

***‘Climate Fiction Narratives’:
A Study of Maja Lunde’s Novels – The History of Bees and The End of the Ocean***

Mega J Pandya, Manipal Institute of Communication, India

The European Conference on Arts & Humanities 2021
Official Conference Proceedings

Abstract

Climate fiction (Cli-fi) is a genre that is gaining momentum over the last decade due to the proclivity in the environmental imagination towards issues concerning climate change. As such, this interdisciplinary area calls upon new voices in the literary scape to address pressing environmental concerns that plague us today. In a growing dystopian world where terra-transformation is the norm, disrupting fixities in life as also influencing the Anthropocene setting on a global scale, cli fi provides a potentially fertile field of study in the broad humanities. Perhaps, it is at this juncture in the contemporary scenario, that the emerging voice of the visionary Norwegian writer Maja Lunde needs to be heard the most. The author in her two novels - *The History of Bees* and *The End of the Ocean*, opens a complementing intersection via the ‘land’ versus the ‘water’ perspective on matters of climate change and mitigation. Stemming from this line of enquiry, the research study at hand attempts to closely examine the following key precepts: literary attempts in eco-historicism, an exploration of the theme of climate mitigation and adaptation, the author’s attitude towards climate education and ecological consciousness as evolving through various characters, and viewpoints on post-modern vs. post-carbon descriptions of environmental utopia(s) and/or dystopia(s). In this connection, the study provides a thematic and conceptual frame of analysis to configure the critical standpoints it dwells upon. Interesting key findings include the theme of the ‘Biophilia hypothesis’ as well as the ‘time-theory perspective’ which Lunde integrates into her novels.

Keywords: Climate fiction, Cli-fi, Eco-fiction, Post-Carbon literature, Maja Lunde, Climate fiction narratives, Anthropocentrism.

iafor

The International Academic Forum
www.iafor.org

Introduction

In a growing dystopian world where climate change is the norm, disrupting fixities in life is also influencing how we view the Anthropocene setting on a global scale, it is refreshing to see how new voices blossom in the literary scape to address pressing environmental concerns.

Climate fiction narratives are most often positioned in the backdrop of 'global warming' and 'climate change' usually refer to the pre-condition of chaos in a rapidly morphing world. Closer yet, one can observe it as an offshoot of the environmental movement that took off in the early 1980s with got kickstarted with the publication of Jules Verne's *The Purchase of North Pole*. Ever since 'climate fiction' has been viewed as an 'evolving field of study' with a retinue of writers investigating the complex intersection between the environment and human settlements. Moreover, such a slant of thought is derived from the notion that 'earth is running out of resources and suffering from the severe effects of climate change'. As such, 'climate imagination' is an interdisciplinary field calling upon the views of scientists, writers, literary critics, anthropologists, historians and the like. Thereof, at a tangent, the challenge in the climate fiction genre would be to depict how the predilection of 'nature' and 'future' is constructed. This makes one mull over the authorial point of view.

The Literature Review provides a theoretical framework for the understanding of Climate Fiction narratives and environmental concerns as a mode of interpreting a literary work. Schneider-Mayerson (2018) in his paper focuses on the influence of climate fiction to understand its impact on potential readers. The concept of science and literature through situating, relating and comparing contemporary climate change fiction was the area of study by Nikoleris, Stripple and Tenngart (2017). Clode and Stasiak (2014) emphasize fictional depictions of climate change, keeping in view that climate change fiction is framed around its aesthetic function that is the literature is a good piece or its didactic function if it causes a change of behaviour. By the way of exemplifying *Nathaniel Rich's Odds Against Tomorrow*, Bergthaller (2013) connects the concept to the catastrophe of reality. In lieu of understanding the environmental concerns and their reflection on literature, Alonso and Traseeira (2019) study in terms of the 'a legacy of waste'. Rachele Dini (2016) illustrated the concept of water, landscape and the environment in J G Ballard's climate novels *The Drowned World*, *The Drought* and *The Crystal World*. Roman Bartosch, (2018) in a study on the scale, climate change, the pedagogic potential of literature worked on the work of Barbara Kingsolver and TC Boyle. Engaging in the lines of understanding the disrupting climate change futures, De Cock, Nyberg and Wright (2019), enumerated that the present conditions require a particular approach to the past to understand the climate change future.

