People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Amar Thelidji University, Laghouat
Faculty of Letters and Languages
Department of English

Anthropocene: An Analytical Reading of Human Domination on Earth in Contemporary Literature

Case Study: H.G Wells's *The Time Machine* (1895)

A Dissertation Submitted to the Department of English in Partial Fulfilment of the Requirements for Master Degree in Civilization and Literature

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Academic Year: 2019-20

DEDICATION

This study is wholeheartedly dedicated

To my beloved people who have meant so much to me. Although they are no longer of this world, their memories continue to regulate my life.

To my mother, who have taught me that even the largest task can be accomplished if it is done one step at a time.

To my sister, uncle and all my family members, who have been my source of inspiration and continually provide their moral, spiritual and emotional support.

To my friends who have shared their pieces of advice and encouragement to accomplish this study.

BEN GANA Nadia.

DEDICATION

This dissertation is dedicated

To my advisor who has guided me in this journey and the committee who helped keeping me on track.

To my family and friends who have served tremendous amounts of love and support to me.

CHOUCHA Amina.

ACKNOWLEDGMENTS

First and foremost, praises and thanks to Allah, the Almighty, for his showers of blessing throughout our work to complete this research successfully.

We would like to express our deep and sincere gratitude to our research supervisor, Miss Aicha HOCINE, for her consistent support, guidance and patience during the running of this research.

Moreover, we owe special thanks to our university and all teachers of Department of English for guiding us through this journey of seeking knowledge.

Abstract

The quest for meaning and finding the purpose of existence are two of the most mysterious tasks for human beings. As time passes by, the puzzle becomes even more complicated and more difficult to be answered. Accordingly, humanity's constant search for dominance over the planet to grasp power has ultimately contributed to the emergence of the Anthropocene's novel. In this light, the aim of this dissertation was to examine the significance of introducing the effects of human actions on the planetary and to explore the relationship between the Anthropocene and humanity's fate in the novel of *The Time Machine* (1895) written by H.G Wells. To achieve this aim, the researchers adopted the descriptive and analytical approaches. This dissertation, then, questions the reason behind the emergence of the Anthropocene in literature. Therefore, it hypothesizes that literature is no longer distinct from the world conditions in which the Anthropocene challenges us to think beyond the human scale, to imagine planetary forces, histories and spaces in the face of which humans shrink into insignificance. This study ultimately concluded that humans were a direct force over the planet and the reason behind the emergence of the Anthropocene in literature. In addition, if they perceived their exploitation of the planet they would ultimately be the end of their existence and the existence of their own planet. As a result, a number of solutions were suggested that may put an end to this inevitable fate of humanity and earth.

Résumé

La quête du sens et la recherche du but de l'existence sont deux des tâches les plus mystérieuses de l'être humain. Au fil du temps, le puzzle devient encore plus compliqué et plus difficile à résoudre. En conséquence, la recherche constante de l'humanité sur la domination de la planète pour saisir le pouvoir a finalement contribué à l'émergence du roman de l'Anthropocène. Dans cette optique, le but de cette étude était d'examiner l'importance de l'introduction des effets des actions humaines sur la planète et d'explorer la relation entre l'anthropocène et le destin de l'humanité dans le roman de *La Machine à Explorer le Temps* (1895) écrit par H.G Wells. Pour atteindre cet objectif, les chercheuses ont adopté les approches descriptive et analytique. Ce mémoire interroge donc la raison de l'intégration de l'Anthropocène dans la littérature. Par conséquent, il émet l'hypothèse que la littérature n'est plus distincte des conditions mondiales dans lesquelles l'Anthropocène nous met au défi de penser au-delà de l'échelle humaine, d'imaginer des forces, des histoires et des espaces planétaires face auxquels les humains se réduisent à l'insignifiance. Elle a finalement conclu que les humains étaient une force directe sur la planète et la raison de l'émergence de l'anthropocène dans la littérature. De plus, s'ils percevaient leur exploitation de la planète, ils seraient finalement la fin de leur existence et l'existence de leur propre planète. En conséquence, un certain nombre de solutions ont été suggérées qui pourraient mettre fin à ce destin inévitable de l'humanité et de la terre.

ملخص

تعد رحلة البحث عن معنى الحياة والغرض من الوجود من أكثر المهام غموضا بالنسبة للإنسان. مع مرور الوقت، أصبح هذا اللغز أكثر تعقيدا ويصعب استكشافه. وفقا لذلك، ساهم بحث البشرية المستمر عن الهيمنة على الكوكب والحصول على القوة في نهاية المطاف في ظهور رواية الانثروبوسين. في ضوء ذلك، الهدف من هذه المذكرة هو دراسة أهمية تأثير أفعال البشر على الكوكب واستكشاف العلاقة بين الأنثروبوسين ومصير البشرية في رواية آلة الزمن (1895) التي كتبها هربرت جورج ويلز. لتحقيق هذا الهدف اتبعت الباحثتان المنهج التحليلي والوصفي. في هذا السياق، فإن الدراسة الحالية تتساءل عن السبب وراء ظهور الأنثروبوسين في الأدب. لذلك تتواجد فرضية أن الأدب لم يعد منفصلا عن ظروف العالمية التي يتحدانا فيها الأنثروبوسين أن نفكر خارج النطاق البشري، لتخيل قوى الكوكب وتاريخها ومساحتها التي يتقلص حجم البشر في مقابلها الى اللاشيء. تتلخص هذه الدراسة في النهاية في أن البشر هم العامل المؤثر مباشر على الكوكب والسبب الرئيسي وراء ظهور الأنثروبوسين في الأدب. إضافة الى ذلك، لو استمر البشر في استغلالهم للكوكب وإفساده، فسيكونون السبب في نهاية كوكبهم ونهاية وجودهم من الأساس. كنتيجة لذلك، تم اقتراح عدد من الحلول التي قد تضع حدًا لهذا المصير الحتمي للبشرية والأرض.

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General introduction

Man's presence on Earth had led humankind to raise several questions about nature as well as the purpose of existence. As time cruises by, the enigma ends up being extensively more confusing as the human civilization evolvement indicates development; but at the same time, the big philosophical inquiries become more difficult to be answered. The appropriate response cannot be accomplished effectively for people who believed it to be difficult to acknowledge certain realities. The human nature is one aspect which is layered with curiosity and the inability to accept the fact that life is preordained.

In fact, humanity has exerted an increasingly powerful impact over the Earth's ecosystems, changing not only the planet's surface appearance, yet its chemistry and geology. This has affected all aspects of human culture, including literature. Without a doubt, The Anthropocene, as the proposed new epoch has been named, is regularly in the news. Even with such robust evidence, the proposition to officially perceive our present time as the Anthropocene stays questionable both inside and outside the scholarly world, kindling intense debates about its application as a critical tool in various fields of literary and social investigations.

Consequently, as the Anthropocene has emerged as a powerful new narrative, a concept through which age-old questions about existence, the meaning of nature and even the nature of humanity are being revisited and radically revised. Numerous science fiction narratives question how twenty-first century literature engages the Anthropocene concept, troubling our sense of ourselves and our growing consciousness of the role we play in shaping that planet. There are nonetheless some science fiction novels that, self-consciously, provide futuristic imagining and a close parallels to the anthropocentrism. One of those literary works is H.G. Wells's *The Time Machine* (1895).

In this light, the aim of this dissertation is to examine the significance of introducing the effects of human actions on the planetary, and understanding the Anthropocene as well, in Wells's science fiction novel. It also attempts to explain how the Anthropocene challenges us to think beyond the human scale, to imagine planetary forces, histories and spaces even with which humans shrink into insignificance, while humans' actions shape, possibly catastrophically, the planet. Besides, this research tries to find answers to the dilemma of our existence, by illustrating the human curiosity about their own fate and future. Moreover, this work attempts to highlight the struggle between fiction and reality by illustrating futuristic imagining, dystopian, and apocalyptic features in Wells's novel which, pessimistically, calls attention to itself as a work of fiction.

It is noteworthy that Wells's work of science fiction provided us, as readers and researchers, with a great materiality which promotes our interest. Unlike the non-fiction works that are based on real events and stand against the artistic rules that frame any production of art, fiction allows us to hold thoughts in our minds about time, space, causality and future that are hard to articulate. To lay it out plainly, in science fiction, authors depict a made-up world, characters and events that have never occurred in reality. However, they often use real scientific research to make the plot more conceivable, more dramatic and the story more interesting. Science fiction, however, shares a lot of practically with other genres of literature, yet science - fiction writers, frequently, seek out new scientific and technical developments in order to prognosticate unreservedly the techno-social changes that will shock the rea ders' sense of social appropriateness and grow their awareness. Initially, Science fiction asks us to look further, to destabilize old perspectives and free the creative mind to set different futures, so we may better inhabit the real world, the current world.

A close look at many details in *The Time Machine* has impacted how writers of literature have engaged the Anthropocene as a product of reading as much as it is of writing.

The novella fits in its own category of narrative style that draws upon both life account and authentic fiction. Besides, its dystopian and apocalyptic visions offer the reader the possibility to delve into Wells' s fictional world. Wells; however, explores the issue of human progress, or all the more precisely, decline. Rather than envisioning a utopian idealistic future where people have solved all problems, or even a repressive dystopian setting, Wells portrays something significantly more disturbing. He portrays a future where individuals do not exist any longer, and are not even a memory.

Accordingly, our study is formulated by a substantial question: to what extent do writers of the Anthropocene aspire to preserve or reform individuals' attitudes towards their environments and the Planet? In order to fulfill this research problem, a number of research sub- questions are set forward: to what extent has the previous studies and history of literature added to the notion of the Anthropocene? How does science fiction provide an examination of the human dominance in a dystopias condition? To what extent does the representation of scientific and apocalyptic images indicate the Anthropocene in H.G. Wells' s novel?

This dissertation assumes a number of hypotheses in an attempt to provide different answers related to the scope of the research questions. So, our research aims at highlighting that literature is no longer disparate from the changes that occur in the world. Indeed, literature is both affected and being influenced by the world conditions. Exploring a variety of philosophical insights that belong to different philosophers offers our study a rich context about the Anthropocene. We claim that, Through Wells's use of concepts like imagination, future and fiction, a new vision of dystopias condition is suggested. He also, could depict the themes that create a sense of the Anthropocene in the novel.

Much voices in the rapidly growing of Anthropocene have begun to make sense of the implications of living in a new epoch, both in terms of writing and thinking. In this light, previous studies indicate that this phenomenon can be discussed in term of literary frames.

Accordingly, in the full text of Bonneuil (1968) "The Geological Turn Narratives of the Anthropocene" (2015) numerous thinkers and philosophers, such as Jean-Baptiste Fressoz, Bruno Latour (1947), and Erle Ellis (1963- 2010), have discussed the Anthropocene through different insights. Many of their discussions were focused on producing the Anthropocene as an alternative to the very notions of modernity in which it overwhelms our cognitive and creative capacities and our representations of the world.

Nevertheless, what seems to escape these previous studies is the act of contextualizing the Anthropocene as an opportunity to control and master humanity's destiny over the planet. Therefore, the significance of our research lies in reading the Anthropocene in literature through the lens of Wells in *The Time Machine.* It also attempts to examine the link between humans, technology, nature and how human dominance could change the planet. Moreover, it tries to investigate the significance of depicting the immoral effects of humanity over the planet in Wells's science fiction novel.

In order to examine the basis of the research, the descriptive and analytical approaches are used to offer a comprehensive depiction of the topic. The overall structure of this research is divided into three main chapters. The first chapter, gives a brief introduction of the Anthropocene and goes into the recent emergence of the idea of The Anthropocene, a new geological period wherein the human species has become a significant geological force, challenges many of our conceptions about humankind and the world, and confronts us with new questions and issues. It discusses the Anthropocene as both the emergence of a new period which grows out of a history of the emergence of technology and human domination. This chapter, further, goes with providing what previous philosophers and researchers offered in their studies about this new concept and era.

A different kind of fiction will be explored in the second chapter, by taking wells's science fiction novel as a starting point. This chapter highlights how Wells, playfully,

attempts to bring up what he viewed as flaws and dangers the Victorian society and how this would influence the coming generations. It also, depicts the dystopian features of the novel which reinforce the examination of the Anthropocene as well as the futuristic images that wells employs.

