



**THE APOCALYPTIC VISION IN STEVE WATERS'
THE CONTINGENCY PLAN: AN ECOCRITICAL
READING**

**2021
MASTER THESIS
Department of English Language and Literature**

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Prepared as

Master Thesis

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KARABUK

August 2021

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Jebrel Abdulteef Ibrahim IBRAHIM titled“THE APOCALYPTIC VISION IN STEVE WATERS' *THE CONTINGENCY PLAN: AN ECOCRITICAL READING*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and literature as a Master of Arts thesis. August 19, 2021

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Signature :

FOREWORD

I would like to express my extreme gratitude to my dear supervisor, Professor Abdul Serdar ÖZTURK, who offered outstanding help over the whole period of this program. Unforgettably, the ultimate efforts done by Associate Professor Dr. Harith TURKI are highly taken into consideration; thanks may not be capable to encompass the favours offered by him.

My sincere and greatest gratitude is paid for the One and only pure source of knowledge whose message for us is unity not separation. I also would like to offer my endless thanks to my devoted parents, my mother who sacrificed several things to support her children and my father who always wishes to see me a successful and influential man. Special thanks from the bottom of my heart are presented to siblings, friends, and relatives who helped me through this journey and gave their ultimate support.

DEDICATION

To mankind..

ABSTRACT

The present study proposes to analyse Steve Waters' *The Contingency Plan*. The book is divided into two plays, *On The Beach* and *Resilience*. The analyses concentrate on the application of ecocritical concepts to investigate the apocalyptic elements in both plays. The first chapter introduces the theoretical background of environmental studies, ecocriticism, and apocalypticism. In addition to the conceptual framework, the first chapter includes a representation of the previous political involvement in climate change issues. The second chapter offers an application of the apocalyptic literary elements on the first play, *On The Beach*. Moreover, the ecocritical reading is implied to elaborate on the political influence which directly contributes to the degradation of the natural environment. Similarly, the third chapter elaborates on the analysis of *Resilience*. The same theoretical framework is used to analyse the play according to ecocriticism terminological reading. Moreover, the characteristics of the apocalyptic literary text are investigated in the third chapter. Both sides of analysis, ecocriticism and apocalypticism, are related to the discussion of political involvement in the play. The second and third chapters present a philosophical discussion of the apocalyptic storyline's major and secondary characteristics. The aim of the study is expanded to encompass the discussion of the apocalyptic aspects that Steve Waters uses in *The Contingency Plan*, thus the vision of apocalypse may be more obviously presented. Finally, the research gives a conclusion section to demonstrate the outcomes of the discussion in the entire project, the conclusion part also offers a simple comparison to the variety of techniques used in both plays.

Keywords: Ecocriticism, Apocalypticism, Global warming, Steve Waters, *The Contingency Plan*, Politics

ÖZ

Bu çalışma Steve Waters'ın *The Contingency Plan* kitabını analiz etmeyi amaçlamaktadır. Kitap, *On The Beach* ve *Resilience* olmak üzere iki oyundan oluşmaktadır. Analizler, her iki oyunda da apokaliptik unsurları araştırmak için eko-eleştirel kavramların uygulanmasına odaklanmaktadır. İlk bölüm, çevresel çalışmaların, eko-eleştirelinin ve apokaliptisizmin kuramsal arka planını açıklamaktadır. Kavramsal yapıya ek olarak, ilk bölüm iklim değişikliği konularında önceki siyasi katılımın bir temsilini içerir. İkinci bölüm, ilk oyun *On The Beach*'de, apokaliptik edebi unsurlarının uygulamasını göstermektedir. Ayrıca, eko-eleştirel okumanın, doğal çevrenin bozulmasına doğrudan katkıda bulunan siyasi etkiyi detaylandırması vurgulanmaktadır. Aynı şekilde, üçüncü bölüm *Resilience* oyununun detaylı bir analizini yapmaktadır; oyunu eko-eleştirel terminolojik okumasına göre analiz etmek için aynı teorik çerçeveyi kullanmaktadır. Ayrıca üçüncü bölümde apokaliptik edebi metnin özellikleri incelenmiştir. Analizin her iki bölümü, eko-eleştirel ve apokaliptisizm, oyuna siyasi müdahalenin tartışılmasıyla ilgilidir. İkinci ve üçüncü bölümler, apokaliptik olay örgüsünün ana ve ikincil özelliklerine felsefi bir tartışma sunmaktadır. Son olarak, araştırma, tüm projedeki tartışmanın sonuçlarını göstermek için bir sonuç bölümü vermektedir. Sonuç bölümü ayrıca her iki oyunda kullanılan çeşitli tekniklerin basit bir karşılaştırmasını anlatmaktadır.

Anahtar Kelimeler : Apokalips, İklim Değişikliği, Ekokritikçilik, Siyaset, Çevre

ARCHIVE RECORD INFORMATION

Title of the Thesis	The Apocalyptic Vision in Steve Waters' <i>The Contingency Plan</i>: an Ecocritical Reading
Author of the Thesis	Jebreel Abdulateef Ibrahim IBRAHIM
Supervisor of the Thesis	Prof. Dr. Abdul Serdar ÖZTURK
Status of the Thesis	Master's Degree
Date of the Thesis	2021
Field of the Thesis	Theatre
Place of the Thesis	KBU/LEE
Total Page Number	77
Keywords	Apocalypse, Climate Change, Ecocriticism, Politics, Environment

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Steve Waters'ın <i>The Contingency Plan</i>'ındaki Apoakliptik Vizyonu: Ekoeleştirel Okumak
Tezin Yazarı	Jebreel Abduleef Ibrahim IBRAHİM
Tezin Danışmanı	Doç. Dr. Abdul Serdar ÖZTURK
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	2021
Tezin Alanı	Tiyatro
Tezin Yeri	KBU / LEE
Tezin Sayfa Sayısı	77
Anahtar Kelimeler	Apokalips, İklim Değişikliği, Ekokritikçilik, Siyaset, Çevre

SUBJECT OF THE RESEARCH

This research is based on the ecocritical reading to specify the characteristics of apocalyptic literature in the two-play text, *The Contingency Plan*, written by Steve Waters.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this study is to highlight how the author used different techniques to assess his political argument in order to address the climate change issue. In his book, the playwright offers an extensive clarification to the political point of view concerning the global warming problem. In addition to this, he employs the near-future atmosphere in an intention to support the apocalyptic sense inside the play, thus he may attain greater influence on audience.

The analysis of the text may provide other researchers with a reasonable background about the author and his recent works. This research can be used in the following studies, especially the ones related to the areas included by the researcher. The ecocritical and factual backgrounds knowledge about apocalyptic literature implied in the research are supposed to be highly significant to support the literature for the next researches.

The Apocalyptic Vision in Steve Waters' *The Contingency Plan*: an Ecocritical Reading is also supposed to discuss various questions in the field of apocalyptic literature, climate change, and political involvement.

- What are the major and secondary characteristics of contemporary apocalyptic literature applied by Steve Waters in *The Contingency Plan*?
- How does Waters reflect the image of the environment in a near-future atmosphere?
- While humanity is in a severe catastrophe, how does the playwright describe the reaction of characters in responsibility?
- What are the philosophical terms that can be concluded as employed in *On The Beach* and *Resilience*?

METHOD OF THE RESEARCH

This research analyzes the text of the two plays according to the ecocritical theory in relation to the contemporary notions of apocalypticism. Thus, the analysis also included some political areas to shed the critical lights on the responsibility of decision-making, which represents a core theme in *The Contingency Plan*. The critical analysis are extended to elaborate on the representation of apocalypticism in the text.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Discussing the importance of political involvement in the apocalyptic state, the present research is supposed to offer the answers to some questions related to the interpretation of the text in both plays. The clarification of the major and secondary characteristics of the plays as apocalyptic may support the following contemporary studies with a piece of considerable knowledge.

SCOPE AND LIMITATIONS / DIFFICULTIES

The current study is restricted to the philosophical discussion and characterization of apocalyptic literature, the impacts of mankind on potential environmental issues, and the political involvement in the global warming problem. The preliminary areas included in the research are to offer an idea about the future researches about *The Contingency Plan*. Thus this research offers extensive suggestions of fields to study in the text.

CHAPTER ONE: THEORETICAL BACKGROUND

1.1 Introduction

In Ecology, the term (Natural) Environment refers to the entity in which living and non-living species are encompassed, focusing on the fact that it exclusively represents non-artificial things. It is most often used to mention earth or parts of it. In its borders, the environment includes the interaction between living creatures, resources, and inconstant conditions surrounding them (Johnson, et al., 1997, P.62). This leads to the narrowing point that human beings, compared to other beings, are the most influential ones, either positively or negatively, towards the place they live in. This systematic linking of biotic and abiotic components, which is governed by internal and external factors, is scientifically referred to as an ecosystem. Chapin et al. (2002), describe the ecosystem as a "dynamic entity"; in other words, it is predisposed to be controlled by "periodic disturbances". Meanwhile, ecosystems are experiencing endless processes of recovery from the disturbances that occurred in the past, which are most probably done by humans' ill use of resources.

While unsustainably consuming resources on the planet, especially fuel, humankind live without a sense of vigilance to the problematic consequences that happen to environment. Apparently, such activities resulting in the emission of dioxide carbon have exceeded some limits, due to statistics of recent few decades. Other crucial factors, such as deforestation, desertification, and forest vast burnings, are continuously leading the atmosphere to a random state of warming (Lindsey, 2020). However, scientific reactions -to reduce the unprecedented effects of fossil fuel exhaustion- are progressing in order to replace it by sustainable energy. On the other hand, inscrutable sings refer that a number of governments attempted to establish certain policies to ensure the system of a sustainable environment (Moran, 2010, P.7).

From time to another, the planet faces various problematic issues laded as "natural disasters." Some of those disasters are indirectly attached to human life. Flooding and the rise of sea-levels is one of the most dangerous results of temperature growth. Ice sheets and shelves, especially in the Arctic and Antarctic regions, suffer an accelerated melting process. This rapid increase in sea waters leads to overwhelming several huge cities. During the decades passed, scientists worked hard to measure the average amount of ice melting. The improvements are

still made on technologies to calculate more accurate data. Researches, as this one attempts, are being published to establish practical knowledge to the state of environment. However, computer and satellite estimates regarding the effect of weather on ice regions are unfortunately not encouraging. Projections proposed there may be an increasing of several meters in sea-levels, this means a rendering of entire countries depopulated.

Additionally, the Arctic is also expected to be an ice-free ground in the near future due to natural disasters such as hurricanes that elevate intensity. It is clear that the threatening reactions of environment culminated and alarming that they are eminent to happen. On the contrary, sceptics arise to demonstrate -in their speeches- that it might have been an only "guesswork" (Stuart Sim, 2009, P.19-20).

The recent period in geological history witnessed an extra-violent activity by humans towards nature and other species, this dominance by the human race on the planet was the characteristic feature that led philosophers to underline its name as Anthropocene (Edwards, 2015). With the elevation of mankind's unsustainable implementation of natural resources as well as the negative impacts on climate over the universe, the term gradually attains over-expected tendency in proper media and literature. This may have offered a more significant and appropriate opportunity to break modern notions up, which tends to highlight the significant reflection of the environmental state in literature. Consequently, the mentioned issue of ecosystem influential relationship with human race which is depicted in different literary genres is studied under the conceptual standards of ecocriticism.

In their general form, the ecocritical studies are considerably related to different areas of knowledge and philosophy. This interdisciplinary characteristic provides scholars to assess their researches with some fundamental as well as aspiring theories in order to contribute a better framework, since the theory itself cannot be applied without a wider encompassment, which is a similar feature to environment. As one of the significant ecocritics who published books about this field, Lawrence Buell suggests a certain definition for ecocriticism, which is the systematic and analytic study of any complex or plain relationship between the outcomes of literature concerns and the environmental species which includes biotic as well as abiotic creatures (2001, P.20).

In the era which is represented by the human ultra dominance on nature, with no doubt, ecocriticism took its wider tendency as a theory in the final quarter of twentieth century and it is still focused on by scholars. Consequently, technological development over the globe provided the active researchers to extend the theory and contribute in the introduction of various related terms that can be applied into literature.

On the other hand, another significant notion which needs to be elaborated on while studying ecosystem is the anthropocentrism. Giving the term a reasonable clarification is essential to understand the philosophical meaning of mankind's place among other creatures in above the grounds of this partnership-based planet. Thus, the literal meaning of anthropocentrism is the "human-centeredness" in thinking, attitude, and reactions towards their surrounding nature. The anthropocentric critique established a basis of assumptions and judgmental decisions in different fields, in addition, the observant supplementations nonanthropocentric commitments have added much philosophical understanding to academically assist in theorizing environmental ethical concerns in the upheaval decade of 1970. However, numerous theorists introduce the aggressively international anthropocentric view as the major reason behind the widespread environmental collapse and the degradation of ecosystem species. However, from a philosophical point of view, the conceptual meaning of anthropocentrism can be conceived in different fields including the ethics, epistemology, as well as ontology (Minteer, 2009, P. 85).

In terminological understanding, there may be a confusion with the related words while discussing the relationship of humans and nature, specifically the two terms of anthropomorphism and anthropogenic. The obvious characteristic attribution of humans, who own better features such as the complete rationality, to the neglected nonhuman creatures represents the central essence of anthropomorphism, which is commonly referred to by the personification literary device. While the second one, anthropogenic, stands for the resultant problems caused by humans rather than the ones that come to existence naturally, this representation can be obviously and to a great extent seen in the anthropogenic climate change (Bailey, 2009, P. 59-62).