Under the umbrella of 'Climate Fiction' and 'Climate Narrative' research scholars have been exploring various angles such as – the environmental context, the problem with anthropocentric viewpoints, apocalypse and post-apocalypse themes, sophisticated environmental perspectives, and complex global structures. It is this a more than a dynamic complex global phenomenon to be examined within the purview of science, sociology, psychology, i.e., in lieu of the appreciation of the prodigious contributions of literature and literary writers.

While we see that several authors contemplate different ingredients to investigate certain works of climate fiction literature. Maja Lunde- despite making her mark with the Norwegian Booksellers' Prize (2015), her novels have not been sufficiently researched. Thus, a research gap was found in the lack of texts discussing this narrative hook of Climate Fiction presented

in Maja Lunde's novels. This gap needs to be filled. Therefore, Lunde's genre specifications are today popularly bracketed as – cli-fi, eco-fiction, green fiction, post-carbon literature.

Conceptual Framework of Study

The research study at hand attempts to configure critical standpoints on the genre of climate-fiction. As such, a qualitative approach is employed in analyzing Maja Lunde's novels *The History of Bees* (consists of 352 pages) and *The End of the Ocean* (consists of 36 chapters and 304 pages). Furthermore, each chapter has been taken as a unit of analysis that is studied in detail. The conceptual frame of analysis encompasses a reading of the following key precepts: Attempts in eco-historicism; theme of 'climate mitigation and adaptation'; attitude to 'climate education' and 'ecological consciousness' as evolving through the characters; viewpoints on post-modern vs. post-carbon descriptions of environmental utopia(s) & dystopia(s). The theoretical frame of analysis includes the following paradigms: approaches to 'deep ecology' and 'the Anthropocene'.

The literary narrative fiction of Cli-Fi methodology is a further dimension of environmental imagination that signifies all kinds of literary writings as purposeful and are not written in a vacuum. The imagination of the authors emerges from history, ecology, geographical location, experience, culture etc. Cli-fi looked from this perspective enhances the usefulness and reasoning in terms of historical representation and anthropocentric perspectives.

Analysis of the novels – The History of Bees and The End of the Ocean

The article has been geared towards understanding the climate-fiction genre in the light of climate fiction narratives, for which two of Maja Lunde's novels, them being - *The History of Bees* and *The End of the Ocean* have been duly analyzed.

In both the novels, the author adopts key literature elements by the means of exaggeration, personification, presenting the text as 'larger than life', sarcasm, irony, satire, mockery, suspense, indirectly hinting on various themes and meanings, subtly touching upon various ecological tropes and more. For example, it is not explicitly mentioned in the text, about the death of Tao's long-lost son, Wei-Wen, it is only subtly hinted at. Or the author does not explicitly mention that the characters were facing a hard time dealing with a dystopian environment; but rather gives 'life' to the characters and his or her thoughts. The novel establishes a pattern, that allows the readers through different centuries, to differentiate and familiarize the text with that of reality.