The third chapter, then, analyses the use of the romance type as a means of narrating in H.G Wells's *The Time Machine*. It discusses the writer's futuristic pessimistic vision towards the future. This chapter, then, examines the role of the readers to determine the plot of the novel. It, also, depicts the modern apocalyptic images of the Anthropocene in the novel.

Chapter One

An Overview of an Era of Crisis: The Anthropocene.

Introduction

Ever since the beginning of human existence, humans have sought for ultimate power and wanted to conquer the Planet if not the universe. Nevertheless, as time has passed by and through the process of achieving ultimate power and ability to rule the planet, human beings have found themselves responsible for several problems and changes that occurred on the planet throughout the years, they have figured out that their journey has caused the planet to change its climate and experience troubles. This chapter, then, has looked at contemporary literature and critical responses to this change occurring on the planetary and how it has begun. Moreover, it has investigated the main reasons that caused it, the main aspects of it as well as the correlation between humans and nature. Therefore, these questions have perplexed contemporary philosophers, scholars and writers who have tried to search for possible answers for this dilemma of the Anthropocene in contemporary literature.

I-1-Towards a Definition of the Anthropocene

The most significant philosophical errand has been to talk over and comprehend the importance of this new term. The Anthropocene has been seen as a designator for the monstrous anthropogenic effect on the regular habitat. This new term has appeared to have a developing illustrative force; however, it has likewise been met with forswearing and suspicion. To be guaranteed, one can examine that great scope changes have occurred previously and keep on happening these days because of the manner in which different species have appropriated regular assets for centuries through the development in their populaces, spreading in huge regions; this spread might make significant harm on the environment and could have caused the planetary to change in a few different ways. On the off chance to center explicitly on people, it has been worth reinforcing that the utilization of fire, hunting and social affair horticultural practices, and building a counterfeit situation have spoken to differing types of human intercessions with the common world that has been emerging for quite a while back. Joined together, characteristic procedures and human activities could have influenced the world's atmosphere for centuries.

Regardless of the way that American biologist, Eugene Stoermer has authored the term in the late 1980s, [1] Dutch chemist and the Nobelist, Paul Crutzen has been largely credited with bringing public attention to it at an assembly in 2000 also as well as in a journal published in the equivalent year (Crutzen and Stoermer 17). In 2008, English geologist, Zalasiewicz and his associates have set forth the primary proposition to receive the Anthropocene Age as a formal geological interval (Britannica.com). In the year 2016, the Anthropocene working party of the International Union of Geologic Sciences (IUGS) have

[1] Revkin, Andrew. "Confronting the 'Anthropocene'". Dot Earth Blog, 2011, https://dotearth.blogs.nytimes.com/2011/05/11/confronting-the-anthropocene/.

suggested the Anthropocene as a proper geologic era at the 35th International Geological Congress (Britannica.com). In order for this interval to be made official, it first must be adopted by the IUGS and the International Commission on Stratigraphy. The term "Anthropocene" itself has been selected in the Oxford English Dictionary surprisingly late, along with the words "selfie" and "upcycle", in June 2014 – fifteen years after it has been publicly agreed to have first been used in its more common sense. [2]

As an epoch, it has appeared that the Anthropocene is now here and as of now occurring. As a term the Anthropocene has been the advent of a geological era of humanity's own making. For the planet's system geologists who have contributed within the assumption, the Anthropocene has started a geological gap since the revolution of industry, where, through its actions, through its numbers, the mankind species has risen as a geological force currently adjusting the planet's biosphere (theguardian.com).

Accordingly, understanding the Anthropocene has been of urgent contemporary significance, the twenty-first-century literature has incited significant questions concerning what the Anthropocene is, the manner by which individuals have comprehend it and how the feeling of what it is to be human and how humans might have acted on the planet have been changed by it. At its best, literature has been mean by which humans have known themselves; at its generally provocative, it has simply been the means by which the feeling of self is tested and changed. In spite of the fact that the Anthropocene has ought to be comprehended as a result of reading as much all things considered of composing and consequently writings from all periods, not simply the contemporary, might have conveniently been read as connecting with it - the developing self-consciousness about the connection between humans, the planet

[2] The Anthropocene common sense relating to the current age, viewed as the period during which human activity has had the greatest influence on climate and the environment.
https://www.oxfordlearnersdictionaries.com/definition/english/anthropocene?q=Anthropocene. Accessed 1 Sept 2020.

and profound time has made twenty-first-century literature a site where narratives of the Anthropocene have been especially densely clustered.

Likewise, the historian Dipesh Chakraborty (1948), in his seminal essay “The Climate of History", has seen that history specialists should have updated a large number of their central suspicions and techniques in this era of the Anthropocene, where people have become geographical operators, changing the most essential physical procedures of the earth (6). Going further, the Anthropocene has presented a test not exclusively to expressions of the human experience and humanities, yet in addition to our rational understandings and past that to contemporary culture when all have been said and done. There has been no uncertainty, obviously, that this test has emerged partially from the complexities of the specialized language that has filled in as humans’ essential window on environmental change. Be that as it may, neither can there be any uncertainty that the test has gotten likewise from the practices and suspicions that has controlled expressions of the human experience and humanities. To recognize how this has happened, He has thought, undertaking the very pinnacle of earnestness: it could have likely been the way to understanding why contemporary culture discovered that it has been so difficult to manage environmental change. Surely, this is maybe the most significant inquiry ever to go up against culture in the broadest sense—for let us beyond a shadow of a doubt: the atmosphere crisis has been additionally a crisis of culture, and accordingly of the imagination (3-7).

Definitions have been one of the bedrocks of science. However, W. F. Ruddiman et al., in their essay, “Defining the Epoch We Live in,” have suggested that the geological term Anthropocene ought to remain intentionally unclear and vague (38). They have prescribed not formalizing the term since some inception dates have missed significant prior human-induced environmental impacts, especially widespread farming. However, characterizing the Anthropocene as a geological epoch must have been based on proof, including changes to the

Earth system lasting millions of years and the existence of stratigraphic evidence marking such changes. All other geological time-units have settled upon dated markers or agreed-upon dates. The Anthropocene should not be treated differently. Ruddiman et al. have discussed a recent paper suggesting that the Anthropocene has begun in 1945 (38). Zalasiewicz et al. have noted, as do others, that many stratigraphic changes have been coeval with the mid-to-late 20th century. Ultimately, they have picked the date of the principal atomic weapon explosion, which has made no stratigraphic evidence in 1945.

Finally, Ruddiman and colleagues have recommended utilizing the term Anthropocene with a small "a" to denote its informality. This has not been consistent with geological-community standards. Formal time-unit names have a capital letter: Anthropocene Epoch versus Anthropocene age for the informal term. An exquisite answer for alluding to the time before an agreed-upon Anthropocene Epoch has already been available: the paleo Anthropocene. Geological standards should have attended when considering determining the Anthropocene.

I-2- The History of the Anthropocene

Over its history, the Earth's surface has been more than once changed by enormous scope changes in climate, atmosphere and ocean chemistry, volcanic action, and the biosphere and, more recently, because of human and innovative actions. Wreckage from each period of Earth history has been covered eventually lithified, or transformed into rock. Hints of these changes in Earth function have regularly been protected as chemical, physical, or natural signs in the resultant rocky layers (blogs.nicholas.duke.edu). Geologists who have studied such layers or "strata"— stratigraphers—could have perused the stone record, and in this way interpreted what the Earth has been doing through the course of its long lifetime. Lately, they have been finding odd new signs, similar to plastic and exotic radionuclides (blogs.nicholas.duke.edu). All of these have been signs of the Anthropocene.

I-2-1- From the Holocene to the Anthropocene

A possible start line for the Anthropocene might be at ca. 2,000 years ago, which roughly has coincided with the beginning of the final stage of Holocene. [3] The term Anthropocene has first been composed to distinguish a new era in geological time in which transformations in the physical condition of the earth have occurred mainly due to human action (Chakrabarty 5-32). Global modification in the shape and form of the planet have arisen in the past as in the case for " the ice age " [4] and earthquakes, floods, tsunamis, and other natural disasters have continued to change the environment in different locations. Compelling indicators have supported the claim that recently environmental changes have

[3] The Holocene from or referring to the period of time beginning at the end of the Pleistocene (= around 11,000 years ago) and continuing to the present. https://dictionary.cambridge.org/dictionary/english/holocene. Accessed 1 Sept 2020.

[4] Ice Age is one of the long periods of time, thousands of years ago, when much of the earth's surface was covered in ice. https://www.oxfordlearnersdictionaries.com/definition/english/ice-age?q=ice+age+. Accessed 1 Sept 2020.

occurred at a faster pace in various regions and almost concurrently, most likely been due to the consequence of the impact of human activities.

"The Holocene" from the outset has filled in as an advantageous descriptor for the assumed lower sufficiency procedures and highlights of the Postglacial, post Pleistocene, or topographical Present. [5] In any case, after around 1950, Holocene's examination has escalated and multiplied, enhanced by crisp viewpoints drawn from geomorphology[6], pedology[7], science, and particularly method driven, point by point mapping. Throughout this inexorably multidisciplinary direction, it has become clear that movements or discontinuities after some time has not been just altered by climatic change, local setting, or tectonics yet in addition by human activity that quickened or diverted scene advancement.

While cultural intervention has played close to a coincidental job in Pleistocene change, human activity currently has started to reclassify, interfere, or even control the shaping of landforms, just as the viability and heading of surficial procedures. Wandering floodplains could have changed over to valley floors dominated by profoundly various patterns of hydrology and sedimentation that might have endured for centuries or millennia, before returning to scenes like what has been characteristic previously. The regularly smooth, Holocene rhythms of non-cultural contexts would have, in general, made conditions developing within certain compelling parameters.

[5] Postglacial: Relating to the period since the last (Weichsel or Devensian) glaciation, from the sudden rise in temperature that marks the beginning of the Flandrian about 10,000 years ago. Pleistocene: Relating to or denoting the first epoch of the Quaternary period, between the Pliocene and Holocene epochs. Topographical: Relating to the arrangement or accurate representation of the physical features of an area. https://www.lexico.com/?search_filter=en_dictionary. Accessed 1 Sept 2020.

[6] Geomorphology: The study of the physical features of the surface of the earth and their relation to its geological structures. https://www.lexico.com/definition/geomorphology. Accessed 1 Sept 2020.

[7] Pedology: another term for soil science. Soil Science: the branch of science concerned with the formation, nature, ecology, and classification of soil. https://www.lexico.com/?search_filter=en_dictionary. Accessed 1 Sept 2020.

The Holocene investigation of a landscape with a history of cultural intervention has likely required adjusted methods, priorities, temporal scales, and assumptions. Thus, the current geological epoch, the Holocene, has begun 11,700 years ago (livescience.com). Yet, geologists and other Earth scientists have questioned whether or not individuals have printed enough of a mark on the planetary that it has been reasonable to put an end to the Holocene.

In a Guardian article entitled "The Holocene Hangover: It Is Time for Humanity to Make Fundamental Changes", Fredrick Albritton Jonsson has analyzed Amitav Ghosh's understanding of environmental change and thought about the need to recognize Earth's own amazing and evolving character—especially through the essence of climate change (theguardian.com). In this sense, a question if climate change has been the planet's way of telling individuals that they no longer belong to it has been raised.

"Our planet is changing into a strange and unstable new environment, in a process seemingly outside technological control," has written Jonsson, who has lamented in a disillusioned patriarchal voice: "The fossil fuels that once promised mastery over nature have turned out to be tools of destruction, disturbing the basic biogeochemical processes that make our world habitable. Even the recent past is no longer what we thought it was" (theguardian.com).

Jonsson, then, has released a reiteration of examples where humanity has forced worldwide change, including: climate change; diminished biodiversity of ecosystems; acidification of marine life and oceans ability to retain carbon dioxide; fresh water shortage; ozone consumption, which has threatened climatic stability; and disturbance of worldwide nitrogen and phosphorus cycles—to mention a few. "Indeed," Jonsson has said, "the planet's biosphere bears so many marks of anthropogenic influence that it is no longer possible to [distinguish] between the realm of wilderness and the world of human habitation" (theguardian.com).

