanding of human affairs.

Virgo increased his interest in nature and environmental issues after working with the Scottish Nature Conservancy, and as well as teaching and editing tales and novels related to environmental storytelling. In consequence, the author started working in sci-fi novels in order to write tales with a magic-realist narrative approach to encourage readers to reflect and think about the role of human beings in the society. In that way, the writing style of Virgo begins with a general setting about the story, and then, it continues with a highly elaborated narrative discourse where their characters challenge societal norms and propose changes in society (Stonehouse, 2014). As a matter of fact, Stonehouse (2014) argues that the writing style of Virgo tends to encourage the reader to think outside the box and to think critically about society, the role of companies and the government.

Even further, Stonehouse (2014) states that Virgo is no stranger to ecocriticism literature since his 1987 novel “Selakhi” includes a reflection on nature, myth, and mortality. In this novel the author presents a story which was based on human history, and the unceasing, transpersonal strangeness of consciousness itself. As a result, in this book the author presents a narrative where humans must face a series of challenges to survive, nevertheless, Stonehouse (2014) asserts that

each challenge can be seen as societal issues, and as a result, human beings are challenged to introduce changes and innovate in their behavior in order to successfully overcome the contests.

In general view, Virgo's style is humble, easy, and natural. In fact, the narrative style of Virgo invites the reader to relax and simply listen, despite the increased density of what is heard. In that way, the author writes novels where the reader can link their imaginative world with real contexts so they can identify how the actions made by humans have direct effects on social problems and how we can help to make important changes (Stonehouse, 2014).

Secondly, Lynn Hutchinson Lee is a visual and interdisciplinary artist living in Toronto. Descended on her father's side from the Romanichal Lee family from England, as a child her father taught her painting, printmaking, and puppet-making. She is a member of Red Tree Collective and Roma Community Center. Her work reflects the identity of English Romani heritage and is based on the cultural signs and signifiers in women's traditional clotting. As a result, the work made by Lee includes a feminist thinking about the stereotypes, social imaginaries and constructs related to the role of women in society and its influence on women's fashion.

The work of Lee in storytelling is influenced by her Romani heritage and their tradition of living in equilibrium with nature, as a result, the author's perspective of the relationship between environment and human beings is based on a relationship of care, and human duty to protect their natural resources. In the same way, the author highlights the role of women in society, including environmental issues, and for that reason, the author represents women as a figure of power, social engagement and change who can overcome the hierarchy and patriarchy models in order to improve people's living and to highlight the role of women in social transformation (Chirikli Collective, 2016).

More recently, Lee's work has focused on the consequences of capitalism's innate injustice and reliance on the exploitation of enslaved people, immigrants, prisoners, and undervalued workers. In this point, Tibi (2020) argues that Lee's work encourages us to reflect on the crisis caused by capitalism and hierarchies due to societal norms that have protected the explosive accumulation of centuries of violence, dependency, and exploitation. Consequently, her work represents the social challenges to boost a new lifestyle in which human beings are in equilibrium, in peace with nature, and with a social system that is characterized by justice, equity and legality for women and men.

Finally, Tibi (2020) states that Lee's work on social issues has centered, lately, on the current crisis of migrant workers across the Global South. Lee's critique of this system is not only reflected on her paintings but also on her writings where she displays the figure of women who have several challenges to ensure their survival and protect their communities.

The next author is Peter Timmerman, who is an associate professor in the Faculty of Environmental Studies at York University. Timmerman published in 1981 the novel "Vulnerability, Resilience, and the Collapse of Society" and since that year he has published several writings about climate change and its impact on the environment in Canada and other countries. Timmerman has a long experience with nature issues, as a matter of fact, he was the co-chair for the Canadian NGP Earth Charts process for the Rio Earth Summit in 1992, a founder of the Canadian Coalition for Ecology, Ethics, and Religion (CCEER), and is member of the Canadian Forum on Religion and Ecology (CFORE).

During the 2000s he continued his work as an activist, and he kept on his work about climate change, genetic manipulation, coastal cities, and nuclear waste management. Timmerman's work is influenced by the culture of Buddhism and long-term sustainability in South

and Southeast Asia. As a result, his work tries to introduce a critical perspective about consumerism, capitalism and current productive systems which are based on depleting natural resources with no thinking about the consequences of long-term effects on the environment (Humans Nature, 2020).

Furthermore, Timmerman's works have analyzed and researched the alternatives of economic systems around the world. For that reason, his writing reflects the benefits obtained from more sustainable productive systems and their potential outcomes in the future. In that way, his work has argued that the worldview economic model is a hybrid of romanticism and capitalism which mutually reinforce an ontology of the infinite -the breaking through of all constraints as the basis of human freedom. As a result, his most recent publication is a Cli-fi volume of *Exile* where he analyzes the effect of climate change in a hypothetical society in the 2060s where people suffer from its consequences, and the novel explains how the world became a dark space due to the climate change deniers from the early 21st century (CUSP, 2019).

To sum up, Timmerman's works try to analyze the impact of mankind on nature, and he tries to explain to their readers how other economic systems can save people's lives in the future. For that reason, he tries to introduce apocalyptic scenarios to encourage people to promote change and execute little actions in their daily lives.

Another author of the tales is Holly Schofield (2017). She is a writer of fantasy and science fiction stories, who has over one hundred published short stories, her works are used in college curricula and have been translated into several languages. Holly's stories have appeared in *Analog*, *Lightspeed*, *Escape Pod*, *Second Contacts*, *Aurora Winner*, and many other publications worldwide. In an interview, she mentioned that her stories aimed to tell problems of today's society,

especially those related to environmental issues and research. In her own words the answer was the following:

“All fiction is a commentary on current events. There is no way to keep opinions out of a story and I, for one, would not want to. However, pointing out the flaws in our current society can sound preachy, like the dreaded "message fiction." Canada today has its immigration problems, negative examples of prejudice and repression, and a certain lack of cohesion within small geographic areas”. (Schofield, 2016)

It is worth mentioning that the author is also noted for her texts written based on planetary colonization, so her stories also oscillate between the alternate realities of the city and life in the countryside.

Then is George McWhirter, he is an Irish writer, translator, editor, teacher, and Vancouver's first poet laureate, a student of poet Laurence Lerner, and a classmate of future literary critic Robert Dunbar and poets Seamus Heaney and Seamus Dean. In 1957 he began a combined scholarship to study English and Spanish at Queen's University and later received his master's degree from the University of British Columbia.

He became a full professor in 1982 and head of the Department of Creative Writing from 1983 to 1993. He retired as a professor emeritus in 2005 and was associated with PRISM International magazine. It is worth mentioning that McWhirter is the author and editor of numerous books and winner of numerous awards. His first book of poetry, *Catalan Poems*, was a joint winner of the first Commonwealth Poetry Prize with Chinua Achebe's *Beware, Soul Brother*. He was named a Life Member of the League of Canadian Poets in 2005 and is also a member of the Writers Union of Canada and PEN International.

Finally, Richard Van Camp is an author of works cataloged as disturbing that have an important relationship with climate change and environmental changes. He is considered an author that provides an apocalyptic sense to his writings.

According to Goodreads (2008), Richard Van Camp is part of the Dogrib (Tlicho) Nation of Fort Smith, NWT, Canada. He is a graduate of the En'owkin International School of Writing, the BFA Program in Creative Writing at the University of Victoria, and the MFA in Creative Writing at the University of British Columbia. He is an internationally renowned storyteller and best-selling author. His novel, *The Lesser Blessed*, is now a feature film with First Generation Films and premiered in September 2012 at the Toronto International Film Festival. He is the author of five short story collections, six baby books, three children's books, five comic books and more.

In recent years, Richard has been the storyteller-in-residence at the Calgary Public Library and the writer-in-residence at the Metro Federation of Edmonton Libraries. He has also been a writer-in-residence at the University of Alberta, Yellowhead Tribal College, and MacEwan University. He is also a mentor for Audible's Indigenous Writers Circle.

Synopses of the Stories

My Atlantis – Seán Virgo

This story talks about an old man who returns to his place of origin, that is, to the place where he grew up and lived all his childhood. The reason that led him to return to his hometown was the death of his brother and during that trip he had the opportunity to go to various places that reminded him of his childhood, doing a type of tour for each of them, which allowed him to remember the most significant moments of his childhood, where he was able to notice the changes that occurred in these places, where environmental and ecological transformations that had occurred in these spaces were evident.

During his journey, he managed to discover that technological advances and development processes were aspects that caused environmental changes and damage to natural ecosystems, as well as being responsible for changing the perspective of the locals, since development processes were false dreams that were sold to the communities under the concept of economic development, leaving aside concepts such as ecology, balance with nature and other essential elements for human life.

Night Divers - Lynn Huchinson Lee

The story takes place in a more apocalyptic setting where they talk about a community and the importance of conserving resources in it, especially preserving water as a central element for the life of human beings. This is how the story relates the experiences of the main character, where the ecological changes that have taken place in the community and the most transcendental aspects of these transformations are analyzed, specifically those elements that led to ecological problems that led to the privatization of water, where the administration complied with a strong hierarchical

structure that controlled the water supply and did not allow people to reveal themselves against the control that the company had over said resource.

In the same way, an important role of women is evident, as a disruptive figure that symbolizes the change of women, who reveal themselves and confront the status quo imposed by these companies for water control. In this way, her role is based on the fight to break those schemes and chains, representing the illusion of most of the people facing this type of organization and companies that had privatized water and that only sought economic remuneration.

Report on the Outbreaks - Peter Timmerman

This story is based on an apocalyptic scenario of the future, where a world is told in which many ecological and environmental changes have already been generated, where the earth lacks the riches that the ecosystem has. This is how in this scenario rebellious movements and acts of disruption are evidenced, where the inhabitants of this era reveal themselves against ancient leaders that specifically go back to the leaders of the beginning of the 21st century, for not having made the appropriate, correct, and effective to prevent the earth from reaching its limit and being in such a deplorable state.

A very important element of this narration is that the children of the richest people in the world were the ones who financially supported the population and the rebel movements, where one reflects on the negative elements that obtaining wealth implies at the expense of nature and the environment sacrifice of biodiversity. This is how the important role played by the predecessors of those businessmen who generated large farms and great wealth at the beginning of the century is narrated, leaving significant inheritances to those who later should use those monetary resources to contribute to the environmental cause since their predecessors were those responsible for such destruction.

Weight of the World - Holly Schofield

The text deals with the little relevance that governments give to ecological research to the point of ending transcendental research that can generate growth and sustainable progress in the long term, in order to prioritize capitalism, even diverting funds towards it, in order to obtain profitability and profit in the short term.

Schofield's story centers on Gurpreet, a scientist trying to create solutions to humanity's current ecological crisis, all while being transferred from one department to another and witnessing how her work is affected by the diversion of funds that suffer from government corruption. It is observed that, despite the efforts of researchers and the importance of scientific knowledge, these are not enough if there are no real opportunities and good sources of funding, which facilitate discoveries and real solutions to ecological problems.

Lying Together in Bed - Richard Van Camp

This text deals with the destruction that man is causing to the planet with his actions such as the exploitation of nature and the annihilation of different species among others, without realizing the consequences that these actions will have in the not-too-distant future. On the other hand, it is mentioned that due to the great exploitation of nature, humanity will go through moments of famine, which will generate environments of destruction where humanity is attacked and is in a process of massive destruction created by themselves, transmitting these facts through allegories and where in the near future monstrous forces awaken due to environmental degradation created by the exploitation of resources.

The main monstrous force are beings called Wheetago, which are described as huge human beings possessed by evil spirits, who have cannibalistic impulses and are willing to destroy

everything in their path, implying that the extinction of human beings will be inevitable if this current of destruction that is being caused to the planet is not stopped.

Reef - George McWhirter

The reef story alludes to a kind of commodification between inert bodies and the survival of living beings in the reefs, which is part of a ritual set up by a character Darren Dowey, who is a businessman and president of Ocean Burials, restoration reefs and exoskeleton services. This text is based on the importance of recovering the waters of the ocean and since the same human being has been a destroyer of marine species, so he must repair it, but not in a conventional way, that is to say that for this he needs to collaborate even with his own life, which refers to the donation of his alkalinity, through his own body, which must be given to marine species as food.

Related work

In the following section, the research analyzes and describes some studies and papers that are related to the objectives proposed in this study. In that way, this chapter is divided into three sections: local, national, and international context, and they are organized from the oldest to the most recent by each section.

In this point, it is important to highlight that during the literature review, it was not possible to find studies related to the authors we are going to analyze in this monograph. Nevertheless, the literature review process includes studies and papers that have analyzed stories and novels related to climate change, including Canadian authors.

Local Context:

The local context includes studies made by students at the School of Language Sciences at Universidad del Valle, which has analyzed fiction stories related to climate change. As a result, one of the first studies reviewed was written by Maglioni (2017), this monograph was entitled “*Margaret Atwood’s Critical Perspective on Genetic Modification in the Dystopian Fiction Oryx and Crake*”, and it was aimed to collect evidence that demonstrates Atwood’s perspective on genetic modification of animals and food.

The methodology used by the author was ecocriticism, as a literary critical approach. However, Maglioni (2017) argues that this approach has not developed a structure to analyze and read literary texts, consequently, the author used stylistics as a secondary approach to analyze and reflect on Atwood’s novel. In order to analyze Atwood’s critical perspective on bioengineering, the author followed three main steps: (1) A careful reading and re-reading to extract important passages from the novel; (2) The construction of a corpus made of those passages; and (3) Analyses of the categories, and their segments. This activity was made by considering the meaning of the

categories in terms of language, and then, through ecocriticism, to critically approach those passages.

Related to the theoretical framework, Maglioni (2017) analyzes concepts like genres, speculative fiction, dystopian fiction, and disciplines (including ecocriticism, stylistics, and genetic modification). All the theoretical concepts analyzed by the author were related and applied to literacy's critical analysis, and more importantly, to understand Atwood's perspective and context in her novel. For that reason, the theoretical framework did not only include literary critical approaches, but also included a short analysis of genetic modification, concepts, and genetics as a tool to have a better understanding of genetics and its importance in Atwood's work.