More specifically, in the contemporary scenario, Lunde's work is credited for the intricate story-weaves that converge in seamless narratives, that showcase a combinatory approach to underlying themes and techniques: the striking eco-historical emphasis, a rather unusual blend of the pastoral sensibility merged with the presentation of urbane concerns, as also the non-human environment which is used as a framing device. It appears how one relates to the flora and fauna from land-based ethical point-of-view foregrounds the discursive threads that emerge in her novels. For instance, a striking characteristic feature is how each novel works to the rubric of disparate time zones, only to stress the value of relationships across periods – i.e., the bond between parents and children, one generation and the next, and the intermeshing nexus of nature and humanity. Besides, the scenic transitions from one story to another in Lunde's picturesque novels telescope the exquisite power of heart-breaking story to syndicate the inexorable bond between primordial nature and the zealotry of the human spirit. This

iconoclastic feature of foregrounding nature as the ultimate hero, treated as an erstwhile character provides a subtle means of catharsis to the very human characters caught in the conflict, pervades most of her work. In that, given the paradigm of 'climate fiction' regarded as an enterprising genre, one can see how Lunde successfully juxtaposes and balances the 'dark past, predestined to modernity and a dystopian future' with the prospect of 'unambitious hope' that is to be posited in the future.

Type of Perspective

The History of Bees can be categorized under the 'Land perspective', one can contemplate how the significance of bees and the relationship between nature and humanity, holds strong and is woven with fine intricacies into the text and binds the three different narratives together. Similarly, in *The End of the Ocean* can be categorized under the 'Water perspective', one can contemplate the way in which the significance of water and the relationship between nature and humanity, holds strong and is woven with fine intricacies into the text and binds the two different narratives together.

Ecohistoricism

In both the novels, while enumerating on the aspects of 'Ecohistoricism', the author has focused more the describing the setting and the backdrop while taking the readers through the journey. The author rightly communicates the geology to the readers which are linked to that of nature. 'History' and 'ecology' comes together when the author pens points concerning how nature has been providing for humans for a long period which dates to 'history' and how it always has a robust bearing on life. The way in which nature is represented can also be looked at how nature is speaking back, where the author provides for how nature is 'overused', 'manipulated', and 'exorbitantly exploited', in the 'past', for which nature turns back to answer; in *The History of Bees*, this is represented through 'The Collapse', where the bees started to disappear and at *The End of the Ocean*, freshwater depleted.

In *The History of Bees*, Ecohistoricism in Tao's story, is represented in the text, when the author describes bees, nature, characteristics of bees, pollination, trees, flowers, weather, climate, landscape, crops, plants, vegetation, etc. The author makes a comparison of bees, the way it operates, with that of animals, non-living things, etc. For example, When George loses his bees, he looks at the remaining two beehives, 'The cloud of dust blocked the sunlight as they disappeared'. Another example is where the author compares non-pollinated flowers with that of beauty pageants, 'without them (pollen and pollination) the flowers were just as useless as the contestants of a beauty pageant', 'nice to look at, while they lasted', 'of absolutely no value in the long run'. In George's story, 'A machine drove past in a field a distance away', 'like a gigantic insect' is another example. When the author pens 'Rows of trees, as if drawn using a ruler', the way nature speaks back to the readers is communicated.

In *The End of the Ocean*, the novel highly emphasizes the way nature is acting including the ocean, rising sea level, weather, pure water versus dirty water, characteristics of water, climate, landscape, scenery, etc. is mentioned and described in the text. The author makes a comparison of the ocean, its waves, wind, cloud, landscape etc. with that of non-living things, animals, human beings and more. For example, David when he finds the sanitary barrack on fire, he compares fire with that of snowflakes. Another example is 'a silence like inside a shell, a shell, an empty mussel shell' when David compares the silence to that of a mussel shell. Another example is 'water is just never water', 'water absorbs and whirls around

everything it meets' or '*Blue* is a sad creature, amputated, bandaged and bound on a brown river'.

Climate Mitigation and Climate Adaptation

In terms of 'climate mitigation and climate adaptation', the author offers a perfect mix and balance of both the themes in both novels. In the past as well as the present, i.e. *The History of Bees*; in the story of William and George, as well as at *The End of the Ocean*; in the story of Signe, the theme of Climate mitigation is more dominant when compared to that of Climate adaptation. In the future, i.e. *The History of Bees*; in the story of Tao as well as at *The End of the Ocean*; in the story of David, the damage is already done, exploitation of nature is now an incident of the past, and they have no choice but to adapt to the climate change.

