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Musaab Natiq Ibrahim

Wasan Ali Hasan

Al-Iraqia University, College of Education for Women, Department of English, Baghdad, Iraq.

* Corresponding author: E-mail : musaab.ibrahim@aliragha.edu.iq**Keywords:**dystopia,
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E-mail t-jtuh@tu.edu.iq

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Catastrophic Ecological Projections in J.G. Ballard's *The Drought*

A B S T R A C T

James G. Ballard (1930-2009) is regarded as a strong critic of materialism and commercialization amid rapid industrialization and is connected with a new generation of dystopian fiction for creating a largely post-apocalyptic world. In his work, he speculates on the type of catastrophe that would befall humanity as a consequence of modifications in the inhuman ecosystem due to contamination and industrialization. Ballard attempts to highlight the impact of human actions on nonhumans and environmental catastrophes on humankind by producing apocalyptic books in which the planet is wrecked by drought, floods, windstorms, or crystalline lattice. Ballard depicts a desolate world intimidated by a drastic climatic transition in *The Drought* (1965), a dystopian narrative that was first authored in 1964 under the headline *The Burning World*. This was caused by the worldwide discharge of toxic substances and manufacturing effluents into river systems and ocean water, which prevented rain and evapotranspiration due to an oceanic sheet of plastic. This paper seeks to examine *The Drought* as an ecology apocalypse that examines the interaction between humanity and nature. To accomplish this, the Eco criticism concept will be used in Larchmont, a waterfront community on the U.S. east coastline, where a 10 years drought is taking place.

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التوقعات البيئية الكارثية في رواية الجفاف لجيمس جي بالارد

م. مصعب ناطق إبراهيم/ الجامعة العراقية/ كلية التربية للبنات

م. وسن علي حسن/ الجامعة العراقية/ كلية التربية للبنات

الخلاصة:

يُنظر إلى جيمس جي بالارد (١٩٣٠-٢٠٠٩) على أنه من أهم المؤلفين الذين انتقدوا المادية والتسويق التجاري في ضوء تطور عمليات التصنيع وما نتج عنه من كوارث بيئية، حيث ارتبط الكاتب بالجيل الجديد لإنشاء ما يعرف بـ أدب ما بعد نهاية العالم.

تكهن الكاتب بنوع الكارثة التي ستحل بالبشرية نتيجة التعديلات في النظام البيئي للإنساني وبسبب التلوث والتصنيع. حيث حاول بالارد تسليط الضوء على تأثير الإجراءات البشرية على غير البشر والكوارث البيئية على الجنس البشري من خلال إنتاج قصص ذات طبيعة مروعة يدمر فيها الكوكب بسبب الجفاف والفيضانات أو احتمال تعرض الكوكب للعواصف و الأعاصير. يصور بالارد عالمًا مقفّرًا نتيجة التحول المناخي الجذري في رواية الجفاف (١٩٦٥)، وهو سرد ذو طبيعة خيالية. حيث تدور الأحداث حول تصريف النفايات السائلة ذات الطبيعة السامة في أنظمة الأنهار ومياه المحيطات، مما حال دون هطول الأمطار والتبخر بسبب صفحية محيطية من البلاستيك. يسعى البحث إلى تسليط الضوء على كارثة الجفاف باعتباره نهاية العالم البيئية والتي تدرس الصراع الأبدي بين البشرية والطبيعة. والذي سيؤدي إلى دمار الكوكب في نهاية الأمر.

بالإضافة إلى تغيير عادات و تقاليد البشر و انتهاء ما يعرف بالحضارة و التطور وتحول البشر إلى وحوش يستغل فيها القوي البشر الاضعف منه.

