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**Title: The Post-Apocalyptic Climate Change Dystopian Novel:
Genre-Blurring at the End of the World**

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Abstract

Despite the genre's anthropocentric origins, recent dystopian fiction has demonstrated an increasing preoccupation with environmental issues, suggesting that the dystopian imagination holds a particular appeal in confronting the disastrous potential of climate change. Yet the dystopian novel is not the only genre to express a growing environmental anxiety. The apocalyptic and post-apocalyptic genres have also experienced a dramatic growth in popularity, sharing this preoccupation with environmental instability and ruin. As the term 'dystopia' becomes increasingly applied to all negative speculative fiction, recent characterisations have a tendency to elide dystopian, catastrophe, and post-apocalyptic narratives. The confusion between these literary forms is exacerbated by the genre-blurring employed by ecodystopian fiction, which often contains elements of apocalyptic and post-apocalyptic narratives. Environmental apocalypse may play a role in the destruction of the dystopian society, or it may overshadow the narrative as a constant threat. In other narratives the dystopian society can be viewed as post-apocalyptic, developing out of the aftermath of environmental disaster.

However, although it is possible for a text to belong to both the post-apocalyptic and the dystopian genre, it is precisely the combinations of features from two separate literary traditions that make this genre-blurring significant. This paper therefore begins by clarifying the distinction between these genres through an analysis of content, form, and function, demonstrating that the two genres, though alike in many respects, pursue very different formal strategies. The second half of this paper then examines two examples of post-apocalyptic, dystopian fiction: Gee's *The Ice People* and Atwood's *Oryx and Crake* are narratives which are split across an apocalyptic moment, divided into two timelines: before and after. I explore how the authors' use of genre-blurring challenges the conventions of both genres, using the protagonist's post-apocalyptic perspective to critique the pre-apocalyptic dystopian world and the events or disaster that destroyed it.