In *The History of Bees*, In William's case, themes of Climate Mitigation are to be analyzed where William's daughter Charlotte, looks from the perspective of how to make the lives of bees better, how to make the environment more suitable and flexible for the bees for better reproduction and health of the offspring while she comes up with different ideas to her father William when he was working on the invention of the new beehives. In George's story, attitudes of both Climate mitigation and climate adaptation can be analyzed. Tom, George's attitude brings out the aspects of climate mitigation where he always speaks against the idea of using bees for personal reasons and how many things are fundamentally wrong in the way bees were looked at, 'used' for different purposes. Also, after the disappearances of the bees from George's farm, he helps George in the beekeeping and thus the theme of Climate adaptation can also be analyzed. By adopting and using the organic method, not taking bees on drives to places, etc. were all aimed to ensure to adapt to climate change. In Tao's case, because it is based on a future scenario, the damage is already done, therefore all they can do is to adapt to the prevailing climate change and live life responsibly while understanding the value of each granule of food that is on one's platter.

In *The End of the Ocean*, in Signe's story, she takes part in protests that were directed for the conservation of the natural environment. From a young age, she joined the water conservationists and raised her voice on how nature was being torn apart in the name of development, advancement in technology, modernization for hidden profit motives. In David's story, since it is based in a future world, the damage is already done. There is nothing they can do to mitigate climate change, thus they have only one option and that is to adapt to the prevailing climate change and use water responsibly.

Climate Education and Ecological Consciousness

Elaborating on 'climate education', the author stands apart in the way how she evokes emotional as well as a psychological response thus ensuring a bittersweet experience to the readers. The author educates the reader about various dimensions of the 'superorganism' – bees; the history and nature of bees, the way it functions, the importance of bees, the evolution in the studies of bees, the invention of modernized beehives, etc. in *The History of Bees*. While at *The End of the Ocean*, the author educates the reader about water; the importance and value of water, the fjord, snow up north in Norway, modernization, and development of dams, etc. 'Ecological consciousness' can be analyzed.

The author also presents the reasons why the specific characters that the stance in the text. For example, the author gives the story behind how and why Signe becomes an ardent

conservationist and dedicates her entire life to fighting for preserving nature. Or how Thomas ends up writing the book *The History of Bees* which becomes the ray of light in Tao's world.

In terms of Ecological Consciousness, In William's case, William's daughter Charlotte is ecologically conscious, as she is dedicated and committed to taking care of the bees when William didn't and left the bees as we wished. None of the other characters was ecologically conscious. William, to some extent, but not as much as Charlotte. He has an interest in bees and the way they operate but he looks at them as his 'subjects' that need to be studied. In George's case, George is not ecologically conscious, as he uses the bees for his own needs. George's son, Tom or Thomas is very ecologically conscious, he wishes to bring a change in the system to save the human race from extinction. In Tao's story, because the story is based in the future, all of the characters are ecologically conscious as the bees have disappeared and everyone understands the value and importance of bees. The characters include Tao, her son Wei-Wen, and her husband Kuan.

In terms of Ecological Consciousness, In Signe's story, Signe; the protagonist is ecologically conscious, understands the value of water and fights for it till the end. She also leaves the love of her life; Magnus has an opposite worldview. Signe's father, Bjorn is ecologically conscious. Iris; Signe's mother, Magnus; Signe's love of life, and all other characters are not ecologically conscious. As they fight up for the cause, even though Magnus initially takes part in the protest, but was disinterested and was never enthusiastic about nature and water as much as Signe did all her life. He even asks Signe to leave everything when she was taking part in the protest for Ringfjorden and Sister Falls. In David's story, all the characters including David, his daughter Lou, Marguerite; his companion, are ecologically conscious, as they are based in a future where water is the most precious resource, therefore they know the value of water.