After the critical analysis, Maglioni (2017) found out that Atwood's work shows discontent with genetic modification when it is meant to make a profit without taking care of the environment. Throughout *Oryx and Crake*, Maglioni (2017) highlighted that Atwood represents a society that is highly concerned about immortality and tasty food, and for that reason, people are not worried about the unlimited organ transplantation and the food's origin. As a result, the study made by Maglioni (2017) argues that the work of Atwood can be understood as a criticism of the manipulation and unethical use of science in order to obtain profits without considering issues like consumerism, environmental, global warming, and ethical procedures with human beings. Moreover, the analysis made by Atwood's novel emphasized the importance of a change in genetic procedures and people's thinking, otherwise, humanity is led to a dead-end and self-extermination reality.

Secondly, the study called "*Atwood's representation of lack of environmental ethics in the novel 'The Year of the Flood'*" made by Valencia and Vallejo (2018) is aimed to analyze and

understand the role of corporations to the damage of the environment, and to interpret the relationship of human beings with nature.

The methodology implemented by the authors was the close reading approach which enabled them to critically read and re-read the novel to extract meaningful passages, and then, they used some stylistics techniques such as metaphor, connotation, irony, and simile to identify the most important element of environmental ethics used in Atwood's novel. Furthermore, the authors used some narratology techniques like the narrative voice, point of view, setting and characterization to obtain a meaning from Atwood's ideas, and therefore, to obtain a general and critical perspective of her work.

In relation to the theoretical framework, Valencia, and Vallejo (2018) analyzed concepts like speculative fiction, ecocriticism, dystopian literature, stylistics, narratology, close reading, ethics, and eco-phenomenology. The development of the theoretical framework in Valencia and Vallejo's study is focused on obtaining technical tools to understand key concepts that are useful to critically read Atwood's novel. In consequence, the theoretical framework analyzed concepts related to the methodology used by the author, but at the same time, they included terminology and explanations from Atwood (and other authors) about her written style, her main purposes in writing, and her main concerns when she was writing the novel.

Valencia and Vallejo (2018) concluded that Atwood's novel "The Year of the Flood" includes several references to (a) corporations and people's indifference about the environment, (b) the responsibility of human beings in the destruction of nature, and (c) the excessive and wrong use of technology which has depleted natural resources and put in danger human being survival. Therefore, Atwood's novel is a call for a change in thinking, industrial processes and unethical decisions that have affected the sustainability of our society.

Moreover, Valencia and Vallejo (2018) argued that Atwood's novel also introduces the concept of patriarchy and its relationship with the changes in the environment, the degradation of the role of women in society, and gender inequality. In that way, the author concluded that Atwood's novel is a call for reflection and change in men's mentality, especially their dominant attitude towards nature, women, and humans in general, because that thinking will cause the apocalypse since the male rationale is based on excessive consumption, globalized capitalism, and largely unsupervised corporate and military research.

The work made by García and Hurtado (2020) called "*An Ecocritical Analysis of Canadian Tales of Climate Change*" aims to identify the representations of climate change issues in a selection of short stories from the book *Canadian Tales of Climate Change*.

The methodology used by García and Hurtado (2020) includes close reading, stylistics, narratology, and ecocriticism. Specifically, the authors used techniques from ecocriticism and ecofeminism in order to obtain a better understanding of the formal aspects of the texts, and to construct a meaning from the stories selected. Consequently, the process to analyze and understand the selection of the stories was made through four steps which were: (1) read and re-read the text to obtain a general understanding, (2) re-read to extract passages to construct the corpus, (3) categorize the data for a better understanding, and (4) analyze the categories using narratology, stylistics, close reading, and ecocriticism.

Once again, when analyzing the theoretical framework, García and Hurtado (2020) defined concepts like close reading, narratology, stylistics, ecocriticism, ecofeminism, and transhumanism which were key concepts to understand the stories selected from the book *Canadian Tales of Climate Change*. As a result, the theoretical framework used by the authors was focused on

analyzing those concepts and linking those definitions with their potential use when analyzing the stories.

The study made by García and Hurtado (2020) concluded that all the authors have a similar message: the need to raise awareness of climate change and its consequences since people will face catastrophic scenarios due to climate change, water scarcity, the increase of water levels in lakes or ocean which can impact millions of people living in the coasts. On the other hand, the authors highlight the role of women in the stories, as a matter of fact, García and Hurtado (2020) found out that female characters were the most vulnerable beings since they have to face the negative consequences of the climate change, and in some cases, their bodies were modified.

Overall, the author's work was focused on raising awareness about climate change and the importance of changing society's thinking about the environment, wealth, and ethical decisions. Finally, it can be said that the stories call for immediate action from human beings considering the potential danger of global warming, and the minimal changes made by people in the last years.

Finally, the study made by Comas (2021) called "*Analysis of eco-dystopia in Margaret Atwood's Oryx and Crake*" aimed to analyze Margaret Atwood's *Oryx and Crake* novel through the lens of ecocriticism and identify environmental messages concerning the negative impact of human beings on the environment. The methodology used by Comas (2021) was the corpus-based approach and close reading as procedural approaches to a detailed and critical study of the novel. This methodological approach allows one to read and re-read the novel to obtain meaningful passages that compose the corpus and the selection of key elements of style which are crucial to obtain a highly descriptive and detailed analysis. Furthermore, the author used the analytical tools of Stylistics and Close Reading to pursue the eco-critical analysis and identify the relationship between Atwood's narrative style and the topics included in the novel.

The theoretical framework built for the study included the analysis of key concepts such as ecocriticism, speculative fiction, the Anthropocene and its connection to ecocritical literature, narratology, and eco-narratology. The terms defined by the author were useful to understand the importance of environmental analysis in Atwood's work and the main characteristics of these ecological approaches to literature and it gives fundamental keys to making a proper analysis of literature related to environmental issues (Comas, 2021).

The analysis made by Comas (2021) found that Atwood's novel introduces a critical vision of the negative impact of human beings on the environment. In fact, Atwood's novel analyzes the role of OrganInc Farms which were spaces where nature and animals were affected negatively since the procedure implemented in these farms did not have any ethical principles. Even further, Oryx and Crake critique capitalist science, its obsession with immortality and the anthropocentrism model. In that way, Atwood tries to increase readers' consciousness about the negative impact of human beings on the environment and the need to introduce changes in our behavior to avoid an apocalyptic dystopia. Moreover, Oryx and Crake analyzed consumerism and the way society tends to consume regardless of the environmental costs. As a result, Atwood's novel tends to promote a society based on ethical consumers models where science and human progress can be used to increase people's quality of life (Comas, 2021).

National context

The following section includes some research related to ecocriticism in national studies, nevertheless, these analyses were not made about Canadian novels. However, the previous limitation the studies did analyze and reflect on climate change in stories and novels. In that way, the first study found was made by Arias and Arias (2014) and it is called "*Personajes nocivos: la naturaleza a través del lente de la ecocrítica. Una mirada a la historia de Horacio*" which is

aimed to analyze and understand the importance of nature in the novel written by Tomás González *“La Historia de Horacio”*.

The methodology used by the author was the qualitative approach and ecocriticism in order to analyze the purpose of the author and to extract some passages that are significant to understand the novel. As a result, Arias, and Arias (2014) began their critical review by reading and re-reading some passages from the novel in order to obtain a meaningful context of González work and its relationship with the general perspective of the novel. At the same time, they analyzed the author's context when he was writing the novel as an important feature to understand González's thinking and the social context that may have influenced his novel.

The theoretical framework made by Arias and Arias (2014) in their work, analyzed concepts like ecocriticism, the relationship between human beings and nature, mental and social ecology, and capitalism. The theoretical framework made by the authors was concerned with understanding the relation between ecocriticism in Latin American literature and identifying what other authors had said about the work made by González to obtain a preliminary context about his work.

Arias and Arias (2014) concluded that González's novel established a critical vision of a modern society where the most important challenge is to change the human development model (anthropocentric) because the relationship between human beings and other living beings requires a new balance to ensure the sustainability of the earth. As a result, Arias, and Arias (2014) argued that the novel from González states that the human being was not created to be a superior being, and for that reason, human behavior must change their actions and strengthen their ethical decisions in order to change the development ideas of human beings.

Additionally, Arias and Arias (2014) claimed that the author encouraged the educational system to introduce critical and reflective thinking among their students because schools must analyze and study social phenomena like global warming. In that way, schools have a huge responsibility in changing the anthropocentric paradigm to introduce a more sustainable model that can be taught from the first years of schooling.

Another national study is the one by Ricaurte (2020) titled “*Rumbo a la ética ambiental, lectura ecocrítica de dos obras de LIJ: los hijos de madre tierra y la libertad del agua*”. This thesis aimed to identify that social conflicts are related to environmental issues. The author analyzed two novels from children’s literature that address environmental problems, environmental ethics, and sci-fi strategies to resolve the main problems related to nature.

In order to analyze the novels, the author used the ecocriticism and ecofeminism approach to have a better understanding of the context and intentions of the authors. In that way, Ricaurte (2020) began the analysis process with a general reading of the novels, and then, he selected some passages that were related to social conflicts, environmental issues, social inequity, and the conflicts related to the destruction of nature and wealth distribution. Once the author had selected the passages, he re-read the passages and with the techniques of stylistics he was able to identify the most important extracts to construct his corpus and analyze how the children’s novels address the environmental and social conflicts in the literature.

Regarding the theoretical framework, this study did not include the definition, analysis, or interpretation of theoretical concepts. Nevertheless, the author introduces the concepts of ecocriticism and ecofeminism in the introduction, stating that these approaches are related to understand “environmental justice” and introducing critical thinking about the current problems of climate change, and inequity social distribution.

After the analysis of the novels, Ricaurte (2020) argued that *Los Hijos de la Madre* and *La Libertad del Agua* are two literature works that are addressed to connect the reader with socio-environmental issues in the different regions of Colombia. As a result, the author introduced speaking animals, indigenous gods, and mythology beings in order to bring attention to the current problems and the need to introduce ethical decisions inside the society.

Moreover, Ricaurte (2020) tried to highlight the indigenous culture and their traditions inside Colombian society as a means to increase awareness about their current situation and to recover their values regarding nature and the equilibrium between men and the environment. Furthermore, the novels have a critical posture about technology, development, and science because the novels emphasize the need to introduce some boundaries to science and technology (especially those practices related to the destruction of nature and human beings) because it is important to balance the people's needs and the environmental equilibrium.

International context

The studies found in the international context are related to the analysis made by Canadian authors who have written and reflected on nature in their novels. In this point, it should be highlighted that it was not possible to find studies about the authors' short stories selected in this monograph, nevertheless, the researchers found out are related to Canadian authors who have analyzed and reflected about nature, human beings, an ethical decision in their literature works.

In the first place, the work entitled "*Coughing and Sneezing to the End of the World: Apocalyptic Pandemic Narratives in the 21st Century*" by Schut (2013) aimed to investigate the purpose of apocalyptic disease narratives in the 21st century. To accomplish the investigation, he analyzed two major works: Danny Boyle's film *28 Days Later* and Margaret Atwood's *Maddaddam* trilogy.

The work made by Schut (2013) is divided into six chapters. In the first one, he analyzed how the pandemic disease had been used as a scenario to explore both fears and desires in modern culture. In this chapter, Schut (2013) emphasized the role of technology as the major risk to mankind's survival since technology is not society's savior, but otherwise, the main source of destruction. In the second chapter, Schut (2013) stated that technology and the global economy had helped to accelerate and enable natural mutation and the spread of new pandemics. Moreover, Schut (2013) argued that science and technology can be used as a tool for destruction since science can create new illnesses, intentionally or unintentionally, to kill most of the human population.

Later chapters 3 and 4, analyzed the risks of technophobia and genetic manipulation in the creation of new illnesses. For example, Schut (2013) explained that Atwood's literary work portrays corporations as authoritarian regimes that have gained wealth while destroying the environment and destabilizing civilizations. Furthermore, these chapters introduce the concept of consumerism and weak ethical models which have helped to increase corporation power and hide the real reasons for technological advances and corporations' purposes.

Finally, the following two chapters talk about the consequence of disease in an apocalyptic scenario, and the future of disease narratives. In that way, Schut (2013) claimed that the disease vision from the literacy extracts can be seen as a metaphorical figure where the real illnesses are related to the fears and weaknesses of the current culture. In consequence, the author expressed that fear could enable unethical behaviors among humans which could directly create a disease, and at the same time, increase the probability of creating a new illness and spreading it accidentally by the globalized consumer economy.

Secondly, the work made by Munday (2018) called "*Tropes of Contemporary Western Climate Fiction: Drills, Activism and Implications*" aimed to investigate the underlying tropes of

Western Climate fiction and how this literature style can create awareness of climate change. The methodology used by the author was the theoretical analysis of American contemporary novels in order to examine the influence of different literary tropes that are widely used in climate fiction, such as humanitarian extinction, the child savior and class discrimination.

The work made by Munday (2018) began its analysis with a general reflection on climate change stating that global warming is a consequence of several variables such as burning fossil fuels, and scientific, social, political, and economic reasons which contribute to environmental degradation. As a result, the author asserts that Western literature has a huge challenge to increase awareness about environmental issues since Western nations have helped nature degradation, and as a result, they must act collectively to reverse the anthropogenic effects on the environment. Furthermore, the work argues that the climate fiction genre has highlighted some important social problems, and it has centered its literature discourse on hypothetical scenarios to promote reflection among the readers (Munday, 2018).

Munday (2018) found out that Western literature has begun to introduce climate change issues as a strategy to inspire readers about the problems that may cause global warming. As a result, western literature has used apocalyptic scenarios to highlight the importance of nature and the key role of human beings in taking care of it. Although, Munday (2018) argues that apocalyptic novel may function as a warning and a strategy to raise awareness among people, it is important to moderate its use since pessimistic scenarios may scare readers, and this is not the main function of this kind of literature because the genre tries to encourage people to change and promote new actions to preserve natural resources.

Additionally, the author found out that climate fiction has underlying structures that deal with big problems such as anxiety, reproductive responsibility, and discrimination. Consequently,

Munday (2018) states that literature and the sci-fiction genre have a duty to highlight social and environmental problems in order to promote reflection and analysis among readers to promote changes. Likewise, literature should reflect on ethical constructs and criticize the status quo to boost critical thinking and enhance solidarity to improve people's quality of life.

Thirdly, the work by Tan (2019) and it was entitled "*An Ecocritical Study of J.G. Ballard's Climate Fiction Novels*". Although this work is not related to Canadian novels, the work is based on ecocriticism analysis in the literary work of Ballard. As a result, this work is useful to this monograph since there are not many studies about the ecocriticism analysis in Canadian novels and this paper can help to understand the processes needed to analyze literary works from a critical perspective.