Relatively speaking, whether they occur naturally or by human influential impacts on environment, the usual shared relation between human-nature disasters is portrayed by the

catastrophic apocalypse. Certainly, this problem is highly referred to in literature, especially in the twentieth and twenty-first centuries. Bryan L. Moore assures that the reason behind the term of "ecological apocalypse" being redundant is that almost all the events during the apocalyptic scenario will rapidly be ecological (2017). In fact, with the severe technological revolutions in the two centuries, scientists started to believe that the cataclysmic end of the human race on planet is eminent. The inevitable catastrophe which overwhelms the cosmos will with no doubt be a consequence of mankind negligence towards environmental degradation state and their denying spirits of other creatures sustainability. Irrefutably, the coming generations as well as the ones engendered in the final decades of twentieth century are all supposed to witness greater guaranteed apocalyptic catastrophes. The cataclysmic end is indisputably unavoidable. Thus humans, including the leading scientists, may attempt to make a chance of postponement, yet it would never be for prevention (Franzen, 2019).

1.2 Climate Change Issue

In general, the environmental change is, without any doubt, an important term to the ecosystem species including humans. More specifically, Global Climate Change which is sometimes intentionally referred to as "global warming", is a state of continuous fluctuation that occur to weather patterns on a global scale (Collin, 2004, P.37). Cambridge Dictionary gives a slightly different definition to global warming as the "gradual increase in world temperatures caused by polluting gases such as carbon dioxide which are collecting in the air around the Earth and preventing heat escaping into space" (Cambridge University Press, n.d.). Through billions of years, the planet suffered a minimum number of changes to temperature, yet this state has developed to nearly its pinnacle in the recent few centuries especially the twentieth (Mathez&Smerdon, 2018, P.266). This global issue is attributed to different factors, such as the most important human acceleration in the use of emissions as well as greenhouse gases.

Speaking about the transgression in the CO₂ emission, it is essential to mention the rather violent gas which affects greenhouse gas. Methane, obviously consists of one carbon nucleus surrounded by four of a hydrogen, is considered as the most dangerous gas towards environment. The power of warming that methane holds can be more eighty times than other gases such as carbon dioxide. Accordingly, this virulent gas plays a super role in the acceleration of global warming. Scientists emphasize on the fact that methane must be dealt

with as a first concern while working on the reduction of emission process. They are more than sure that methane emission and its atmospheric concentration increased faster in the last four decades. Researchers concluded that the oil and gas industry, only in the United States, emitted at nearly 13 million tons of this gas in a single year (Hamburg, 2021).

Two other substantial phenomena come to be defined in order to clarify natural reasons of climate change inconstancy. First, El Niño- Southern Oscillation which is an unsteady frequent variation in both winds and temperature of the sea surface, it occurs over the tropical as well as subtropical areas of eastern pacific ocean. El Niño explicitly causes impacts on the process of global weather warming, this phase stands as a central reason behind the abrupt change of water surface temperature to be hotter. The repeated events of El Niño increased due to different factors over the few decades passed (Fedorov & Philander, 2000, P. 2001). The future predictions of El Niño suggest that it is probable to occur more frequently, accordingly, such events are expected to be a critical "tipping element" to the planet climate (Lenton, et al, 2008, P.1790). Second, La Niña which is considered as the colder phase of complicated weather patterns, it happens often as a consequence to the variations of the pacific ocean. La Niña is obviously the reverse form of El Niño, warm water is brought to the surface of the ocean by strong trade winds. Repeatedly, the event has occurred for some centuries, especially since the seventeenth (Druffel, et al, 2015, P. 1515). Certainly, La Niña also evolves a direct influence on the global climate, in addition to that, it creates a state of disruption to the normal patterns of weather. Consequently, this may lead to numerous fierce rainstorms to some parts of the planet as well as bringing drought in other places (Begon, 2006, P.41).

Saltwater intrusion is considered as another dangerous impact of sea-level rise, specifically in the vast coastal agricultural spaces. Gradually, the salty waters of oceans rise, thus the solidity of coastal waters and soils increase. In addition to that, forest fires spread fiercely, wide areas -which used to be a safe place for people who work in farms and fields- are expected to be abandoned in the near future. Humans are not the only creatures obliged to leave those inappropriate areas, animals are also supposed to take their reaction (Wilson, 2019, P.304). It has been observed that some migratory birds -that breed in the Northern Europe, such as pied flycatcher- have not advanced the process of breeding in the same rate dates at which the caterpillar as a prey have advanced (Both, et al, 2006, P.81). Unfortunately, the most positive ones to climate, plants, cannot migrate. In all its types, migration leads to an understanding that

climate change poses an instant threat to regional or global security. The competition for existence may reach its climax due to the limited access to resources, in addition, the diseases infections and death rate can be higher than usual (Romm, 2016, P.95).

1.2.1 Politics and Climate Change History

There is no doubt that decision makers have the ability to create a chance for the climate change issue to resolve. Governments, especially the great ones, are supposed to immediate action to offer hope to humans in different parts of the world. Similar to some other major problems, "global warming" must be shared with an essential sense of collaboration and mutuality. Highlighting the influence of collaboration, Corbyn (2013) insists that the most significant factor -in preventing global warming from its continuity- is the hasty activity from politicians around the world.

Attempting to show the mutual responsibility, David King (2004) wrote that climate change is a problem that has no respect to the national borders, this has related to the global leadership authority. Giving a statistic comparison, King mentions that United Kingdom, the emitter of approximately 2% of the global ratio, attempt to offer a leading contribution in the climax struggle of this virulent problem. On the other hand, the United States, being a blameworthy for higher than 20% emission, is not taking an evident response. Moreover, King adds that United States is considered as a front leadership of scientific and technology development in the field of climate change. Certainly the next procedure is to detain the process of emission together. This severe hardship can be ended only by unity in order to face it together.

In a recent statistic research published by Yale University, apparently, it is concluded that the climate change must be dealt with as a "high" or "very high" priority in the planning policy files of both the president as well as the congress (Leiserowitz, et al, 2019, P.10). Relatively, Kamarck (2019) remarks that at the meantime of climate change manifestation as a serious crisis, Americans stand in the side of resistance towards the decisive and comprehensive responses of the global warming issue. She continues to add that climate change requires the payments it deserves, not only this, but the problem is extremely likely to result some inconsistency in different branches of modern human existence. Social connections, the norms

in the economic system, and the governmental administration sectors will suffer a state of chaos and severe collapse. To a great extent, those problematic challenges may be considered as results of the unbalanced refugee immigration process from certain areas that cannot be sustained for another longer time.

However, American society has faced the "toughest" crises of climate change. This dilemma also remains the tenacious political predicament that people could not have an opportunity to finish by themselves. Indeed, this is because of the political classes apparent indifference towards the calls of the growing population that acquire solutions, not speeches.

Another problem that confronts the political movements to prevent the acceleration of climate change is the need for various forms of natural and industrial resources. An intergovernmental conference was held several times in the first decade of the twenty-first century. To all the parties, the twelfth session represented a point of severe disappointment. The outcomes reported a consensus agreement to enhance the opportunities of support for the developing areas of the world in order to increase their efforts in the conflict against rapid climate change. Yet, the population ratio will be more likely in need compared with the resources available and the efforts of other nations to restrain the problem (Bolin, 2007, P.246).

Relatively, John Vidal, an editor in *The Guardian*, uncovers the reality of some "diehard" characters. Controlling marketing and politics, both capitalists and liberals may have their objections towards the environmental recovery, which is based on the reduction of ratio in various fields, including the consumption of resources and emission (2019). As a warning problem to numerous dangers, climate change certainly represents the "defining political issue of our times" (Runciman, 2017).

Climate change scepticism agendas are considered as another problem against the recent scientific movements that attempt to halt the disastrous consequences. Such impacts have been exacerbated by the activity of the global population to be more dangerous in the last decades. On the other hand, the former president of the United States and one of the wealthiest characters in his country, Donald Trump, claims that scientists "have a very big political agenda" (2018).

Represented by the president, United States obviously declare that they are not ready to spend a considerable number of dollars and making millions of workers lose jobs in order to cut the emission process or decreasing its levels (Harrabin, 2018).

For decades and in multiple countries, several international agreements have been held to evaluate the issues related to global warming in different parts of the planet, such as the atmosphere, oceans, and Antarctica (Incropera,2016, P.162). In 2016, a negotiation was made by the representative characters of several parties in France. Paris Agreement was centrally concerned in addressing dangerous impacts of climate change. On January 2021, the agreement was not affirmed by seven of the United Nations Framework Convention on Climate Change (UNFCCC). Among those who disapproved are Iran, Turkey, and Iraq as the major emitters as a result to industry, power generation, and wars (Denchak,2021).

1.2.2 Climate Change in Literature

As a matter of fact, literature represents a significant and influential method to address the difficulties mankind face, thus climate as well as environmental changes are essential concepts to those central themes that must be performed regularly. Expressing problems of environment, with a reference to its connection to humans, is focused on in different types of art and along ages. In literature, the pre-romantic and romantic periods witnessed a crucial shift that gave nature a considerable attention. Poets tended to be more attached to environment in this period than the previous era of neo-classicism. For instance, *The Rime of the Ancient Mariner* by S. T. Coleridge which reflects the reaction of atmosphere -as a part of nature- after killing a bird, this poem shows that environment is a united entity though its species seem individuals. Other poets used verse to convey messages to nature seeking for help to wash their grief as seen in *Break, Break, Break* by Alfred Lord Tennyson, or asking for regeneration and revolutions of thoughts which is a central theme of Shelly's *Ode to the West Wind*. Some of the poetry in this era was dedicated to discuss the issue of migration from country to city, as a result of the Industrial Revolution, the picture of travellers is obvious in Oliver Goldsmith's *The Deserted Village* and William Blake's *London*. Both poems tended to criticise the chains of capitalist farmers.

Gradually, novelists as well as playwrights started to address the issues of environmental interaction to mankind. This allowed them to improve some plots that intentionally state the problem of climate change. Detailing the body of ecological literature origins, McCracken Points that it is dedicated to bridging different "disciplinary gaps in ecology", such gaps may be considered as natural, ancient, as well as formidable." He continues that gaps can be "formidable, but they are always traversable" (2014, P.21).

The first decade of the twentieth-first century is characterised as the starting point in the era of ecocriticism. Performing arts in multiple ways and various parts of the world, specifically in Europe, reflected the shift which took place in mankind ecological awareness. Some works presented animals and other creatures as equal to humans, others were more deep in their ideas and mirrored science in relation to real-life disasters. Of course, there is a distinction between American and British strategies to address the situation on stage or in the text itself. The American's path showing the problem is tended to be more emotional, while British literature is clearly factual. Thus, each author attempts to use the techniques which he sees appropriate to a particular culture. Relatively, Hanna Helavuori, the director of Theatre Info Finland, expresses the relationship of her community towards nature in literature, she concludes that "Finns want to experience theatre outside, in the nature's embrace – despite the rain, the wind, the cold, and the mosquitoes" (2012). This leads to the same point that there is a gradual global development in the way that people look to theatre, especially that type of drama which seems incomplete to audience without nature.

Defining the term of "Environmental Theatre" Abrams, in his thesis, clarifies that it is "a technical term in theatre which refers to any production which occurs in a real setting- not on stage"(1995). In addition to that, in the production of the environmental drama, the audience often does not stay in a specific place. This means, instead tracing the action from one space to another due to the play's setting. Altogether, the practices of site-based performances as well as "environmental theatre" have shaped a frame to the surroundings on stage as a backdrop to the scene of this kind as an "anthropocentric" drama. Relatively, ecosystem, by its definition, is considered as complicated networks of interdependence processes (Stephen, et al 2012, P.1).

Allen and Preece (2013) concluded that embodiment, as an essential device on theatre, is more often used in the contexts of environment and ecology. In addition to that embodiment

is increasingly found in performance studies. This may be related to the acknowledging presence of material-animal body and fully inhabiting it as a decentring practice (P.96). Yet, the passage of decades in scientific development gave the chance to theatre activists to present some details in techniques such as 3D.

Case studies subjected drama into some environmental activities, they confirmed crucial conclusions that drama provides its readers with multiple means to synthesize and understand scientific information. Audience focus to the environmental topics as well as some crises is obviously maintained, thus emotional engagement is also facilitated (Curtis, et al, 2013, P.196).

In his essay about American style in eco-theatre (1996), Downing Cless presents a number of shared standards that such performance activities share. First, Rough Style which tends to establish 'simplicity' and 'directness.' Then Episodic Structure, i.e., plays are framed into a series of short scenes. In addition, they rarely have narrative lines. This makes the audience in a need to extract ideas by connecting the discrete components of ecological system. Audience contact is another important technique in the American style of environmental staging. In addition, Cless continues to identify two more important qualities that also appear in British eco-theatre: Documentary Reference which is obviously necessary in order to include factual information and sometimes real characters, as well as Activist Protagonist; such primary characters are often scientists that engage in tackling the aspects of crises otherwise offering hard-working efforts to save their communities (P.99).

While analysing literary texts, ecocriticism is highly concerned with the evaluation of scientific information. The environmental awareness shown in the text may offer the reader a reasonable idea about how the author observes real-life circumstances. Thus, it is essential to investigate context scientifically, including discourses, natural reactions of environment, and of course, expectations about near future results.

Almost all literary works that reflect global warming issue, especially the recent ones, are based on intellectual characters that appear ready to change and support planet to recover. This increases the enhancement to create a balance between rationality and emotions in the context. Literature, especially in such genre, needs to make readers feel responsible and a part

of the problem, thus they may initiate an action, the readers' emotions also supposed to be affected by results that appear in the plot to exclude routine and flatness of repeated representation of science and facts.

Texts that tended to discuss the global activism in sustainability and environmental recovery are expected to be compared with other works in the related canon. As a primary objective, the authors focus on the points that encourage audience to take action and participate, almost entirely, after showing factual scenes of historic real life disasters. Moreover, authors aim to reinforce the future expected predicaments by linking them with an earlier work to avoid catastrophic consequences, i.e., giving a combination of past, present, as well as future.