'Post-modern vs. Post-carbon descriptions of environmental Utopia(s) & Dystopia(s) in the setting'

One can see how in the future, i.e. *The History of Bees*; in the story of Tao as well as at *The End of the Ocean*; in the story of David, the dystopian setting is depicted, and the theme is dominant when compared to that of the stories based on past and present. Evidence of this can be linked to the entire story of Tao as well David, their journey, the setting, the backdrop, etc. and how everything had turned upside down and surviving every single day was equated to an accomplishment.

In *The History of Bees*, In William's case, one can there aren't many traces of post-carbon description of environmental dystopia. As it is based in the past. Where the focus was on how to better the hives, inventions were at the peak, evolution of bee and beekeeping paced at a high rate and with economy struck by poverty. In George's story, one can spot the traces of environmental dystopia, where there is an exploitation of resources. The adoption of single-crop cultivation in the name of modern farming, which is like a 'green desert' for the bees, stresses out the bees and limits diversity. The extreme climate change, rising sea level, melting of ice, longer winters, fewer summers with unseasonal rains, which is the worst for pollination of bees. Also, the use of pesticides that contain toxins, etc. all contribute to global warming. Thus, lead to the disappearances of bees. The world exercises 'CCD- Colony Collapse Disorder', The impact that the sudden disappearance of bees has on the beekeepers, farmers, the families of the beekeepers and farmers that are affected can all be placed under this theme of the dystopian setting. In Tao's case, this is the most accurate example of post-carbon

descriptions of environmental settings based on dystopia. The entire story can fall under this section, how the bees are long gone, people are surviving on artificial farming and artificial products. Food is looked at as something as precious as gold. Now there were wars for Food, rather than wars for power or nuclear weapons. The Collapse is long gone. In China, people were made to hand pollinate; human beings replaced the bees. Education is a luxury. Only prodigies were allowed to attend school after the age of eight who then became the leaders to hold responsibilities. Other children were trained for hand pollination. In China, the Committee made all the decisions for other people. All these points to the dystopian setting.

In *The End of the Ocean*, In Signe's case, concerning the aspects of post-carbon descriptions of environmental dystopia, starting from how the ice was being transported to the Gulf and the Sheikhs, how in the name of developmental projects for modernization and technological advancements, construction of dams in rivers, ruining the livelihood of farmers, etc. started to exist. All of these lead to environmental depletion and ruins the pristineness of nature and tear apart nature. In David's case, the aspects of post-carbon descriptions even more point towards the dystopian setting. Where the world has turned upside down, Europe is plagued by drought, water is gone. With wars for water, rather than wars for power or nuclear weapons. Everyone is forced to leave their houses, become refugees, and are separated from their loved ones. Even in the refugee camp, the food and medicine supply stop. Water is reduced by half, more and more people keep entering the camp, there are no rules or regulations anymore and there is violence everywhere.

Anthropocentrism and Deep Ecology

'Anthropocentrism' and 'deep ecology' become the predominant perspectives in both novels. As the author indirectly brings out to the readers, how anthropocentric perspectives have been deep-rooted and steeped into the minds of human beings which have been passed on for generations. But it takes a lot of conscious effort to disassociate with the preconceived ideologies that stem from a selfish point of view. Where 'human supremacy' and 'human expressionism' dominate the world of thought; one that converts nature and 'natural places' into 'human spaces' with utmost disregard to nature and the natural environment.

In *The History of Bees*, Deep ecology can be analyzed in the text. The author brings out the concept of interconnection. In terms of the great chain of being. It can be found from how the disappearances of bees led to what all Tao experiences in her life. The disappearance of bees meant no jobs for beekeepers. Heavy losses for farmers and crop depreciation and less produce and less profit. Thus, reduction in the food supply, a major loss in nourishment for a nourishing diet, no milk and dairy products, not enough food to feed the animals, the cattle farming takes a hit and thus no meat and animal products. Human beings have to rely on corn and rice and thus the usage of artificial and processed food. And finally, all of this would lead to the population growth turning stagnant. Thus, the chain reaction due to the disappearance of bees is an aspect of deep ecology.