The work made by Tan (2019) aims to make an ecocritical analysis of J.G. Ballard's climate fiction novels of the early 1960s. To do so, he selected three novels by J.G. Ballard: *The World from Nowhere*, *The Drowned World*, and *The Drought* which was analyzed by applying theories related to the school of ecocriticism, and specifically, a second wave of ecocriticism. Furthermore, Tan (2019) read and re-read the novel to extract some passages from the literary works to use some stylistic tools to have a deeper understanding of the novels and the way that Ballard analyzed, interiorized, and reflected on the relationship between human beings and nature.

The theoretical framework includes the definition and analysis of concepts like ecocriticism, principles of ecocriticism, the first and second wave of ecocriticism, anthropocentrism, biocentrism and ecocentrism, social ecology and ecofeminism. The purpose of the author in the theoretical framework was to analyze the concept of ecocriticism in a comprehensive and chronological manner to identify the main advances and innovations in the ecocriticism approaches to studying literary works. Consequently, the theoretical framework

included some subconstructs like anthropocentrism and ecocentrism which are essential to comprehend Ballard's works and understand how their novels included environmental issues and the need to change current development paradigms.

After the analysis procedure, Tan (2019) argued that Ballard's literary works include elements from surrealism and psychoanalytic theory to introduce apocalyptic stories to call attention to the current situation in modern societies. According to Tan (2019), a common element in Ballard's novels is related to the risks that anthropocentric development models have in mankind's survival. In fact, Ballard's anthropocentric characters do not survive the apocalypse while ecocentrism characters are able to accept the changes and survive. Consequently, Ballard's novels explain that anthropocentric mentality is the major responsible for modern values and negative qualities such as evil, vain and exploitation.

Consequently, Ballard's novels state that Western anthropocentrism models must be changed if we want to preserve nature. Nonetheless, the author argued that disruptive changes did not occur until mankind had an apocalyptic or strong negative event which ensured that human beings reflect and think about their actions. In consequence, Ballard's novels introduced the importance of changing anthropocentrism models and capitalism rules to preserve nature and the importance of big negative events to redefine the current development paradigms.

The final work analyzed was written by Ahishkumar (2021) entitled "*An ecocritical analysis: selected fictions of Dhruv Bhatt and Margaret Atwood*" was aimed to find out how the authors looked at the relationship between nature and human beings and to understand how the writers have included environmental issues in the literary texts.

The methodology used in the study made by Ahishkumar (2021) was thematic analysis in order to understand the social and cultural background of the authors and its influence on their

literary texts. As a result, Ahishkumar (2021) used the qualitative approach to gather and interpret the authors' novels and papers about the authors so he could have a better view of the cultural, social, and educational contexts of the authors, and their main influences when writing their works.

The theoretical framework used by the author was based on analyzing concepts like ecocriticism, the relationship between ecocriticism and the studies about nature and culture in literary works. At the same time, Ahishkumar (2021) analyzed the concept of ecofeminism and its use in social movements and literary works as a way to introduce the female perspective in literary works and its importance in critical analysis of literature. The theoretical framework was written to introduce key concepts to analyze the authors' novels and to understand how ecocriticism and ecofeminism can help to, critically, analyze literary works and their importance to highlight important topics in modern societies like global warming, climate change, inequity and new development models which are friendly with the environment.

As mentioned before, Ahishkumar (2021) stated that Bhatt and Atwood's literary texts include a critical perspective on the relationship between society and the environment. As a result, the authors argued that men have exploited nature since the dawn of civilization, but they have not reflected on the negative consequences of their actions. Nevertheless, men depend on the natural processes of other species, and therefore, men must change their development models to ensure their survival. Furthermore, Bhatt and Atwood's works are extremely critical of men in nature conservation, in consequence, they argued about the importance of overpassing patriarchal paradigms to build better societies based on equity and nature conservation.

Finally, Ahishkumar (2021) claimed that the literary styles are influenced by contextual and cultural background from the authors, as a result, Bhatt and Atwood's works have different methods to analyze the current problems of the environment. In concrete, Bhatt's work conceives

nature as the element of God and society must take care of it to avoid the consequences of mythical beings. On the contrary, Atwood's work sees nature as an element to be taken care of as a human responsibility. She introduced the importance of women in conserving nature equilibrium.

Theoretical framework

Close reading

Close reading is a method of literary analysis based on the specific details of a passage or text in order to discern some deeper meaning present in it. In that way, close reading is a thoughtful and critical analysis method where you can focus on significant details or patterns to develop a deep, precise understanding of the text's form, craft, and meanings (Burke, 2014).

The close reading methodology requires that the author make a carefully general reading and re-reading of a text to obtain specific details and patterns from the text which can be used to enhance the understanding of a literary work. Close reading strategies to analyze literary works should be centered on short passages that are chosen after making a general reading from the novel (Wheeler, 2012).

Once the author has selected the passage(s) to analyze, the close reading process can begin. According to Villanueva (2007), the close reading process involves the following steps:

1. Pre-reading/previewing/mark-up: This step begins with a general read of the text where you can highlight some keywords, phrases, and ideas. Likewise, it is important to reflect on important questions which can be formulated during the general reading since they can help to have a better understanding of a literary work. During the reading, it is important to look for patterns, contradictions, repetitions, and inconsistencies. Finally, during this stage it is important to pay attention to the author's technique and presentation of the subject.
2. Interpretation: This phase includes the reflection on the author's main point of view. It is important to extract the author's conclusion(s) and the arguments in the literary work.

When you cannot extract the main ideas or conclusions, you will need to review portions of the text carefully to track and understand the author's point of view.

3. Critical reading/viewing: At this point, you can think critically and reflect on the author's ideas to engage the text, formulating your own extensions, criticism, and questions.
4. Writing: This is the final stage when you can evaluate the text from a critical point of view. During this stage, you draw upon your notes and outline your response to the specific questions or details of the text which are significant to your analysis. It is important to remember that this phase will require revisiting the text numerous times to ensure you are not misconstruing or misrepresenting the author's intended meaning.

Close reading methodology requires the inclusion of some elements and points of analysis to guarantee that your interpretation is aligned with the author's intention and meaning. As stated by Firth and Ralston (2009), close reading should include a series of elements which begin with the identification of the audience and purpose to identify the intended audience of the text or passage as well as its purpose so you can start the analysis process with a contextualized vision of the literary work.

Once you have established the audience and purpose, you should continue with the narrative point of view. This element will help you to understand the narrator's perspective which will inform your understanding of how the text relates its information and how that dynamic influences or constructs meaning within the text. During the analysis of narrative styles, you should reflect on the use of the writing style, the narrator's perspective, experiences and thoughts, the role of the characters, and the type of events in the story or novel.

Thirdly, close reading methodology requires the analysis of imagery and symbols since those elements are crucial to have a better understanding of the literary work. Firth and Ralston (2009) argue that literary works can emphasize a particular image or symbol which can be extremely important to introduce a meaningful meaning to the work. As a result, during the close reading process, you should pay attention to images or symbols (generally those symbols are abstract or metaphors) and then, reflect on the relationship between the images and the general or specific meaning within the literary work.

It is important to remember that some images may function as symbols in the text. For instance, in some cases, authors use images with metaphorical meanings beyond their literal meaning. In other cases, the author may introduce symbols to represent a reality, thought, or critical posture to the society which can change the entire meaning of the text. When analyzing images and symbols is important to understand the level of influence in the literary work and the way it affects the representation or understanding of the world according to the author.

Furthermore, close reading methodology includes an analysis of characterization. In this point, the central feature is to study the characters. This process contains the identification of a protagonist (there is one main character or there are many), and an antagonist (and the relationship with the main character(s)). Moreover, the characterization must learn about the topics and key events in the novel, how the characters are involved in the central arguments and how the author describes the characters. Even further, during the close reading, you can learn from the characters thanks to their actions and dialogue so you must be careful about the interactions and their meaning in the general comprehension of the literary work.

Another key element in the close reading methodology is related to the chronology. In this feature, you should consider how time is used in the novel since the use of time can indicate that

the action within the literary work is imaginary, real, dreams, or expectations. Besides, it is important to establish if the time is linear or non-linear, if it is focused on a period of minutes, hours, days, or years and how the timing used can influence the meaning of the literary work. The chronology will also represent the flow of events in the novel and how the succession of events can alter or modify the central meaning of the text.

Finally, Firth and Ralston (2009) claim that the close reading approach analyses the form of writing. The form is related to the literal form of a text and its influence on the reader's experience of it. Some details related to form might include line and paragraph breaks, the physical position of the text on the page, the font styles, or even something as simple as spacing. The form of writing can change the meaning of the literary work, for instance, poetry writing form can manipulate the word in order to introduce beauty, violence or even critical position in the novel through the use of words that cannot be related to those meanings.

As a result, Firth and Ralston (2009) state that the form of writing, and the meaning of words must be analyzed considering the context of the novel and the author's intention since a word isolated can change the general meaning of the literary work. Consequently, the form and the meaning of words are essential to close reading and to have a deeper understanding of the novel.

To sum up, close reading techniques require a detailed, planned, and thoughtful approach where you must identify variable features that are essential to understand the author's intention and meaning. During the close reading process, it is important to identify elements and writing styles which can alter the general and specific meaning of the literary work.

Stylistics

Stylistics can be defined as a discipline within the field of linguistics which is interested in style in spoken and written language. In that way, Stylistic can be used as a tool to understand and

analyze the lexical choices that a writer uses while creating his/her literary work, and at the same time, it enables to study the syntactic structure of the language. In consequence, stylistics explores how authors create effects through their linguistic styles and how readers interpret those effects (Ogunsiji, Dauda, & Yakubu, 2012).

According to Leech and Short (2007) stylistic can be defined as the linguistic study of style, which is the way in which language is used. As a result, Leech and Short (2007) argue that stylistics are related to the study of metalanguage which is focused on learning and researching the use of language, especially particular linguistic features such as nouns, verbs, similes, metaphors, and other literary structures that are essential to understand a text. Consequently, stylistics can help to analyze a literary work because it offers tools and instruments to determine the transparency and clarity of a text because we are able to identify if the author is using the word to highlight a characteristic, to introduce a critical posture or the word has an ambiguous meaning which may affect the general meaning of a novel.

Stylistics have acquired importance in literary analysis because this discipline analyzes a literary work using some elements in order to reduce vague analysis and the impressionistic nature of much literary criticism in the 20th century. Under this context, Wales (2014) claims that stylistics offers an ideal balance between your own interpretation of a text and close reference to the language to support your analysis.

In the words of Leech and Short (2007) and Wales (2014) stylistic is usually referred to as a “stylistic toolkit” because this discipline puts attention on the author’s use of language to enhance the close reading process and analysis of quite specific elements. In consequence, stylistics is comprised of frameworks, theories, and models, all of which use clear and specific metalanguage to master those terms and enrich the analysis of literary works.

One of the main advantages of stylistics is the strong use of metalanguage which helps to create a technical terminology to ensure that all the stages of the literary works are open to scrutiny by other research. Consequently, stylistics offers an analytic framework to the researchers to introduce some technical elements to emphasize textual evidence to ensure that the analysis made by people is open to agreement or falsifiability, as well as they are open to verification and checking for accuracy, and are fundamentally testable (Stockwell, 2012).

In that way, stylistics analyzes both language and literature, seeing them as closely related and mutually dependent. For that reason, stylistics analysis requires to study linguistic forms and features in a text, but at the same time, it requires a technical analysis and interpretation of the literary work without grounding in textual evidence. In the words of Adil (2014), stylistics offers objectivity to the analysis of literary works because it uses linguistics and useful terminology, to validate the interpretation of a novel.

Considering that stylistics offers an analytical framework to enrich the literary study, this discipline has established some goals when interpreting a literary work. These objectives are:

To establish discourse peculiarities: Stylistics allow to identify peculiarities in the discourse of a writer, taking into consideration that the cultural, historical and academic background have an important influence on the way the author understands and represents his/her work.

1. To induce an appreciation of discourses: Stylistic involves the appreciation of discourse to increase the level of enjoyment. In that way, stylistics encourages people to reflect on the form and function of the speech. Moreover, stylistics understands that there are different linguistic manipulations and choices inside the text, so this discipline allows us to think about the influence of linguistic choices in the general and specific meaning of literary work.

2. To ascertain linguistic habits: the author's style is defined by social, cultural, and ideological environments. As a result, stylistics helps to determine the linguistic background and orientation of a given writer. As a result, stylistics is a helpful tool in the interpretation of a text because it develops awareness for the working of language and the development of confidence to work systematically towards effective interpretation of a text. Consequently, the knowledge obtained during the analysis procedure allows to obtain an objective conclusion rather than a subjective one.

Furthermore, stylistics helps to identify writing habits or patterns to differentiate one variety of language from the other. For that reason, the literary analysis includes the analysis of situations, modes of communication, context, socio-linguistic constraints, as well as the need to conform to linguistic appropriateness.

3. To make critical judgments: This application is related to the ability to make an evaluative or critical judgment. Stylistics is focused on providing objective conclusions during literary interpretation, and for that reason, this discipline encourages the authors to make judgments based on veritable data, and henceforth, stylistics can help to reveal a good style from a bad one.

As stated above the main goal of stylistics is to provide a technical and analytical framework to enrich the literary interpretation in order to obtain objective conclusions. Although stylistics have defined its goals, Ogunsiji et al. (2012) argue that the interpretation process used by stylistics requires the identification of the following features:

Graphological features: These features are aimed to explore and give descriptions of the physical appearance of a literary text. For instance, authors can use punctuation marks to create stylistic effects or use foregrounding using italics, capital letters, underlining, and so on.

Phonological features: The phonological features are extremely important in the analysis of poetry and spoken text. The focus in this element is on the management of the segmental and the suprasegmental units of language (stress and intonation). The phonological features can highlight an expression or word which is fundamental to the analysis procedure since it changes the general meaning or reinforces the author's point of view.

Syntactic Features: It refers to the identification of the effects created by the various sentence types in a text. For instance, the use of ellipses, parataxis, hypotaxis, and right and left-branching is considered significant. These elements can reinforce or highlight the intention of the author in the literary text.