In ecocriticism, critics tend to examine texts focusing of the significant links between the context and environment, consequently, the emphasis is mainly based on the practices of reading which tends to pay particular attention to environmental exploitation. Ecocriticism also regards a reasonable tendency to the discussion of the industrialization side effects to the ecosystem. While developing a reading framework, pollution as well as ecocide, consolidated together, represent crucial themes to the process of analysing a literary work reflecting global warming matter (Nayar, 2010, P. 344).

Laurence Buell approximately identifies the emergence of environmental activity in the various fields of literary studies, he assumes that it started to flourish before almost a "dozen" of years passed. The burgeon of such movements assisted the Theory of Ecocriticism with a chance to raise and extend (2005, P1).

The sequence of ecocriticism development process occurred in two evident "waves". The first wave carried raucous desires for a mightier literacy in science, it tended to constitute a reasonable necessity to initiate a bedrock discussion to the conditions of mankind life. Accordingly, the first-wave of ecocriticism understood the term "environment" as "natural environment" , this leads to the meaning that abiotic creatures are less important in the process of text analysis. Initially, the main aims of ecocriticism were supposed to simply synchronize with the explicit notions of earth care. Obviously, its purpose was meant to awaken the struggling spirits of humans and offer the "biotic community" a preserving opportunity (Coupe,2000, P.4).

As for the second wave in the storyline of ecocriticism, the critics have specially tended to examine the different "organicist models" to clearly comprehend the encompasses of environmental system. In addition to that, Bennet (2001, P.32) suggested that literary studies of that deal with environment need to experience a greater development in "social ecocriticism", This may lead the urban landscapes, which suffered a huge degradation, to be considered seriously as "natural" ones.

1.3 Apocalypticism

As mankind approached 2000 C.E. , this marked the start of the new millennium. History has suffered several shifts and transitions, the changing form of the global state is still on the rise.

Broadly known in theology, apocalypticism is the term that describes the extending belief that God designed a predetermined end to the existence of humans on earth. Due to the religious heavenly scripts, it is revealed that the "apocalypse" is imminent; the long struggle between the two powers of good and evil is in progress. This idea represents a significant component, especially in the three monotheistic faiths, including Judaism, Christianity, as well as Islam (McGinn,2000, P.ix). Distinctively, the concept of the apocalypse can be viewed in different ways depending on the certain religion or even specifically in doctrines (White, 2000).

Barkun (2000) considers the fact that connecting both politics and apocalypse is "enterprise", thus explaining those relations cannot be seen as an easy process. He suggests that the connections have recently become more complex and difficult to understand or consolidate, and this is because mankind lives in a throe during one of the most extreme periods of "apocalyptic activity" in history.

With different signs to apocalypse, the twentieth first century carries a portending for both groups of believers and non-believers that an immense and indistinguishable change is about to happen. This led to an extensive emergence of multiple groups of "apocalypticism believers." Such aspect refers to the fact that although they all contemplate the possibility of climatic events, yet they never attempt to speak with a consolidated voice nor engaging with the political system similarly.

Apparently, apocalyptic thinking presents clear information about almost every main aspect of the global life in the current decades of twenty-first century. The themes and images of the apocalypse started to become more considered as a staple of common culture.

Apocalypticism categories have united in order to contribute in shaping the significance of social controversy. In addition to that, the wide and various expectations formulate different views related to discussions of the state of both economy and environment. Thus the ideology of apocalypse promotes complex fundamentalist roots in the major religions, including their sectors. It also motivates the extremist political movements to elevate and spread across the globe (DiTommaso, 2020, P.316).

By progress, a shift of two phases has occurred to the apocalyptic thinking in the recent decades. The first began close to the end of 1960s, and it lasted until the last years of the twentieth century. However, it might not be easy to identify the systematic changes that took place during certain time, yet nothing but ecological movements, political activity, social and religious tendency. Of course these manifold roots of movements extremely differed in both aims and attitudes of the audience. Thus, it is quite complex to understand that they were radically pointing to a similar direction. Accordingly, those movements were more seen as protests and traditional responses, they expressed related interests using the common apocalyptic language at that time.

Certainly, the second audacious phase started with the birth of twenty-first century. Obviously, it obtained its global reputation. Almost all earlier movements did not disappear; moreover, many keep their developed identity till the present day. In addition to identity, they expanded audience range, thus gained more intensive social acceptance and political influence. Without correspondence on the acute reason, but there is a mutual realization that the state of planet is retreating to the extent that sounds beyond the human capacity to understand as well as the mankind ordinary plans of postponement or interception. This new phase of apocalypticism is highly accelerated as a consequence to different international events including the September 11, 2001 terrorist attacks and their constant results, plus the current global refugee crisis, the modern digital revolutions as well as illiberal revolutions (DiTommaso, 2020, P. 320-321).

Concerning the influence of those phases and apocalyptic movements, Greg Garrad (2004, P104) offers an agreement that the environmental discourse literally depends on a necessary component which is the apocalyptic rhetoric. Used as a central instrument to represent the global issue of apocalypse, rhetoric would be capable to encourage activists, transfigure some uncertain issues, and eventually, hold an influence on governments and the

decision makers. Thus, the discourse certainly reflected the apocalypse problem, with its wide characteristics, in literature.

However, the replete disastrous planet is haunted by the vicious revolution of spectres that apocalypse carries. Political departments and cultural representatives are covered with rhetoric speeches to address the factors of apocalypse. This carries an accurate invitation for scientists to take part in the confrontation against the end of their world. In addition, environmentalists poses a considerable role in this defensive war. The mission is to enlighten normal people and raise the awareness of what may happen at the unquestionable catastrophic moment in the history of both humans and their planet. Certainly, the discourse varies in offering different subjects to discussion and global awareness, yet the community of scientists consensus agree that the most unique form of such discourses is the one concerned with ecological system collapse (Lilley, et al, 2012, P. 29).

1.3.1 Apocalyptic Literature, Climate Change, and Politics

In its first forms, apocalyptic literature started as prophetic scripts that provide humans with an idea of predestined end of their life on this planet. The various texts, heavenly sent in a hand of a messenger or by an angel revelation to people, are differently organised in order to meet the acceptance of each culture (Coogan & Chapman, 2019, P.424).

However, the apocalyptic literature flourished after the World War I, and its authors took in consideration the focusing on devastation of human and nature. The discussion of such topic become wider over the 20th century and preserved its continuity to the 21st century. With the television documentary programs, apocalypse got considerable attention from normal people, and especially those who are interested in the connection of religion and new styles of life. Due to the acceleration of generations expanding, the planet and the nearly collapsed environmental system obliged people to have thoughts about how their existence will come to an end.

Over ages of context formation, writers developed the apocalyptic plots of their works. Different characteristics appear in the apocalyptic literature, thus the audience observed a clear improvement. Addressing the most dangerous problem that face humanity, apocalyptic

literature producers have insisted on portraying central elements to support the rhetorical attempts to avoid the end of human existence on the planet.

In the modern cinematic scenarios, film makers tend to use rather emotional enhancement, which is supposed to urge the viewer to understand his role and responsibility towards nature, science and future. In addition to this element, the language used during the catastrophic disaster are expected to be figurative and deep, for example the sentences said by the character of Adrian Helmsley in *2012* film: "The moment we stop fighting for each other, that's the moment we lose our humanity" (Emmerich, et al, 2009).

The eyes of monotheistic people and ,truly, the view of the nowadays world obviously consider the scientific facts as crucial. Dispensationalism, which is a belief of the historical development revealed in the Bible, is usually related to the accompany of both politic controversy and the social status of conservatism (Collins, 2014, P. 10). On the other hand, Bowen (2017), assures that the recent styles of apocalyptic fiction started to be more secular to suit the modern world of a adhered secularization. He adds that the role of fiction is essential to the real world hope, and it represents the key that opens gates of optimism.

For a huge number of people, the apocalyptic literature carries a fundamental representation and imagination to portray the corrupted image of the present in an aim to engage the inspiration of radical community toward an essential transformation. Today, the contradictory comes from the populist catastrophism which poses a representation of veiling on the image of ethical and political questioning of climate change. It is obvious that the rhetoric discourse of climate change and apocalypse needs "more not less" of this kind of literature that gives an imagination of the genuine reality carried by future. Such attempts are highly possible to frame climate change in literature, represented as an unravelled story, which allows mankind to continue playing a part in (Skrimshire, 2008).

Speaking about the rhetoric significance of the apocalyptic fiction, secular literature is believed to be more influential and actual than the activity of politicians and governments (Joustra and Wilkinson, 2016, P.195). Since it situate the political activity in a suspicious corner of responsibility, this kind of literature offers an imperilment threatening towards governments.

Apocalyptic literary plots often characterise politicians as antagonists, or at least an obstacle in the way of scientists, who obviously represent the good side of the story (O'Callaghan, 2017).

In the past centuries, as mentioned earlier, apocalyptic literary works were based on a revelation, but with the passage of time writers used the scientific expectations, based on estimations and evaluations, thus the protagonists, who are more likely literate, can have an idea of the historical facts and reasons of the disaster. Without hesitation, scientists collaborate with normal people or civil service members to preserve the existence humanity.

With no doubt, the apocalyptic literature reflects the image of deterministic conception to the end of civilizations. The human actions towards environment give the opportunity to these eschatological beliefs to come sooner in the frame of reality. Thus the use of determinism represents a key figure in this kind of literature (Goff, 2014, P. 65). To a great extent, the element of determinism in apocalyptic fiction is rather related to the lack of resources, technical collapse, and scientific inadequacy. This perception provides a special interpretation to the essential philosophical understanding of determinism. In an apocalyptic story, especially the modern written ones, the fatal end needs to be more secular in order to carry a rational justification for the audience who most probably believe in reasons rather than revelations.

On the other hand, voluntarism which philosophically tends to be identified as the systematic dominant role of will which is assigned to the intellect. This means that voluntarism represents an obvious oppositional view of humans authority in decision making, although the two terms may sometimes overlap as Sasha Lilley suggests (2012). In its new form, the catastrophic scenario of an apocalyptic literary work may portray the notion of voluntarism as an activist attempt to recognize the reasons behind the main problem which causes the disaster. Thus, scientifically, the activists may obtain a reasonable opportunity to suspend and control the environmental total collapse.

Constantly, the two conceptual terms of determinism and voluntarism prove to be complementary with the ultimate consideration to their contradictory meanings (Lukács, 1972, P.4). In the perspective of modern apocalyptic literature, both can be included to show the essence of dualism as clearly as possible. Depending on the philosophical understanding of the two concepts, people may recognise the significant purpose of a human being life as well as

discovering the importance of shared responsibility of existence, which can be obtained by the accurate employment of voluntarism.

Another important and related characteristic of apocalyptic literature is the imagination of the coming near future. Ostwalt (1998) identify the term of the "future-inundated" planet to describe the scenery of earth and the setting used in different films addressing the catastrophic environmental problems. Survivors, who are often depicted in a small society or a global mobilization, are trying to escape from an eco-disaster and they usually exist on sunken areas or continents. In this case the story-line opens a gate to a post-apocalyptic imagination of the scenery, this may take-place with the open ended plots. The setting may also be shortly before the cataclysmic dilemma.

Concerning the social norms and understandings, people in such kind of literature are highly expected to behave with a sense of egomania. Thus, the possibility of social dystopia is situated in its climax. Injustice occurs towards both humanity and nature. And almost all mankind suffer the feeling of horror, except the confident characters, the ones whom considered protagonist surrenders. In addition to the dystopian state of societies, the inequity and oppression spread, and normal people are always in the suffering of despair. Although it is very scarce, hope is available inside those characters, "there must be a chance" they think. Referring to this characteristic of apocalyptic literature, Collins considers apocalypticism as born of worries and hopes, and that they are endemic to the condition of human race existence (2014).

Surprisingly, the source of hope may not come from the self confidence of the protagonist only, yet the promising of a new age is possible to come from the governmental postponement in order to keep scientists busy and away from the facts that help them to put an end the problem.

Moreover, apocalyptic literature authors take into consideration that creating a character of revelation represents a major theme. The secular fiction plots replace this element of with scientific revelation of facts rather than depending on heavenly scripts or messengers. In this case the stand as a source of interpretation of factual visions and knowledge.

Along the sequence of events, the audience come to conclude that the current situation is previously revealed in detail. Not only this, but the source of knowledge also presented

threatening and calls for universal collaboration. Apparently in some works, the catastrophic problem of apocalypse seems impossible to end. The destination of mankind is inescapable, in other words, human beings are going to meet extinction sooner or later. This means that the revealed text, or scientific threatening in secular works, is being fulfilled. Consequently, the employment of revelation technique is supposed to be related to the deterministic thoughts over the events of the literary work.

Inevitably, the eruption of struggle during an apocalyptic climax obviously takes place between both good and evil, as represented in the recent novel of *Angels and Demons* written by Dan Brown. Usually, the conflict occurs over the use of power, thus it reflect the notion of "dualism." This may also refer to dualism of optimism and pessimism, since apocalyptic fiction tends to be rather pessimistic about the possibility for a positive change opportunity. For some periods of time, confident characters may feel unable to react to the situation. Dualism may refer to other different shapes of conflict such as ethical movement versus ignorance of the common people (Yar, 2015, P. 6).

The reflections of collapse represent an encompassment of a major theme in the apocalyptic plots. Standing as an essential to numerous story-lines, "natural collapsing" is always used by writers as a core of the problem of apocalypse. The natural degradation here declares a clear manifestation to the results of earlier ecological collapses those which are the bitter fruit of mankind, especially policy makers, negligence. Moreover, the more repeated use of "politics to science" confrontation reflects another crucial collapse, mostly in the cinematic films, in order to offer an obvious illustration to the dystopian situation.

Of course, due to the fluctuation of the ecosystems, the climatic changes occur unexpectedly. With an eye blink, the sky start to change into black, people are extremely terrified, and Civil Servants are everywhere. In other words, being abrupt, the disaster becomes more difficult to hold or avoid. This may allow the writer to contribute the literary work in addition to other details, i.e., he can relate the problem to previous impacts and present the consequences to the audience more accurately.