Accordingly, The Industrial Revolution[8], with its starting points in Great Britain during the 1700s, or the thermo-industrial Revolution of nineteenth-century Western civilization, has denoted the end of agricultural as the most predominant human action and has set the species on a far various direction from the one set up during the majority of the Holocene. It has been without a doubt one of the extraordinary advances —and up to now the most significant—in the improvement of the human enterprise.

Mainly speaking, the Holocene has been defined as the accelerating expansion of the human race worldwide including all of its written history, technological revolutions, the evolution of significant civilizations, and overall important enactment towards urban living in the present time. While, on the other hand, the Anthropocene has been the consequence of this human species growth on the climate of the planet.

[8] Industrial Revolution: the period of time during which work began to be done more by machines in factories than by hand at home. https://dictionary.cambridge.org/dictionary/english/industrial-revolution?q=Industrial+Revolution. Accessed 1 Sept 2020.

I-2-2 The Significance of the Anthropocene as a Concept

In recent years, there has been a developing agreement that a fundamental move has happened in the correlation between human activity and the geophysical workings of the earth. This shift has witnessed the transition of human activity from a biological force that has operated within the confines of geological processes that once continued to a great extent without human intervention, to a geological power that has started to revamp the naturally-occurring earth processes, regularly with eccentric outcomes. This new age has been named the Anthropocene, the time of humankind. This neologism has been gotten from the ancient Greek 'Anthropos' ('human') and 'kainos'('new') [9]. It has been first proposed by the Dutch Chemistry Nobel Prize winner Paul Crutzen (1933) and by the American geobiologist Eugene Stoermer (2000) preceding being at last promoted by Crutzen himself in an article distributed in the renowned American scientific journal Nature (2002).In 2008, a proposition has been introduced to the Stratigraphy Commission of the Geological time, contending that, in huge numbers of Earth's procedures, the impact of people - prosthetically has been extended through technology and fossil-fuels energy -- is eclipsing that of the rest of nature (1-40).

More generally, key proponents of the Anthropocene concept or Anthropocenologists' – as Bonneuil and Fressoz (2016) label them –, for example, McNeill (2000), Chakrabarty (2009), Crutzen (2000), Crutzen et al. (2002) or Steffen et al. (2007) have proposed a three-phase periodization of the Anthropocene, the first running from 1800 to 1945 with the expansion of the industrial era[10]; the second phase, 'The Great Acceleration' (Steffen et al. 848), opening after the second world war with the availability of abundant cheap oil and other

[9] We find antecedents of that notion in concepts such as Stoppani's 'anthropozoic era' (1873), Marsh's ''humanised' geology'' (1874), Vernadsky (1924, 1944), Teilhard de Chardin's 'noösphere' (1923), Catton's 'homo colossus' era (1982), or Revkin's 'anthrocene' (1992).

[10] Thermo; connected with heat or temperature. Industrial revolution: the period of time during which work began to be done more by machines in factories than by hand at home. Fossil fuel: fuels, such as gas, coal, and oil, that were formed underground from plant and animal remains millions of years ago. Age: a particular period in time. https://dictionary.cambridge.org. Accessed 1 Sept 2020.

sources of energy such as nuclear energy which have brought about an exponential economic and demographic growth, and as the dashboard has shown, in the take-off of all human activities with the resulting changes in the Earth system (GHGs levels, ocean acidification, deforestation and biodiversity deterioration, etc.).[11] The third stage has been viewed as beginning on the eve of the 21st century, particularly in 2001 when the third report of the IPCC asserted for the first time with certainty the anthropogenic source of climate change (6).

The 'Anthropocene' idea has been at first propelled as a focal point for understanding the destructive power of humankind on nature and as a notice concerning the unpredictable, long-lasting, and conceivably undermining impacts of human activity for human and non-human life (researchgate.net). As Mitchell (2014) has said, "the existing concept of the 'Anthropocene' magnifies and sometimes even valorizes radical anthropocentrism, reverence of human agency and the desire to gain mastery over nature' (n.p.). In other words, the term itself has added to the issues it should address. To begin with, it has pushed the rationale, which has made the issue to its extraordinary by proposing that people can shape the planet and re-make it in their picture. Second, it has sustained the ontological polarity among people and nature in which the human agency has been treated as a power following as piece of nature. Third, and beside ontological ramifications, this idea has offered an objective and ahistorical record of the ecological crisis by assigning an undifferentiated 'Anthropos' liable for the huge scopes changes that have taken individuals outside of the stable Anthropocene.

The idea of 'Anthropocene' has not just risen up out of the field of stratigraphy. It has been promoted by a wide cluster of controls (climatology, atmospheric chemistry,

[11] GHG: greenhouse gas: A gas that contributes to the greenhouse effect by absorbing infrared radiation. Carbon dioxide and chlorofluorocarbons are examples of greenhouse gases. / Acidification: The action or process of making or becoming acidic. / Deforestation: The action of clearing a wide area of trees. / Biodiversity: The variety of plant and animal life in the world or in a particular habitat, a high level of which is usually considered to be important and desirable. / Deterioration: The process of becoming progressively worse. https://www.lexico.com/?search_filter=en_dictionary. Accessed 1 Sept 2020.

geochemistry, oceanography, ecology, geology, but also sociology, history, geography, politics, philosophy, and so on) which have studied the earth as a physical and social complex element. Among them, the Earth System Science (ESS) [12], has pointed that the earth is surely experiencing an enormous change, leaving behind humans thousands of years of exceptional stability of climate temperatures and sea levels that have portrayed the Holocene to enter another age of climate instability, uncertainty, and critical atmosphere related socio-natural changes.

[12] the Earth System Science (ESS) represents an interdisciplinary field and a complex systems perspective on the earth which aims at providing a large assembling of evidence of human's action on the planet, ranging from rapid rates of species extinction and large-scale shifting of sediment to anthropogenic climate change (Zalasiewicz et al. 1033- 1040).

I-3- Antecedent Studies of the Anthropocene as a Concept

As the individuals from the Anthropocene Working Group have chosen the status and suitable date for the proposed age, it has been important to draw upon different Indigenous researchers who have contended that the Anthropocene is not a new event, yet is somewhat the continuation of practices of dispossession and destruction, combined with a strict change of nature, that has been grinding away for the last 500 years. Further, the Anthropocene has continued logic of the universal which has been structured to split the relations between mind, body, and land. As a focal point for the Anthropocene from the time of colonialization, the historical and ideological connections between the events have become obvious; giving a hypothesis to the prospect of decolonization within this concept, many researchers and writers have conversed about this phenomenon of the Anthropocene on different instances.

For Bonneuil & Fressoz, the Anthropocene has been "a point of bifurcation in the history of the earth, life, and humans… a point of no return" (19-20), because it has overwhelmed people's cognitive and creative capacities and their representations of the world. The Anthropocene has not been just a "world historical" event, but a "world changing" event (Fremaux & Barry, forthcoming n.p). For Bruno Latour, the Anthropocene has been "the most decisive philosophical, religious, anthropological and… political concept yet produced as an alternative to the very notions of 'Modern' and 'modernity'" (Latour 77).

Indeed, the emergence of the Anthropocene epoch has signed once again the failure of 'reflexive modernity', a historical and sociological idea created by Giddens (1992) and Beck et al. (1994) to characterize the period wherein Western societies should have disintegrated the confidence in their so far 'taken for granted' premises. The failure of late/second modernity to handle the natural bind has demonstrated humans' constitutive inability to act according to what they know and they do not know.

'Reflexive modernity' theory, then, has underlined the ecological failures of modernity; that is the environmental destructions involved by the social, political and economic systems created in modernity by the Western world. The victory of the first modernity, through industrial capitalism, technical innovations, scientific rationality or economic growth, has led to a self-created crisis: a reflexive crisis. The success of rationalism and industrial processes has sabotaged the social, economic and ecological foundations of many societies: "the West is confronted by questions that challenge the fundamental premises of its own social and political system" (Beck 1). The consequences of scientific and industrial developments are a set of uncontrollable and unforeseen large-scale risks and hazards ('manufactured risks') which have made humans' live "in the age of side effects" (Beck 175; unique accentuation). Reflexive modernity has been an intensification and acceleration of the institutional consequences previously experienced in first modernity. Among those modern constituents, there have been corporate capitalism, technocracy, invasive state bureaucracies, liberal individualism, hyper-consumerism, instrumental rationality, scientism, and positivism.[13]

For Beck, the globalization of Western social systems and escalating technologies have involved "the globalization of side effects in the nuclear state and in the creeping ecological catastrophes… [which make] the possibility of intended and unintended collective suicide… a historical novelty" (Beck 180; emphasis added). Moreover, Beck has considered this stage of modernity as 'unfinished' and seemed "to hold out the hope that if reflection

[13] Corporate Capitalism was aimed at the creation of a limited number of huge multinational corporations, which would be run by autonomous managements in the best interests of all stockholders and society as a whole (Davies 49) . / Liberal Individualism: Liberal- secular individualism is defined (as in simmel's definition) by "individual happiness as the main meaning and purpose" of society (Zafirovski 35). / Hyper-consumerism: is the amplified cultural awareness with this preoccupation towards material spending and the prestige that comes with being able to spend and ever increasing rush to the marketplace to acquire increasing goods, while turning over previous trends and fads that contribute to the status quo (Reis et al. 177). / Instrumental rationality: in its most abstract definition, "instrumental rational" action refers to a type of action which is "determined" (Miyahara 28).

takes a critical form, then society as a whole might become more cautious and less interventionist" (Smith et al. 171).

Putting it differently, another postponing strategy has shown up today, under the type of Eco modernist talk of a 'good Anthropocene'. Eco modernists[14], have advocated more technology to counter the side-effects of technology and particularly developed a project that has been related with a 'neoliberal conservation' guided by economic rationality and human-centered managerialism' (Collard et al. 323). Such a techno-optimist person and neoliberal view has celebrated "the "age of human" as the achievement of the cornucopian dream to create and recreate the planet according to our wishes" (Fremaux & Barry, forthcoming n.p).

However, in such uncertain and jeopardized times, nothing has appeared less appealing than Latour's and ecomodernists' invitation to "love our monsters" (Latour, 2012; Shellenberger & Nordhaus 17-25): that is to love our technologies as though they were our children, no matter what grim prospects they involve. Moreover, Erlis and Marris et all, have celebrated the Anthropocene as an 'opportunity' to control and master humans' destiny or to design ecosystem to new glories!

In fact, these thinkers have accepted the open door of this new era to vindicate Western social orders of obligation and seek after the advanced dream of domination of the earth. Portraying the Anthropocene as an era of human brilliance and accomplishment where people have transcended above nature and became the dominant and controlling force on Earth.

[14] Ecomodernism: is the strain of environmental philosophy which argues that humans can protect non-human nature by using technology to "decouple" anthropogenic impacts from the natural world. http://www.wordow.com/english/dictionary/ecomodernism. Accessed 1 Sept 2020.

Drawing on Nietzsche's own critique of the nihilistic resentment[15] generated by linear time and before the term Anthropocene has been coined, Nietzsche has written in an unpublished essay written in 1862:

> Perhaps, free will is nothing but the highest potency of fate. World history is, then, the history of matter, if one takes the meaning of these words in the broadest sense. For it is necessary that there be yet higher principles into which all distinctions flow together in a great unity in which all development is in stages: everything flowing into a monstrous ocean wherein once again all the levers of development of the world unite, consolidate, all-one. (156)

To state that Nietzsche has anticipated the Anthropocene would be anachronistic. Nonetheless, his organizing problematic – synthesizing human freedom with natural necessity – has offered theoretical insights into current discussions. His own admonitions of customary goals to this pressure have reflected the twin situations of the Anthropocene: "Absolute freedom of the will, absent fate, would make a man into a god; the fatalistic principle would make him an automation" (Nietzsche 158). Negotiating these challenges without changing humans into gods or automata have remained individuals' challenge as much as Nietzsche's. While political theorists have gone to the historical backdrop of political though to draw in natural questions, few have endeavored to use Nietzsche's idea to such ends and such efforts remain profoundly contested.