With regard to Anthropocentrism, In William's story, one can spot anthropocentrism, where everyone is trying to safeguard the lives of one's own family. But this led to the destruction of the bioregions and the negligence of human beings ruined the pristineness of nature. Human beings look at bees only as 'mere subjects' that were to be studied. In George's story, Human beings are selfish creatures. They look at bees as mere 'objects' of making a profit. Even if that meant more bee deaths. For example, moving bees throughout the year in order to make money out of pollination, taking away all of the honey or nectar, the bees don't have

food to feed to their little ones and their offspring, etc. The precept to convert the nature from 'places' to 'human spaces', where human dominates and tries to 'tame' and 'control' the bees for selfish purposes. In Tao's story, all that the people were experiencing was because of the negligence of human beings. The overexploitation of nature, that led to nature revolting back and giving a tight slap to break the human ego. By the means of making human beings realize that it is bees that gives 'life' and 'make our lives better', that nature is superior, that one cannot 'tame and control' it.

In *The End of the Ocean*, Deep ecology can be analyzed. The interconnection can be found that points to the great chain of being. In a world where there are no more cold countries, ice and snow have completely melted. No pure water to drink can lead to a chain of reactions. Plants, animals, human beings, a majority of natural creatures need water to survive. Without water, there is extreme drought, population depletion, World water wars, human beings at the brink of extinction, which is hinted at in the text.

With regard to Anthropocentrism, In Signe's story, the aspects of anthropocentrism are analyzed where Iris and her fiancé worked for the developmental project where they put human needs above everything else. They think they are superior to nature, that they have authority over it. Also, the character of Magnus who puts his own needs first wants to have a secured life and wants to safeguard his future, at the cost of all the future generations. In David's story, all that David and Lou face is a consequence of the anthropocentric nature of human beings. The Dystopia is a result of this anthropocentric worldview. Where humans feel they are superior to nature.

Conclusion

The central focus of both the novels revolves around the environmental motifs which connect the situation of 'environmental dystopia' with 'the post-carbon world' through a series of anthropocentric references. However, Maja Lunde deals with this concept in a manner that is unique as she ushers a utopian 'ray of light' in an otherwise precarious setting. Furthermore, regarding the depiction of the environment, one traces her emphasis on the Biophilia hypothesis, which may be correlated with the innate tendency of human beings to seek connections with 'nature and other forms of life'. Lunde brings out connections of nature, where; in both the novels, the precept of sexual intercourse which is detonated as inkling with 'self-pleasure', is presented by the way of 'nature' as a path of expression. The author connotes the meaning of 'self-pleasure' with that of 'pounding against the earth' that changes the perspective altogether.

While also catering to the time theory perspective: the idea that our perception of time influences our emotions, perceptions, and action. The author instils a 'sense of emergency' by the way of 'climate education' and 'ecological consciousness'. The author provides to the readers a panoramic view by presenting the past, the present and the future, which opens to a plethora of dimensions. The novel *The History of Bees* deals with three interwoven stories from 1852, 2007 and 2098 and lists human dependence on bees and *The End of the Ocean* entwines two stories from 2017 and 2041 while listing the cruellest losses of nature. In lieu of the provision of an array of a complete picture, Lunde urges the readers to assess and contemplate the evidence of life. She leaves it to the reader's discretion to point what was incorrect, without doing the same explicitly. This discretion and understanding of the deeper meaning take place at a subconscious level and evokes emotional as well as psychological responses in the readers.