In films, producers tend to show the viewers supplementary details about the scenery, most probably in order to give deeper influence to their emotional state. Thus, the technique of

"time travel" is widely used, especially in the 20th century works. Another technique used is the shift of scenery to another part of the world, which evidently offers the idea that the life of all mankind, without any discrimination, stands under a real danger. In this case, audience are supposed to feel, equally or nearly equally, that they share the responsibility of preserving human race existence (Ostwalt, 1998).

Another important and substantially offered problem is the loss of resources. The repetition of this issue is obvious in almost all the works of both 20th and 21st century apocalyptic literature. Certainly, the representation of this element varied into different forms of loosing resources, some works depend on the technology and the electricity failure. Other works, especially the post-apocalyptic ones, are based on the idea of oxygen or nutrition needs, this usually happen after a mass destruction of wide areas in the planet.

There is a huge number of apocalyptic fiction contributed, concerning the themes of the 21st century works, the popular cinematic films are based on the emphasis of environmental catastrophes as well as alien invasions. Other literary works in the related field also focused on the astronomical collapse, destructiveness of earthquakes, cities being overwhelmed by floods, and pandemics.

Certainly, the cataclysmic views of policy makers are driven by the desperation of weak motivations. The two major divisions of politics, left and right, are undoubtedly considered as antagonists, thus the other movement which is concerned with environment "straddles" them without distinction. As an influential reason in the creation of chaos state, fear encompasses the three together, where they all tend to have a vivid belief that chaos will encourage the populace to make reflexive reactions. Gradually, the main characters -that represent decision making- live the essence of fright and being powerless. It is more likely that, on the battleground of the chaos, the left wing is not going to win (Lilley, et al, 2012, P.18-19).

Recently the linguistic use of certain terms such as "climate genocide" and "global warming" started to be repeated intentionally in order elevate the ratio of pressure on governments to work on the problem of sustainability. Framing the climate change in such contexts obviously leads the leaderships of populist movements to increase their efforts, and likely initiate protests. Of course, similar terms are used not only by media, but other important

characters of civil service such as David King, who assures that the problem of climate change represent a more dangerous threatening than the global terrorism one (2004).

Over time, framing climate change in the widespread discourse of fear, and urgency led audience to acquire a clearer understanding of the painting of apocalypse. However, the contributors of literary works are collaborating together, with scientists, in order to offer a better chance for normal people to have the awareness they need, thus share responsibility.

Lending itself to be highlighted in the frame of apocalypse, climate change leads its fiction to be ranked as a modern tendency in the twenty-first century literature. Relatively, Mike Hulme (2010), suggests that one of the main reasons, that heightened the response of audience to climate change issue, is their frustration to the noticeable failure of politicians in establishing a global agreements. International negotiations results always make people feel unpleased towards governments, thus the decision makers have not succeeded to create a real limitation to the growing problem of carbon emission around the world. Certainly this is related to the leading authorities of great nations, in case they try slowing the emission there may have some economical collapses.

To summarize this chapter for the reader concisely, the presented elaboration of the theoretical background chapter may help in offering some important knowledge about real-life environment as well as the characteristics of apocalyptic fiction. Explicitly, the researcher selects the more recent resources, books and articles, in an intention to shed the light on the modern understanding of environmental issues including apocalypse and philosophical notions. Various areas are supposed to be covered in this chapter in order to analyze the selected literary text. Relating some fields of study in the first part of this research gives the reader a clear idea that ecocriticism may not entirely be the central theory to be applied, meanwhile the apocalypticism and some other political issues are included. The next chapter is written as much similar in consequence as possible, thus the first play of Steve Water's book, *The Contingency Plan*, may receive the identical rational form of analysis based on the philosophical terminology in the introduction part.

This research is supposed to analyze the text of *The Contingency Plan* which is written by Steve Waters. The next two chapters are devoted to discuss different characteristics in both

plays, *On The Beach* and *Resilience*. The second and third chapters attempt to include the clarification of apocalyptic depiction techniques and features in each play separately. The elaboration is supposed to be centred on the apocalyptic vision which is obvious in Steve Waters' *The Contingency Plan*, this can be achieved through the analysis of ecocritical perspectives.

CHAPTER TWO: *THE CONTINGENCY PLAN: ON THE BEACH*

2.1 About the Author and the Book

Born in the city of Coventry, United Kingdom, Steve Waters studied playwriting to teach the same subject for several years after graduation with master accreditation degree (Waters-Essential Drama). Waters wrote numerous articles in politics of global issues to various major newspapers including *The Guardian*. In addition, he contributed academic essays to other publishers such as *The Blackwell Companion to Modern British and Irish Drama* and *The Cambridge Companion to Harold Pinter*.

Being famous for his 'accomplished' political understanding, Waters published his fiction productions as books, he also premiered them on stage as well as British radio stations. Certainly, the drama waters presented is full of key discussions to political problems, especially the problems that lasted for some decades or the problematic situations that came as a result of politicians' mistaken strategies.

In almost all his fictional works, Steve waters debates the situation of politics as a field of decision making responsibility. This elaboration seems rather obvious in his episodes about *Fall of the Shah* in Iran and how the United States presidential room is confused whether to offer Shah any support during the revolution or leaving him. Another recent broadcasted play on the BBC World Service is *Miriam and Youssef*, in which the playwright gives a possible prompting to the accusation of political and social 'bias' (Waters, 2020). Divided into episodes, the play discusses how Britain political agreements contributed in giving the Jewish 'émigrés' a right to settle with Arabs in Palestine.

This research is concerned with the analysis of Waters' book of two plays, *The Contingency Plan*, since it addresses the most dangerous problem facing the human race ,especially, scientists and policy characters around the whole world. It is possible for the audience to see the plays separately, i.e. each one has its complete plot, yet Michael Billington (2009) insists that they both give a total value while premiered as a pair.

Printed by the Nick Hern Books in London and presented on Bush Theatre, the storyline of the contingency plan stands in the frontline of global warming stage. Charles Spencer, a reviewer for *The Telegraph*, points out that the play is obviously the first British play to address the climate change issue and relate it to the portraying of political agendas and scientific

assessment (2011). Having a considerable knowledge in political sections, Waters attempts to convey the message of tired of threatening calls by scientists.

In fact, the two complementary plays are considered to discuss more than a climate change and politics, yet the emotional bonds of society and family also represent a central theme. This assisted the author with other opportunities of performing in different parts of the world.

Structurally, this adopted technique of episodic scenes is related to the expressionism school of theatre. The playwright attempts to employ the two plays as a whole entity of apocalyptic vision. Although the text is divided into two periods that suggest the speculations and results of negligence, yet Waters succeeds in creating an entire shifting of both time and place over the text of *The Contingency Plan*.

2.1.1 On *The Beach* Summary

The play is set on a wide marsh where a retired glaciologists, Robin, and his wife, Jenny, spend their routine daily life waiting for their son, Will, to pay a visit. As usual, Robin opens his day observing nature around with his tripod telescope. In the first act of the play, Will, who works now with the governmental research members of climate change, comes to see his parents accompanied with his Civil Servant girlfriend, Sarika. From the very beginning of their meeting, Robin and Will seem to have endless wrangles, while Jenny insists on the use of kind-hearted language while speaking to her only son. The story-line continues, Will informs his father that he is employed in the ministry where Collin Jenks is a responsible scientific advisor. Feeling frustrated, Robin attempts to convince his son to collaborate in the job with Jenks and government, Sarika offers Robin an invitation to return to his past field and support young scientists with experience. He offensively refuses, thus the couple leave to continue the mission in the side of politicians. In the second act of the play, the consequence of events takes place, rapidly, in the same land after months. Robin removes the flooding barriers surrounding his home, surprised, Jenny perceives that her life has come near to its fate. During the evacuation process, police and civil servants would not be able to reach the land since Robin blocked the road. His intention becomes obvious to his wife that he aims to assure his thesis and threatens to the government. The play ends with a black shutdown, revealing that Will's parents are overwhelmed by the sea.

2.1.2 Setting: time and place

Steve Waters purposefully chooses United Kingdom as an extensive island which is close to Arctic Ocean and Greenland, thus it is considered one of the most lands facing the problem of sea-level raising. The story of the first play, *On the Beach*, happens in Norfolk which is a coastal area in the East Anglia. The county is bordered with the North Sea, it represents a crucial stopping point for migratory birds.

Throughout the events and conversations in the play, audience recognise that Robin and Jenny decided to live a state of isolation in their land. This decision came after Robin felt his fellow Jenks started working with the policy of government which insisted on misleading facts. After years of researches as a glaciologist, Robin relinquishes official work, yet still observing nature from his second-floor research room.

The first act is set in April, which is a season of nice atmosphere and regeneration. Will, the son who carries the mission of his father on shoulder, comes to spend a vacation after a long time of separation. Before reaching to his parents' land, Will and Sarika find themselves stuck in mud, the mobile connection is totally lost. This scenery implies a vivid foreshadowing to the upcoming catastrophe.

On the other hand, the second act of the play occurs in a September afternoon. It is winter, the season of nature revolution, the literary manifestation of winter becomes more recognisable to audience. In the play, September carries the cataclysmic consequences that come from decision makers' negligence. The message Waters intended to convey is that global warming disastrous results are eminent with a tiny opportunity of positive change.

Another advantage that can be concluded from the place Waters portrays is the environmental landscape on stage, since it represents a challenging step in drama to present a work in a decoration of an open area with natural environment. This may give audience an opportunity to live the natural atmosphere, and especially the rural places that touches their internal sensations.

Moreover, the year *On The Beach* takes place is not specified by Waters. It is "the near future," this means that the playwright aims to threaten global policy characters to take action as soon as possible. The play is published in 2009, this was the decade of apocalypse speculations, in media, rumours spread that the year of 2012 would be the moment of existence termination on planet (Sitler, 2006).

As the end of the first play approaches, the breakdown occurs on stage to relate that the apocalyptic vision has come to an extensive point. The floods overwhelm the marshland, thus both Robin and Jenny are considered to be taken by waves. This aspect assures the limitedness of apocalyptic representation on stage, thus the playwright uses another technique which is adopted by the expressionist style of theatre, the emphasis on the striking sounds and lightening is a widespread used material on stage by which the authors may attain the capability to portray an atmosphere of fear thus affect audience to feel the apocalyptic essence as much as possible.

2.1.3 Environment in *On The Beach*

Literature is considered to be a vivid mirror to reflect the state of nature, in different works, writers aimed to present environmental image to enrich the human understanding of this huge encompassment. As for Steve Waters, theatre needed to discuss those issues in order to participate with other literary genres in the contribution of a better knowledge among normal people towards their planet. Yet, Waters' book, *The Contingency Plan*, has the honour to be the first whole work specified to the addressing of global warming problem on stage.

From the very beginning of the play, Robin keeps his observational thesis and focuses to check the mysterious surroundings. Surprisingly, he recognises a migratory bird, 'little egret', which sense the warm weather in the land. Robin assumes that those birds resort to the land as a reaction to avoid the 'turbulent' seas.

Due to his long experience in ecological system understanding, Robin discusses his conclusion with Jenny informing her that there is a huge threatening incident in its way from the Atlantic Ocean. Basing his idea on the timing of an egret presence, Robin thinks that nature gives its signs to humans, through animals, to abandon the coastal areas, since "Birds are more important than humans".

As for Will, whose mission now is to study the ice sheet melting and glaciers motion and give possible solutions to government, he has an obvious conclusion that the ice melting in the Antarctic. Sarika, who needs to know more about her duty in the coming days, discusses the "critical" state of the planet with will.

Moreover, in the first act, Will lives in a state of longing to the tree he used to climb, not only this, but he built a small house on it and he called it "the lab". He speaks to Sarika about how the tree "flowered annually" and it was decorated with nests and birds sounds. The tree is

now dead, an ash tree, after some lines the author purposefully includes the "Climate Change" term in a discussion for the first time in the play. This use of technique is an influential, since it touches the audience feelings and drawing their attention to the main idea to convey the message.

Before returning home to see his parents, Will was preoccupied with scientific facts and the imminence of sea-level floods. In the research rooms, the environment represents an ecological term to scholars. Facts, statistics, and numbers are important, yet the landscape scenery of a real changing world that suffers from "tipping points" may be more effective in the collaborative spirits of audience.

"ROBIN: Yeah, well, you've been in the world as it should be and now you're back in the world as it is"(I,i).

Increasingly, the first act witnesses an invoking of environment, especially in the first scene. Since Robin and his son are both insisting on the importance of finding an explanation to the reasons behind the "exponential" melting process, the discussion of global warming influence on glaciers and ice sheet shelves continues in the first act of the play.

The effect of climate is not restricted on humans: the fluctuations have a greater negative influence on the systematic environmental processes and different ecospecies in the planet, including several components that man may not attain the recognition that the influence is related to climate change. As a result, the extreme and rapid changes in the atmosphere will offer an extra threat to the ecosystem components, this may include biotic as well as abiotic elements, for instance, the air and water quality, biodiversity, and the amount of seasonal raining. Moreover, the threat on the coastal areas represent a crucial issue as a consequence to the global warming problem, the other preliminary affected by the fluctuation in climate are wetlands and the so-called stratospheric ozone layer (Dessler & Parson, 2019, pp. 1–2).

Robin: So, okay, Colin said it had to make sense, and the only way it could was that what we found was localised, regionalised – but what if we were to generalise, I said? Long long arguments about causes, attribution; what caused the warming? El Niño? Sunspots? Ozone depletion? Natural warming. Had no conception about CO2. And why so fast, you know. You, you know the complexity this data was unusable.. (I,ii)

In a the highest point of the political-scientific prolonged debate, altogether, Robin, Will, Sarika, and Jenny mention different terms that concern with environment and ecosystem. The exchange of such thoughts can be witnessed when Robin speaks about himself being suspicious

with the reasons of global temperature rapid escalation. He mentions environmental related terms including El Niño, Sunspots, Ozone depletion.. etc. This assures that the playwright has attained the reasonable knowledge to employ his dramatic events for the sake of environmental preservation.