Besides, Nietzsche's efforts to theorize agency after the death of God [16] have offered potential resources for theorizing agency and responsibility in the face of humanity's newfound geologic power. By investigating the relation between temporality and the agency,

[15] Nihilistic resentment: denigrates what we living human beings can attain in the name of something we cannot; our "earthly" aspirations are devalued by comparison to unfulfillable "otherworldly" dreams. Dreyfus, Hubert L, and Mark A Wrathall. A Companion to Phenomenology and Existentialism. P. 449.

[16] The Death of God: A society where god is absent, a society that does not know him and treats him as nonexistent, is a society that loses its measures. Ratzinger, Joseph. Western Culture Today And Tomorrow: Adressing Fundamental Issues. p. 163.

Nietzsche's thought has motivated a theory of human agency in the different and sometimes clashing time scales of the Anthropocene.

Hence, the climate scientist William F.Ruddiman and colleagues have described details of the Anthropocene as marking a time in which "humans have replaced nature as the dominant environmental force on Earth" (38). Chakrabarty further has underscored a historiographical differentiation between humans as biological agents and geological agents that has been made conceivable by such anthropogenic clarifications of global climate change. In his word, "humans are biological agents, both collectively and as individuals. They have always been so" (206). However, he has continued:

> "humans have become geological agents very recently in human history. In that sense, we can say that it is only very recently that the distinction between human and natural histories—much of which had been preserved even in environmental histories that saw the two entities in interaction—has begun to collapse" (Chakrabarty 207)

As humans become such a "geophysical force," traditional humanistic qualifications between human culture and nature collapse. Indeed, Chakrabarty's provocative thoughts that represent a powerful challenge to the modernist illusion that humans are isolated from the material around the world. Humanism may never be the equivalent again.

Furthermore, Nathan Sayre (2012) has contended that while the Anthropocene has caught on inside and outside the academy, the key focuses have been about how it has influenced the basic presumptions that researchers made about understanding the world. Likewise, he has made a point that the politicization of the issues, for this situation, climate, by those trying to contradict the view that environmental change has been anthropogenic for self-intrigued motivations, has led to skepticism among many (Sayre 57-70). While skepticism has been an obstacle that researchers must break, another thought has a favorable position too. Anthropogenic change has not been limited to a nation, continent, or other

human constructs. It has been global, and a few substances contributed more to the effect than others did.

To put it plainly, an overwhelming body of scientific evidence has pointed to extensive changes in earth's atmosphere, surface materials, procedures, and species dispersions, including extinctions, related with human activities and their unintended outcomes in the last 200 years and especially since the first atomic bomb explosion in 1945.

Conclusion

Understanding the Anthropocene has been of critical significance, twenty-first century literature has incited important questions and hypothesizes about what the Anthropocene really is, how humans have made sense of it and how their sense of what it is to be a human, and how individuals may act on the planet. One way to look at it, it has been possible to figure out that human beings have been consuming the planet and using it to the fullest; humans have been utilizing every possible resource in order to feed their dominance and thirst for power regardless of the consequences of these habits and actions, ignoring the fact that the planet might have an expiration date and could reach its limits soon. Humans have been presently well into the Anthropocene, a geological age wherein the global environment has been made and characterized by the activities of men. Also, it has been principally man who has made the discoveries, technologies, and decisions that has driven humans to this wreckage. Indeed, human beings have been the only species to intentionally adjust the condition of the whole globe.

Chapter Two

The End is the Beginning: Anthropocene in Science Fiction Novel.

Introduction

As time goes by, humans have evolved and become more developed, but this development is not limitless, it has limits where human beings might go backwards–and become primitive to be specific. "The Time Machine" by H.G Wells has accentuated this idea and explains it in a very definite way. H.G Wells wrote his novel by utilizing dystopian and utopian theories, as he attempted to bring up what he has viewed as flaws and dangers in his contemporary society and how this has influenced the coming generations. The development of man and the changes that gradually have taken place in society is a foundation in Wells' writing and the novel has shown what he believes will be a terrible future if people don't acknowledge the change and reform that he has found necessary.

II-1- Science Fiction and Anthropocene Epic

The Portrayals of the Anthropocene span have been often tragic or dystopian stories of climate crises that have left individuals in horrendous science fiction circumstances. Initially, Science fiction has asked individuals to look further, to destabilize old perspectives, and free the creative mind to set different futures, so humans may better inhabit the real world, the current world. In one sense, science fiction has been considered as an exploration of our relationship with the nonhuman universe—from creatures, aliens, and others to the physical universe itself, including technology. The vast majority of the remainder of literature labors under the absurd delusion that individuals live in a bubble isolated from the rest of nature; with nature reduced to a commodity, it would then be able to be forgotten.

Anthropocene Science Fictions. Fiction that grapples with anthropogenic [17] climate change has, lately, been hailed by some as a potential savior. Its capacity has stretched out both to arts and humanities and to the planet writ large. "Climate Fiction" has come clad in optimism literacy and eco-political engagement. Though scientific data can be dry and unimaginable to non-experts and climate-activist talk has regularly been so loaded down with doomsday prophesying that it dangers getting overwhelming and eventually enervating, climate fiction can avoid this bind, using the entertaining power of narrative both to instruct and to galvanize its readers.

This is lamented in *The Great Derangement* (2016), literary fiction-prestigious realism that does not acquire from science fiction has to a great extent failed to grapple with the climate crisis. As Ghosh has put it, "climate change casts a much smaller shadow within the landscape of literary fiction than it does even in the public arena" since "fiction that deals with

[17] anthropogenic Strictly, pertaining to anthropogeny, which is the study of human origins (anthropogenesis, first used in 1839, from the Greek *anthropos*, meaning 'human being', and *gen-*, 'be produced') More recently the term has acquired a wider, secondary meaning, applied to substances, processes, etc. of human origin or resulting from human activity. (www.encyclopedia.com)

climate change are almost by definition not of the kind that is taken seriously by serious literary journals: the mere mention of the subject is often enough to relegate a novel or a short story to the genre of science fiction" (7).

Climate fiction-a genre path that has been paved by hard science fiction writers yet, because of its developing universality and popular legitimation, additionally incorporates the literary likes of Margaret Atwood (the MADDADDAM trilogy, 2003-2013), lan McEwan (Solar, 2010), Jeanette Winterson (The Stone Gods, 2007), and Barbara Kingsolver (Flight Behavior, 2012)- strides into this lacuna. Climate fiction is in this way the characteristic expansion of the parent genre of sci-fi; as an eco-political subgenre, it serves, in Darko Suvin's depiction of SF, as "a diagnosis, a warning, a call to understanding and action, and-most important-a mapping of possible alternatives" (13). Climate fiction has undoubtedly been a significant subgenre as a popular reaction to climate change and ~~to~~ the contemporary capacities and focal points of sci-fi.

The study of science fiction, then, have sought to uncover a worldview that presently in general sense structures how we consider the world; where once the authoritative language of the future has been religious eschatology, this claims it has currently prevalently the speculations of science fiction that outline the aggregate imagination of our potential futures. This new, science fictional sense of futurity[18] gives the terms through which contemporary culture orders Berman's dialectic between utopia[19] and apocalypse[20]; under the states of technological modernity, human forces have become so extended that anything seems possible, from the formation of a common New Jerusalem to the destruction of all life on Earth.

[18] Futurity: the quality of being or happening in the future. https://learnersdictionary.com/definition/futurity. Accessed 4 Sept 2020.

[19] *Utopia: an imaginary place in which the government, laws, and social conditions are perfect. https://learnersdictionary.com/definition/utopia. Accessed 4 Sept 2020.*

[20] Apocalypse: see glossary

II-2- The Time Machine in Victorian Context

The rise of the studies of geology and naturalism[21] and the decline in the importance of religion in the 19th century has changed the way people contextualized the human race and themselves in the world. This shift in view and introduction of new concerns is found in the adjustment in the literature of the time. The strain between the pessimism of science and optimism of technological progression has impacted how literature was both written and received. At first, the autobiography has become the popular genre of literature, and once it has been considered unworthy by the public, it has been trailed by the historical/biographical narrative. Wells' novella is one of a kind in that individuals have seen a blend of categories and a self-consciousness [22] in the text that ultimately advocates both progressionist and scientific views.

H.G. Wells' novella, *The Time Machine* (1895), has been credited as the first narrative to investigate the idea of time travel. A short, yet dense story, it contains a blend of social and scientific interests of the time. Wells' story has explored the issue of human progress, or all the more precisely, decline. Rather than envisioning a utopian idealistic future where people have solved all problems or even a repressive dystopian [23] setting, Wells has portrayed something significantly more disturbing. He has portrayed a future where people do not exist anymore and are not so much as a memory. Their solitary hints of presence are the disintegrating tourist spots they desert.

[21] Naturalism: a style of art or literature that shows people and things as they actually are. https://learnersdictionary.com/definition/naturalism. Accessed 4 Sept 2020.

[22] Self-Conscious: too aware of what other people are thinking about you and your appearance. John Doe further claimed that "our knowledge of other people and ourselves depends on noticing how they and we behave" (Doe 181).

[23] Dystopian is “a modern term invented as the opposite of UTOPIA [the perfect place], and applied to any alarmingly unpleasant imaginary world, usually of the projected future” (Baldick 74).

Published at the end of the 19th century, *The Time Machine* has incorporated various issues from that era. These themes have gone directly from social, scientific, political, and economic issues. At a time when capitalism have boomed, and technology has become propelling, the public has looked forward, hopeful about the future and what lay ahead for mankind. However, simultaneously there likewise has existed a pessimism [24], coming from scientific discoveries in the areas of geology. These discoveries have demonstrated that the world was a lot older than previously suspected. Drawing on his concern with class divisions and the fate of humanity, and consolidating them with these new thoughts of development and the movement of species, Wells has made a book that entwined the two, making the themes reliant on one another, and portraying a result that could have been seen both in context of how people have lived the turn of the century, and a larger perspective that incorporated the consequences of such behavior and classism.[25]

In his book, Wells has taken the positive, progressionist contemplations of the century's end, and has given his understanding of the future. Rather than an advanced society, Wells has given his readers a picture of our species on the decline, relapsing in insight and capacity. Through his book, Wells has given an admonition that progression isn't generally gainful. Toward the end of the novella, Wells has illustrated the Earth that is devoid of man altogether, a portrayal that grasps the thoughts of geology, evolution, and natural selection. In both of these perspectives, the optimistic progressionist, and the pessimistic scientist, the perspective on human significance has been enveloped with the idea of time. Considering the manner in which temporality [26] has been delineated in Wells' book, the book has not been as

[24] Pessimism: emphasizing or thinking of the bad part of a situation rather than the good part, or the feeling that bad things are more likely to happen than good things. https://dictionary.cambridge.org/dictionary/english/pessimism. Accessed 4 Sept 2020.

[25] Classism: prejudice or discrimination based on class. https://www.merriam-webster.com/dictionary/classism. Accessed 4 Sept 2020.

[26] Temporality: the quality or state of being temporal; of or relating to time as opposed to eternity. https://www.merriam-webster.com/. Accessed 4 Sept 2020.

one-sided as it at first appears; instead of supporting the perspective on humankind as bound to be lost and forgotten in the wide expanse of time, yet an undercurrent to the book that has demonstrated the opposite.

The structure of Wells' narrative has included thoughts and advancements for temporality that have moved past simply expressing a geologic perspective of time, yet it has been essential to comprehend the background of his research and interest, and how that thought of expansive time has affected his creation of a story, and its outcome. Wells' novella has fitted in its category of narrative style that has drawn upon both autobiography and historical fiction. In the story, he has emphasized the mode of autobiography by setting the story inside a frame of the main character who has depicted and mirrored his journey, yet additionally has utilized the genre of historical fiction by portraying a culture and a time period that have been unfamiliar to him, the future. Rather than taking a past civilization and relating it to contemporary times to learn some sort of lesson, Wells has inverted the procedure and studied a fictional, future culture that has yet to exist. In creating his book, Wells has utilized parts of an autobiographical aspect, planned for finding an internal logic that will interpret and make sense of the outside world, while simultaneously exhibiting alignment with the historical fiction, progressionist view by considering another civilization and contrasting it with his own.