Lexico-Semantic Features: These features can be understood as the use of words that may produce denotative, connotative, collocative, affective, thematic, or stylistic meanings based on the author's intention. In this point, it is important to pay attention to certain words or phrases that may help to identify the context of a text, its genre, its communicative purposes, its author, and therefore, the main meaning of the text.

To conclude, stylistics is a discipline which helps the analysis procedure of a literary work using technical elements to understand the author's cultural, academic, and social background, as well as the linguistic and metalinguistic techniques used in the text. As a result, stylistics offers a technical framework of analysis which is addressed to obtain objective conclusions to enrich the interpretative evaluation of literary text.

CLI-FI

According to Goodbody (2019), some know it as Eco-Fiction, others only as Sci-Fi, however, the official terminology is CLI-FI (the acronym refers to "climate fiction" in English).

CLI-FI is a new subgenre of science fiction that includes literary and cinematographic works that address climate change and global warming as main themes.

According to Irr (2017), this subgenre is typical of the 21st century, in Anglophone fiction: the novel about climate change, often abbreviated as "cli-fi". Many successful authors of literary fiction have contributed to the development of this new genre's efforts to imagine the causes, effects, and sentiment of global warming. Their work brings together the issue-oriented, didactic approach of activist fiction with the intensive description and site-specificity of romantic nature writing. Cli-fi weaves these trends into a description of the effects of a dramatic change in Earth's climate. This theoretical framework aims to analyze the key themes, narrative strategies, and socio-cultural implications of cli-fi literature.

- Themes in Cli-fi:
 - Climate Change: Cli-fi literature highlights the consequences of global warming, such as rising sea levels, extreme weather events, and ecosystem disruption.
 - Human-Environment Interaction: It examines the complex relationship between humans and their environment, emphasizing the role of human activities in climate change.
 - Social Justice: Cli-fi often addresses issues of environmental justice, highlighting how marginalized communities are disproportionately affected by climate change.
- Narrative Strategies in Cli-fi:
 - Speculative Fiction: Cli-fi frequently employs speculative elements to imagine future scenarios and explore the potential outcomes of climate change.
 - Dystopia/Utopia: It explores both dystopian and utopian visions of the future, presenting societies grappling with environmental crises or those that have successfully mitigated them.

- Personal Narratives: Cli-fi often focuses on individual experiences and personal journeys, allowing readers to connect emotionally with the characters' struggles and triumphs.
- Socio-Cultural Implications of Cli-fi:
 - Environmental Consciousness: Cli-fi literature contributes to raising awareness about climate change and fostering a sense of environmental responsibility among readers.
 - Policy Advocacy: It can inspire discussions on climate policy and encourage readers to engage in activism and advocacy efforts.
 - Climate Communication: Cli-fi serves as a means of communicating complex scientific concepts and making them accessible to a broader audience.

Speculative Fiction

The term speculative fiction has according to Oziwicz (2018) three historically located meanings: a subgenre of science fiction that deals with human rather than technological problems, a genre distinct from and opposed to science fiction in its exclusive focus on possible futures, and a super-category for all genres that deliberately depart from mimicking the "consensual reality" of everyday experience. In the latter sense, speculative fiction includes fantasy, science fiction, and horror, but also their derivatives, hybrids, and related genres such as gothic, dystopia, weird fiction, post-apocalyptic fiction, ghost stories, superhero tales, alternate history, steampunk and slipstream, magical realism, fractured fairy tales, and more.

The notion of speculative fiction is according to Trocha (2019) well established in popular culture for many years. However, while it is very easy to point out the essential features of the poetics of this type of novel, it is much more difficult to point out the cultural paradigm from which both speculative fiction and the need to use this type of poetics derive. The foundations of this type

of cognitive and creative procedures must be found in two aspects of the human condition. The first is certainly the aspiration to discover the meaning of everything that man experiences in various ways in the world around him. This, of course, is related not only to discovering the rationality of the universe but above all to the rationalization of the individual elements of the world and the principles that compose it. The second aspect is related to connecting the experience of mystery with the experience of a potential threat that may be hidden in it. The man who seeks certainty tries not only to discover and rationalize the mechanisms of the surrounding universe but also to go beyond the limitations of time and space to be sure of understanding the mechanisms of what is given, not only in common experience.

Narratology

According to Amerian and Jofi (2015), the beginnings of narratology, like the roots of all Western theories of fiction -says Jahn (2005)- go back to Plato's (428-348 B.C.) and Aristotle's (384-322 B.C.) distinction between "mimesis" (imitation) and "diegesis" (narration) (Jahn, 2005, N2.1.4.). The two terms are crucial, and some have used them as basic terminology in their studies. One such writer and theorist is Chatman (1990), who uses these concepts to distinguish between diegetic narrative genres, which include: epic narratives, novels, short stories, and mimetic narrative genres, which are: plays, films, and cartoons.

According to Infante and Gómez (2014), narratology is a discipline, that began to take shape in 1966, the year in which the French journal *Communications* published a special issue called "The Structural Analysis of Narrative", which provided a definition of narratology that would later be key to the development of the term. The term narratology itself was coined three years later by one of the contributors to that special issue, Tzvetan Todorov (1969). From this point of view, narratology has been considered a theory of narrative structures.

To investigate a structure, or to present a "structural description," the narratologist dissects narrative phenomena into their component parts and then attempts to determine functions and relationships. Today, many narratologists consider natural narratives, such as those that occur in everyday conversations, to be the most elementary and prototypical case of narrative. Natural storytelling is an event in which the participants are flesh-and-blood persons communicating directly. In written narratives, on the other hand, neither the narrator nor the reader can see or hear the other. However, even for writers and readers the absent party is often evoked as an imagined presence.

Specifically, readers can recreate a mental image of the narrator from lines of text. The idea that readers habitually recreate the prototypical narrative scenario of natural narratives is the fundamental principle of natural narratology proposed by Fludernik (1996).

Ecocriticism

According to Bula (2009), ecological thinking is necessarily holistic; it contemplates the relationship between the parts and the whole and between apparently distant parts and contemplates bidirectional and circular causalities. The holistic perspective is not limited exclusively to the relationships between minerals, animals, and plants, but must encompass (if it is to understand its object of study) the human world.

According to Balarezo (2022), the specialized literature on ecology emerged at the end of the nineteenth century from the studies of the biologist Ernst Haeckel, according to Mayr (2016). However, it was the English botanist Arthur Tansley who in 1935 distinguished the type of object of study of this science, the ecosystem, and allowed it to differentiate itself from others. Later, it would be Raymond Lindeman who would integrate the idea of the energy-transforming function of the ecosystem to incorporate broader definitions that enriched the science.

From this perspective, Kumar (2016) affirms that ecology is a complex field of knowledge insofar as it is heterogeneous and is part of other domains of thought. These ontological links with other sciences raise various theoretical problems that require establishing an interdisciplinary framework for discussion and, in this way, outlining approaches and possible solutions to the global ecological problem. One of the research problems in this field is the relationship between literature and the environment.

For his part, Balarezo (2022) stresses the importance of connecting nature and culture, but his main contribution is that he includes ethics as a transversal axis of ecocriticism; this action seeks to orient the spaces for discussion within the framework of the chaos and eco-systemic destruction generated by the linear economy. The author's ecocritical analysis connects the historical development of ecology with literature, in order to decipher the relationship between the way of narrating natural phenomena and how a particular way of reading nature is configured; thus, it allows visualizing this ethical position linked to the narration of environmental problems. For this purpose, he uses stories, legends, myths, cartography, maps, and taxonomic divisions, among other archives, as instruments of ecological analysis.

Therefore, Rigby (2002) states that ecocriticism, which was synonymous with American nature writing as well as British romantic literature, has now gained momentum with global ecoliterature. It has changed its color from a local to a global perspective given the current ecological crisis around the world. Humans have only one earth to live on and we are on the brink of our next destruction unless we take care of the blue planet. If we are to hear the song of the earth, we must change our anthropocentric vision without delay. World literature abounds with ecological perspectives. The environment is an inseparable part of human culture and is central to all major canonical writings. An ecological vision can lead to several new perspectives.

Eco-narratology

According to Boyd (2009) eco-narrative is part of the current ecological project that lies in repositioning humanity with respect to environmental crises, then this must occur not only in the realm of environmentalism but also in the realm of popular storytelling. Indeed, if Boyd's evolutionary argument is to be believed, stories play an important role in the development of the human species. It is thus mentioned that the way in which humans tell their stories can directly affect the ability of the same to adapt to changing environmental conditions and narrative from an ecological perspective can favor these elements.

Stengers (2015) highlights the strangeness of this environmental moment, where humans now hypothesize a future beyond their own demise. Categorizing these times as "catastrophic", so this author tends to prevent humanity from falling into "barbarism". To this end, she appeals to new narrative strategies, since she not only speaks of the importance of "paying attention" to narratives other than the dominant ones but also expresses her distrust in the habit of confronting others, i.e., those economic actors who only drive the destruction of the planet.

The eco-narrative is considered by Donly (2017) as a more ecologically responsible framework through which storytellers can enter their narrative practices. It is established that the primary purpose of this approach lies in suggesting an alternative to the dominant plot model, that is, a way of enacting formal narrative choices that can constitute a resistance, in and of themselves, to conflict-based narrative worlds. In this way, it is posited that to employ the term means to name a category of narrative that is associated with "environmental storytelling," so that the eco-narrative being discussed advocates an attempt to convey a sense of ecosystem, through a narrative.

Eco-dystopia

The topic of eco-dystopia is according to Hughes and Wheeler (2013) a frequent term nowadays. It is immersed in science fiction books and stories, which represent post-apocalyptic societies in which some kind of ecological catastrophe has occurred, including scarce natural resources and a damaged agricultural system.

The etymology of the term is constituted according to Griffin (2018) of two parts: on the one hand, Eco comes from the Greek word *oikos* meaning "house, home, and family" affirming the relationship between people and social structures. Throughout literary history, critics have emphasized the intersectionality and interrelationship between living organisms and the environments in which they live. The term dystopia, accordingly, describes disorder, chaos and destruction as depicted in literary works.

Dystopia is the antithesis of utopia. While utopia depicts an ideal, even imagined society, dystopian society is a society that is crumbling and portends the extinction of humanity. Thus Ramadan (2023) defines dystopia as a dilemma between illusion and reality, power and deficiency, a state in which "sectors collide that humanity can and cannot control." The dystopian narrative depicts horrific scenarios of floods, pandemics, mass deaths and overwhelming destruction, demolished buildings, deserted cities, etc. Clayes (2017) defines three categories of dystopia: technological, political, and environmental. What matters for this research is the environmental dystopia that can be called eco dystopia.

Eco-dystopia is according to Ergin (2022) a subgenre of science fiction that describes post-apocalyptic societies hit by ecological disasters caused by ecosystem disruption resulting in global warming, deforestation, food shortages, water shortages, pollution, flooding, etc. Griffin (2018) argues that in 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 bleak. This author's view underscores the importance of eco-dystopias as the reality of our contemporary life, or exactly eco-dystopias have become the blatant manifestation of our contemporary life.

Accordingly, Ramadan (2023) posits that the intersection of eco with dystopia emphasizes the severity of climate change and its impact on the entire ecosystem, including the human and non-human worlds that demand global intervention and activism to contain the crisis. Eco-dystopian novels depict a bleak future threatened by environmental catastrophes. These environmental disasters evoke human concerns and pose real challenges that put humanity's survival at stake. It is assumed that according to Hintz and Ostry (2003), utopian and dystopian fiction is a productive venue for addressing cultural anxieties and threats, as well as for contemplating the ideal. Eco-dystopian novels depict an apocalyptic or postapocalyptic world ruined by the wanton exploitation of natural resources. Thus, eco-dystopias can be considered the realistic vision of our present and the urgency of transforming our attitudes toward nature's depleting resources.

Ecofeminism

Ecofeminism is considered by Mies and Shiva (2014) as a relatively new word; however, it is considered necessary to recognize that it has always driven women's efforts to safeguard their livelihoods and ensure the security of their communities. In this way, it is claimed that the term alludes to a branch of feminism that sees environmentalism and the relationship between women and the earth as central to its analysis and practice. Ecofeminist thinkers rely on the concept of gender to analyze the relationship between humans and the natural world. The term was coined by the French writer Françoise d'Eaubonne in her book *Le Féminisme ou la Mort* (1974). In this regard, Carcaño (2008) asserts that ecofeminist theory affirms that a feminist perspective of

ecology does not place women in a dominant position of power, but rather demands an egalitarian and collaborative society in which there is no dominant group.

According to Mies and Shiva (2014), ecofeminism denounces how the immanence of human life and ecological limits are left out of the concerns of economics and development. This denunciation disrupts the fundamental bases of the capitalist economic paradigm and reveals that its logic is incompatible with that of a sustainable and just world. Today, various branches of ecofeminism prevail, with diverse approaches and analyses, including liberal ecofeminism, spiritual/cultural ecofeminism, and social/socialist ecofeminism (or materialist ecofeminism). Interpretations of ecofeminism and how it could be applied to social thought include ecofeminist art, social justice and political philosophy, religion, contemporary feminism, and poetry.

According to Diaz (2019), ecofeminist analysis explores the connections between women and nature in culture, religion, literature, and iconography, and addresses the parallels between the oppression of nature and the oppression of women. These parallels include, among others, seeing women and nature as property, seeing men as curators of culture and women as curators of nature, and how men dominate women and humans dominate nature. Ecofeminism emphasizes that both women and humans dominate nature. Charlene Spretnak has offered a way to categorize ecofeminist work: 1) through the study of political theory as well as history; 2) through the belief and study of nature-based religions; 3) through environmentalism.

Eco-grief

Climate change poses an important variety of threats to human health, including mental health and well-being, where according to Comtesse, Ertl, Hengst, Rosner and Smid (2021) there are non-economic losses associated with climate and that generate intangible damage such as the disappearance of fauna and flora, the loss of farmland and living spaces for animals, loss of various

ways of life, including loss of identity built in relation to the physical environment. In this way, ecological grief is defined as the emotional response to such losses. Cunsolo and Ellis (2018) define it as the pain felt in relation to ecological losses experienced or anticipated, including the loss of significant species, ecosystems, and landscapes due to acute or chronic environmental changes, alluding to a natural response to ecological loss that supposedly is particularly pronounced in people who maintain a close relationship with the natural environment, that is, individuals such as foresters, farmers, mountaineers, indigenous people, among other types of population.