As for Jenny whose character may be not so much interested in facts and new trends of environment, she attempts to entertain herself in being busy with the fruits gathered from the vicinity. Living her own routine with a lesser degree of attention to environmental degradation, Jenny represents the character of normal people in the modern style of life.

Using the near future for the play allows the playwright to suggest a possible solution from government towards the natural concerns. Fictionally, Steve Waters created a ministry that cooperate with a combination team of scientist in order to offer possible resolutions related to environmental system random fluctuations. Now, there is a certain ministry concerned with the "climate change" in which Will and his workmates are dedicated to support government with statistics and potential threatens of natural disasters.

However, Robin, based on his earlier experience with Colin Jenks, attempts to convince his son from working with government. Will insists on his thoughts that his research results have their significance to humanity which is led by some responsible characters. In Will's point of view, those characters deserve a considerable degree of trustworthiness. This leads the consequence of events to produce different themes including the scientist-politician relationship as well as father-son difference in opinion.

Considered as one of the most influential solutions to contribute in halting the escalation of carbon dioxide, "sustainability" repeatedly appeared in the first act of the play. As much as the borders of his work are capable, the playwright intentionally summons numerous environmental terms in relation to global warming tendency. Steve Waters aims to offer a noticeable attention for natural renewable resources of power in order to encompass greater recovery solutions for ecosystem in the frames of his work.

Before the first act comes up to an end, an official call informs Sarika and Will that a "freak" tidal flooding has overwhelmed the west coastal areas of the United Kingdom. The couple decide to leave Robin's marsh, in the peaky critical argumentation about the past. Consequently, Will's sabbatical ends with unsympathetic language, he brutally hits his father in the face, then leaves with Sarika to the west.

The second act of the play takes place in the same marsh, now it is September. After months, the environmental symptoms appear more vividly and strongly. The bitter fruits of government negligence towards global warming may be ready in any moment for collecting. With no doubts, the new sea-levels have become fiercer than the recent couple of months, the country populated regions, especially the nearest ones to the sea, are likely to face the ruthless responses after several denied threatens from nature. The governmental decisions attempt to employ civil servants in order to evacuate people in Norfolk.

This act, which consists from one scene only, encompasses limited events in its frames. Again, the immigrant birds that have come to the Northern Europe areas earlier than expectations carry. Now, Robin possesses a prominent knowledge that the end has become rather forthcoming. On the other hand, Jenny is contemplating the scene of the "angry clouds." After an abandonment siren, she notices the silence and darkness on the coast, Robin considers it an end for "pollution."

The playwright uses techniques adopted by different schools, he employs identification element in *On The Beach* to specify the limited number of people interested in the environmental health. In the first play, Steve Waters presents four well-educated characters who are sharing scientific-political arguments about mutual areas concerning the operation of preserving nature from the predicted apocalypse. This play is supposed to be a crucial representation to other people off stage who are presented to be unaware of the catastrophic issue of climate change around them. The people off stage either interested in their own routine of life, or busy with consuming natural resources on the planet to increase the possibility of global warming, and consequently making the apocalyptic vision sooner.

In his first declarative play, the playwright's intentions are emphasized to offer the clear revelation of disaster throughout the representation of environmental devastation and the degradation which the ecosystem suffers from. Consequently, the audience may conceive the fact that apocalypse is imminent, it may occur at any moment due to the negligence of people in responsibility. Obviously, it can be understood that the first play, *On The Beach*, represents an explicit warning to humankind, the results of environmental degradation may be sooner than expected, yet governments surely have the ability to take an advanced action.

2.2 Politics, Global Warming, and Apocalypse in *On The Beach*

In the first decade of twenty-first century, the revolutionary movement of theatre witnessed an abundant attention to natural disasters. A considerable number of works is devoted to illustrate the imaginative future in the planet. Constantly, dramatists offered an endless dedication in order to communicate the forewarning calls of nature.

Considered as the uppermost of environmental problems which appeared in the recent years, global warming represents a dangerous issue which is rather difficult to control by smaller groups of scientists or activist organizations. For governments, the critical state of climate change must be dealt with as the most significant concern since it influences the whole life of human race on planet. Several aspect related to the human lifestyle are directly related to the state of environment, for instance, the place that people live in, how they build an organized society, or how they communicate and travel from an area to another. With no doubt, the variety of human generations' activity, including the general population accretion, is highly related to the influence of climatic conditions and the systematic health of environment (Dessler & Parson, 2019, p. 1). Without the effect of prejudices, the attempt to dramatize this dangerous issue of climate change on stage is extremely challenging. By staging environmental disasters to show audience the importance of environmental positive engagement, the playwright enhances different discussions of theatrical influence on social and political aspects. After the last scene of the first play, people may start to wonder multiple matters concerning their lifestyle as well as feeling the level of protection offered by governments.

Meanwhile the entire artistic world engages itself in an orientation of apocalyptic depiction, Steve Waters persistently submitted himself to be the first playwright who produces a theatrical work that deliberately negotiates the topic of climate change. William Coles proclaims that *The Contingency Plan* can be considered as one of the best-known dramatic works that deal with the issue of global warming (2019).

Employing variety in his text, Steve waters appears to use an eclectic approach to convey the message of *The Contingency Plan* storyline. The objectivity of climate change problem which is a global-shared one, refers to the eclectic involvement that the author adopts over the two plays. This obvious element of realism offers an additional chance to initiate other extended investigations through upcoming researches.

As for a retired glaciologist, Robin considers indulging himself within nature is extensively significant to analyze its components, with considerable equipments he may have the appropriate opportunity to achieve the most realistic statistics concerning sea-levels and the extensive impacts of climate change on the Antarctic area. He presents a simulation to the process of ice-melting shelves in the poles in order to show Will and Sarika the catastrophic effect of human negligence which is vividly reflected in *On The Beach*.

Robin: ..Everything we have built here, all these conditions make us the model site for measuring sea-level impacts; we are a Petri dish, we are the canary in the coalmine..

Starting from the book-covering page, it obviously appears that the title of Water's book directly contemplates the expectations of the future which embraces an apocalypse in its horizons. On front page of the cover, the painting delivers an apocalyptic eventuality to the great emblematic towers of London. Those historical monuments are overwhelmed with the flooding as a result of the sea-level problem aggravation. The title of the book is written in a font which embodies protesting banners style. Moreover, the titles of the first play suggests the geographical point in which United Kingdom locates. Thus, the title of the first play can be conceived as a predetermination or an introduction for the coming warnings.

In his book, *The Contingency Plan*, Waters intentionally applies the Activist Protagonist technique in an agreeable attempt to employ the source of knowledge, along with Civil Servant members, among the leading characters to work with better travail on global warming mission. This modelling type of character is suggested by Downing Cless, it tended to offer an advantageous quality to the community-based theatrical performances, especially those related to the rhetorical influence on audience acceptance (1996).

Of course, in order to create an appropriate atmosphere, characters surrounding the protagonist need to be also activists, otherwise they have the essential collaborative spirits that encourage either social or political change. In *On The Beach*, the playwright introduces his characters as intellectual figures that have a full intention to discover various facts and promote the climate change realization.

Will, who is recently employed by the government, pays a his father a visit in an unrevealed purpose to extract the obscure truth about the past experiences that Robin and Jenks had. As for the son, he literally finds himself in a dilemma of uncertainty. Confused in between, Will cannot decide to have a purism inclination (being devoted to the limitation borders of data)

or pragmatism attitude (obligatory supporting the truth to make sure that the actions are taken). Thus the play offers wider interpretations to philosophical understanding of community (Bottoms, 2012).

However, the term of dualism, as an essential element to the apocalyptic fictional work, can be considered as a vivid representation to the extreme political as well as social persecution (Boer, 2009, P. 20). In different situations, this can be seen vividly along the storyline of *On The Beach*. Waters' propensity is obvious to make use of dualism variously in his play throughout the portrayal of both hope and despair. Those two instinctive feelings are created fixed and internal in the human race characteristics.

People cannot live without fearing the future, yet imagining the brighter side of it. Will, for instance, has his own positive ideas by which he hopes to create a differential adjustment in the global warming science, this may be achieved with a better trustworthiness relationship with decision makers. On the other hand, after he got a "spat" in the face, Robin isolates himself away from specific characters including Colin Jenks, his past workmate who decided to cooperate with politicians.

One of the emblematic requirements of an apocalyptic storyline is the contradictory entities, this comes as a result from the revelation of environmental secrets. The displayed facts about natural circumstances are liable to offer an obvious awareness for the universal indeterminacies, in this case the essence of dualism comes to a point of affinity and social acceptance (Bull, 1999, P. 83).

Being general and shared by almost all humans, both the optimistic sensation as well as hopelessness are presented in the play to be clearly noticed by the reader. Due to her role in the text, Sarika attempts to find clues and answers behind the state of dismay lived by Robin, being hopeful to encourage him to take an advance in their work under new policies.

Considered as a crucial module by Steve Waters, the dualism element constantly continues until the last scene of the play. In the last moment, before Jenny and Robin are overwhelmed with the house and marshland by the cataclysmic deluging waters, Jenny is confused and she "stands in an agony of indecision." Obviously, this assures that the next play, *Resilience*, may contain the reflection of a similar component.

Originally, the apocalyptic literature maintains its upright position by standing on a basis of dualism. The imagination of cosmos occupied by a progressing war between the benign

source of endless knowledge, who personifies the image of righteousness and rationale, and the other opposite unethical power, which is represented by the creation source of interference as well as disorder (Hall, 2009, P.18).

The commencement of the play introduces the "glacial" confrontation that occurs between the two entities constituted by the disconsolate scientist, Robin, and his oppositional rivals from politicians. One of the mandatory principles that Robin founded his family life upon is that the individual must "never believe anything said by a politician." This vividly illustrates the phantom statue of governmental characters inside Robin's imagination. He unlimitedly loathes policy as well as people who have a pretending democracy.

Considered as a central theme to the play, this confrontation between scientists and policy makers cannot be denied by the reader. The playwright intentionally concentrates to develop such form of logical disputation throughout the characters' deliberately organized dialogues. For instance, Will comments that "politics" must be dealt with in another way, in case the community takes it to mean "making a difference." Meanwhile, based on his lifelong experiences, Robin refuses to accept such understanding, thus he insists on taking politicians into an under-regarding consideration.

In their final speech before Will's abrupt leaving, Robin openly expresses his thoughts that the "liars" (characters who represent the controlling administrations and leadership) and "fools" (the mislead scientists who cooperate with authority) have gradually created the predicament by their negligence. Thus, normal people as well as reliable scientists suffer more often from the new obstacles.

Robin exhorts his son in order to avoid collaboration with Climate Change Ministry in order not to commit the same mistake his father made in the past. Otherwise, politicians will use their most experienced quality of deception in order to lead Will to a final downfall. They entirely "suck" the scientific honour out of the intellectuals, and gradually reshape him into a "pimp" that organizes justifications for the failure of government administrations. Hence, Waters emphasizes in context on the idea that working under the supervision of politicians may be prejudicial, they acquire scientists to support them with the obligatory "authoritative statements" by which the publicity voices can be abolished formally.

In addition to the portrayal of political-scientific confrontation, Steve Waters purposefully tended to include the rhetorical feature in *On The Beach* as a significant figure.

This may allow the playwright to guarantee more powerful qualification in context. Concerning the function of language use in apocalyptic fiction, Alex Jassen (2014) elaborates on the fact that the biographical information may offer rhetorical advocacy to enhance the limitations and literary objectives of the context.

By making himself separated from other traditional communities of science, Robin offers the audience another method of science practicing outside the academic research procedures. Meanwhile, Will, may not seem convinced with such limited-resources field of work. Thus the work with government has been chosen optimistically to create an opportunity of change in policy. Both characters are purely "well-intentioned," though they tend to have oppositional thoughts about the appropriate working methods in scientific research (Borowics, 2019, P. 46).

The employment of language can be achieved by different categories and elements, thus the play varied in this area between the use of characters' speeches and historical affirmation. In the first play of his book, Waters' characters are introduced as well-educated and ethical in the meantime. The introduction of the four characters in the play offers a vivid idea that the play is based on a reasonable and factual dialogue, this is more often supported by the application of "documentary reference." During the debate between Robin and Will in the first act of the play, they mention technical terms related to the area of investigation, for example the "Stability Hypothesis" as well as "Phase Four." This documentation element grants the audience with more credibility and establishes the essence of trustworthiness.

Moreover, while addressing an issue which is related to politics, the connection of former events and future speculations is considered to be influential by the writer, he specifies a considerable attention to the historical background to assist the justification for scientific upcoming expectations. In order to be used by the author, such techniques need the sufficient awareness in the logic of environmental system, thus the ideas can be expressed creatively to attain a genuine impact on people. Relatively, Steve Waters contacted three major members in a scientific team which collaboratively works on the British Antarctic Survey, this offered him a reliable source of knowledge to reinforce his play with credible ideas during the period he was researching the plot developments.

In the first act of the play, Sarika declares that she requested a colleague, who works in the "archives" department, to make some secret inspections about Collin Jenks' buried past. The reason behind this investigation is because Jenks represents a "deadweight" character, she

mentions. Here, the writer aims to disclose his own thoughts about the political leading celebrities, who must have concealed or camouflaged their past experiences in order to acquire a higher compensational reputation. For more contextual illustration, Jenks had relinquished his conceptual standards and his deep friendship with Robin in an obvious will to work with politicians thus attain the authority of power. On the other hand, Robin, who decided to relinquish official work suddenly with enormous disappointment to emanate from his hard-working spirit, now has stated a new standard to establish his life on which is "never ask about past."