الكلمات المفتاحية: الواقع المرير ، علم البيئة ، الكوارث البيئية ، نهاية العالم ، والجفاف

1. Introduction

The notions of an apocalypse, and dystopia which first appeared at the beginning of the 20th century, undermine the romanticism and positivity of the Technological, Intellectual, and Manufacturing Revolutions—each of which had a significant negative impact on the 20th century. These historical revolutions have transformed humanity into a capitalist, ethnocentric species in current times. According to Gregory Claeys, dystopia is related to the concepts of "anti-utopia" or "negative utopia", and it serves as a satire of idealistic or utopian ideals and practices that have gone terribly wrong.¹

It also exposes the falsehood of a good utopia that is imagined in the future and is managed and preserved by some organizational, technical, ethical, or authoritarian governments. Since one human's utopia can become another's dystopia, dystopian depictions serve as a critique of contemporary topics such as politics, commerce, education, innovation, theology, and the ecosystem. *The Time*

Machine (1895) by Herbert George Wells, *The Iron Heel* (1908) by John Griffith Chaney, *We* (1925) by Yevgeny Ivanovich Zamyatin, *Brave New World* (1932) by Aldous L.Huxley, and *Nineteen Eighty-Four* (1949) by George Orwell are early examples of dystopian literature that aimed at analyzing the shortcomings and disadvantages of the early dystopian novels often depicted a society's people living in a dehumanized state but harboring illusions of a utopian society. Individuals are tricked by illusory awareness and are dedicated to the community's leader because the leader expects unquestioning loyalty. They are persuaded that the outer world, as well as the nonhuman realm, is harmful. Personal life, independent intellect, variety of perspectives, and autonomy are either constrained or abolished in a such so-called flawless and perfect utopian community. Individuals are also constantly monitored. Under certain conditions, the characters feel trapped and attempt to get away. They challenge the current political and economic, cultural, intellectual, and religious circumstances, thinking that there is something flawed with both the community and the institution.²

Late dystopian literature like Kurt Vonnegut's *Player Piano* (1952), Sir Angus F. Wilson's *The Old Men at the Zoo* (1961), and *Make Room! Make Room!* (1967) by Harry Max Harrison. *Underworld* (1997) by Don R. DeLillo, *The Ice People* (2000) by Maggie Mary Gee, and many of J. G. Ballard's works of fiction, however, generally the apocalyptic and post-apocalyptic themes deal with natural catastrophes and ecological disasters brought on by excessive biological and technological operations. These writings explore the utter devastation of the natural environment and its repercussions on people. However in late dystopian communities population lives in cities in the future with cutting-edge commercial, technological, and mechanical luxuries. Citizens in the latter dystopian settlements consider themselves better to the inhuman ecosystem because of their developments. They utilize the earth's resources at their discretion because they are no longer dependent on the world. However, they wind up having to fight for their lives in the face of the environmental disaster that their haughty and callous views of the wild world create. Although no technical or intellectual solutions can be of assistance in this tragic predicament, humans are once again left at the whims of the environment. They start living in a primitive way just to meet their physical demands. To exist, they look for natural harmony. The main characters of post-apocalyptic literature understand that environmental disaster is a result of humans' abuse of nature. They evaluate one's commitment to others, one's perspective

toward the environment, one's place in the wild world, and the impact of nature on the human spirit as one embarks on a sort of inner adventure.

2. Science Fiction according to J.G. Ballard

Science fiction is essential material for dystopian literature. Ballard believed that science fiction, with its innovative depictions of science-based, operational, economic, and intellectual transformations, was the most suitable medium for interpretation:

Science fiction is currently the only genre that is flourishing and, greatest likely, the only genre that has any impact on the globe at large. In simple terms, science fiction is a reaction to science and technological advancements as seen by members of the consumer products community. It also acknowledges that the author's responsibility in the modern world has transformed; he has become purely and simply one of a veritable army of individuals who are going to fill the climate with fictional stories of all kinds.³

Ballard preferred "soft or gentle" science over "solid" science, favoring "space cruise missiles and laser weapons"⁴, and emphasized "internal space" over "external space." To build a relatively homogenous self and civilization, he combined the physiological with anxiety and depression and the body with the soul. So according to Ballard who is one of the leaders of the New Generation of science fiction, "the largest advancements of the instant coming years will occur, not on the Mars or the Moon, but on our Planet, and it is internal space, not external space, that must be explored, Earth is the sole genuinely alien globe."⁵ This Ballard notion lays the foundation for the pathway for fresh knowledge and insight into the human psyche in the face of an incipient climate collapse of civilization. To put it another way, he outlined some terrifying imaginings of pre-existing coming years. He was also influenced by two 20th-century contemporary artists: Surrealism and Pop Art. Surrealism permitted him to explore his character types' incapacitated, whereas Pop Art enabled him to aestheticize everyday items making the rounds in consumption media and culture.