In this way, Cunsolo and Ellis (2018) ensure that climate change is increasingly understood to affect mental health through multiple pathways of risk, including intense feelings of grief as people suffer climate-related losses. on valuable species, ecosystems, and landscapes. Despite growing research interest, ecologically motivated bereavement or "ecological grief" remains an underdeveloped area of research.

Eco-anxiety

The chronic fear of an environmental cataclysm comes from observing the seemingly irrevocable impact of climate change and the associated concern for one's own future. Eco-anxiety is, according to Hinojosa and Casillas (2023), a psychological impact on health derived from climate change. According to Hickman, Marks, Pihkala, Clayton and Mayall (2021), its effects occur in differentiated ways in vulnerable populations. The emotions related to it, throughout life, are the same: worry, fear, anger, sadness, despair, guilt, and shame, as well as hope. However, in childhood and youth, these emotions can be added to a feeling of betrayal due to the inaction of adults, as well as impotence due to their inability to act.

Therefore, Clayton and Karazsia (2020) state that climate change has important implications for the health and future of children and youth. Because of their stage of life, the combination of high exposure to information, developing understanding, and little power to limit its negative effects, makes them vulnerable to climate anxiety. Those who inhabit territories that have undergone major transformations due to climate change, those who have had to move due to climate change, as well as those who feel a deep connection with nature, are also more susceptible to climate anxiety.

The Critique to the Anthropocene

The debate about the Anthropocene as a geological term is according to Mauelshagen, (2017) an old term. It dates to the late 18th century, precisely the period proposed by Crutzen and Stoermer as the starting date of the new epoch. It is surely no coincidence that the idea is as old as the phenomenon it describes. As industrialization left a visible mark on the world, scientists began to pay attention. In 1775, the French naturalist Georges-Louis Leclerc, Comte de Buffon, distinguished between original nature and nature civilized by humans and observed that "the whole face of the earth bears the imprint of human power."

According to Trischler (2017), the debate on the Anthropocene concept is at the center of the "scientific agenda" of several disciplines. Geologists, paleontologists, climatologists, but also philosophers, historians of science and sociologists have entered the arena of discussions. The most virulent debates concern the precise dating of this new geological epoch, marked by an increasing influence of human activities. These discussions also include the elaboration of a properly scientific definition of this neologism.

Coined by Crutzen and Stoermer (2000) this neologism was used to designate a new geological era in which human activity dominates the face of the Earth. The idea, however, is not

new. Already at the end of the 19th century, the Italian geologist Antonio Stoppani forged the expression anthropozoic era to indicate the epoch of man's appearance on Earth and described human action as a geological force.

Cyberpunk

The term cyberpunk was introduced according to Blankenship (1995) by Bruce Bethke in a short story bearing this title which he wrote in the spring of 1980, and which appeared in *Amazing Science Fiction Stories* in November 1983. In an article that appeared in the *Washington Post* about a year later, the term was used by Gardner Dozois to describe the fiction of authors like Sterling, Cadigan, and, of course, Gibson, whose landmark *Neuromancer* appeared that same year.

According to Shinde (2016), the term Cyberpunk is made up of the words "cyber", whose meaning is correlated with the English terms "high-tech" and "low life", which in Spanish translates as high technological level. And, by the word "punk", that is a low standard of living. The term is first used by Gardner Dozois, editor of Isaac Asimov's *Science Fiction Magazine*; he doesn't coin it but hears it "somewhere, on the street". On the other hand, Bruce Bethke, chief editor of the same magazine, in 1980 published a story with that name.

According to Carvajal (2001), cyberpunk is an artistic trend in science fiction that responds to the needs and fears of young people in the United States in the 1980s, who are negatively or positively influenced by the emergence of new technologies. It is a trend classified as postmodern due to its fierce criticism of science and technology, its pessimistic approach, or the rejection of some type of technology. This artistic movement has a philosophical background since it intends to become an ethical analysis of the implications of current science and technology.

According to Alberch (2001), in science fiction literature and cinema, there is a particular critical tendency towards Cyberpunk, which responds to a new stage in the development of science

and technology, often referred to as "digital culture". This subgenre deepens the pessimistic view of technology. Criticism is directed at the dehumanization caused by the "technological imperative", i.e., to do everything that is technically possible without taking into account ethical considerations of any kind since technology is ethically neutral and indispensable for development. In addition, it focuses on the changes in society due to the introduction of new technologies that modify habits, ways of doing things, the very vision of society and the emergence of new behaviors around television, video games, computers, and the Internet.

In this regard, Gradin (2006) states that cyberpunk is also concerned with issues such as the development of omnipotent megacorporations, inhuman technology that does not consider the ethical implications of its actions, and authoritarian governments. It is also interested in issues such as lies, manipulation, deception, and secret information that need to be protected in order to preserve the corrupt system. In the virtual world of the Net, this concern is expressed in Christian Kirtchev's cyberpunk manifesto.

Transhumanism

Transhumanism is according to Gayozzo (2019) a philosophical movement that proposes Human Enhancement to achieve a more fruitful evolutionary state of Homo Sapiens which it calls Transhuman. The term Transhumanism was introduced by Julian Huxley in 1957 when he explicitly discussed the possibility of humans transcending their limited biological condition using emerging technologies. However, his aspiration for human transcendence goes back historically to classical antiquity. According to (Bostrom, 2005), examples such as the quest for the fountain of youth, the elixir of life, and other myths and idealizations demonstrate that the desire to overcome human biological finitude is almost inherent to the species.

Harrison and Wolyniak (2015) point out that Transhumanism should be understood as a characteristic of the current period of great technological advances. In *A History of Transhumanist Thought*, Bostrom notes the importance of the Renaissance, in the late 15th century, for the development of Transhumanism. During that period, there was a reaffirmation of the belief in the sovereignty of reason, considered as the instrument that would allow human beings to access the most magnificent knowledge.

According to Iuga (2016) the Enlightenment, in turn, seems to represent a milestone in the modulation of a way of thinking that would produce, in the twentieth century, an updated formulation of the concept of Transhumanism. Bostrom (2005) points out that the emergence of the Enlightenment, with its ideals of instrumentalization of human knowledge for utilitarian purposes, provides a fundamental basis for transhumanist thought.

Literary Analysis and Results

The following section contains the literary analysis of the Canadian tales which were chosen for this study. This chapter is divided into six sections, one for each theme, and it develops the literary analysis and author's interpretation of the tales and their relationship with nature through the tools offered by ecocritical analysis, literacy, and narrative figures. Likewise, each theme is presented according to its relevance among the stories and contains analysis categories from a corpus which vary according to the author's intention and narrative.

- **Eco-dystopia**
 - **Nature's Destruction**

To begin with, in the story *My Atlantis*, Virgo introduces post-catastrophic Eden as a narrative figure to analyze the negative consequences of climate change. In fact, Virgo presents his main character as an old man who thinks about hypothetical and mythical scenarios where mankind is erased from the earth.

At this point, Virgo introduces the mythical city of Atlantis as a human settlement which reunites the last people on Earth. In the tale, the main character dreams about Atlantis as a magnificent city, surrounded by nature, and a small paradise where the character can re-experience all his memories from childhood. In this hypothetical world, the character can live happily and away from the destruction and changes that, men had made in nature for years, which had caused the extinction of the human race.

As seen before, Virgo's tale also uses Cli-Fi narrative tools to introduce apocalyptic scenarios caused by the destruction of nature. Although the use of this tool is not frequent during the tale, the main character usually remembers how he has dreamt about the earth and the inhabitants of the new world where mankind is not here anymore. Besides, in some

sections of the tale, the character is lost in his thoughts and he images a world “when our race has vanished” (Virgo, Page 4) and then, nature can restore its natural cycle because those creatures can effectively live together with nature and they do not need to destroy its world in order to obtain satisfaction, they only take what they need.

Also, in the story titled *Night Divers* by Lynn Hutchinson Lee, the main character is a woman who had the fortune to experience access to water resources freely. In the first section of the tale, the main character remembers that people were surrounded by lakes, rivers, and water supplies. They do not have to buy water bottles or make queues to obtain the resource, moreover, people can experience seasons, especially winter and how the snow melted in January. Consequently, people were able to access water and to enjoy this natural resource as they wanted, for that reason, the character claimed: “I can think of any part of my body and remember how it touched and was touched by water” (Lee, page 153).

Unfortunately, human activity provokes exceptional climate changes which began to have effects on water resources. Lee’s tale states that the changes in climate were slow to reinforce the idea that the alternation on the environment was caused by years and years of exploitation, but mankind did not take the proper and right actions to reverse the negative impact of their activities. According to Pyle et al., (2015), Lee’s tale “*Night Divers*” can be seen as an allegory of her critical perspective of global warming and the need to implement emergency actions to reverse the negative impacts on the environment. This position can be explained considering that Lee has been an activist for global warming, and she has participated in academic and artistic discussions to increase the consciousness about climate change and the importance of implementing actions as fast as possible to prevent irreversible damage to natural resources.

Lee's thinking can be seen in her tale since the story began explaining how the communities started having problems with water resources. For instance, the main character of the tale asserted that the change happened slowly "little cracks in the clay north of Bronte, dried-up wells, dunes herded by the wind, the Lake Ontario shoreline pulling back and away into mud flats frilled with garbage and weeds" (Lee, page 154).

Now, an interesting element in Timmerman's story is the introduction of an organization called "Sins of the Father" or SOTF which is integrated by rich people who blamed their ancestors for the destruction of the world. This organization has helped people all over the world to execute the outrage since they believed their fathers and grandfathers were responsible for the actual environmental disaster because they had the tools and the instruments to stop and decrease the risk of climate change, but they were obsessed with money and profits, so they left their sons a large amount of money and wealth in a destroyed world. Even further, the tale introduces a character named Cordelia Koch who is the leader of the organization, and she claims that all the wealth that their ancestor left them was useless because they can use that money in a destroyed world, so they have helped people because their own children blamed them for that disaster.

The rich kids state that their support for the outrage can be explained by the ambition of their ancestors because it was a symbolic act to blame them for the current events. In fact, Cordelia Koch has a very hostile position with their ancestor stating that:

Wow, f___ yes, us too!!!' So, we started. That's how we started. We gathered piles of our rotten ill-gotten gains together and we got organized and now we support all these activities involving serious pissing on the tombs of our beloved ancestors. It's the least we can do, we think. Also, it's a f_____ blast (Timmerman, page 196).

The representation of rich kids who support the outrage in 2060 is a way to show that rich people and powerful individuals are not thinking about their future generations

and the world that they may leave them. In other words, it is a reminder that their money will not be able to buy them well-being in the future if the earth is destroyed. So, this is a call for action, a call that involves every human being because money will not save people from suffering the effects of global warming.

Consequently, Timmerman's story tries to reflect on the actions and key roles in our present world that can make a real change to prevent an apocalyptic future where mankind has a destroyed world where no one can enjoy. So, Timmerman called for real action in this time in order to avoid a Lost Era where mankind was able to stop and reverse the negative effects of climate change, so, this story is an invitation to reflect on the actual changes we can make as a society to reduce the risks of future catastrophic environmental effects.

In other ways, the story *Lying in Bed Together* by Richard Van Camp, talks metaphorically about the self-destruction of the individual and his hunger to destroy the planet, mentioning that the human being is an exploiter of nature and that with effort he seeks not only the annihilation of the different species and the environment in general, but he omits the possible consequences that it can have on future generations. In the same way, it can be deduced that allusion is made to the possible wars caused by famine and scarcity events in the future, with the hills in flames and the bodies of humans and animals broken in half. The visions of the future are emphatic in the destruction not only of biodiversity, but also of human beings themselves, which is represented in the following lines:

"I'm not sorry you see this," she says, as she places her palms against my ears, and I hear a roaring and I see people picking blackberries along burning hills. Some are walking back to their camp. I realize as I zoom in closer that they are all women and men who are dragging themselves somehow and still walking. They have finished picking berries and are carrying buckets. Ahead of them are people kneeling and rolling berries with their fingers to create a jam. They then dig into people's open skulls that are tied to trees to mix the brains with the berries. These people have no hair, no hands, no feet yet they're still alive. (Van Camp, page 240)

From the above it is possible to understand an environment of destruction, where humanity itself is attacked and is in a process of massive destruction, this is how images of the future are evidenced through a dream that emphasizes the sighting of the natural disaster, in which individuals are also in destruction, being the promoters of such eventualities and victims of their own actions.

Furthermore, from the narration of the story, a scenario is evidenced in which the end of the world is accompanied by disturbing situations and fire, thus relating the apocalyptic scenario with hellfire, phrases that are disorienting and turbulent. The above allows us to reflect on the importance of seeking solutions in time, since the end of the story alludes to the opportunity that human beings must put a limit to the exploitation and excessive consumerism that prevails today, as a way to vindicate themselves and give way to sustainability and responsibility as key elements to stop the destruction of the planet and thus the very destruction of human beings.

It is worth mentioning that the story also refers to the knowledge that the individual has of the process of annihilation that is currently being experienced with the consequences of environmental problems, so although individuals are aware of this situation and know the future problems that could be generated from these behaviors, they prefer not to believe them or ignore them because they do not want to be responsible or connect their destiny with the planet.

Therefore, the central message of the story is that, although the disaster is foreseen and has already begun, people are not doing enough to stop it. The human being is still in time to interrupt the massive processes of environmental devastation, because it is possible to build solutions to avoid the environmental disaster that until now is considered imminent

and every day closer, however, as time goes by these possibilities are reduced and it is precisely this moment to make decisions and wake up or become aware of what the individual is dynamiting little by little.

Finally, it is important to allude to the narrative lines found in the story Reef, which suggest the importance of recovering the ocean waters and how the human being that has been destroyed by them has the obligation to repair them, not in a conventional way, but with his own life, which refers to the donation of its alkalinity through his own body presented in just bones. That is to say, human beings, who have been destroyers of the waters, must reach them to compensate for the damage that has been done to the water resource. In that way, it is referred to the donors that arrive in military vessels, which are clean to the bone and are sent to the amphibians, which can be recovered and reconstructed with human coral.