In the surface narrative of *The Time Machine*, Wells has taken the emphasis off people and their place on the world's history. In spite of our nonexistence future, the world despite everything has continued, an upsetting idea to some toward the end of the 19th century. Wells has written a narrative that identifies with Darwin's theory[27] in that he has considered and proposed a future race of our descendants. In the year 802,701, Wells has presented an image of life in the far future where the descendants of man have part into two inverse and surprising

[27] Darwin's theory see glossary.

categories, the childish and ignorant Eloi, and the savage and earth abiding Morlocks. The Eloi are the animals that the Time Traveler has first encountered, and accepted that are the main occupants of future Earth. They have been kind and playful, however very little else. They have lost any similarity to human intelligence, and have lead a bafflingly purposeless existence. The second category of human-like creatures is the Morlocks. They are the specific inverse of the Eloi. They dwell below ground, in the dark, encompassed by machines that keep life working easily for the Eloi. The Time Traveler has not been even aware of their existence for quite a while, as they just come out around night. At the point when he has at long last observed them, he is exceptionally uncomfortable, and refers to them as "lemurs."[28]

Accordingly, Wells has warned his society that if class divisions and structures proceeded with the manner in which they do, the outcomes will not be useful for anybody. He has not stated we are truly going to revert into groups of primitive creatures, just barely resembling humans; however, Wells has attempted to call attention to and rise thought on an issue and worry of his using exaggerated tactics. By empowering a visually impaired progression forward without pondering the results, Wells has warned that society will at last fall apart.

Finally, *The Time Machine's* story has included the debates of the time period, scientific versus religious, as well as progressionist versus pessimistic. The new logical order of geology has made the public aware of exactly how old the Earth was, which prompted the realization of human irrelevance in this huge time frame. The thought that the Earth has not been made for humans can't help contradicting religious belief, and the possibility that people might be wiped out some time or another, later on, was a disturbing thought for society at that point. Toward the end of this century, Wells has written a book that agrees with this scientific

[28] Lemurs: a small animal from Madagascar, similar to a monkey with thick fur and a long tail that lives in trees and is active at night. https://dictionary.cambridge.org/dictionary/english/lemur?q=lemurs. Accessed 4 Sept 2020.

stance by moving individuals out of the spotlight looking at and an expansive, long view of time. However, considering Wells' delineation of time in his novel in its content, and particularly in the narrative structure has shown how it isn't so easy to endorse one side of the argument. Rather, it has been seen through the fleeting structure of the book how Wells, as the remainder of society have thought that it is difficult to give up old ingrained beliefs that the world has not been made for humans. His battle in the narrative has reflected the larger cultural debate occurring at the turn of the 20th century, the pressure and trouble that have come along with the adjustment in thinking about humanity's place on the planet.

II-3- Landlord of the Planet: Human Extinction, and Anthropocene

A trip through a half-century of Wells has rethought his job in twentieth-century literary history by depicting him as a quintessential "Anthropocene anticipator" whose natural way of thinking has uncovered and encouraged questions about many of the Anthropocene's most significant and widespread narratives about the connection among mankind and the planet. A common idea in Wells, that humankind have been the "landlord of the planet," both has supported and undermined present-day arguments about "sustainability" and care for the earth, thereby revealing within their grandeur and over-optimism a fantasy of control at the heart of Anthropocene narratives. For Wells, mankind as a developing species has been a foundational idea from his works. Wells has underlined in his early science writing that mankind has been a species among many, capable of going extinct if it is unable to adapt to its environment—particularly if that environment changes rapidly, as it has been currently doing as the aftereffect of human activity.

When Wells has written his essay "The Rate of Change in Species" that dominant species have "purchased the lordship of the present at the price of the remote future" and that the "dominant animal spends its inheritance in reigning," he has used metaphors commonly ascribed to humankind in its mastery over nature, but in a sense that has troubled the narratives that accompanied them (131). Humanity's biological inability to quickly respond to climatic changes has represented a real threat, one that Wells has returned to throughout his career when imploring humanity to sustainably guide its evolution:

> Man, for instance, is indisputably lord of the world as it is, and especially of the temperate zone; but, face to face with the advance of a fresh glacial epoch, or a sudden accession of terrestrial temperature, or the addition of some new constituent to the atmosphere, or a new and more deadly disease bacillus, he would remain obstinately man, with the instincts, proclivities,

> weaknesses, and possibilities that he has now. His individual adaptability and the subtlety of his contrivance are no doubt great, but his capacity for change as a species is, compared with that of a harvest mouse 215 or a green-fly, infinitesimal. […] No doubt man is lord of the whole earth of to-day, but the lordship of the future is another matter. (131)

He has insisted on the necessity of thinking of humanity not as a civilization, or a race, or even as a rational or spiritual animal, but as a species. Wells has envisioned such rapid changes as coming in the form of "an increase in humidity, say, or a change in the composition of the air effected speedily—say in a hundred years or so" (130) and has observed from a biological perspective the human species is ill prepared to adapt.

Wells's future histories has forced humanity to reconsider an influential argument made by Frederic Jameson about science fictional future histories: that they have been meant "not to give us 'images' of the future" that we as readers are meant to materialize "but rather to defamiliarize and restructure our experience of our own present" (Archaeologies 286). Jameson's larger point has been that science fiction is a way to "dramatize our incapacity to imagine the future" and access the present that always eludes us (288-289). Much of Wells's science fiction certainly has performed this function.

In many ways Wells has anticipated the Anthropocene, a concept that has thrived on its own radical newness. For this reason, the stakes of these different perceptions of the temporality of Wells's science fiction have been high, for they force humans to evaluate critically any narrative of the Anthropocene that has viewed the reflexivity, scientific or technological discovery, or species-decentering moves it makes possible as game-changing. His fiction has more currency today precisely because his knowledge of ecology and climate science has been rudimentary or even mistaken, for his emphasis on management and his hopefulness about humanity's capacity for sustainable, positive progress more closely has resembled dominant forms of Anthropocene thinking than it has made mid- and late-twentieth-century forms of environmentalism.

II-4- Securing the future in the Anthropocene

II-4-1- Influential Dystopias that shaped the future

One can't talk about dystopian books without presenting the idea of utopia. In any case, a "dystopia is not merely "utopia in reverse" as it has often been called, but a singular generic category issuing out of a twentieth-century shift of attitudes toward utopia" Aldridge 9). Accordingly, it has been for the most part contended that dystopias and other comparative genres, for example, anti-utopias, are a reaction to utopias. That is, authors of dystopias have made an effort not to write the contrary of a utopia; however, responding to the primary thoughts that have been enclosed in utopian novels.

Most possibly, the major event that has set off the rise of dystopian fiction was World War I. It has left a harmed and frustrated society. There has been an inclination of disenchantment[29], so the chance of reaching a utopia was not, at this point valid. Rather, dystopias have been viewed as the desired destination for society. In other words, "twentieth-century dystopia becomes the predominant expression of the utopian ideal, mirroring the colossal failures of totalitarian collectivism" (Claeys 108). At that moment, the way to describe or portray the world needed to make a drastic change for social and political development were not really positive (Claeys 108). Hence, the civilizations that have been introduced to us in dystopias are not ideal any longer. On the contrary, they have been portrayed as for the most part fatalistic so as to demonstrate where our society have gone towards and at last, avoiding this outcome.

Dystopias have been commonly written within science fiction in light of the fact that this type has permitted the author to make the reader travel to impossible worlds with

[29] Inclination: a feeling that you want to do a particular thing, or the fact that you prefer or are more likely to do a particular thing. Disenchantment: a feeling of no longer believing in the value of something, especially having learned of the problems with it. https://dictionary.cambridge.org/. Accessed 4 Sept 2020.

impossible methods of living. However, regularly the remote civilization portrayed in a dystopia has been claimed to be no other than the author's contemporary society; however, with certain progressions to cause it to seem foreign. In Fitting's words, "science fiction's specific ability is not so much to predict the future, then, but to show our own present through a particularly effective distorting lens" (Fitting 144). As he says, science fiction "is at best 200 years old" (Fitting 137). So it has been a relatively young genre that is still evolving. The origins of science fiction, then, can be traced back to three great novels of the nineteenth century (Fitting 137): *Frankenstein* (1818) by Mary Shelley, *The Time Machine* (1895) by H.G. Wells, *and Journey to the Centre of the Earth* (1864) by Jules Verne. For Fitting, all these novels have been "a response to the effects of the scientific transformation of the world beginning around the end of the eighteenth century: in the European awareness of history and the future, and in the increasing impact of the scientific method and of the technological change on people's lives" (137). That is, each of these stories have centered around the scientific world and the results it might have on the general population.

Dystopian literature has painted an extremely depressing and negative image of ~~a~~ contemporary or future society; it has portrayed an anti-utopia with at least one fatal flaw which has prompted a circumstance where the majority suffer greatly and a chosen few have all essential control. However, one ought not to mistake dystopian literature with post-apocalyptic writing [30]; though such writing has contained numerous dystopian elements, it chiefly centered on the horrors of war and the inevitable end of mankind because of the utilization of weapons of mass destruction. Dystopian novels have been concerned about the flaws of human society and how our division inside has prompted injustice and ~~an~~ unfair treatment towards the individuals who can't shield or protect themselves.

[30] "Apocalyptic writing is usually concerned with the coming and of the world, seeing in terms of a visionary scheme of history as in Yeats' poem "The Second Coming "" (Baldick 16).

During his lifetime, H.G Wells has written both dystopian and utopian novels, yet toward the start of his career, he has concentrated more on the dystopian aspect as he has attempted to bring up what he has viewed as the imperfections and risks in his contemporary society and how this would have affected the coming generations. Wells novel *"The Time Machine"* has focused on social injustice and the continuous battle among science and man's existence.

In The Time Machine Wells has shown the reader a world that has unmistakably changed and no longer exists in a static universe; humankind has formed into two unique species, where one is a predator and one is prey. Wells has made a reality where God's purpose cannot be said to be understood by man; he has placed individuals in no special category or role, yet humans have become only a part of nature, subject to its whims as some other being that possesses the earth. There has been a sense of discipline and requital from nature that has assumed control over the scene and controls all of that humans once ruled over. There has been a creepy silence that represented the nature of that world, which The Time Traveler at first has found calming; however, which later transformed into a malignancy[31] or shadow.

The development of man and the progressions that steadily happen in society have been a foundation in Wells' writing and the novel has shown what he believed will be an appalling future if people do not accept the change and reform that he has found fundamental. Wells' image of the advancement of mankind has been quite horrific and distinctive in the novel. He has put turn-of-the-century England into a direct future as observed from his perspective; in other words, he has drawn a practically straight line from England 1895 to England 802,701 in his attempt to show that if the present policy and thought don't expose themselves to change and reform, this is the future that will come to be.

[31] Malignancy: a growth that is likely to get worse and lead to death. https://dictionary.cambridge.org/dictionary/english/malignancy?q=malignancy+. Accessed 4 Sept 2020.

In *The Time Machine* Wells has shown a negative utopia, a spot that on a superficial level is excellent; however, contained profound scars of history and a population that is in a state of conflict. This has been an extremely clear parallel to the author's reality; he has painted social unfairness with overwhelming dystopian elements. Wells has remarked on the working conditions for common laborers in his novel when the protagonist has initially understood this gap between the two races and again began detailing a hypothesis on how this occurred:

> Evidently, I thought, this tendency had increased till industry had gradually lost its birthright in the sky. I mean that it had gone deeper and deeper into larger and ever larger underground factories, spending a still-increasing amount of time therein, till, in the end! Even now does not an East-end worker live in such artificial conditions as practically to be cut off from the natural surface of the earth? (50)

This quotation illustrates Wells's intention and plainly explains his vision.

Conclusion

Wells' most famous novel *"The Time Machine"* has primarily focused on the advancement of humans and the progressions that happened during the cycle of human life, the main themes of the story have been survival and human power, wells thought regarding the development of humans has been that on the off chance that they don't adjust to the progressions that are currently happening, mankind may wind up doomed or extinct for good. The ultimate survivor of *The Time Machine* has been anything but a great brain yet a ravening stomach—the Wellsian picture of ultimate horror. Wells has disapproved less, humans may have assumed, of the absolute intellect, holding his most prominent fear for the other, the mindless all-devouring. However, there has been little uncertainty that he has favored neither, hoping for an ultimate balance among body and mind: his best wish has been that human beings are ought to develop themselves without losing the pith of mankind. That evolution has appeared to be probably not going to deliver any such outcome prompted his distraction late in his life with the possibility that some ultra-human entity may emerge from the impending decline of Homo sapiens.