The eruption of climatic themes in English theatre have given the foundational opportunity to be introduced on stage by Steve Waters, this can be regarded a crucial attempt to contribute a global warming theatrical discussion which almost entirely depends on rationale context. Thus, the beginning point of global warming drama showed that cultural narration is highly based on the dominance of apocalyptic literature essentials. Intentionally, the writers embody the impending expectations of future, consequently, including the element chaos and fear (Dörries, 2010).

The normal use of language is to communicate ideas, whereas on stage, playwrights care more for the influential use of dialogue, in a way which may change normal people's attitude towards the performed issue. Thus, as a central element in apocalyptic literature, obviously, the use of rhetorical devices is varied over the narration of events and dialogues in the play. While analysing the language of the play, the reader recognizes that each line intentionally contains a certain rhetorical device to enhance the dialogue and consequently apply an effective touch on the audience's mentality. For instance, the mixture of euphemism and irony during the argument between the four characters ,especially, Robin and Will. In addition, cacophony is vivid to recognize in the last scene in order to suit the troublesome sounds heard over the marshland with a sense of abandonment during the evacuation. Moreover, while the quarrel between Robin and his son, Will, it appears that the writer purposefully employs words in a combination with body-language in order to achieve an emotional relief, this offers a variation of rhetorical devices use in the peaky events of the play.

Despite the fact that Waters insists on conducting the scientific and rhetorical style in his play, yet he never denied the importance of horror characteristic in the play in order to constitute an apocalyptic atmosphere in the last scene. Concisely, the playwright's narration offers this

element of both fear and abandonment. During the evacuation process which comes as a late response to Robin's threatening calls, the terrifying sound of sirens repeatedly vociferates to warn people. Consequently, in this situation, the audience may imagine the inconsistent scenery outside the stage.

The symptoms that appear on the environmental body of ecosystem reveal different warnings that there must be a radical change in addressing global warming issue. Undoubtedly, the cosmos collapse represents a significant theme in apocalyptic literature, this can be achieved by the employment of various techniques. In normal modern fiction, including cinematic films, the natural collapse is highly essential and redundant. Producers extend their tendency to focus in introducing natural collapse and scientific degradation as the main reasons behind the acceleration of the catastrophic disaster of apocalypse. In his first play, Waters gives a limited attention to natural collapse, the play does not show this element in a direct way, yet it is embodied. This may be due to the first play standing as a preparation for the next one, *Resilience*. Since the fact that "..Western Antarctic Ice Sheet is on the verge of collapse;" (I,i) this means scientists' hard-working equals nothing without the awareness of normal people and the governmental fundamental action taking. Waters refers to the problem of sea-levels imminence to reach five meters, this way, he presents some serious indicators to the audience in order to clarify the amount of risk they live. Otherwise, mankind may witness the results of environmental negligence as a serious final "catastrophic event" (I,i).

However, the traditional style of apocalyptic literature depends on a prophetic revelation. Relatively, Alastair McIntosh (2010) points out that the word apocalyptic has its etymological roots in Greek apokalyptein, "apo-" means from, meanwhile "-kalyptein" is a verb which means to conceal or cover something. Therefore, the essence of apocalypse is uncovering, or in epistemological words, revelation. On the contrary, the nowadays stage playwrights have a developed propensity to apply the secular form of revelation, as a more appropriate and rational form of justification for the materialistic people. Over the two acts of the first play, Waters tends to show that his use of scientific argumentation in the dialogue is essential. Consequently, the presented characters depend on the factual side of their knowledge to discuss the apocalyptic end after several human attempts to prevent the ultimate catastrophe. The use of secular characters, especially Robin who threatens others all the time, accords audience the opportunity to recognize the source of knowledge as a scientist who reveals the symptomatic changes of environmental

circumstances. Thus, the characteristic of revelation is represented on the stage after modification, yet it can be marginalized in the frames of secular discussion which suits modern understanding.

ROBIN: The wind driving the sea inland, tidal currents into land, so-called positive surge. And tides are very localised and unpredictable.. see how they exacerbate the surge, here and here – if you resist the sea, you enrage it (I,ii).

Over the various traditional and religious contexts of apocalyptic literature, the universal history is portrayed with an exposition of in a linear direction towards a predetermined point of eschatology (Collins, 1998, P.40). In addition to the secular revelation basis, the deterministic feature represents a central and redundant standard in that kind of fiction which is related to the unavoidable apocalypse. Likewise, it witnessed gradual changes in order to fit the current secularization of ideas. In some parts, the dialogue in *On The Beach* concentrates on the unsuccessful attempts to know some facts about the rapid climate change and its unpredictable future impacts. This assures that sincere scientists, seculars and believers, share a considerable agreement that the future of existence is destined to a catastrophic end. Repeatedly over the play, Robin mentions that the hardworking efforts done by politicians, "lairs," and some scientists, "fools," makes a nil result as a revolutionary resistance in the opposition of natural disasters.

The playwright provides a certain variety of scientific and political discussions to assure that *On The Beach* carries a direct threatening for the predicted apocalypse, people who are off stage represent the majority of human beings in ecosystem who are not interested in the state of nature, yet they try to live their own routine with a vivid indifference towards natural aspects surrounding them.

ROBIN: But I couldn't stop thinking about that warming, doing the maths, if this much heat generated this much ice loss, generating ocean warming, more ice loss, reduced reflectivity, more warming, more heat, more ice loss, sea-level rise, more ice loss, more heat, more ice loss, more sea, less albedo, more heat..(I,i)

To summarize, the present chapter offers detailed analysis to the first play. In relation to the first chapter of the research, the process of analysis applies some crucial terms and concerns of ecocriticism with the employment of the apocalyptic literature major characteristics. With the certain functional use of secular apocalyptic characteristics in his play, Steve Waters intentionally reflects the scientific view of climate change issue.

Recalling the limited presentation of activist characters, the playwright conveys the scientific arguments' message to his audience, consequently, he elaborates on the aim that the apocalypse problem as well as its factors must attain a universal knowledge. In this threatening play, normal people are given the opportunity to observe how humans stress their gradual impact constantly with a noticeable carelessness to the results on the planet. Vividly, the two main characters in the play, Robin and Will, envision the upcoming influence of mankind upon the place they exist on. Over the deliberate father-son dialogue, it can be recognised that the author intentionally elaborates on specific secular elements that evoke the catastrophic essence of apocalypse. The next chapter of this research is considered to be a continuous analysis for the second complementary play of the book. The main and subsections may highlight a similar style of discussion, yet the essential dramatic techniques and presented themes conserve the credibility to be analysed in detail, due to the different elements of apocalyptic literature which Waters offers.

CHAPTER THREE: *THE CONTINGENCY PLAN: RESILIENCE*

3.1 About *Resilience*

The second play in *The Contingency Plan* offers a deeper representation to the climate change issue with a different reference to its consequences while including a direct political implication. In this second complementary part, the events evolve to encompass the scientific negotiation with political characters, which may offer audience another chance to touch Waters' credibility. Different techniques are employed in an intention to avoid the routine in a similar dialogue patterning. Again the playwright uses his own strategy in portraying politicians as decision makers to take responsibility in achieving consistency for a better human life. As a matter of fact, theatre is highly supposed to be a direct instrument where language and debates are included. Nowadays playwrights conceivably attempt to convey the crucial message of human existence on stage by the complicated literal discussions. With an extensive political expertise, Waters' portrayal of politicians offers a extremely vivid idea about how the politicians deal with mankind during a critical period before the disaster. Another idea the play elaborates on is the sacrifice of life in order to elevate the motivation of decision taking inside others. This might not be adequate to a considerable number of audience, yet it arouses an essential understanding that , for some, life can be unaccepted at any moment of full despair.

3.1.1 Summary of *Resilience*

The play continues its events at an April Sunday daytime after Will and Sarika leave Norfolk and arrive to London to offer the advisory support in the Whitehall room due to the catastrophe in Boston. Among the characters who work in the same place, they meet with Colin Jenks who must obviously considered as an old friend to Will's father, Robin. After long arguments in the first act, it becomes clear that the room is filled with rotten political self interests. Tessa, the right-wing minister of resilience, requests an obligatory signature from Dr. Will Paxton to initiate the evacuation process. After months of enormous hard-working and warnings from Will and Sarika, the second act of the play carries the revealed event of a cataclysmic surge of tidal waves to descend on various cities of the United Kingdom. Another climax of political disorder occurs between the two rival ministers of resilience and climate change, Tessa and Christopher. The final moments of the play declare that Robin and Jenny are

almost overwhelmed by the sea-level formidable waves, eventually the storm demolish the fortuitous barriers of London.

3.1.2 Setting : Time and Place

As a continuation to the first play, the events take place in United Kingdom over the two acts of *Resilience*. This time the playwright shifts the place from the rural view of the salt-marsh in Norfolk to the densely populated scenery of London. Everywhere, people are supposed to be presented as much busy as a bee. Divided into two scenes for each, the two acts of the play occur in an emergency room in Whitehall road which is well-known in reference to the ministries buildings in the heart of London. This radical shift in location allows Waters to offer his audience various opportunities to interpret the essential aim of the play.

This time, the author intentionally aims to "overwhelm" normal people with rivalry political views. Likewise, the combination of the characters and place depicts an actual image of the operational system behind the curtains of such buildings. Conceivably, the resilience ministry, which is meant to create solutions in such cataclysmic situation, is run by Tessa at this incident room.

Happening in the innermost point of London, the storyline triggers an intrinsic sympathetic evolvment inside the audience's spirits during the performance. As one of the most important cities in the world, London cannot be easily imagined in the apocalyptic scenery by its people. With no doubt, Steve Waters purposefully tends to enhance the feelings of responsibility in this point. Moreover, London is considered as the largest city in United Kingdom, this arouses the idea that the whole area is endangered by the intensive sea-level waves.

After a serious flood hits Boston in April, the first act of *Resilience* takes place to continue in the Sunday morning. Will, now the official advisor of the governmental operations to the contingency plan, starts to warn both Tessa and Christopher in order to initiate a truthfully revolutionary action to prepare for the upcoming catastrophe. In the second act, which occurs after months, the nearly forty minutes duration ends up with a sudden storm and enormous waves to cover the entire country. This indicates that the time of the apocalypse is imminent and foreseeable by scientists, yet the certain moment cannot be pronounced. Initiating the other part of the story, Waters offers different areas in *Resilience*, in this case the second play is supposed

to offer more variety in terms of setting, evocation of scenery, problems, and depiction of characters.

As seen in the first play, the year events happen is not specified, "the near future" atmosphere continues to function as another threatening piece in *Resilience*. This may strengthen the work to be more considered as an apocalyptic literature one. Being unrevealed, time can have a generic interpretation to the mankind as a united entity, this means the play is not written to describe the climate change impacts with relation to United Kingdom only.

3.2 Environment in *Resilience*

The importance of nature takes a profound portrayal in Waters' second play. Being used as an intensive instrument for threatening, *Resilience* represent environmental severe reactions in direct way. From the very beginning of the play, audience touch the catastrophic declaration of natural disasters, this may be obvious in *On The Beach*, yet the upcoming scenes are more related to different abrupt results which may promote the observer to feel highly attached to the problem. The play is not environmental centred, yet it covers also the anthropocentric ideas in the depiction of political involvement which is obviously based on self-interests and intentions.

In the previous chapter, it is noticed that *On The Beach*, certainly in its first act, initiates portrayal of the sea-level raged storm in Boston. The uncontrollable waves of flooding cause serious damage to humans and buildings as a result of the critical collapse in ecosystem. The first act in *Resilience* tracks the same storyline to illustrate the preparation and response from the human side. The interactions in the two scenes vary in the same ration between mankind and environment. Political characters, advised by the new scientific system which is represented by Dr. Will Paxton, decide to take action in order to prepare for the presupposed confrontation with natural disasters. With limited accomplishment in the necessary predisposition, Will reassures that the catastrophe is unavoidable, yet some procedures may offer an opportunity to save lives to a final survival.

The scenery and setting is similar in the second act of *Resilience*, yet the two scenes carry a rather escalation in the negative impact of the cataclysmic sea-level rage. Communication and technical collapse comes as a result to the nature response, people, especially the four characters in the play are divided into two sectors in their manner towards environment, yet the both sides agree that environment severely suffers a critical point which

may develop to an absolute apocalypse. Relatively, Boles focuses on the fact that the play reflects the devastating scenery of environmental repercussions represented in the rapid overwhelming of the unprecedented storms and waves (2019).

Moreover, another idea the playwright aims to present is the inconstancy of nature response. During the climax of the scientific-political argument to convince Christopher to take action, Will replies that this moment of flooding penetration into the human built barriers represents the "unpredictable element" of natural reaction. Since environment encompasses all things together, including mankind's scientific development, eventually it cannot be contained in the man's full understanding and definitive control. Reciprocally, this notion is implied in the reflexive meaning of voluntarism, which is concerned with the idea that man has a limited ability to control his natural surrounding environment (Macauley,209, P.38).

The hardworking of scientists in response to the critical natural crises may be partially rewarded with a sense of success, yet people in authority need to offer the highest mount rate of valuable support during the climax of the problem in order to achieve a consequent survival opportunity. Thus, the contingency planning needs to be earlier prepared for by government. In relation to this point, Eriksson and McConnell elaborate on the fact that contingency planning can be successful in case it is determined in the pre-catastrophe stage, otherwise it may be too late to provide the fruitful result of its essence (2011). In addition to other themes, the playwright concentrates to show that the negligence of governmental policies towards the environmental degradation represents another prominent idea. The natural collapse in the play comes contingently with the same moment of ill-prepared planning and apathetic procedures. An obvious threatening to governments to take responsibility can be concluded in this area of the presented literary work.

It is noticeable that the first play, *On The Beach*, points almost all its concentration to nature with a remarkable limitation towards the political depiction. On the other hand, *Resilience* shares a greater quota of its concerns to politics. It is salient that the play has two central thematic poles, one is nature response representation and the other is political adherence discovery. Moreover, the role of nature in *Resilience* is not concerned with various issues such as pollution and emission, yet discussion is restricted to global warming impacts and how to react in response to the massive environmental disasters. This obvious shifting in essential points

can be easily considered as an attempt to enhance variety, thus audience may not face similar events which creates an atmosphere of repetition and cyclical routine.