“Amphibious, adapted from the military’s small landing craft,” Darren tells me. “As you can see, once our donors are cleaned to the bone, we ship them on our amphibians to where we are rebuilding this side of the spit with human coral.” (McWhirter, page 244)

This reference alludes to humans as the flesh of amphibians, which is necessary for their reconstruction, i.e., the human being as destroyer is the only one who deserves to carry out the repair of marine ecosystems, being the main responsible for their destruction and stagnation.

Based on this, the observer asks Darren if this is a routine of reef replacement to which it is answered that, although it is a reef replacement, it is not a routine, but a rite, but somehow it is a conclusive answer. Similarly, Darren is questioned with the expression "Excuse me, Darren. Might I ask - did you have this many crabs when you started?" to which he himself replies "As few crabs as bodies" (McWhirter, page 244). To this extent,

it is possible to deduce that the destruction of the crab species reached its limit, almost to the point of extinction, but the solution was found, the humans themselves, who were now responsible for feeding the animal species with their inert bodies, however, clearly at the beginning only a few were necessary since the destruction of the marine species was so great that a minimum amount was required to feed them, but over time the supply of crabs increased, generating the need for a greater demand for corpses, to such an extent that the demand met the supply.

In this way, Darren expresses that "They multiplied along with donors, such as yourself, committed to the reef" (McWhirter, page 244), that is, the species required more and more donors committed to the propagation and survival of the reef, mentioning that all of them were like the observer and felt the same responsibility that this individual had at that moment.

From what the viewer sees, one finds that the shells and claws are gigantic, as it has taken several short generations of crabs to adapt to the food source, where it is mentioned that, in nature, the size of the task is what determines the size of the tool required, expressing that "In several short crab generations they have multiplied to fit the food source. In nature, the size of the task dictates the size of the tool to carry it out" (McWhirter, page 244), from this expression the viewer imagines the task of the crabs to pass through the body of the subject, through a choppy and unceremonious, but sweetly prolonged work.

- **Social Control**

In Lee's story, we can see how the destruction of nature did not change mankind behavior, otherwise, the problems with water availability started creating a competition between people, and some groups took control of the water resources and imposed rules

and limitations to the access of the resource. This argument can be seen in the following passage:

Later the engineers came, the water hunters, the trench diggers, the pumps, and drills, the Brothers of the Water of Life and their PrayGuards; and the arms of the Waterlords closed in around us (Lee, page 154).

The presence of these groups hurdles the options for people to obtain water resources. Once these groups took control of the water resources, the community had to accept new regulations which restricted the water consumption to ten bottles per week for each person which included “everything, not just drinking” (Lee, page 156). The restrictions and limitations to obtain water resources caused some people to be against the new regulations, however, people were scared to begin a strike, though there were few people who were brave enough to challenge that situation and protest the regulation.

The control and regulation of water-laws were centered on the Waterlords, the Brothers of the Water Life and the PrayGuards. On one hand, the PrayGuards were responsible for controlling every attempt of revelation against the rules, as seen in the tale when people started shouting about the weekly ration, these men and women used force to silence them and to restore order. The figure of PrayGuards in the tale can be seen as a critique of vulnerable people who will have more challenges to obtain water in case this resource can be controlled by powerful individuals.

The PrayGuards are seen as a “water police” who use force to conserve the status quo in this hypothetical community. The idea introduced by Lee with this group invites the reader to reflect on the consequences of private water resource management because private corporations will not think about sharing their assets and resources with all the

people, because they would be more concerned about the availability of the resources to them and to control the society with a precious resource such as water.

The role of the PraGuards is linked to the Brothers of the Water Life. The last group is seen as an intelligence agency that is focused on researching, analyzing and prosecuting rebel cells, water hunters and individuals who may threaten the law. The Brothers of the Water Life are a well-organized group who will use all their available resources to ensure that the water supplies are safe, and people cannot steal or use them without their permission the last water supplies. The role of the Brothers of the Water Life is introduced in the tale after a shocking event when a water hunter claimed he had seen an angel who came from heaven.

After this incident, the Brothers of the Water Life came to the village in order to investigate and research the event. When they arrived at the village their mission was to cure and eradicate the illness and delusions that could create the assertions made by the water hunter. In concrete, the main character remembers that: “They told us the usual story: the water- fever was going around, they were looking for the sick [...] He said. We’ve come to heal the sick.” (Lee, pages 158-159).

The allegory used by Lee in this passage can be understood as a group of powerful people who will restore “peace” and control of the community without ethical concerns. As a matter of fact, the Brothers of the Water Life are seen as a strong authority, and people are forced to offer them water, food, and a place to sleep if needed. The role of this group in Lee’s tale reinforces the idea of the negative consequences to vulnerable people in an apocalyptic setting where water resources are controlled by a bunch of people who are powerful enough to submit individuals to act and live according to their rules.

In the same way, the role of Waterlords can be seen as the group of privileged who control the water resources. The following passage shows the figure of the Waterlords as a group who have the economic assets to hire people to preserve the water supplies as if the resource belongs to them.

“It’s the Waterlords and all their gavverbengs that’s chorryng the panni.” The Water Lords, their thugs, stealing the water, as if such a thing could be stolen, we used to say before we knew better (Lee, page 159).

As seen before, the presence of these three groups in Lee’s tales tries to reflect the injustices which can be made in society if valuable, essential, and important natural resources are scarce, and mankind tries to use that vulnerability to protect few people and increase their wealth. The argument made by Lee in the tale is clear and it is addressed on the negative consequences of climate change and its impact on water supplies. Even further, Lee argues that people who can control water resources will use all their power to ensure the availability of the asset and to prevent people from stealing their wealth. “Later they told about the new wall down at the lake, concrete, high as a tidal wave, with gun towers and ramparts, manned by PrayGuards and dogs” (Lee, page 164).

On the other hand, a key element of Timmerman’s story is related to the “Climate Crimes Tribunal Reports” (Timmerman, page 193). The presence of this tribunal can be seen as a well-known international tribunal like the ad hoc tribunals or the Nuremberg trials which were designed to judge all kinds of crimes during scenarios of exceptional conditions that were characterized by a massive violation of human rights.

To my point of view, the Climate Crimes Tribunal can be seen as an international crime trials because this figure was executed in scenarios where the world was shocked by the events and activities made by men who destroyed and killed millions of people in order

to fulfill personal objectives or ideologies. In that way, the Climate Crimes Tribunal can be seen as a way to establish a special justice system that can impart some justice to the people who did nothing about climate change, although they were aware of the risks and negative effects of global warming and the greenhouse problem.

The role of the Climate Crimes Tribunal in Timmerman's story also presents a critique of this justice system. Although the Climate Crimes Tribunal investigated and prosecuted thousands of people who were related to the climate emergency, the story also presents that this justice system was influenced by powerful people in order to obtain freedom or pardon for climate crimes. For example, Cordelia Koch states at the end of her interview that one of the demands of the group was that this era was called "the obscene" (Timmerman, page 197) because it was time for all people to gather around and protest about the events and actions which are taking care in this apocalyptic future setting.

The critique made by Timmerman about the Climate Crimes Tribunal can also be related to the role that those international justice systems had during its operation because they were essential to obtain truth and to administer justice to those responsible for the crimes, but there is evidence that the role of those tribunals was darkened by actions which offer freedom and pardon to thousands of people who have active papers on massive violation of human rights, massacres and kills. In concrete, Timmerman's vision of climate justice can be seen as a serious system that can judge people for their crimes without taking into consideration their social status, their wealth, or their influences in the world.

In consequence, Timmerman's story is a clear reference and critique of our modern society and of the leaders, governments, scientists, companies, and private corporations that have rejected climate change. As a result, Timmerman argues that if our current leaders

do not take real action against global warming, future generations will blame us for doing nothing about this problem. Even further, Timmerman invites a reflection about the changes needed in our society to prevent the negative effects of climate change and to introduce an effective justice system that can judge in conditions of legality, equality and equity.

- **The Critique to the Anthropocene**

In relation to the changes in the landscape, in the story “My Atlantis” the author has a critical perspective on the quick alteration of nature produced by mankind. As a matter of fact, Virgo analyzed the possible impact of the environmental transformation on the landscape of the area, the introduction of new animal species, the changes in water supplies, and the harmful consequences on people’s lives. For instance, Virgo analyzes that natural changes in the environment can last thousands of years, however, human beings can introduce changes rapidly through constructions like dams which can alter the natural course of water supplies:

[...] Then another ten thousand years for forests to grow and a thousand more for them to be cleared and the farmers to settle, till the valley became the world of my childhood. And then, in my eighteenth year, they built the dam, just where the moraine had been, and the waters filled up again (Virgo, Page 8).

The notion of changes produced by society in nature is not only seen in men’s buildings but also in the domestication process of animals. As a result, Virgo analyzes how the global society and the interconnection between cities and countries have allowed the introduction of new species in certain natural settings where they do not belong and how this practice may cause irreversible environmental damage, for instance, the author expresses: “Osprey. They were extinct in this land when I lived here. Another wonder” (Virgo, Page 9).

All the changes that mankind has introduced in nature influence people’s quality of life. This position is well seen during the whole tale written by Virgo because he claims that the natural

cycles are altered, the temperature is not stable, there are more risks for communities to suffer from drought, the increase of the temperature produces more shedding glaciers and “people and communities are drawn away from the land” (Virgo, Page 9).

To my point of view, one of the most central arguments of Virgo's tale is related to water supplies. As a matter of fact, the author highlights the changes in water supplies during the tale and the consequences that the alteration of its natural cycle may have on human life. In this point, there are two meaningful passages that display the author's position about water supplies which allows the reader to think and reflect on the importance of this natural resource, its scarcity, and the more frequent droughts and absence of water in some communities. This argument can be seen in the following segments:

The irony of the drought here, while at home crops are late, or have failed, the arctic air hovering, yet the rivers in spate, their waters green-tinged from the shedding glaciers. [...] There used to be water everywhere, flowing down from the moors in the ravines over there, the sound of it, and now a flat silence. The tidelines marked the retreating years like the rings on a tree stump (Virgo, pages 7-11).

On the other hand, Lee's tale talks about the changes that human activity can make to the environment. Firstly, the main character of the tale says that the development and human activity were not valuable enough because all the wealth of previous times only “left highways, parking lots, craters, underground lakes that were grabbed up and whooshed through pipelines and into reservoirs” (Lee, page 155). Nevertheless, the more important resources to humanity were destroyed as the main character remembered that “Lake Ontario wasn't really Lake Ontario anymore, but rather a cavity, an opening that something that had once been real” (Lee, page 155).

In that way, the main character in Lee's tale states that the most precious resources on earth have been erased and now they have to survive and keep their heads down because “all the laws and codes were gone: the law of rivers, tides, of marshes and bogs, the lap and ebb of the waves on the shore, all thrown up into the air and landing in pieces” (Lee, page 163). In my point of view,

the absence and useless codes and laws about water can be understood as a critique to the powerless effects of human beings to regulate and control the negative impacts of humans on water supplies.

This assertion can be further analyzed when Lee analyzes that for a long time, society tried to reverse the negative impacts of their activities, but the efforts made by the community were not strong enough to stop the decrease in water reservoirs. As a result, this can be an allegory to the current water trades worldwide which establish ambitious goals, but countries and world leaders are not really interested in stopping actions and economic activities which have negative effects on this resource. Consequently, those world trades do not have an effect if human activities continue to degrade the environment.

In the story “Report on the Outbreaks”, which takes place in 2060 during a period called “The Ruination” where people all over the world started seeking and desecrating tombs of public figures of the Lost Time (making a reference to the actual time) who were responsible for denying the climate changes and for doing nothing about the crisis. The outrage began in Canada, in the old city of Edmonton, and people proceeded to dig up the body of Stephen Harper who was the prime minister of Canada during the early years of the Lost Time. The narrative in Timmerman’s story displays how people from the future is discontent and fury with actual leaders who did not pay attention to the events of climate change because they were obsessed with money, profits and wealth without thinking about the effects of anthropogenic activity on earth.

In that way, the story shows how the people from the future blamed our actual leaders and they seek vengeance through the dishonor of their tombs and bodies which were mutilated, hung, and left in the sea as a reminder that new generations blame those individuals and organizations that did not take care of the environment. As a matter of fact, the tale introduces expressions like “F_____ OIL SLAVE”, “THE REVENGE OF THE F____ED FUTURE.”, JE ME SOUVIENS,”

“CURS-ING YOUR MEMORY” and “YOUR OWN CHILDREN AND GRANDCHILDREN CURSE YOUR MEMORY” (Timmerman, page 191-192) to highlight that future generations blame and disrespect the actions made by their ancestors during the Lost Age.

Timmerman’s story presents a clear reference to our current age because our society knows the risks and the negative consequences of climate change, nonetheless, we have not taken serious actions to prevent and reverse the negative impacts on natural resources. Furthermore, the story is a clear message which invites the reader to think about the role of government, organizations, private enterprises, researchers, and world leaders who have openly denied climate change and are not interested in finding solutions to the current climate emergency.

The position displayed by Timmerman can be explained considering the background of the author as an international adviser of the Canadian government to climate change. In the words of Brown and Timmerman (2015), the author has been widely known as an environmental activist who has been at several conferences and climate summits as a defender of climate laws and tries to reduce the level of contamination, and promote clean energies and sustainable economic productive systems which decreases the damage on natural resources.

Despite the efforts made by Timmerman to increase awareness about climate change, the real actions by powerful and key agents all over the world have been insignificant to reverse and stop the real damages to a clean future (Brown & Timmerman, 2015). As a result, the tale “Report on the Outbreaks” shows how the future society blamed our current leaders, governments, organizations, private corporations and unethical scientists who have claimed that climate change is not a real challenge of modern society, and we can produce and exploit natural resources infinitely.

Timmerman's story emphasizes the role of several nations like Canada, The United States, Australia, and other nations particularly those with extensive histories of continuing fossil fuel mining, refining, and export as the main responsible for the crisis in the future. In concrete, the author states that those nations did not take seriously the warning signs in our time, and as a result, they have contributed to the crisis, and for that reason, people are furious against those former countries.

In other ways, in the short story Reef, Darren's viewer sees himself as a voyeuristic scientific observer or possibly interested in being a food provider for the crabs. He brings up memories of his father and uncles who were gravediggers long ago, when cemetery work was done by hand with shovels throwing dirt and grit over the ground with a long upward motion of the arm and a twist of the wrist, which evidently evolved into mechanical diggers. However, he makes a comparison with crabs and deduces that they do not use shovels or mechanical diggers, but instead, dig directly over the bodies and in a violent manner can lead to open warfare between them with shields and swords clashing over the subject.