Ballard proposed "a highly elevated or substitute truth beyond what is intimately acquainted with our sensations"⁶ in his fiction. In an attempt to incorporate the incapacitated into the awareness, oneself with the other, the logical into the irrational, and civilization into the environment, he profited from impressionism.

In the words of Gregory Stephenson, "[l]ike those of the expressionists, Ballard's environments are mindscapes, externalizations of internal, mental remarkable success perfectly that reliability [that the writer] has directly attributed to the visuals of pictorial impressionism, the aspect of trying to represent a symbology of internal world."⁷ Ballard emphasized the need to eliminate any divisions here between inside and outside regions. Ballard gets to share Arne Naess's perspective on environmentalism in this regard which calls for an in-depth investigation to uncover the causative factors of the ecologic disagreement, as well as in-depth operations and modifications. "Deep" refers to the necessity of going further than limitations and cursory solutions to the socio-cultural and environmental issues that both people and inanimate species must contend with. The deep environmental movement focuses on "the interaction, world. The world," which depicts how organisms are connected "in the restructure net or [in the] research area of fundamental value," much like how impressionism communicates the interaction between the awareness and the subconscious mind in addition to the truth and fantasy.⁸

According to deep ecology's "precepts of variability and symbiotic relationships," diversification offers more options for survival, more potential for novel configurations of emergence, and a wide variety of different living creatures, while mutualism enables integration and partnership in complicated interactions rather than the need to murder, manipulate, or repress in for survival. As a result, the idea of "reside and let continue living" is replaced with the idea of the "ability to survive of the best athletes."⁹ Environmentalism has a moral and philosophical foundation thanks to evolutionary theory. In other words, Eco criticism is a "significant readjustment of our entire human civilization,"¹⁰ whereas environmentalism is a reassessment of how characters in works of literature interpret and begin building the universe.

3. *The Drought* as an Eco and Post-apocalyptic novel

Ballard's novel, which focuses on changing climate, "provides as a psychological experiment that enables [human species] to investigate the possible

implications of environmental transformation and conceive different living circumstances."¹¹ Climate literature is "about just what future might contain - not simply to help [people] figure out how to deal with what is an environment-changed universe might appear like, but rather to help [humans] as a creatures try to deal with what it might imply to exist in a substantially amended environment."¹² Ballard explained in one of the discussions that his masterpiece *The Drought* depicts a scenario controlled by desert, which leads to the destruction of the planet. As the title indicates, *The Drought* illustrates a planet endangered by dramatic environmental disruptions induced by intensive manufacturing production. Substances as well as other toxin contaminants poured into river systems and ecosystems all over the earth hinder absorption and showers, resulting in a particular type of plastic film covering the seas. Humans suffer from a shortage of rainfall, nourishment, and water supplies because of constant radiation from the sun's rays and an absence of a meteorological cycle. To endure in a worldwide desert, mankind goes insane and turns to savagery. The novel portrays the regression of medically and technically sophisticated modern societies to their primal circumstances as gatherer societies, revealing how nations fall apart during the pursuit of merely a small quantity of water.

It is worth mentioning that the novel is divided into three parts. The first section explains the main character, Dr. Charles Ransom, his connection with the secondary characters, and the townspeople's departure from Larchmont for the shoreline in pursuit of water. The second section encompasses the ten years that followed the enviro collapse of civilization, in which a significant proportion of refugees end up dying while the survivors try to get water supply from what is left by clarifying it in old and ramshackle equipment. Nevertheless, the water post-processing process transforms the coast scenery into flatlands and dunes due to the machines' massive salt combustion. The third section concerns Ransom's and other remaining survivors' characters' coming back to Larchmont in the keep hoping that some water has been and still is in the city. The novel begins in an apocalyptic world:

Quilter, the ignorant fool of the old woman who resided in the dilapidated boat just outside of the yacht lagoon, was going to stand on a scarp of rocky outcroppings on the opposite shore at mid-morning, looking happy at the carcasses floating on the water below his legs. The perception of his distended head managed to swim among the flaccid tail feathers like a malformed headpiece. The

dabbing mud bank was strewn with scraps of paper and wood chips, and Ransom imagined Quilter as a demented convent trash strewn himself with leaf surface in mourning for the water's lost soul.¹³ (*TD*, 5)

Ransom continues to live by himself on his pontoon boat after his woman Judith left him for the chief of the neighborhood officers. Ransom tries to remain in the neighborhood of Mount Royal even though nearly everyone is having left to go to the shoreline in seeking water, only to see the city's community disintegrating:

The lakefront city of Larchmont was abandoned as he neared the water's mouth, navigating the pontoon boat through the marooned catching fish and yacht cruise liners. The pontoon boats along the local fishermen's waterfront were deserted, and drying fish ended up hanging from lines of snares in the darkness. The fire from a few trash flames that were smoldering in the foreshore gardens was veering past the large windows as they started swinging in the summer breeze. The roadways were still. Ransom had anticipated that some individuals would hang around until the primary emigration to the shoreline was complete, but Quilter's existence, along with his confusing smiling face, seemed to be an ominous sign in some way. This was just one of many bizarre indications that the drought was worsening during the misunderstanding of the prior month. (*TD*, 6)

The author describes how modifications in the environment over approved by the relevant people's psyches. Ballard illustrates the waters both before and during the drought to demonstrate how the water has dried up:

[The pond] had faded away into] a series of tiny bodies of water and streams, kept separate by the banks of sapping dirt. The pond was once a straightforward bit of a reach of lakes and rivers thirty miles long. Among them, just a few last fishery vessels set sail desolately with their crew members seated quietly in the harpoons. The water was once nearly three hundred feet in diameter in the mid-summer, but it was now just about half that size. A foul-smelling river

perforated its way all along the flat drain pipe of the banks. A man's mass could be supported on the solid clogging pores of dirt, and a network of gantries connected the riverfront villas to the steam. (*TD*, 5-6)

It should be noted that the conflict between competing factions for regulation of the city's surviving existence resource management sends the surviving residents into a tailspin. Ransom and a tiny number of other people who survived are compelled to flee to the shoreline whenever these competing factions set on fire to the town. Ransom observes, nevertheless, that because refugees keep fighting and snatching water from one another, life along the shoreline is not distinct from daily existence in the neighborhood.

Ballard demonstrates the character's interior life, or mental world, as he watches the impacts of global warming and tries to escape to the shoreline where there remains a little real water. Quilter, who recognizes the city's main correlation to the stream, notices Ransom's "repeated trips to the pontoon boat and the isolation weekend hours among some of the marshlands all along the southern shoreline of the lake labeled an unwillingness to square up to such failings in his people's lives." (*TD*, 8). Even though he thinks it is essential to unite civilization and environment, Ransom exemplifies a deep ecosystem viewpoint: "Ransom believed that the apparent lack of this great widespread moderating variable, which set its connections among all animate and non-animate artifacts remarkably similar, would demonstrate to be of vital importance. Each of them could soon become a metaphorical landmass in a time-drained island nation." (*TD*, 8). Ransom is conscious that individuals are dispersing without the river and that's why,

The river's continuous lateral moves, to which Ransom had grown increasingly susceptible throughout his trips to the pontoon boat, as well as its movement up and down and the fluctuating increased pressure on the hull, resembled the function within a huge system of evolvment, whose accumulated upwards stream was as pointless and meaningless as the seemingly constant speed of period itself. The actual moves were the haphazard and incomplete connections here between items in it, as well as his and the other shoreline dwellers' movement patterns, Mrs. Quilter's son's moves, and the movement patterns of the dying birds and fish. (*TD*, 8).