Chapter Three

Reading the Anthropocene through Science and Apocalypse in Contemporary Fiction of H.G Wells.

Introduction

Wells's depiction of the future has been by all accounts pessimistic and what he has considered as humankind's fate has been exceptionally odd and not quite the same as what an individual's mind would ever envision, in his novels he has demonstrated how humans have transformed into primitive creatures, that have no indications of human intelligence and that have almost no purpose of living. Wells's novel, *The Time Machine*, has been interpreted as formal adaptations to narrative circumstances that privilege human development. His work has repurposed the conventions of the romance type as a means of narrating expansive temporal scales that has surpassed the representational capacity of the realist novel. Moving ceaselessly from realism, opening additional opportunities for genres (including melodrama, epic, and, in this case, romance) that the realist tradition has apparently supplanted. Seeing how the formal expansiveness of genres has been mobilized strategically affords a critical perspective for analyzing the Anthropocene — a concept whose narrative and desultory examples has concerned the contemporaneity of deep time and the present and that could itself be construed as a genre.

III-1- The Futuristic Imagining of the Anthropocene

Imagining what the world may resemble in the year 802,701 appears to be absurd. The date has been unfathomably distant, about multiple times longer than the generally five thousand years of human history. The interdependencies between humans and the biosphere, which until recently have been disregarded by records of the mankind's history of modernity and which have been in addition routinely obscured by the dominant assumptions that underpin that modernity, have been imaginatively confronted by the main character in H. G. Wells's work, *The Time Machine*. The time machine's velocity has transformed history into an observable phenomenon—a vast and growing record of battles crossing epochs—and it has this aesthetic technique that readied the story to tunnel into the Darwinian and Marxist forces that structure its vision of the future.

Indeed, Wells has clarified that this immense narrative scope has been important to his motivation of giving "a glimpse of the future that ran counter to the placid assumption of that time that Evolution was a pro-human force making things better and better for mankind" (79). The novel has envisioned a world where Homo sapiens have diverged into two subspecies—Eloi and Morlocks—a biological procedure that has practically taken thousands of generations to unfold. However, the protracted temporality of species change has overshadowed the life expectancy of a person to such a degree, that for the protagonist to encounter it first hand as an event, or a "glimpse," the novel has on the other hand stretched and contracted its narrative duration in manners that has destabilized its status as a realistic account.

Wells's clarification, also, barely justifies the astonishing detours that has occurred toward the end of the story, in which the protagonist has propelled many millions of years forward, into post-and nonhuman time: to an age of weird amphibious blobs; to black seas

under a cold sun; to a moment when the Earth stops turning. These latter scenes have pushed far beyond evolutionary pessimism, disclosing a vision of cosmic indifference on an incomprehensibly bigger scope.

Accordingly, narrating on such enormous scopes has presented genuine aesthetic and formal issues for a work of fiction. As *The Time Machine* bounces across thousand-and afterward million-year gaps, it has marooned narrative devices in environments that have been continuously less compatible with human experience and progressively hostile to strategies of realistic representation. The Time Traveler has appeared to be mindful of this: standing on the distant shores of this alien planet, no longer recognizable as Earth, he relates:

> From the edge of the sea came a ripple and whisper. Beyond these lifeless sounds the world was silent. Silent? It would be hard to convey the stillness of it. All the sounds of man, the bleating of sheep, the cries of birds, the hum of insects, the stir that makes the background of our lives—all that was over. . .. In another moment the pale stars alone were visible. All else was rayless obscurity. The sky was absolutely black. A horror of this great darkness came on me. (66)

This scene of the deep future has turned out to be "hard to convey" as description separated, as the texture of literary realism—the "stir that makes the background of our lives"— changes into its negative. Here, a conspicuous absence has stood in for the mass extinction not just of life forms but also of the vibrant frequencies that made up life's sensorium. Confronted with the solipsistic loneliness of the cosmic abyss, the narrator has encountered "horror."

Horror has become one symptom among numerous in *The Time Machine* that has adjusted us to what exactly Mark McGurl calls the "implication of genre," among "literary forms willing to risk artistic ludicrousness in their representation of the inhumanly large and long" (539). Following McGurl, it has been perceived how scaling up narrative temporality to

such limits involved moving endlessly from surface-level resolution, close observational separation, and unequivocally detailed depiction—sacrificing both the immediacy and the focus on everydayness related with novels of the realist tradition.

The novel can be read, also, as an implementation of the way in which The Communist Manifesto[32] has thought about the craziness of breakneck to the pace of industrial modernity, which has included "constant revolutionizing of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation," whereby "all that is solid melts into air" (Marx and Engels 64). However, the queasy thrills of time travel have reached out past social critique to catch the "new mass availability of speed as technology's tangible pleasure"; speed itself, as Enda Duffy has noted, rose during the late Victorian period as "a deep form of ideology: not merely as a cause that had cultural effects but as a force that at this moment not only infiltrated people's consciousness and their unconscious but offered people a wholly new sensation" (19–20). In this manner, while the novel has made a response to the time spans of the geologic past to extend the long-term planetary effects of industrial modernity, it has related these colossal scales to individual experience through the abstract sensation of speed.

This merging of epistemological knowledge[33] and abstract experience has put the first-person narrator in an unstable position: throughout the novel, he has formulated hypotheses for describing events objectively, and yet his impressions have been proved irreducible to them. For the protagonist, encountering the world "melting and flowing" on such a scale produces "astonishment," what Edmund Burke has called "the impact of the eminent in its

[32] In February 1848 one of the world's most influential documents was published. The Communist Manifesto, coauthored by Karl Marx and Frederick Engels, was a statement of the key principles of the Communist League. The manifesto was an evocative call to revolutionary action. By exposing the true nature of modern society, Marx and Engels hoped to engage their audience in the revolutionary cause of the Communist League. (Communist Manifesto Published)

[33] Epistemology is the branch of philosophy that examines the nature of knowledge, the processes through which we acquire knowledge, and the value of knowledge. (Encyclopedia.com)

furthest extent" (53). Burke has described the sublime experience as a drama of movement and stasis where the observer has entered a paralyzing" state the soul, in which all its motions are suspended, with some degree of horror," as "the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it" (53). The object, meanwhile, "anticipates our reasonnings, and hurries us on by an irresistible force" (53). At the point when the Time Traveler has moved forward faster than he has comprehended what he has seen, his faculty of reason has yielded to the thrill of the ride, to the "hysterical exhilaration" (19) of pure aesthetic sensation.

At the level of character, the ontological transformation from individual to the genus that has happened as the novel consented to the viewpoint of the world-scale has spoken to a shift of narrative register that can't be flawlessly switched. Extending to such an extraordinary duration has shifted focus from distinct people to entire populations, and while specific individuals have shown up at different focuses in *The Time Machine*, character development has constantly been subsumed to characterological function. The protagonist's name, for instance, has never been mentioned. He has been referred to as the "Time Traveler." Likewise, the invited dinner guests of the frame narrative have been identified only by profession—the Psychologist, the Medical Man, the Journalist, and soon—practitioners of empirical methods. Their various and collective skepticisms regarding the Time Traveler's testimony has filled in as a sort of peer review, a means of incorporating reflexive critical distance and raising doubt about the reliability of a story whose subjective impressions have been analyzed as a vision of "madness."

In the future world of 802,701, a world abounding with two subhuman species, the only named character has been "Weena," the childlike Eloi woman with whom the protagonist has formed a budding relationship. Obviously the avatar of the love interest subplot, she has been typologically something of a Pocahontas; her function has been to introduce the

explorer-hero to the customs of her civilization and to teach him the rudimentary Eloi language. She has formed a prompt and unwavering attachment to the Time Traveler after he has valiantly spared her from drowning in a slow-moving stream:

> Will give you an idea, therefore, of the strange deficiency in these creatures, when I tell you that none made the slightest attempt to rescue the weakly-crying little thing which was drowning before their eyes. ...I hurriedly slipped off my clothes, and he is seeing is actually thousands of generations of trees living and dying in almost the same moment. What appears to be a discrete object is in fact a persistent image of shared wading in at a point lower down, I caught the poor mite, and drew her safe to land. A little rubbing of the limbs soon brought her round, and I had the satisfaction of seeing she was all right before I left her. I had got to such a low estimate of her kind that I did not expect any gratitude from her. In that, however, I was wrong. (35)

The Time Traveler has rescued Weena out of a sense of duty; the principal feeling he has expressed has been of disgust for the decadent Eloi— "humanity upon the wane"—a species in the last throes of a millennia-long waning of affect (26). The Time Traveler's heroic intervention has stirred an inchoate human sympathy in Weena, and she has begun to follow him around in an obsequious, gently pestering way, as though hoping to enlarge her role in the narrative. By this point; however, the novel's romance plot has been severely compressed by the central move to planetary concerns. The protagonist himself has seen this impact, remarking, "The problems of the world had to be mastered. I had not, I said to myself, come into the future to carry on a miniature flirtation" (35–36). "Miniature flirtation" puns on Weena's diminutive stature; however, it additionally implies that her narrative function has been vestigial a concession for using the romance's formal expansiveness.

III-2- Romancing the Anthropocene

By considering how the portrayal of deep time has affected and been influenced by, literary genres. *The Time Machine* (1895) as its contextual analysis, examining the manners by which H. G. Wells' work has repurposed the conventions of the romance type as a means for narrating expansive temporal scales that have surpassed the representational capacity of the realist novel, and an essential perspective for analyzing the Anthropocene—a concept whose narrative and irregular examples have concerned the contemporaneity of profound time and the present and that could itself been interpreted as a genre.

The Time Machine has emerged as a major experimental effort in adjusting the form of the novel to the experience of deep time. The difficulties have been recoded in similar characteristics of the work that indicated what McGurl has called "artistic ludicrousness"—including didactic narrative voice, flat characters, and underdeveloped plots— for which Wells' early fiction has garnered a reputation as formulaic or sub literary ("Posthuman Comedy" 539).[34]

Nonetheless, by arguing that a supposed to make a decision about Wells' "generic" style an aesthetic defector, best-case scenario, a tactical concession for moving radically past the realist novel's conventionally "human" scale, it has been ought to be reexamined as a deliberate alternative in contrast to realism that has made noticeable a new form of collective human agency working at a planetary scale. On the off chance that the narrative patterns this has produced appear to envision and resonate with our contemporary concept of the Anthropocene, at that point *The Time Machine* has shown the degree to which anxieties about

[34] E. M. Forster deserves a certain amount of responsibility for this critically persistent attitude toward Wells. In Aspects of the Novel (1927), he classes Wells among "[g]ood but imperfect novelists," offering him up as an example in his famous coinage of the term flat characters: "Wells' characters are as flat as a photograph. But the photographs are agitated with such vigour that we forget their complexities lie on the surface and would disappear if it were scratched or curled up. ... It is the deft and powerful hands of their maker that shake them and trick the reader into a sense of depth" (72).

the human species as a geologic force have roots not only in a long literary tradition but in a genre developed specifically for their representation: something individuals might have, in retrospect, called “Anthropocene romance."

Wells' choice to write The Time Machine as a romance has spoken less to his immaturity as a novelist (though he was frequently slighted for it) than to his familiarity with the form’s representational capacities. He has called *The Time Machine* a "scientific romance", and even though it has currently been viewed as an urtext of the science fiction genre, Wells' taxonomy has better identified its hybrid form.[35]

Wells' strategy has included substituting the scientific or technological discovery for the romance’s magical, “fantastic” aspects, bringing the “fetish stuff up to date” and making it “as near actual theory as possible” (78). The title of *The Time Machine's* initial draft, “The Chronic Argonauts," has implied straightforwardly to the mythic quest it took as its basic model, and the finished text has been stripped down to a staple generic formula: the heroic Time Traveler has loaded up a modern-day Argo that transported him to alien shores, where he has encountered friendly natives, turned out to be passionately entangled with one of them and has beaten a hostile tribe of cannibals in order to return home.