3.3 Politics, Global Warming, and Apocalypse in *Resilience*

To continue from the cataclysmic end of the first play, *Resilience* reflects a rather prodigious amount of attention to the apocalyptic characterization. Being in responsibility, the presence of both politicians and scientists provides a considerable form of coalition of the two major powers holding direct influence towards mankind existence. Thus, the climax of the play indicates that apocalypse is urgently imminent as a result to essential factors, since the extensive damage to ecosystem has obviously existed (Boles, 2019). In addition to the embodiment of apocalyptic threatening, Christopher uses the name of Nostradamus (French philosopher that studied the classical prophecies and astrology) in order to label Will Paxton as an apocalypse seer who always attempts to warn decision makers to take action before the disaster.

As a matter of fact, the importance of a man's life must be highly dealt with respect, yet, the play shows that policy makers do not pay the appropriate attention to humans' catastrophic need of existence. On the contrary, they start to question the amount of cash needed to build barriers against sea-levels. This clarity of the context provides audience a total idea of the political ideology and how politicians consider normal people. After several long arguments, it seems that the goal of policy makers is not how to make people live, but to survive under certain circumstances.

The purposefully selected title of the play suggests the extensive understanding of environmental state in the recent decades. Taking place in the near future, this allows the playwright to show that the government established new ministries for Resilience and Climate Change. The first ministry is supposed to deal with crises before they occur, yet the only plan they consensually offer is evacuation during the catastrophe. The other ministry, which is obviously fluctuated in terms of leadership, appears as an inconsequential as if it has lost its role in the climate change suspension.

The time travel element represents an essential component in an apocalyptic literary work. In relation to chronological dualism of time, the events in the play suffer a vivid periodic separation. The first act occurs in April while the second one takes place in September. As seen in *On The Beach*, Waters intentionally specifies a period for revelation, and an abrupt final scene

for the so-called "promised future." This technique upholds intensified attention to warn the governmental characters to act before the catastrophe approaches.

By the consultation with several scientists, Steve Waters has acquired the knowledge he needs to start writing *The Contingency Plan*. The predictions of the near future state is demonstrated by satellite imagery and real researches. In 2019, Jonathan Amos reports a demonstration for BBC that a formidable avalanche of a nearly 320 billion-tonne iceberg has occurred in the well-known Antarctic area. After two years, specifically in 16 Feb 2021, the British Antarctic Survey notices the presupposed break-off in a massive iceberg which is obviously witnessed as a result of the acceleration in climate change (Deutsche Welle (www.dw.com), 2021).

In *On The Beach* analysis, it is recognised that the playwright uses the secular discussion and scientific characters as carriers for revelational knowledge. Again, to continue in the same path, Waters insist on showing that the catastrophe is scientifically predicted. With no relation to religious apocalyptic revelations, characters in the play demonstrate that the acceleration in global warming which is dealt with remissness by government is the first reason behind the upcoming cataclysmic end. The traditional apocalyptic literature adopts some genuine characteristics, in the seventh chapter of Daneil, there is a prophesized scenery of the "four kingdoms" beasts appearing during the catastrophic period. This vision of the earthly apocalypses initiates the steps to the returning journey in the eternal Kingdom of God (qtd in Collins, 2003, P.74). In his play, Steve Waters have contributed various changes so that the work may attain the level of appropriation to the secular public perspectives. The "phase four" of the sea-levels compensate the traditional revelation of the four beasts which comes before the climax of the cataclysmic apocalypse. The enormous wave which is observed in the Whitehall by a satellite imagery gives the audience an extreme substitute for the imaginary contemplation of the traditional revelation in the book of Daneil. Here, the substitution may offer an essential influence to the contemporary humans, depending on the impact of scientific revelation, which suits the rationality of twenty-first generations.

Injustice towards nature can be conceived as one of the important mutual characteristics of ecocritical and apocalyptic criticism. Environmental dystopia is supposed to be depicted in various works that deal with the man's negative impacts which initiate a catastrophe. Some works depend on an explosion which is caused by the humans' use of nuclear weapons, others

come as a result of ill-preparations of some figures who took responsibility on their own shoulders to prepare for the protection of their people. The contemporary style of living can undoubtedly be considered secular. This provides Steve Waters with a strengthening opportunity to use the scientific arguments as a central technique in order to show a considerable awareness in the field of natural environment. Similarly to the first play, the discussions in *Resilience* give audience the sense of reliable touch in the play, this means they can adopt the essential responsibility towards nature and attempt to prevent natural disasters with their better interaction. Moreover, the consequences of Waters' work may also be seen in the way he portrays the political disorder and how the two wings challenge each other in their ill-treatment towards environment. In addition to that, the selfishness can be obviously witnessed in both characters of ministers in *Resilience*.

In the apocalyptic scenarios, the protagonist is highly expected to be a literate man, a social service member, a doctor, or a professor. Moreover, over the reading of its two acts, *Resilience* shows that characters are highly educated and intellectual. The creation of such characters represents a critical challenge to the author. This kind of scientific-based apocalyptic predicting works demands an elevated intelligence from the playwright. Steve Waters has consulted thirty-five glaciologists and oceanologists working in the British Antarctic Survey in order to have a satisfactory understanding to contribute *The Contingency Plan* (Bottoms, 2012), which with no doubt encompasses a deep and extensive contemplation of the apocalyptic disasters that nature carries as a reaction to human's abrupt acceleration in global warming. These two related characteristics of awareness and intellectuality person can be recognised as an obvious attempt to strengthen the major features of the play as an apocalyptic one. It is seen that Waters depends on the use of the activist-protagonist technique in *On The Beach*.

TESSA: These are exceptional circumstances. This is an unminuted meeting. No Civil Servants present. Yes, these are extraordinary circumstances. If you sign this, I will proceed and lives may indeed be saved.

WILL: Is that what it takes to save a life round here?

TESSA: That's what it takes.

Before taking action, Tessa pulls a document from her dossier then asks Will to sign a paper to "clarifies the precise nature" of his opinions and engagement to take a decision of an incredible evacuation over the United Kingdom. Will wonders the reason being this request and finally he signs.

In *Resilience*, the playwright continues to show that the voluntariness is led by such intellectual people. This type of figures has a social tendency which certainly offers another chance of public acceptance to the facts discussed in the context, otherwise the politicians' rhetorical speeches may influence people negatively not to take action towards global warming problematic results. The activist protagonist technique shares its reflection with the New Man character in expressionism, which is demanded to be intelligent and affective. The activist character of a new man protagonist has a great sense of courageousness, that he may act depending on his own ethics and principles. Moreover, a new man is supposed to take actions and decisions at critical points, even though this may be a risky or fatal. This element is widely used to achieve the influential impact on audience's trustworthiness, thus Waters applies those different characteristics to create the character of Will which can easily be recognised by audience as an authentic scientist who aims to preserve humanity from fatal catastrophes.

According to Wills' earlier principles and considerations, political system is where the rotten ideas grow. He refuses to admit that he may be politically used as a "vehicle for Government propaganda" (II,i). The arguments continue over the last scene of the play, then Will declares his inherent thoughts about political agendas and the representatives of leadership who are characterised with arrogance, their uppermost intentions climb the social ladder to develop into "self-interested" goals. He continues to describe the "indifferent" politicians who cannot be seen honest "to the truly great question." On the other hand, when the first storm consequences start to fade, Tessa informs Will that he is going to work for her.

WILL. Okay, for years I was told by my father that our leaders, our representatives, were ignorant, self-interested, cynical, obsessed with their careers, their egos, indifferent to the truly great questions, immune to the drama of the natural world, innumerate, utterly shallow (II,i).

By this depiction of scientific-political fluctuation in responsibility, the playwright tends to show that scientists, who represent the good side of the apocalyptic conflict, have a limited chance to theorize their ideas to protect other people, While politicians are always seeking for employing talkative scientists in order to boost the governmental propaganda and deceive public views.

In addition to the fact that politicians need scientists to speak to public and create excuses for the misbehaving towards nature and the future people, the arrogance of the political characters continues over *Resilience*. Tessa shows that she defeated Christopher and now she can

handle the responsibility of both ministries. Then, she informs Will that his hard-workings are shifted to be under her authority and commands.

The sever overwhelming floods depiction offers another influential feature to increase the state of panic during unavoidable disaster, thus the ambiguity of natural reaction may attain its extensive chance to appear abruptly during the contingent planning by both scientists and ministers. The gradual loss of coastal areas vividly shows that the administration power has an only single solution, which is urgent evacuation. This illustrates that man powers has limited control against natural ambiguous responses towards unsustainable environmental degradation. Again, this evokes the central meaning of a restricted voluntarism, the theme of determinism appears clearly in the last part of the play. The mixture of both deterministic thoughts and voluntaristic efforts can be undeniably perceived from the play, as if the writer aims to include them both and then gives the chance to determinism to defeat its philosophical opponent. Adopted by the good part of in the play, scientists, the deterministic predictions may initiate another philosophical discussion based on the events. The brighter side of voluntarism which belongs more to politicians can be considered as an attempt to indicate different philosophical basis to the apocalyptic representation on stage.

As another significant element to an apocalyptic storyline, chaos manifests in *Resilience*. This supplementary feature assists in the scenery of a cataclysmic panic for characters and audience. Obviously, Waters' aim encompasses both the sentimental influence on audience through the social embodiment, and a highly scientific demonstration of the atmosphere. The use of horror in the last scene suggests that the playwright intentionally focuses to include the main characteristics of a successful apocalyptic literary text. The use of horror can be achieved through the involvement of left and right wings political negligence.

In *The Contingency Plan*, especially *Resilience*, the playwright's endeavour can be vividly seen to present an important resource to the depiction of cosmopolitanism issues, the ones that related to human existence within a global-shared ecosystem. This element of objectivity cannot be denied as a realistic feature in the play, the eclectic approach that Steve Waters employs to convey the message can be easily recognized in both plays. Moreover, the second play offers a reasonable elaboration on different areas related to regionalist aspects to provide an additional form of dualism throughout the context.

CHRIS. Sarika, do you love this country? (I,i).

CHRIS. My love for this country comes out in the strangest ways.. (I,ii).

CHRIS. I hardly think climate change should be treated as a pretext to turn this country into the Isle of Man. (II,i)

Christopher, the new employed minister of Climate Change, has the greatest regionalist personality among characters in *Resilience*. While others such as Will and Sarika are always trying to make the result of scientific-politic arguments global to assure that climate change is not restricted to the United Kingdom area. They believe that the problem of global warming must be shared with other governments to halt the escalation of temperature around the world thus preserving the planet as well as the enormous island they live on.

The apocalypse is totally related to the fixed results, its concerns are based on the revelation that the end is unavoidable. In the complete agreement research from Lynch, Bradley, Dillon, Blanton, and Sherwood (2019) states that deterministic characterisation is represent the core of an apocalyptic literary work, the storyline consequences identify that apocalypses represent the ultimate specific eventual cataclysm. In other words, man has a rather restricted chance to survive. In the play, due to his responsibility dedication for other humans, Will's announced thoughts about the catastrophe are certain, the repetition of threatening can be seen everywhere and at any moment. As for Sarika, she always totally supports the predictions determined by Will. They both agree that a contingent action must be taken in order to save lives of thousands in the country.

"WILL: The conditions merited action.

CHRIS: Oh! Hello, Nostradamus." (II,i)

Relatively, the political clash between Christopher and Tessa proposes a contradictory acceptance for the source of knowledge by each character. At first, in the very beginning of the play, Christopher refuses that Jenks continues serving the task to decide employing Will instead. Then in the last act, Will is being humiliated for his threatening about the catastrophe. On the other hand, the right-wing politician who has intentions to demolish Christopher's attempts in controlling operations, Tessa initiates negotiations with Jenks in order to convince him to secretly work under her commands, yet after he is expelled Tessa starts to support Will's predictive thoughts about the crisis. This state of fluctuation in opinion and agreement to the scientists, who can speak to public and find excuses for governmental negligence and failure, assures that political class including the wings of right and left never care for the survival of

normal humans when faced by a brutal natural problem. Yet apocalypse does not deal with humans according to their classes, it demolishes their entire world and ruins every chance of survival.

In his translated book, *The Rediscovery of Apocalyptic*, Klaus Koch identifies different characteristics of apocalyptic fiction. Unquestionably, the end of the literary work needs to be a cosmic catastrophe (1970, P.22). The lack of resources and loss of technology during the crisis can also be a representative element in the apocalyptic storyline. In Steve Waters' play, the last moment assures that the "enormous storm" impulsively hit London and other areas of the country to initiate a crucial global devastation. In *Resilience*, the playwright purposefully concentrates to show that the highly organized city of London suffers a power breakdown thus chaos starts over the central point of political system in Whitehall road. This approves that the playwright followed the most influential and well-known techniques to assist his ideas over the text till the last scene.

Not only predictions are presented on stage, but as a matter of fact the deterministic theme comes eventually in the form of a storm to wipe off London's map as well as other areas in the United Kingdom after a final warning breakdown of electricity and communication. Existing as a result of global warming, the representation of natural collapse on stage is an extensive portrayal of the extremely dreadful apocalypse. Consequently, the influence of the play on audience after performance has the right to obtain its credibility, especially as the first play to directly communicate the climate change discussion on stage.

The inescapable future which is full of natural disasters cannot be avoided. The apocalyptic catastrophe comes sooner or later to assure the deterministic thoughts. In an apocalyptic literary work, the final demolishing cataclysms exist as if they were prophesized or expected by the hero-like characters. The last pieces of the story are prepared long time ago, this shows that the plot of the text is revealed and being fulfilled. In *Resilience*, Will's attempts to convey the calls which his father adopted are varied, the warnings come in a coincidence with the limited chances to take action.