The water has been overcome by time, though, and persons are now affected by devolved powers. In this manner, the novel illustrates the start of reversing the transformation. Ransom is told by Lomax that "those dirt residences along the river already look like wooden shacks, we're going back in time right away." (*TD*, 31). Ballard aimed to demonstrate how much humans are impacted by the world's changes, turning the earth into a desolate wasteland. Despite how contradictory it may appear the protagonists accept the catastrophic event and adjust to its terrible situation. The societies of fisher folk whose lives are sustained by the water's flow are destroyed as it goes dry more, causing each person to disintegrate into civilization and become lost to time. For his fiction, the novelist was motivated by Yves Tanguy's dreamlike painting "De article Lenteur." The narrative's character's mental state is reflected in the portrait, which appears so many times in the text and serves as the section's headline. This dreamlike artwork, which is hanging in Ransom's pontoon boat, represents the present-day destruction of the past and potential future and reflects his memorable moments of a disastrous universe:

A picture of him resting on the grass with his family members when he was four years old, before his mom and dad's relationship breakdown, was on the left. An image of Tanguy's landscape painting "De article Lenteur" was reproduced on the left, banishing the horrors of that remembrance. This portrait more than any other had assisted in isolating him from the monotonous iterations of daily life with its seamless, grain of sand artifacts, empty of all affiliations, stopped on a scrubbed tidal ground. (*TD*, 9)

The significance of things and establishment is drained away as time and childhood memories are lost. Ransom is attempting to separate himself in the manufacturing wilderness to obliterate the passage of time and its erosion of civil liberties, as evidenced by the fact that he does not want to leave his hometown for the shoreline in the first place:

Ransom recognized as he took in his surroundings and the items in the cabin that the sailboat was just as much a protective capsule meant to shield him from the strains and appliances of duration as the steel hull of an astronaut's craft was meant to shield the captain from the perils of space. Here, his repressed recollections of his youth and the previous had been separated and subdivided, much like the pieces of antiquated minerals kept in glass boxes in science exhibits. (*TD*, 9).

The sunlight takes down the scorching ground, evaporating man's essence. Ransom believes that all is going down the drain, that remembrances and emotions are being wiped away. In this post-apocalyptic world, finance has been replaced with water. When Catherine Austen, whose dad was the previous director of the Mount Royal Zoo, requests Ransom if he has any freshwater to share, he puts his hands into his jeans pocket and responds that he does not. He instinctively searches his pockets for water, as if it were money. When Christine says, "Persons are dirty" (*TD*, 12), she meant it both metaphorically and literally. Humankind, at the mercy of the inhuman environment, attempts to exist in the parched country by killing and robbing in such brutal environments. To put it another way, a lack of water converts humanity to something even more terrible. Ballard demonstrates how the damage of the natural universe ruins human qualities, citing a confrontation involving fishermen and members of the clergy in which the general populace burns chapels and the second group sets flame to some buildings downtown. Individuals who do not recognize the link between their lives and their environment set fire to a community that is currently parched owing to the lack of rain:

The town had vanished behind them, but Ransom was able to see flames coloring the horizon twenty-five kilometers to the south. The meadows extended away into the early mist along either side of them, further than the vehicles powered onto the roadsides, their faces like cracked slabs of rusting. Fence posts swung in the breeze, and deserted cottages remained at the end of potholed alleys, dust blowing on their barred panes. The shiny skeletons of deceased calves were scattered around dry water containers. (*TD*, 62).

When the battling factions set fire to the city, Ransom and the surviving residents are forced to flee to the seashore. Ransom notices near the coastline that water, which had been recklessly abused before the drought, is being conserved by the armed power, and that not everyone is permitted to walk across the barbed wire barriers. When someone goes through the line with unauthorized approval from the troops, he or she is killed by bullets. It is important to remember that the family's custom of making a living alters with the droughts in the sense that living in poor is turned towards getting water. As earlier said, the idea of time remains pointless on the coastline during this time because individuals are detached from their

heritage; their experiences have gone for existence; and the universe has been emptied of value and significance:

However, they had achieved nothing beyond halting the clock. The coastline was a temporal zone stuck in an infinite pause as languid and everlasting as the damp sands themselves. Ransom frequently recalled the Tanguy artwork he had once cherished. Its deserted shores, stripped of any connections and feeling of time, resembled a photo depiction of the salty universe of the shoreline in certain ways. However, the resemblance was deceptive. On the shore, time was not missing but paralyzed; what was new in their lives and connections was only formed from the remnants of the past, from the mistakes and mistakes that lingered into the moment like the debris and metal products from which they constructed their cottages. (*TD*, 82).