Crabs, instead of spades or mechanical diggers, do the job of excavating here, but directly on the bodies. When Darren Downey sees me looking and cocking an ear to the clatter of crab nippers and clash of carapaces on the beach, he tells me, "You should hear the noise sometimes when open warfare breaks out. They battle all across a cove, and it's like Agin-court, shields and swords clashing." (McWhirter, pages 245-246)

Thus, although the comparison is somewhat crude, it is concluded that this ritual is a campaign of historical importance because the dead people who lend themselves to it are worthy of praise, however, they are only doing what they should do, that is, it is a social responsibility to nature.

The narrative lines indicate that the spectator and volunteer to be part of the ritual was going through a difficult situation because for a long time, his health had worsened from the

medical point of view and this eventuality was what led him to collect data on similar funeral services and their business model, but in this case, things were done in an unconventional way, but based on this, he begins a significant questioning that implies that the human being when he dies is destined to go through a certainly complex and costly process because being buried in a regular cemetery, requires the purchase of a coffin, which is also not feasible if one takes into account that the use of wood makes the decomposition process much slower and in turn nothing laudable. In the same way, extra money is paid for the inert individual to be eviscerated and buried in burlap bales around tree roots.

In this way, the observer begins a journey through his memories, where he brings up the situation that occurred with his father, who was buried in a conventional ceremony, where so many unnecessary elements were evident that only generated costs for the family, which although it can be taken as disrespectful, it was totally true because there was waste in the elaboration of the walnut coffin, which could be used to create a table that could last a lifetime and would not be wasted as wood that would remain meters underground, so that even a secondary industry of recycled coffins, which could be environmentally friendly and a rather questionable element of the traditional ritual, is not even considered in an important way.

The above refers to the banalities of burial rituals in the conventional world with a traditionalist culture, in which even the moment of death is thought in a selfish way with nature, because the wood that comes from the trees is used to cover an inert body that will be devoured by worms in a holy temple, forgetting that there are more important purposes in the world, such as serving as food for those beings that the same subject has been responsible for destroying in its journey through life.

Based on this, he assures that most companies turn mortality into a business, where money is the only thing that matters, which in turn is a point of principle and design for Darren's company, which assures that desperate situations demand divine remedies, affirming that the planet is in trouble and the human being is the only one responsible and therefore the one who should be more committed to help recover the marine ecosystem and in general the environment that he has been in charge of destroying.

This is how a reflection is made, a call for the individual to see his death beyond just his disappearance and to realize that this can be the initial step to give another opportunity to nature and biodiversity as a charitable work or planetary charity. To this extent, it is stated that in the world articles are written on all topics, but no exhaustive analysis is ever made on the secondary transfer of wealth from the dead to the living, which is not only questionable but over time has generated an imbalance that has led to negative consequences for biodiversity, ecosystems and humanity itself, by considering exploitation as a single survival resource and not as a balanced mechanism, where generosity must exist both on the part of human beings and nature, which is the one that grants everything in its path, allowing and prolonging the existence of man.

- **Eco-feminism**

- **Female Empowerment**

In the hypothetical setting in which Lee's story is developed, the community started waking up and they started to protect their water resources. Although the water reservoirs were extremely guarded by the Waterlords, the Brothers of the Water Life and the PrayGuard, this community had access to a lake where they could enjoy the benefits of the water supply. The events of the story change dramatically when a stranger woman named Grace comes to the town and she discovers that they have access to the resource. Then,

Grace leaves town and a few days later the community discovers that she is in the tower that protects the lake, and she starts a small rebellion against the status quo.

At this point, Lee tries to introduce the key role of women in the story since Grace can be seen as a fighter who tries to improve the living conditions of the community. As a matter of fact, the figure of Grace in the story acquires a social meaning because people thought that she was killed by the PrayGuard since two villagers were assassinated by this group when they tried to help her. However, Grace was able to return to the village and tell the main character of the tale that: “I’m not theirs to kill” (Lee, page 169).

The role of Grace in the story displayed the importance of women as subversive elements who can change radically the status quo. Considering Lee’s background, it can be said that the author tries to emphasize the role of women in the story since she painted and wrote about the resistance of women in social fights and the power of women to change and transform their realities. Consequently, the nature of Grace in this story can be related to the role of a strong, subversive leader who is willing to fight and change society in order to improve people’s quality of life.

The subversive behavior of Grace can be shown in the introduction of the story when the main character remembers a memory. In concrete, the story began saying: “They were the first. There’ll be others, she says. There’ll always be others until we don’t need to do this anymore” (Lee, page 153). These phrases acquire more context at the end of the story when the main character talks about the incident in the control tower which was situated next to the lake, and it shows the figure of Grace in the tower.

Therefore, Grace can be seen as a fighter and a disruptive image who will not be subjugated any longer and she tries to change the injustices and the violence that have

caused the control of water resources. This perspective of women can be linked to feminism and its ideas of the central role of women in society as an agent who can renovate and transform their societies. Moreover, Grace represents women as powerful individuals who can fight to overcome the hierarchy established in society to introduce changes and regulations that can improve legality, equity, and transparency in societal norms.

In a general view, Lee's story analyzes and reflects on the impact of human beings on the environment and the negative consequences that our actions can have in the world if we do not act quickly. At the same time, the story represents the challenges that society must equilibrate the roles of rich, poor, women, and men, highlighting the role of women in the transformative process in society.

On the other hand, Schofield's tale main character Gurpreet is found to have to deal with the misogyny of her male co-workers, as well as corruption in funding models that take money away from viable food production and channel it into popular, but poorly researched, methods of food production, even though these methods are likely to have long-term ecological effects or negative repercussions.

Based on the above, it is emphasized that research tests carried out in the laboratory can be very valuable in solving environmental problems that afflict biodiversity and humanity in general. In this regard, it is stated that if researchers were to continue undermining the diversity of existing problems in the world, they could solve them, since research would be the savior of humanity.

"Research would be humanity's savior; she knew that deep in her bones. The stupid mindlessness that the eighth month of pregnancy had brought had just made her

temporarily forget that. Dr. Mohammad's angry muttering faded away as he headed back into the clean room".

Schofield's story is grounded in moments of crisis that plague research and is set at a critical time when a conflict between U.S. scientists and a government unwilling to change its ecological policies is evident. Its story is a reminder of the importance of investing in long-term scientific research and stopping provisional methods that cause more ecological danger. In this sense, the efforts of researchers and the importance of scientific knowledge for the resolution of universal conflicts can be observed, however, the lack of opportunities and the difficulties in getting investors are a reality today, being the first impediment to carrying out discoveries and real solutions to ecological problems.

- **Eco-grief / Eco-anxiety**
 - **Loss of Home and Identity**

The story *My Atlantis* by Seán Virgo presents an old character who returns to his childhood village to attend his brother's funeral. During that trip, the character decided to visit the places and roads where he spent most of his childhood and teenage years. As a result, the character started his journey in the moors since his childhood house was near to it. During the trip to the moors, the character started remembering all his memories from the past, in consequence, some flashback images came to his mind, and he was able to identify the differences in the landscape and the changes introduced by men during all those years.

As the protagonist embarks on this deeply personal and introspective journey, he is confronted with the stark reality of the passage of time, and the undeniable impact it has had on both the physical landscape and his own memories. Each step he takes through the

familiar yet altered terrain triggers a series of flashbacks, allowing him to compare the differences between past and present, and revealing the undeniable truth that the world has undergone immense transformations during his lifetime. For that reason, the character claims that: “I was, at any rate, in the company of the dead, traveling through the night between worlds” (Virgo, page 19). This phrase emphasizes Virgo’s vision that the world has extreme changes in the last decades, and it is extremely difficult to reverse those changes, as a result, the physical landscape of many environments has been suffering dramatic changes that endanger human survival and natural equilibrium.

The memories of the main character do not only focus on the physical changes of the environment. As a matter of fact, the character remembers how he could easily listen to birds, owls, and other animals, and how he could smell fruits or sense the grass while he was walking. However, in his actual trip, we have difficulties to listen or sense the traditional inhabitants of the moors because the environment has changed rapidly in the last years and he feels like almost everything has been transformed.

In this way, Seán Virgo's "My Atlantis" masterfully explores the complex relationship between memory, the passage of time, and the consequences of human-driven environmental change. Through the experiences and reflections of the story's protagonist, Virgo highlights the fragile and ephemeral nature of our world and the responsibility we bear in preserving it for future generations. The narrative serves as a poignant reminder that the landscapes of our past, much like the fabled city of Atlantis, may one day be lost forever unless we take action to protect them.

- **Transhumanism**
 - **The Emergence of New Races**

The impending crisis itself was conveyed through allegories: the event is embodied in Wheetago characters, monsters that devour people and become increasingly hungry. The Wheetago are called "Body Eaters," and the narrator, with the help of the messenger, has visions of their arrival; the consequences of that event are depicted in "Summoners" in fractured and violent images of humans struggling to survive.

"On top of a hill watching them is a bull Wheetago. It is hunched, huge and trembling in its ferocity. It has the mouth of a hammerhead shark because of a thigh bone rammed through its cheeks. It stands on a hill of human and animal bodies torn in half and drained. This Wheetago sniffs and reads the wind. A Patroller. I somehow know this. Behind it are more hills with more bodies with more bull Wheetago all perched like pawns. A Shovel Head, we call them. Patrolling. Guarding. Behind them is the biggest hill of all. We see the Queen." (Van Camp, page 240)

Van Camp's evocative description of a bull Wheetago serves to amplify the foreboding atmosphere and the sheer magnitude of the impending crisis. The monster's fierce and predatory nature is accentuated through its intimidating physical attributes, such as a hammerhead shark-like mouth, a testament to the perverse symbiosis between humanity's rapacious appetite for destruction and the monstrous forces it unleashes. The Wheetago's position atop a hill of human and animal carcasses lays bare the devastating consequences of unchecked greed and environmental degradation, highlighting the fragility of life in the face of humanity's hubris.

The narrative further delves into the hierarchy and organization of these monstrous beings, portraying them as a malevolent force that exerts dominion over the world. The image of "more bull Wheetago all perched like pawns" evokes a sense of organized malice, underscoring the horrifying reality of a world subjugated by the monstrous consequences of human negligence. Atop the largest hill resides the Queen Wheetago, a menacing figure emblematic of the ultimate manifestation of humanity's self-destructive tendencies. From this perspective, it tells of a near future in which monstrous forces have been awakened by

environmental degradation created by resource exploitation. After spending the night with the narrator of "Lying in Bed Together," a beautiful messenger from the future tells him that the Wheetago are older than Christ and have relied on greed as humans to warm the Earth and ruin the future of the planet. The Wheetago is thus described as a huge human who is probably possessed by a malevolent spirit, which is insatiably driven to cannibalize others.

The evidence of the existence of human giants that hold human heads and are willing to finish with individuals and are determined to destroy everything in their path, being the representation of the death of human beings, as a reflection on the importance of stopping the current destruction that is occurring on the planet. It is here where we reflect and understand that until the individual understands the importance of taking care of resources and biodiversity, he is condemned to self-destruction and the serious consequences of violent death.

Table 1: Literary Quotations

The following table presents a selection of the most significant and thought-provoking fragments from the six short stories. These fragments capture the essence of the different tropes of the analysis. The table organizes the fragments by theme according to the short story.

Short Story	Concept	Quotes
My Atlantis	Eco-dystopia	• “When our race has vanished” (Virgo, Page 4)
	Ecogrief / Ecoanxiety	• “I was, at any rate, in the company of the dead, traveling through the night between worlds” (Virgo, Page 19)
	The Critique to The Anthropocene	• [...] Then another ten thousand years for forests to grow and a thousand more for them to be cleared and the farmers to settle, till the valley became the world of my childhood. And then, in my eighteenth year, they built the dam, just where the moraine had been, and the waters filled up again (Virgo, Page 8).
Night Divers	Eco-dystopia	• “I can think of any part of my body and remember how it touched and was touched by water” (Lee, page 153). • “little cracks in the clay north of Bronte, dried-up wells, dunes herded by the wind, the Lake Ontario

		shoreline pulling back and away into mud flats frilled with garbage and weeds” (Lee, page 154). • Later the engineers came, the water hunters, the trench diggers, the pumps, and drills, the Brothers of the Water of Life and their PrayGuards; and the arms of the Waterlords closed in around us (Lee, page 154). • “They told us the usual story: the water- fever was going around, they were looking for the sick [...] He said. We’ve come to heal the sick.” (Lee, page 158-159). • “It’s the Waterlords and all their gavverbengs that’s chorrning the pannì.” The Water Lords, their thugs, stealing the water, as if such a thing could be stolen, we used to say before we knew better (Lee, page 159). • “Later they told about the new wall down at the lake, concrete, high as a tidal wave, with gun towers and ramparts, manned by PrayGuards and dogs” (Lee, page 164).
	Eco-feminism	• “I’m not theirs to kill” (Lee, page 169).