Will: ..imagine that cold water rushing south east from Greenland, a great riptide blown and sucked and tugged across the Atlantic, gathering momentum as it goes, a mass of waters and turbulence, nothing forming an obstacle from Iceland to the Shetlands where high cliffs push it east like a ball flipped on a pinball machine, ... if the calculation made in a world of steady-state ocean patterns proves false then here it comes, up

the Thames, and the Barrier proves as much a folly as the Maginot Line..
(I,ii).

In an apocalyptic story, sometimes it can be easily witnessed that the disaster is caused by the accumulations of human negligence. The governmental irresponsible responses are obviously based on the unintelligent or greedy intentions. Directly or not, this disrespect towards environment will lead to a cataclysmic dilemma. In different scenes, Steve Waters attempts to show that the scientific-secular arguments include the evidences to the signs of an apocalyptic catastrophe.

As for politicians who always find it difficult to take action unless the problem covers their own interests, during the preparation time for the catastrophe, they seek for the resources of hope which cannot be redeemed due to the cataclysmic conditions that "merited an earlier action." As a reference to positive expectations, Sarika intentionally suggests that it must be prescribed "in the prognostic" part and politicians must not concentrate on the "diagnostic" symptoms, since it is too late to look back. Thus, the employment of a redemptive element such as optimism represents another significant factor to contribute a successful apocalyptic story as well as enhancing the motivations of the audience in order to take action. In the concerns of the public view, this gives the play another advantage to be more influential as well as being considered an evocative drama.

Moreover, two terms of optimism and voluntarism can be related to each other, yet each has its own representation of philosophical meaning. Basically, optimism means emphasising on the positive resources of hope to create a change in a certain situation or as an outcome of an extensive endeavour (Cambridge Online Dictionary), while voluntarism has a relational meaning to taking responsibility in a responsive environmental change. In other words, the core meaning of optimism represents an auxiliary factor to voluntarily assess in consequential controlling operations.

Applicably, the title of the play represents a vivid attempt to show the essential meaning of voluntarism, man has a chance to redeem the health of climate thus honour nature the mother. Altogether, humans can contingently try their best in order to respond to natural abrupt disasters. Waters intentionally chooses this goodwill notion, resilience, to evoke the human instinct of life to an urgent confrontation with catastrophic apocalypse. Consequently, this may influence

audience to some extent thus they are possible to take action which may result in a positive governmental attitude towards nature.

Before the disaster rushes and in the very beginning of the play, it becomes obvious on stage that scientists and ministers have an oppositional thoughts and inclinations. Politicians, who have built "impenetrable" places and "sealed doors" with a high developed and practical technology, have a greater sense of optimistic tendency. On the contrary, scientists who tend to be more realistic and interested more with date, appear rather pessimistic and have a limited source of hope.

In the first act of the play, Sarika demonstrates to Will that they are in a special room which is well prepared with a high class immunity to severe collapses. The communications, which represent another significant element in an apocalyptic story, are run by specialists to be "connected to the entire country." (I,i) She also mentions that the "emergency workers" are ready to respond to the presupposed scenarios of fatal cataclysms, altogether may be protected behind the sealed doors in order to preserve the better chance of feasible administration thus contribute security for the "British Isles." Yet she admits to Christopher that neither scientists nor ministers of the new created ministries have chance of an "overall control" over the greater rage of nature. The human reaction attempts are obviously restricted to survival which may end up with the limited existence of man on the planet.

Concurrently, it is witnessed that the leadership system suffers a crucial political collapse, the confrontation between Christopher and Tessa is clearly demonstrated on stage. In addition, the playwright aims to show the essence of egomania in the characters of politicians. In the last scene of the play, an electric breakdown occurs because of the first warning storm, it appears that Christopher, who always pretends loyalty to the country and its people, worries for the providing company in which he has shares yet he never feels similar to the human lives that might be ruined by the severe floods. This form of duality in attitude represents the internal contradicted thoughts of a left-wing politician.

Speaking about optimism, in some scenarios, the apocalyptic storyline contains a promising sense for a new age which is characterised by a radical change. In *Resilience*, the last speech between Tessa and Will shows that the governmental leaderships, especially the right-wing sectors, aim to listen to the reliable calls of science which will grant the protection for the

population in the next cataclysmic periods, the mankind then can stand oppositional in the face of apocalypse.

TESSA. (she pulls a document from her bag.) I took the liberty of carving out a potential post for you. It's rare, of course, for a figure such as yourself to get a Parliamentary seat. But there are ministerial roles, and anyway, I think we might start to rethink all of that after tonight. I would think we might be considering a new sort of Government altogether, a Government of National Unity, the expert empowered, protected from public scrutiny, the full force of the law in their gift (II,i).

The play philosophically reveals that optimism enhances voluntariness and control of the anthropocentric ideas while pessimism which is influenced to emerge by the loss of chances, time, and limited resources, enhance the deterministic features of the plot to contribute an extensive clash of thoughts between scientists and politicians this can be seen in the in the tenacious arguments over the play. Moreover, the combination of both optimism and pessimism represents a vivid portrayal of dualism.

As it is obviously recognized in CHAPTER TWO, the first play includes a variety of dualism embodiment throughout its two acts. The second play, *Resilience*, focuses on this element directly and in a greater variety. An extensive oppositional presentation, scientists who represent the good-intention humans and politicians who often fluctuate due to their benefits, is one of the central themes in the play. Another form of dualism can be referred to in the state of hope and despair over the play. This fluctuating atmosphere of both pessimism and optimism may be a vivid reflection of dualism which the playwright intends to deliver as an appreciable characteristic to an apocalyptic play.

Each of the two ministers belongs to his own political sector, Tessa who runs *Resilience* ministry has her right-wing roots while Christopher who is accountable for Climate Change one has a loyal manner towards left-wing principles. This representation of political division on stage provides audience with a better classified understanding to the fierce conflicts behind the curtains. Relatively, Alison McQueen elaborates on the fact that apocalyptic literature has a wide consideration to philosophical features, among the most important is that apocalypse encompasses a global dualism (2018, P.26). This supports the idea that the ultimate vision of apocalypse is clearly reflected in this play due the manifestation of its apocalyptic original characteristics.

So far, this chapter has discussed different areas in the two acts of *Resilience*. Those discussions varied from political indifference to apocalyptic pictures in the literary work, then the influence of climate change acceleration in initiating the cataclysmic end of the apocalypse. The philosophical discussion of some major elements such as anthropocentrism, optimism, voluntarism, and dualism is also embodied to elaborate on the importance of the play which can be considered as a drama that evokes the apocalyptic theme in its atmosphere. The real state of the planet in the recent years is also referred to in this chapter, this elaboration comes as a result to the relational importance between the factual knowledge of the author and his presented work. The next section in the research includes the conclusions to comprise the most significant points in the research discussion.

CONCLUSION

Over the two complementary stories, the playwright uses different techniques and elements to achieve the appropriate level of representing a contemporary problem on stage, the global warming issue is centrally employed in order to indicate rational arguments about factual apocalyptic signs.

The first play, *On The Beach*, reflects a vivid environmental depiction due to setting and context, meanwhile, the importance of political involvement is not highly criticised and elaborated on. While in *Resilience*, the playwright concentrates to show a balance between the significance of both natural environment and political representation as a decision making responsibility. The events of this play take place in an extreme atmosphere of apocalypse, while *On The Beach* evokes a less vivid imagery of the catastrophe. Reading the two complementary plays, the image may be more obvious that the playwright intentionally presents *On The Beach* as an introduction to the cataclysmic future that may be faced by humans, on the other hand, *Resilience* depicts a rather apocalyptic vision in its scenes with reference to the political personal-interests conflicts and indifference towards global issues.

Generally, the cataclysmic scenery which is used to portray the climax of the problem supports the apocalyptic story with more anxiety. The playwright could not manage to include the whole image of apocalypse, this is due to the limitations that restrict his work on stage. In *The Contingency Plan*, Steve Waters seems satisfied with using a direct and sudden breakdown with the indications of a storm in order to reflect the consequences of the catastrophic sea-levels escalation.

Philosophically, the text employs a variety of terminology. The two complementary plays highly include the contemporary form of dualism. Compared to the traditional element of dualism, which is a representation of good and evil in an apocalyptic confrontation, the contemporary framework used by the author is highly extensive. This wide border of dualism comes as a result of the variety of life in the twenty-first century. The secularization of dualism and other elements grants a credible attempt to achieve the appropriation of a rational public view for the problem. In both plays, dualism is supposed to be central in order to depict the oppositional thoughts of science and politics, as reflections to good and evil. The representation of dualism also varies to include other contrapositions between pessimism versus optimism, determinism versus voluntarism, and anthropocentrism versus ecocentrism.

The text also offers a considerable opportunity of contemplation to its readers in order to support their own thoughts about political decision making. After the two episodic journey with the story, audience may question the credibility of a political character towards his people. In both plays, the playwright insists on showing the essential meaning of political indifference towards environmental nature and the lives of normal people. The political system disorder is also elaborated on in various scenes and dialogues, the oppositional intentions of both right and left wings are highly represented in *Resilience* in order to show the total stereotyping of politician mentality disintegration. On the other hand, the first play is restricted to show the disagreement with political involvement as a rule to be followed in Robin's strict house.

The representation of the two sides of anthropocentrism and ecocentrism is vividly seen in the text. In both plays, the playwright succeeds to portray the negative influence of man on planet. In addition to this clear elaboration on environmental anthropogenic problems, Steve Waters tends to convey the real image of a political character for his audience. This grants an extended variety of themes to the two-plays story, thus the routine of repetition may be avoided to some extent.

However, the text evokes the essential concept of determinism, which represents an obvious reference of free-will limitation. In both plays, the scientific arguments are implied to discuss the catastrophic warnings about the apocalypse, this offers a reasonable elaboration on the deterministic thoughts that come in coincidence with environmental awareness. In comparison, the employment of voluntarism, which refers to the united efforts to achieve control against natural disasters, is also intentionally contained in both plays in order to contribute a state of equalization attempt by the author. Finally, different from other linear apocalyptic literary works, the deterministic thoughts come to finish the storyline in order to offer a vivid image of the cataclysmic apocalypse.

Voluntarism as a kind of taking control of nature and standing in confrontation against natural cataclysms is supposed to be an essential theme which is gradually built in the text. The first play rarely discussed the limited chances to respond to environmental catastrophes, while in *Resilience*, the playwright takes this term into a higher consideration in order to show the real instinct of a human being to fight for an opportunity to protect himself and others as a unity. Of course, politicians are supposed to be portrayed the rather optimistic characters due to their own interests in a human life authority. In addition to voluntarism, the element of optimism is

included in both plays equally. Yet, the use of optimistic thoughts and motivations is more employed in *Resilience* to enhance the voluntariness of the whole story. Optimism also can be a secondary theme in this apocalyptic drama, and this offers another advantage to the story to be accepted as a contemporary apocalyptic literary work.

Moreover, the playwright's application of major elements of apocalyptic literature is not a restriction. Waters also employs other characteristics such as 'activist-protagonist'. The main character in both plays is supposed to be a man of thoughts and actions. Surrounded by other intellectual characters, the protagonist may elevate his positive expectations of saving lives and protecting the planet. In traditional and contemporary apocalyptic literature, the protagonist represents the good which is always confronted by evil thoughts as obstacles to achieve success in saving environmental species.

In *The Contingency Plan*, Will symbolizes the hard-working spirit of scientists who are paying their lives in order to present the necessary protection, meanwhile their thoughts and success are being suppressed by certain governmental characters taking control of what public view considers. In addition, the activist protagonist technique shares its reflection with the New Man character in expressionism, and this element is widely used to achieve the influential impact on audience's trustworthiness.

Other applied techniques are the time travel and setting shifting. In the *Contingency Plan*, the author attempts to avoid the routine of scenery and time. Thus he uses separated periods of the year and two different places over the first and second plays. Taking place in the near future, both plays offer the imminence of an apocalyptic catastrophe. The first play events occur in Norfolk to show the importance of environmental view as well as providing the audience with the regional background of the United Kingdom as a huge island being threatened with the increasing sea-levels. On the other hand, *Resilience* takes place in London, which is not a coastal area; this evokes the essential meaning of apocalypse as a brutal destructing force that encompasses cities with different levels of contingent preservation preparations.

Without the impact of biases, the playwright's endeavour to perform this precarious issue of environmental change in front of an audience is incredibly difficult. By organizing ecological debacles to show the crowd the significance of genuine positive dedication, Steve Waters employs various conversations of a dramatic effect on the community and political viewpoints. After the performance of *The Contingency Plan*, individuals are supposed to begin pondering

numerous issues concerning their way of life and questioning the degree of indifference offered by the characters representing governments.

The use of different techniques on stage opens different areas of philosophical discussion related to the dramatization followed by Steve Waters. In his credited attempt to first addressing of climate change issue on stage, the playwright employs an eclectic approach with multiple elements, both *On The Beach* and *Resilience* use characteristics of expressionism to criticise governments. Through different events, the elements of realism are vividly seen in the context, which opens another wider discussion to new researches about Steve Waters' *The Contingency Plan*. Moreover, the text includes an extreme sense of objectivity to convey a global-shared message to mankind, while the representation of identification of humanity in a limited number of characters may also lead to other extensive analyses.

One of the most powerful messages the playwright aims to convey, not only to his audience but to the people around the world, including governments and characters in authority, is that *On The Beach*, in its explicit context, may have an apocalyptic vision discussed and lived by normal and intellectual people. Moreover, *Resilience* reflects several aspects related to scientific engagement to the predictions of apocalyptic features during a normal style of living, yet characters representing power are highly expected to behave with a total state of indifference during the limited time before the disaster breaks into everyone's house. Thus, the first play may carry threats, the ones that may come to occur in *Resilience* as a climax of the cataclysmic apocalypse.

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RESUME

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