Despite being somewhat nearer to water on the coastline, the survivors nevertheless feel powerless and depressed because time and the dryness have stripped away all of their history and future, and they believe as though they are trapped in the salty sands:

The ambiance in the colony was depressing and humorless, reminiscent of a society of early pilgrims stubbornly holding itself united at the brink of a northern land. This was partially caused by the survivors' ongoing, nebulous guilt; the ghosts of the thousands of people who had died on the seashore or were pushed out into the sea in flocks tormented the salty air. However, it also showed how slowly variation and mobility were reduced as the remnants of their former lives—the only resources left to them—sank into the barren sands. Ransom's mind was chilled by this feeling of dwindling possibilities, of all the dimensions of time eroding further than the drooping sand and the emptying branches. (*TD*, 87).

With not much solace in the salty sands on the coastline, Ransom returns to Larchmont in the mistaken belief that there is some fresh water there. Ransom uses a lion they spot along the way as their guidance. He is joined by Catherine, Mrs. Quilter, and Philip Jordan. Ransom is certain after viewing the lion that there is an additional source of drinking water close to the ocean since it wouldn't survive else. The observer is brought back to the Genesis deluge by this experience. Noah releases a bird to survey the globe, and when it returns bearing a new olive leaf, he

discovers that the flood has receded from the world. The presence of the lion may also portend the ending of the drought. This incident demonstrates that regardless of their destructive views against the environment, humans nonetheless rely on natural resources and beings for assistance. Ransom thinks as if they are approaching a cemetery as they reach Larchmont anyway:

The droughts of the middle area, with its devastation and infinite dunes reaching across the planet, chilled him by their magnitude. He had the impression that he was moving through a large cemetery due to the constant arid sunlight, the lack of any hue, and the stark uniformity of the desolate ground. Most significantly, the immobility gave even the smallest perturbation a somewhat hallucinogenic depth. (*TD*, 107).

But because they haven't gotten water from the ocean, they aren't appreciated in their homeland when they arrive. The traditional religious symbols are also broken down in light of what inhabitants in such a post-apocalyptic world lack water. Belief becomes anchored in the sea, the fish, and the water:

The church for the community was located in the rear citadel of the boat, which protruded tall into the sky. It was crowned with a huge whalebone cross. Primitive colored representations of religious images, in which Jesus and his apostles are encircled by jumping fish and sea horses, had substituted for many of the glass panels and panes. (*TD*, 86).

Moreover, it can only be emphasized that the fiction also figuratively depicts something like a decentralization in sexual identity conditions that contribute to the opposite progression in cultural and historical aspects.

Lomax's rant soon devolved into a furious ramble, his visage morphing into a horrific mask. Ransom had the impression that Lomax was returning to some basic level where the distinction between man and female no longer existed. Lomax was now a gelding, as literally sterile as he had been emotional." (*TD*, 123).

Ransom's continual wish for a running river in Larchmont concludes the tale. Ransom, exhausted by his hunt for freshwater, combines his outward and interior journeys.

Even though it was not almost noon, the sun appeared to be fading into the sky, and the atmosphere was increasingly turning colder. He was surprised to find that he was no longer casting any shadows on the sand as if he had finally finished his voyage through the edges of the interior scenery he had maintained in his head for so many years. The air became darker as the light faded. The dust was drab and opaque, with dead and obscured crystals on its surfaces. An enormous black cloud of despair rests over the sands as if the entire outside world were dying. It wasn't until later that he realized it had begun to rain. (*TD*, 130).

The book implies that he presumably becomes lost in his subconscious, requests to distinguish truth from his fantasy, or that he lacks awareness in a literal way. In these other terms, the increasing blackness over the parched and ruined countryside could be a portent of rain falling from the skies, or it could be a reference to Ransom's blindness, signifying his impending death. Although it seems evident that rain will fall, Ransom is unable to feel it. The text does not explain why he cannot, however, he may die after finishing his inner voyage. The culmination of Ransom's internal voyage alludes to Naess' idea of achieving self-realization. The notion of interconnected encounters of life as a constant process gave Naess the term environmental self, which means transcending segmentation and polarity and moving upward completeness and magnificence. "Through to the broader self, every human being is closely linked, and from this closeness emerges the ability of connection and, as a natural result, the conduct of peacefulness,"¹⁴ as it is said in one definition of self-actualization.