However, Wells has expressed deep uncertainty about this kind of genre fiction, and despite the fact that he has kept up that "a novel “any sort of honest treatment of the realities of human behavior in narrative form,” he likewise, as Patrick Parrinder and Robert Michael Philmus has called attention to, “regarded his ‘scientific romances’ as substitutes for the [realist] novel—and as inadequate realism at that” (Literary Criticism 217-226). Maintaining the accuracy of authenticity has particularly been essential to Wells since he has been

[35] Indeed, “science fiction” loses the specificity that Wells was aiming for in subordinating the adjective scientific to romance, which was already a viable generic category with an extensive formal history covering Victorian “sensation novels,” chivalric romances, heroic myths, and folklore. Wells credited Grant Allen with originating the “field of scientific romance with a philosophical element” (Literary Criticism 225), and The Time Machine bears a striking resemblance to Allen’s 1892 short story “Pallinghurst Barrow” (see Hughes).

endeavoring to extrapolate the likely course of the distant future from the knowledge and conditions of his present, and he has comprehended that the incorporation of any inclusion of any fantastic device—let alone an adventure plot—threatened to undermine the text's empiricist foundations. He along these lines has demanded that in spite of the fact that his scientific romances have proposed unlikely conceits (time travel, invisibility, advanced life on Mars), their "living interest lies in their nonfantastic elements and not in the invention itself. They are appeals for human sympathy quite as much as any 'sympathetic' novel, and the fantastic element—the strange property or the strange world, is used only to throw up and intensify our natural reactions of wonder, fear or perplexity" (77).

It has been possible that Wells went to romance as a vault of mainstream themes with which to draw in a wide readership the better to stimulate public discussion and social change), but it has also likely been that the form afforded him the extension to describe subjects as broad as modernity, civilization, and planetarity in manners that the realist novel could not. In romance, the world has taken on a life of its own; enriched with a "strangely active and pulsating vitality," it likewise "tends to absorb many of the act- and event-producing functions normally reserved for narrative 'characters'". This shift, where the world has changed from object to actant, soaking up narrative agency all the while, has been without a doubt at work in *The Time Machine*. Consider, for instance, the Time Traveler's first depiction of being launched into futurity:

> I was already going too fast to be conscious of any moving things. . .. The landscape was misty and vague. I was still on the hillside upon which this house now stands, and the shoulder rose above me grey and dim. I saw trees growing and changing like puffs of vapour, now brown, now green: they grew, spread, shivered, and passed away. I saw huge buildings rise up faint and fair, and pass like dreams. The whole surface of the earth seemed changed—melting and flowing under my eyes. The little hands upon the dials that registered my speed raced round faster and faster. . .. The unpleasant sensations of the start were less poignant now. They merged at last into a kind of hysterical exhilaration. (17–18)

What individuals may have today named the "special effects" of this entry have to do with imagining being overwhelmed by unfettered acceleration. As the Time Traveler has moved faster and faster, the dim marks of human life "pass like dreams" before his eyes, and the earth itself has appeared to liquefy—the whole panorama dissolved into abstraction.

The fundamental contrast among novel and romance," Northrop Frye has argued, "lies in the conception of characterization. The romancer does not attempt to create 'real people' so much as stylized figures which expand into psychological archetypes" (304). This opportunity from realistic characterization, Frye has proceeded to suggest, endowed romance with a "revolutionary form" wherein "something nihilistic and untamable is likely to keep breaking out of [the] pages" (305). On the off chance that individuals have seen romance as "revolutionary" in its ability to move past the confines of individual subjectivity and to summon instead figures that have spoken to the "nihilistic and untamable" powers of human collectivity, at that point it has been drawn nearer to getting a handle on the way where Wells' romance has dramatized a confrontation between two figures that have developed obviously from a deep time viewpoint: the planet and the human species in total.

Accordingly, if the nonexistent characters and circumstances of a typical "'sympathetic' novel" have nevertheless produced authentic passionate reactions in readers, the scientific romances have been set out to test how far that compassion could broaden. Wells has justified this ambition in his essay "The Contemporary Novel": as "the only medium through which we can discuss the great majority of the problems which are being raised in such bristling multitude by our contemporary social development," the novel was "an important and necessary thing indeed in that complicated system of uneasy adjustments and readjustments which is modern civilization" (192-201). *The Time Machine* has reacted to

what in particular Wells has considered an earnest need to build the novel's range as a "powerful instrument of moral suggestion" by evoking sympathy toward characters born hundreds of thousands of years in the future, for quasi- or post-human species, and eventually for the planet itself (Literary Criticism 200).

III-3- The Human as "Modern Apocalypse"

To the extent that the Anthropocene conceptually has resembled *The Time Machine* as an endeavor to narrate human agency at a geologic scale—to synchronize the ontologically dissimilar figures of "world" and "human"— it has experienced a similar issue: how to relate this enormous frame of reference to the much smaller scales of human activity where its meaning and significance are normally located. It has been perceived how apocalyptic novels, for example, *The Time Machine* that have addressed the human impact on a planetary scale has initiated what might now be called an "Anthropocene imaginary." Including such texts in a wider tradition and maybe, in any event, classifying them inside another genre has permitted individuals to completely investigate how the current talk of the Anthropocene has been imbricated with a similar Victorian epistemology that has burdened the emergent concept of geologic time to romance.

Similarly, that the elastic property of romance has allowed the figure of the world to retain the narrative agency of individual characters, by extending into geologic time, Wells's Anthropocene romance has presented another generic figure, one fit for interfacing and contending on a similar narrative scale: the figure of the human population. Collapsing the differentiation between individual experience and that of the species was, Wells has demanded, the polemical foundation of his writing: "I have never been able to get away from life in the mass and life in general as distinguished from life in the individual experience, in any book I have ever written. I differ from contemporary criticism in finding them inseparable" (79).

The Time Machine has confirmed this hyperbolic claim by enrolling the planetary impact of the human species as a massive agential power. Its protagonist has deciphered all

that he sees in 802,701 as proof of the changes created by the human species, presently fallen into terminal decay. He has estimated that the (ironically) Edenic serenity of this far off former London has been the result of its mechanical advancement: "One triumph of a united humanity over Nature had followed another. Things that are now mere dreams had become projects deliberately put in hand and carried forward" (26). While the specifics of these activities have been left to the reader's imagination, collectively they have added up to total civilizational modernization. This has yielded odd results; one of the Time Traveler's first observations of the deep future is its uncannily warm atmosphere (20). The whole "balance of animal and vegetable life," he has realized, has been readjusted "to suit . . . human needs":

> The air was free from gnats, the earth from weed sorfungi.... The ideal of preventive medicine was attained. Diseases had been stamped out . . . even the processes of putrefaction and decay had been profoundly affected by these changes.... The difficulty of increasing population had been met, I guessed, and population had ceased to increase. (27)

The Time Traveler has speculated that unnaturally chosen plant and animal monocultures has given abundance for sustaining human life, yet he has not yet comprehended that the "population" has been as a rule effectively managed by progressively nefarious means—that the docile Eloi has been the fatted cattle of the subterranean Morlocks, whose ancestors have been constrained underground by the Eloi to work at the machines that has sustained the decaying utopia above.

As an illustration for both ecological collapse and the grim endgame of class apartheid, *The Time Machine* has raised wide worries over the irregular characteristics between a massively expanding human population, the assets it has required, and the powers that have held it under tight restraints. While it has been enticing to see these topics as expectant of the global crises presently confined by the Anthropocene, the most significant association between the present idea and Wells's novel has been a formal one. *The Time Machine*, similarly as with a significant number of Wells's works, has performed a "change of

scale in human affairs" that has thrown "the whole world in disorder"; yet as the novel has attempted to navigate this change by expanding its temporal scale, the domain of "human affairs" has kept shifting as well. Ultimately, the novel has pushed into temporalities that has borne neither concern for, nor hint of, human presence—where the expression human affairs conveys no importance by any means (Seven ix).

The Time Machine has participated in what Gillian Beer has identified as "the problem of finding a scale for the human": since late Victorian literature have no longer indiscriminately benefited human points of view, Beer has contended, it has initiated a continuous quest for "a scale that will be neither unrealistically grandiose, nor debilitatingly reductive, which will accept evanescence and the autonomy of systems not serving the human, but which will still call upon Darwin's often-repeated assertion: 'the relation of organism to organism is the most important of all relations'" (233). Saving intersubjective relationships amid the yawning expanses of time that has threatened to flatten them into insignificance has remained an issue for literary forms, even as the developing awareness that the habits for daily life have been engraved in deep time has intensified the hunt to find new forms of meaning in literature.

III-4- The Machine as "Modern Apocalypse"

The connection between human beings and technology has been complicated, as we have found in *The Time Machine* and different dystopias. Dystopian writers did not have blind faith in science and have went past the undeniable focal points to locate the potential outcomes of the uses of technology. They have motivations to be pessimistic and accepted that the future has not been as bright as many have desired. Wells, in his novel, as predicted "a cyclic reversion – as the only future for humanity" (Vitale 16). He has believed that society has not been moving forward, that all these technological advances have been ~~really~~ harming the nature of the human being. The Time Traveler himself "saw in the growing pile of civilization only a foolish heaping that must inevitably fall back upon and destroy its makers in the end" (Wells 105). In addition to the fact that technology has delivered fatal damage however it has likewise destroyed humanity itself.

The title of the novel itself has already uncovered how significant science has been in the novel. A machine is what offers a name to this book. It has been disrupting; however, that readers have not been given many details concerning the idea of this time machine. Rather, they have been given an idea of the materials in which it has been built: "parts were of nickel, parts of ivory, parts had certainly been filed or sawn out of rock crystal. (...) The twisted crystalline bars lay unfinished upon the bench beside some sheets of drawings, and I took one up for a better look at it. Quartz it seemed to be" (Wells 13). These materials have been one of the few clues readers have found to make up this machine in their minds. A feeling of complexity has been thrown to readers with this description because the invention has been so intricate that the only part of it that can be explained has been what the eye can meet.

At the point when the Traveler at long last has arrived at his destination, he has found a world that has been divided into two distinct social orders: The Eloi and the Morlocks. The former has made no use of a spoken language and has not shown any enthusiasm for either cultural or technological manifestations. They have lived on the surface and have a childish behavior and character. On the other hand, the latter must have lived underground since they can't tolerate the brightness of the light and seem to have some mechanical, although rudimentary, knowledge.

Moreover, As Jonsson has pointed out, "The Eloi and the Morlocks (...) represent opposite poles of his (Wells's) fear for human society: feeble domestication through a lack of competition and brute savagery through return to base instinct" (Jonsson 304). Readers have learned as the story proceeded onward, that the Morlocks have fed the Eloi just to feed on them afterward. Society has come back to a state of brutality, as Jonsson has said, which has been slightly hidden behind a curtain of domestication. Claeys (2010) has contended that the Morlocks have been in certainty the slaves in this society since they would not have the option to survive without the Eloi. In any case, he has overlooked that this relationship swings the two different ways. One can't live without the other, paying little mind to the way that the Morlocks have been executing what has kept them alive to survive. "The machines are overpowering and tyrannizing the weak creatures, Elois, via their perfect technological advances, in comparison with the other group who have not been capable of applying these forms of developments in colonizing the others" (Eshaghi 160). The technology that the Morlocks have used is a long way from advanced. However, when contrasted with the advances that the Eloi have used, a reasonable distinction can be observed, which is what sets one over the other in the predator-prey relationship.

Additionally, The Time Traveler has said that he "saw a real aristocracy, armed with a perfected science and working to a logical conclusion the industrial system of to-day" (Wells 57). He has proposed that the Morlocks have been the aristocrats of this future society since they have the knowledge and control of technology, which is the thing that has set them up as the ruling class and therefore, the aristocrats. Furthermore, the Traveler has accepted that the "industrial system" of his present time has been responsible for this result. He has made a distinction between the Eloi and the Morlocks by saying that "the Upper-world man had drifted towards his feeble prettiness, and the Underworld to mere mechanical industry" (Wells 89). These two species have different natures. The Eloi have been just stressed over the superficiality of beauty and enjoyment itself, while the Morlocks have just sought after technological advances. It tends to be noticed that the fundamental contrast between the two has been the role of technology in their lives. Tragically, neither of them have appeared to have a total presence without the other so it tends to be accepted that technology may need to have a presence, although not absolute, in human life.