		• “They were the first. There’ll be others, she says. There’ll always be others until we don’t need to do this anymore” (Lee, page 153). • “Research would be humanity’s savior; she knew that deep in her bones. The stupid mindlessness that the eighth month of pregnancy had brought had just made her temporarily forget that. Dr. Mohammad’s angry muttering faded away as he headed back into the clean room”.
	The Critique to the Anthropocene	• “If you want to fix the food problems, then the government – all governments – should lift their GMO bans. And the mammalian piscine stem cell ban” (Schofield, 2017)
Report on the Outbreaks	Eco-dystopia	• Wow, f___ yes, us too!!!’ So, we started. That’s how we started. We gathered piles of our rotten ill- gotten gains together and we got organized and now we support all these activities involving serious pissing on the tombs of our beloved ancestors. It’s the least we can do, we think. Also, it’s a f_____ blast (Timmerman, page 196). Wow, f___ yes, us too!!!’ So, we started. That’s how we started. We gathered piles of our rotten ill- gotten gains

		together and we got organized and now we support all these activities involving serious pissing on the tombs of our beloved ancestors. It's the least we can do, we think. Also, it's a f_____ blast (Timmerman, page 196).
Weight of the World	Ecofeminism	• “No matter how hard she worked, he seemed to think she was still completely unsuitable for the job. She sank into her rickety swivel chair, needing to rest for just a minute. She was unsuitable. Her genetics background did make her a poor mining lab technician. And a baby the size of a large Thanksgiving turkey in her stomach, and the accompanying constant hunger, were just adding to her poor job performance. She squeezed her eyes shut and scolded herself. It didn't matter that she was doing work far removed from her genetics post-doc.” (Schofield, 2017)
	Eco-dystopia	• Arctic warming had started it all, altering the jet stream, slamming lengthy cold fronts across Canadian prairies, a cascading effect of heavy snowfalls, disastrous spring flooding, and drastically shortened growing seasons. (Schofield, 2017)

Lying in bed Together	Transhumanism	• “The something-human walking the earth is hit by a huge gun and falls, kneels, gets back up. Throws its head back and screams. Gets up. Keeps walking. Three beings following. One without arms. Another flying low to the earth, human face, spinning its body around its neck. Then a scream that hurts my head and breaks the feed and a cut to a forest that isn’t moving, and hundreds of things are standing still. Arms up and towards the sky” (VanCamp, 2017) • “On top of a hill watching them is a bull Wheetago. It is hunched, huge and trembling in its ferocity. It has the mouth of a hammerhead shark because of a thigh bone rammed through its cheeks. It stands on a hill of human and animal bodies torn in half and drained. This Wheetago sniffs and reads the wind. A Patroller. I somehow know this. Behind it are more hills with more bodies with more bull Wheetago all perched like pawns. A Shovel Head, we call them. Patrolling. Guarding. Behind them is the biggest hill of all. We see the Queen.” (Van Camp, page 240)
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	Eco-dystopia	• “I’m not sorry you see this,” she says, as she places her palms against my ears, and I hear a roaring and I see people picking blackberries along burning hills. Some are walking back to their camp. I realize as I zoom in closer that they are all women and men who are dragging themselves somehow and still walking. They have finished picking berries and are carrying buckets. Ahead of them are people kneeling and rolling berries with their fingers to create a jam. They then dig into people’s open skulls that are tied to trees to mix the brains with the berries. These people have no hair, no hands, no feet yet they’re still alive. (Van Camp, page 240)
Reef	Eco-dystopia	• “Amphibious, adapted from the military’s small landing craft,” Darren tells me. “As you can see, once our donors are cleaned to the bone, we ship them on our amphibians to where we are rebuilding this side of the spit with human coral.” (McWhirter, page 2017) • "Excuse me, Darren. Might I ask - did you have this many crabs when you started?" to which he

		himself replies "As few crabs as bodies" (McWhirter, 2017). • "They multiplied along with donors, such as yourself, committed to the reef" (McWhirter, 2017) • "In several short crab generations, they have multiplied to fit the food source. In nature, the size of the task dictates the size of the tool to carry it out" (McWhirter, 2017)
	The Critique to the Anthropocene	• "Most companies turn mortality into money" (McWhirter, 2017) • Crabs, instead of spades or mechanical diggers, do the job of excavating here, but directly on the bodies. When Darren Downey sees me looking and cocking an ear to the clatter of crab nippers and clash of carapaces on the beach, he tells me, "You should hear the noise sometimes when open warfare breaks out. They battle all across a cove, and it's like Agin-court, shields and swords clashing." (McWhirter, 2017)

Analysis of the Messages

Despite the unique narrative styles and approaches employed by each author, these stories share a common thread which is the warning about the devastating consequences of climate change. By depicting haunting post-apocalyptic landscapes and the relentless struggles for survival that unfold within them, the authors seek to raise awareness and inspire action, prompting us to confront the realities of a world devastated by climate change. In this section, the messages interpreted in each of the six stories will be presented.

To begin with, *My Atlantis* by Sean Virgo is a sad exploration of themes related to climate change, wrapped in a narrative that evokes eco-grief through deep emotions and reflections on loss, memory, and the environment. The title itself, "My Atlantis," suggests a lost world, reminiscent of the mythological city that sank beneath the waves. This symbolizes not only the physical loss of land due to rising sea levels but also the emotional and cultural loss experienced by communities affected by climate change. The figure of water can represent both life and destruction. Virgo's narrative often reflects a deep personal connection between the characters and their environment. This connection amplifies the tragedy of climate change; as the characters face environmental degradation, they also confront their own memories and identities tied to those landscapes. This personal lens encourages readers to empathize with the broader implications of climate change on human lives.

A significant aspect of the story is the feeling of nostalgia for what has been lost or is in danger of being lost. As climate change progresses, many individuals experience a sense of mourning for their homes, communities, and natural beauty that may no longer exist in the future.

The story might also highlight how human actions contribute to climate change whether through neglect, exploitation, or ignorance. This aspect is a clear example of eco-dystopia, and it

serves as a call to awareness about our responsibilities towards nature and each other in the face of environmental crises. Despite the heavy themes surrounding loss and despair, Virgo often threads a note of resilience throughout his work. This can inspire readers to consider not only the challenges posed by climate change but also the potential for action, adaptation, and recovery as communities come together to combat these issues.

In *Night Divers*, the author uses the metaphor of night diving to explore themes related to the fragility of marine ecosystems and the connection between humans and nature. Through the experiences of the characters, a deep concern for the state of the oceans and how climate change is affecting marine life is revealed making a clear critique to the Anthropocene.

One of the central messages of the story is the urgency of raising awareness about the impact our actions have on the environment. As the characters dive into the depths of the ocean, they confront the consequences of pollution and global warming. The beauty of the underwater world contrasts with its vulnerability, highlighting the need to protect these ecosystems before it is too late.

Furthermore, "*Night Divers*" invites readers to reflect on their own relationship with the environment. The narrative suggests that just as divers must learn to adapt to changing ocean conditions, the world must also adapt and modify its practices to mitigate the effects of climate change. The story emphasizes the collective responsibility towards the planet, underscoring that every small action counts in combating this global crisis.

Finally, the work can also be interpreted as a call to action. By presenting a world that is in danger, Lee motivates her readers to actively engage in conservation and protection of the natural environment. The emotional connection established with the characters and their experiences

makes the message even more powerful: We are all part of this ecosystem, and our decisions can make a significant difference.

In "Report on the Outbreaks," Timmerman portrays a narrative that intricately weaves themes of environmental disruption and the human experience amid climate change. The story serves as a touching message on how climate events and ecological imbalances can lead to societal upheaval and personal crises.

The narrative emphasizes that human health is deeply mixed with the environment. As climate change leads to more frequent and severe weather events, such as floods or droughts, the repercussions are felt not just ecologically but also socially and economically. This connection serves as a reminder of our reliance on healthy ecosystems for our survival and well-being.

Timmerman highlights the dire consequences of ignoring warning signs related to climate change. The outbreaks in the story can be seen as metaphors for the broader impacts of environmental neglect, whether it is public health crises, food scarcity, or loss of biodiversity. This message underscores the urgency of addressing climate issues before they escalate into unmanageable crises.

Among the chaos caused by climate change, there are moments in the story that reflect human resilience. The characters may find ways to adapt to their changing environments, showcasing human's ability to innovate and develop solutions in response to challenges. This theme can inspire hope that through collective action and creativity, the world can confront and mitigate the impacts of climate change.

The title "Report on the Outbreaks" suggests a focus on documentation and awareness-raising. Timmerman seems to imply that sharing information about environmental changes and their consequences is crucial for mobilizing action. By reporting on these outbreaks, the characters may

seek to inform others about the realities of climate change, thus fostering a sense of responsibility within communities.

In "Weight of the World" Holly Schofield presents a moving exploration of climate change through its characters and narrative. The story emphasizes the weight of human actions on the environment. The characters often grapple with their roles in contributing to climate change, reflecting a broader societal struggle to acknowledge responsibility. This serves as a reminder that individual choices, whether through consumption or lifestyle, have collective consequences.

Schofield illustrates the relation of all living beings and ecosystems. The narrative often draws parallels between human experiences and those of nature, highlighting how man-made climate change impacts not just the environment but also social structures and personal relationships. This relation suggests that neglecting one aspect leads to effects on others.

Throughout the story, there is a sense of desperation regarding the state of the planet. However, it is often juxtaposed with moments of hope and resilience among characters who strive to make a difference, no matter how small. This duality serves to inspire readers to take action, no matter how daunting the challenge may seem.

In summary, Holly Schofield's "Weight of the World" serves as a powerful commentary on climate change, intertwining themes of responsibility, interconnectedness, desperation versus hope, and the importance of taking action. It invites readers to reflect on their relationship with the environment and encourages them to consider how they can contribute positively amidst the challenges posed by climate change.

The story "Lying in Bed Together" by Richard Van Camp portrays moments of intimacy between characters that reflect a deep connection with the natural world. This bond serves as a reminder of how closely human emotions are tied to the environment. The comfort derived from

nature contrasts sharply with the threat of climate change, emphasizing what is at stake if we fail to protect our ecosystems.

As characters navigate their relationships, there are subtle acknowledgments of how climate change influences their lives and surroundings. This awareness acts as a background to their interactions, symbolizing the pervading nature of climate issues in contemporary life. It suggests that even in personal moments, the effects of environmental degradation are present.

Richard Van Camp often incorporates valuable insights into sustainable living and respect for nature. In "Lying in Bed Together," there may be reflections on traditional ecological knowledge and how these cultural values contrast with modern practices that contribute to climate change. This highlights the importance of listening to diverse voices in environmental conversations.

Despite the challenges posed by climate change, the story conveys a sense of hope through the characters' resilience and love for one another. Their ability to find joy in each other among uncertainty can be seen as a metaphor for humanity's capacity to adapt and fight against environmental crises. The intimate setting serves for larger societal issues, implying that individual actions within personal relationships can ripple outside. The story hints at the importance of collective action and solidarity in addressing climate change, suggesting that meaningful change begins at home and extends into our communities.

In summary, Richard Van Camp's "Lying in Bed Together" weaves themes related to climate change into its narrative fabric. It highlights the intimacy between humans and nature, raises awareness about environmental issues, reflects cultural perspectives on sustainability, embodies hope and resilience, and underscores the necessity for collective action.

Finally, the story "Reef", by George McWhirter, delves into the relationship between humans and marine ecosystems. It highlights how climate change, particularly through rising sea temperatures and ocean acidification, threatens coral reefs and marine biodiversity. This serves as a reminder of the fragility of these ecosystems and the effects that environmental degradation can have on both nature and human communities.

McWhirter underscores the notion that humans have a significant responsibility for the health of the planet. The characters' interactions with their surroundings reflect an awareness of their actions' consequences on the environment. This message encourages readers to consider their impact on nature and the importance of acting in preserving our planet for future generations.

The narrative illustrates the connection between human life and marine ecosystems. The reef serves as a metaphor for this connection, emphasizing how changes in one part of the ecosystem can lead to broader implications for all living beings. This theme resonates with climate change discussions, where individual actions contribute to global outcomes.

As characters confront changes in their environment, there is a sense of loss—both of natural beauty and cultural heritage. This theme reflects a growing urgency surrounding climate change, as communities witness firsthand the degradation of their environments and traditions. The emotional weight of this loss can motivate readers to act against climate change.

Despite the challenges presented by climate change, McWhirter hints at resilience through the characters' determination to connect with their surroundings. Their efforts to understand and adapt to changing conditions symbolize hope for recovery and restoration, suggesting that positive action is possible even in dire circumstances.

Conclusions

The tales analyzed in the study showed that the authors included an ecological and environmental perspective during their creation. During the analysis, it was seen that the authors used a lot of narrative figures like metaphor, irony, and simile to reflect on the effects of human activities on the environment.

Regarding the stories, it can be concluded that all the tales have a critical perspective about the role of mankind in climate change. Although each author has his own literary style, they shared a common idea about the need to change the societal norms, the economic model, and our daily lifestyle to implement changes that can reverse and stop the harmful damage to the environment. The ecocritical analysis of the tales shows that the authors are not only showing the absence of environmental ethics in our behavior but also inviting the readers to reflect on the role of human beings with nature, our relationship with natural resources, and the need for urgent and immediate action.

The tales allow the readers to reflect and think critically about the effects of human beings on the environment. For instance, the tales showed the wrong use of technology and science, people's inability to coexist ethically with other species, the lack of willingness from governments and world leaders to implement real actions, the role of big corporations and mining companies in the depletion of natural resources and the injustices that are made by companies in ethnic communities in the race to obtain more wealth.

One of the most common elements in all the tales was related to water resources. As a matter of fact, the tales warn that this natural resource will become scarce, and society will design a societal model where people will have to experience water consumption. Moreover, Lee's tale shows us an apocalyptic scenario where water resources are managed by private corporations and

privileged people who will control it, and they will take all the measures to prevent the common people from using more than the assigned water ration. In consequence, water is a central argument in the tale since the authors expose that wealth will be useless if we do not have a healthy world to live in.

Another topic included in the tales analyzes how the greed and ambition of powerful people will promote passive behavior during critical years to stop and reverse the pollution on earth. In that way, one of the tales shows how future generations will judge and blame our current generation for the environmental crisis. This message is a clear critique to leaders, governments, and companies that have denied climate change, and they have put obstacles and hurdles to promote change and implement actions like alternative energies, economically sustainable models, and environmental cycle production. Furthermore, the tales include a critique of the climate agreements and laws which have been signed by several countries since the authors express that those regulations must be implemented in order to save our earth, otherwise, they will be useless.

From the readings of Richard Van Camp and George McWhirter, it is possible to conclude that the human being is the main destroyer and self-destructer of nature and of his own existence. The call is clear and is aimed at making humanity aware of the harmful consequences that could result from thinking of reality as a complex of purely economic elements, without considering the need for sustainability and collective thinking. In this way, it reflects the need for the individual to think about his existence without forgetting his needs and dependence on nature so that the ecocritical vision is based on the interdependence of individuals on the earth and of the earth on individuals.

In general, the analysis made in the study can be compared to previous research which has analyzed ecocritical literature. As stated by Dinucci (2011) and Maglioni (2018), ecocriticism as a

literary approach aims to encourage reflection about the actions of humankind on the environment. The analysis of gender includes the importance of an ethical model to exploit natural resources which can be sustainable and promote justice and equity for all mankind. At the same time, the works made by the authors include a critical perspective on the role of companies and the importance of women as agents of change. In that way, the works try to reflect that the hierarchy and patriarchy have degraded the role of women and powerless people in order to control and preserve the power and benefits of privileged people.

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