Finally, the paper disembarks with the following conclusions: Firstly; both the novels provide for two completely different perspectives to view and understand the text via 'land perspective' and 'water perspective'. Secondly, in terms of the way in which the author binds three different stories in *The History of Bees* and two different stories at *The End of the Ocean*; 'ties the knot' towards the end, point to the conceptual understanding of the ancient Chinese philosophy, 'Yin and Yang', which brings out interconnectedness, interdependence, and complementary forces of the natural world because one leads to another as they interrelate to one another. Thirdly, *The History of Bees* and *The End of the Ocean* alludes to the cultural associations and understanding of the world economies. The themes of superpower versus the third world countries are also evidently analyzed, wherein 'Unites States versus the rest of the world' thought is depicted. In terms of the significance attached to the red scarf and 'The Committee', which are the commonly detonated cultural references to China. Fourthly, in one of the novels, the representation of the 'male gender' dominates the 'female gender'. In particular, the male gender in one of the novels is depicted with the traits of male as 'dominating gender', in the story that is based on past, i.e. *The History of Bees*; William is ruled by the male-dominated thought that disregards and neglects women and women's perspective. In other words, the power hierarchy sees the male gender as the 'dominating' force over the female gender and the environment at large. Therefore, a clear indication of patriarchy is seen in the novel. While at *The End of the Ocean*; the author presents a more feminist perspective, that allows women to live a life as per their wishes and whims, especially when Signe chooses to leave Magnus, which wouldn't have been possible otherwise in a male-dominated society. This balances out two opposite perceptions of human psychology.

References

- Alonso Alonso, M., & Cabarcos Traseira, M. (2019). A legacy of waste: Reflections on literature and the environment. *Journal of Postcolonial Writing*, 147- 154. DOI: 10.1080/17449855.2019.1590565. Accessed on 04/04/2020.
- Bartosch, R. (2018). Scale, Climate Change, and the Pedagogic Potential of Literature: Scaling (in) the Work of Barbara Kingsolver and T.C. Boyle. *Open Library of Humanities*, 1-21. DOI: 10.16995/olh.337. Accessed on 20/02/2020.
- Bergthaller, H. (2013). Nathaniel Rich's >Odds Against Tomorrow<. *Academia.edu*, 1-5. DOI: https://www.academia.edu/40399710/Nathaniel_Rich_s_Odds_Against_Tomorrow_ Accessed on 01/04/2020.
- Clode, D., & Stasiak, M. (2014). Fictional Depictions of Climate Change. *Common Ground*. <https://www.researchgate.net/publication/269404881>. Accessed on 28/03/2020
- De Cock, C., Nyberg, D., & Wright, C. (2019). Disrupting climate change futures: Conceptual tools for lost histories. *Organisation*. DOI: 10.1177/1350508419883377. Accessed on 26/03/2020.
- Dini, R. (2016). "Resurrected from its own sewers": Waste, landscape and the environment in JG Ballard's climate novels. *Academia.edu*, 1-11. DOI : 10.1093/isle/isz003. Accessed on 29/01/2020.
- Lunde, M. (2015). *The History Of Bees*. Great Britain : Simon & Schuster UK Ltd.
- Lunde, M. (2017). *The End Of The Ocean*. Great Britain : Simon & Schuster UK Ltd.
- Nikoleris, A., Stripple, J., & Tenngart, P. (2017). Narrating climate futures: shared socioeconomic pathways and literary fiction. *Climate Change- August*, 307- 319. DOI: <https://doi.org/10.1007/s10584-017-2020-2>. Accessed on 27/03/2020.
- Rogne, V. (2019, October 15). *Maja Lunde im Interview über ihr literarisches "Klima-Quartett"*. Retrieved from Norway2019.com: <https://norway2019.com/en/news/maja-lunde-im-interview-ueber-ihr-literarisches-klima-quartett>. Accessed on 20/02/2020.
- Schneider-Mayerson, M. (2018). The Influence of Climate Fiction: An Empirical Survey of Readers. *Environmental Humanities*, 473-500. DOI: <https://doi.org/10.1215/22011919-7156848>. Accessed on 01/04/2020.

Contact email: reportermega123@gmail.com