Conclusion

The nineteenth and mid-twentieth centuries have been a battleground for the evolution controversy, specifically the controversy concerning human evolution. Without a doubt, scientific advances in the 19th century have a significant role and impact in Wells's *The Time Machine,* due to how they have molded his narrative and inspired his story. Although he has positively picked up motivation from new logical thoughts, in *the Time Machine* novel readers have met up with a pessimistic vision of the future, Wells has envisioned humanity as primitive and non-developed creatures which are the Morlocks and Elois, He also has mentioned the atmosphere of the planet as different and difficult to understand by all measures. Wells' representation of the future has been beyond what realist novels may have included, he has represented humans as a geological force affecting the environment and the planetary, Wells has even considered humans as a threat to the planet and has seen them as a source of destruction. Typically, *The Time Machine,* pessimistically, has called attention to itself as a work of fiction.

General Conclusion

Humans have always played the role of the main functional factor on the changes that occur on the planetary; they have always affected the planet ever since the start of time whether this effect was for the best or for the worst, by using the resources in order to make their lives easier or by exploiting nature and taking land just for the sake of power and dominance. Therefore, the main aspect of this dissertation is to emphasize the fate of humanity and what the future would turn out to be if humans continued to do reckless behaviors and kept on exploiting the planet, the consequences of human actions on their own fate and future.

This paper has argued that understanding the Anthropocene in literature requires retaining a commitment to the specificity of this world and regarding it as singular even as it reveals traces of the Anthropocene across unusual periods. Profoundly proleptic and analeptic, the Anthropocene evokes sympathy across separations that limitlessly exceed the restrictions of individual experience even as its simultaneous presence denies the possibility of somehow stepping outside it. No doubt one cannot observe the Anthropocene from a distance safe enough to reduce the experience to the purely aesthetic (another iteration of the “sublime,” perhaps). One is always returned to the Anthropocene. And while the disorienting sense of scalar incommensurability that it produces assists with representing why the idea is so difficult to circumscribe, it may likewise show how much—after Derrida's meaning—the Anthropocene could be considered. This is not to propose that the past, present, and future occasions related with the Anthropocene are any less "genuine"; rather, that sorting out them under the heading "Anthropocene" serves to reevaluate those occasions into narratives whose structures, tropes, and rhetorical devices enter the purview of literary analysis. This includes returning the "book of nature" that so fascinated Lyell, Darwin, and Wells and seeing the writing of new author.

This study has found that generally, *The Time Machine* is a science fiction dystopian novel which cautions readers of the future of negative consequences of progress and capitalism through the fragile Eloi, monstrous Morlocks, and the widening of the gap in between the social classes present in capitalism as it advances. Wells builds on the ideology of social classes in the Victorian culture to introduce a warning sign of the two classes in capitalism of a widening gap between the rich and poor people. He, then, showcases a different perspective to introduce the negative results of capitalism on mankind as he goes to the future to discover a gap between the two social classes that has created different species; Wells alludes to an office building with the leaders, the capitalists, at the top while the laborers are beneath them.

The result of this study indicates that, *The Time Machine* opens with the Time Traveler explaining to his dinner guests the underlying scientific principles that make his invention, the time machine, conceivable. This immersion into mathematical concepts and scientific language is intended to give readers a sample of the intelligence, creativity, and ambition that fuel technological development. In contrast, the Eloi of the future lack language, technology, and even physical strength—they are introduced as an apathetic species that naps and frolics and eats copious amounts of fruit. The Eloi's living conditions are so idyllic that they do not struggle to meet their basic needs, and the Time Traveler deciphers this, from the start, as an acknowledgment of technological utopia free from worry or deprivation. However, the presence of the Morlocks—who have depended on cannibalism because their basic needs have not been met—makes it clear that technology has not been a liberating force for everyone.

Taken together, these results suggest that Wells is reliably undecided about the role of technology in human society; the contrasts between the lives of the Eloi and Morlocks are more broadly symbolic of the dueling promise and danger of technological advancement, and

this legitimately mirrors the social states of Victorian England where technology created ease, wealth, and freedom for the upper class, and punishing working and living conditions for the lower classes. This duality is seen, as well, in *The Time Machine* itself, which is both liberating (in that it makes time travel possible, which could before only be imagined) and risky (for instance, the Time Traveller could materialize inside a solid object in the future, or he could be stranded in dangerous conditions).

This research has shown a future in which humans have evolved into different species. Wells, additionally, shows a future wherein people do not exist by any means. Chapter Eleven in the novel finds the Time Traveler on a beach in the distant future in which the only signs of life seem to be giant crustaceans and algae that has washed ashore. Wells's depictions of the changed sky—there is no moon, the constellations are different, the atmosphere is thin, and the sun is dying—are reminders that the human species is but a blip when considered in the scale of geologic time. The universe is much older than humans—so, too, the Earth—and both will endure long after humans are unrecognizable or gone. This, tandem with Wells' treatment of Darwinism, fills in as a token of the restricted intensity of individuals to control their own destiny and the destiny of the world at large. While the time machine itself is an accomplishment of technology and innovation that appears to promise mastery of humans over natural processes, the end of *The Time Machine* demonstrates this idea to be hubristic. The time machine is nevertheless an impressive tool—it cannot, itself, change the power or fate of human beings, or enhance their generally minor role in the universe.

Thus, one of the more significant findings to deduce from this study is that Wells does not find an easy answer to whether technology is good or bad for humanity. On the one hand, technological progress can improve lives, then again, technology can decimate the very conditions that make people vibrant and capable, and it can fuel social divisions. The key to technology might, then, be found in the Time Traveler himself, who uses technology not to

wield power over others, but to ask questions about the status quo and bring back knowledge that could help humanity. In other words, the Time Traveler can be viewed as emblematic of science itself—he persistently forms hypotheses about the future and afterward rearranges them dependent on perception in order to generate knowledge, which mirrors the scientific method. If the Time Traveler represented science free of corrupting social forces, Wells would be suggesting that the Time Traveler's story, with the entirety of its implications for social justice, is what technology can offer at its best.

This research extends our knowledge of the future of humanity and the planet of earth and how the fate of both of these entities would turn out to be in the near or the further time. Future works need to be done to establish whether the effect of humanity is good or bad for the planet and how human dominance could change the planet earth as it is today.

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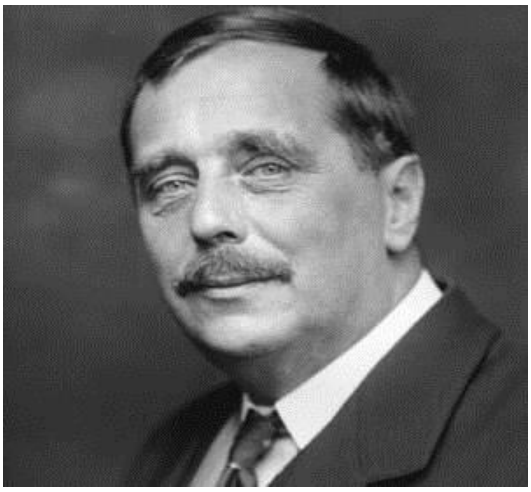
APPENDICES



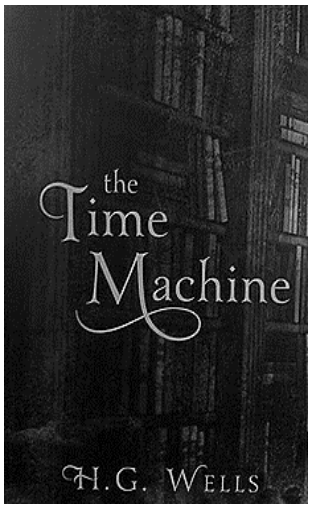
Appendix 1: H.G Wells' s Biography

Herbert George Wells (21 September 1866 – 13 August 1946) was an English writer. Prolific in many genres, he wrote dozens of novels, short stories, and works of social commentary, history, satire, biography and autobiography. H.G. Wells' parents were shopkeepers in Kent, England. His first novel, *The Time Machine* was an instant success and Wells produced a series of science fiction novels which pioneered our ideas of the future. His later work focused on satire and social criticism. Wells laid out his socialist views of human history in his Outline of History.

In 1895, Wells became an overnight literary sensation with the publication of the novel *The Time Machine*. The book was about an English scientist who develops a time travel machine. While entertaining, the work also explored social and scientific topics, from class conflict to evolution.

Wells continued to write what some have called scientific romances, but others consider early examples of science fiction. In quick succession, he published the Island of Doctor Moreau (1896), The Invisible Man (1897) and The War of the Worlds (1898). The Island of Doctor Moreau told the story of a man who encounters a scientist conducting the gruesome experiments on animals, creating new species of creatures. In The Invisible Man, Wells explores the life of another scientist who undergoes a dark personal transformation after turning himself invisible. The War of the Worlds, a novel about an alien invasion, later caused a panic when an adaptation of the tale was broadcast on American radio.

(see https://www.biography.com/writer/hg-wells)



Appendix 2: Synopsis of *The Time Machine*

"*The Time Machine*" is a science fiction novel written by H.G. Wells and published in 1895. The book was one of the first science fiction novels ever to be published and is largely credited with popularizing the concept of time travel by usage of a vehicle or a "time machine" (a term coined in the novel and still widely used to this day). "*The Time Machine*" has been adapted many times since its publishing and is now available worldwide in the form of movies, Tv shows and comic books.

The novel centers around a man called 'The Narrator' who tells us the story of a man he only refers to as "the time traveler". The time traveler starts out the story by telling a listening group of men that he believes that time exists in the fourth dimension and proves his mastery of it by making a miniature time machine and making it disappear into thin air.

Soon, the group of men find their host stumbling into his house, looking disheveled and worse for the wear. He begins to tell them a story of astounding events that have befallen him in the past week since he has seen them. He says that he had just finished working on his time machine when it unexpectedly blasted him forward into the distant future. There he met a race of small, human descended men called Eloi.

Soon the time traveler discovers that all is not as it seems in the peaceful village and that the Eloi have a natural enemy, a race of odd-looking white ape creatures that appear to have taken his time machine and have no intent to return it.

(seehttps://www.booksummary.net/the-time-machine-h-g-wells/)

GLOSSARY

Glossary term	Glossary definition
Anthropocentrism	Anthropocentrism, philosophical viewpoint arguing that human beings are the central or most significant entities in the world. This is a basic belief embedded in many Western religions and philosophies. Anthropocentrism regards humans as separate from and superior to nature and holds that human life has intrinsic value while other entities (including animals, plants, mineral resources, and so on) are resources that may justifiably be exploited for the benefit of humankind. (Britannica.com)
Apocalypse	One of the Jewish and Christian writings of 200 b.c. to a.d. 150 marked by pseudonymity, symbolic imagery, and the expectation of an imminent cosmic cataclysm in which God destroys the ruling powers of evil and raises the righteous to life in a messianic kingdom. ("Definition Of APOCALYPSE" Merriam Webster).
Atmosphere	The gaseous envelope of a celestial body (such as a planet). ("Definition Of ATMOSPHERE" Merriam Webster).
Darwinism	A theory of biological evolution developed by the English naturalist Charles Darwin (1809–1882). Darwin applied his ideas about evolutionary development to human beings. He argued that humans must have descended from a less highly organized form–in fact, from a "hairy, tailed quadruped … inhabitant of the Old World" (Darwin 231). The main difficulty Darwin saw with this explanation is the high standard of moral qualities apparent in humans. (" Internet Encyclopedia of Philosophy")
Eloi	A metaphor for any population or group of persons who have been domesticated or dumbed down. Origin From the fictional species in H.G. Wells' The Time Machine. (www.yourdictionary.com)

Homo Sapiens	Humankind, the human race: HUMANITY. The totality of human beings: the human race: HUMANKIND. ("Definition Of HUMANITY" Merriam Webster).
Morlocks	Morlocks are a fictional creatures. The word is coined by H. G. Wells in his novel, *The Time Machine* in 1895 (Britannica).
Time Travel	It involves a discrepancy between time and time. Any traveller departs and then arrives at his destination; the time elapsed from departure to arrival…is the duration of the journey. But if he is a time traveller, the separation in time between departure and arrival does not equal the duration of his journey (Stanford Encyclopedia of Philosophy) The notion of a time machine was illustrated by H. G. Wells's 1895 novel *The Time Machine.*