Self-realization is the realization of humanity's unique aspects as well as the establishment of internal links to all other aspects of the cosmos, resulting in environmentalism. According to Bohm, "the essence of awareness for every living being is, obviously, an enfoldment of the entirety of life, both physical and mentally and physically, inner and exterior."¹⁵ Ransom is now a self-aware living being because he connects his psyche with the environment, expanding himself further than the body. That is why it is hinted in the story that Ransom is the one

who notices the symptoms of impending rain first, and his inability to feel it does not alter the circumstances. Ransom, having attained psychic fulfillment, cannot experience the rainfall because of drought is so severe that it will last "even when it rained" and also because "the drought is now complete within his skull."¹⁶

Conclusion

Finally, literary apocalypses serve as morality tales, trying to warn people about their geopolitical, economic, intellectual, religious, and commercial positions in connection to the natural environment. The tale reveals that ecological catastrophe does not occur overnight, which indicates that it takes time to achieve its apocalyptic degree. The story addresses how mankind has perished in such tragic conditions because individuals have been detached from themselves and each other, and they have become hateful toward others to survive. Naess' ecocriticism, like Ballard's notion of the connection between both inner and outer spaces, redraws civilization's values, techniques, and processes to preserve the environment as well as the cultural diversity of natural ecosystems. Naess meant that if this new philosophy, which argues that humanity is interwoven from the environment, is fully and correctly comprehended, humans will realize that harming nature means harming an intrinsic part of themselves, and hence will stop inflicting uncontrollable harm on the environment. Solitude from the world around us leads to arrogance and aggression toward other individuals and the natural world, potentially generating doomsday situations.

Notes

¹G. Claeys, "The Origins of Dystopia: Wells, Huxley, and Orwell" in *The Cambridge Companion to Utopian Literature* (New York: Cambridge University Press, 2010), 107.

² Ibid., 108- 132.

³J. G. Ballard, *A User's Guide to the Millennium* (London: Flamingo, 1996), 205-206.

⁴Ibid., 197.

⁵Ibid.

⁶Ibid., 84.

⁷G. Stephenson, *Out of the Night into the Dream: A Thematic Study of the Fiction of J. G. Ballard* (New York: Greenwood P., 1991), 164.

⁸A. Naess, *The Shallow and the Deep, Long-Range Ecology Movement: A Summary* (Cambridge: Cambridge University Press, 1973), 95.

⁹Ibid., 96.

¹⁰ A. Naess, *Ecology, Community and Lifestyle: Outline of an Ecosophy* (Cambridge: Cambridge University Press, 1989), 45.

¹¹"Fiction prepares us for a world changed by global warming." *News.ku.dk. The University of Copenhagen*.

<http://news.ku.dk/all_news/2014/04/fiction_prepares_us_for_a_world_changed_by_global_warming/> [accessed in April 8, 2023].

¹²G. Andersen, "Cli-fi: a Short Essay on its Worlds and its Importance" <<http://eco-fiction.com/cli-fi-short-essay-worlds-importance/>> [accessed in April 9, 2023].

¹³J. G. Ballard, *The Drought* (New York: Berkley Books, 1965), 5. All subsequent quotations referencing the novel are taken from this edition, with the abbreviation (**TD**) and the page number(s).

¹⁴A. Naess, "Self-Realisation: Ecological Approach to Being in the World," in *Deep Ecology for the Twenty-First Century*, ed. G. Sessions (Boston: Shambhala, 1995), 225-239.

¹⁵D. Bohm, *Wholeness and the Implicate Order* (London: Routledge & Kegan Paul, 1980), 21.

¹⁶S. Sellars & D. O'Hara, *Extreme Metaphors: Selected Interviews with J. G. Ballard, 1967-2008* (London: Harper Collins, 2012), 203.

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