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MIGRATION IN CLIMATE-FICTION MOVIES

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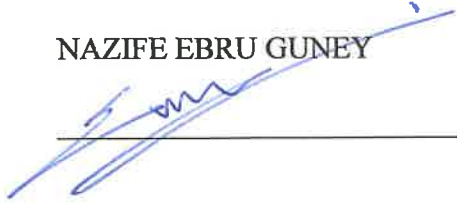
Submitted to the School of Graduate Studies of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Program of Cinema and Television

ISTANBUL, DECEMBER, 2019

I, NAZIFE EBRU GUNEY;

Hereby declare that this Master's Thesis I have prepared is entirely my own original work and that due references have been appropriately provided on all supporting literature and resources in accordance with the rules.

NAZIFE EBRU GUNEY

A handwritten signature in blue ink is written over a horizontal black line. The signature is stylized and appears to be the name 'Nazife Ebru Guney'.


ACCEPTANCE AND APPROVAL

This work entitled **MIGRATION IN CLIMATE FICTION MOVIES** prepared by **NAZIFE EBRU GUNEY** has been judged to be successful at the defense exam held on **20.12.2019** and accepted by our jury as **MASTER'S THESIS**.

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ABSTRACT

GUNEY, NAZIFE EBRU. *MIGRATION IN CLIMATE FICTION MOVIES* , MASTER'S THESIS, Istanbul, 2019

THIS STUDY AIMS TO UNDERSTAND THE CONCEPT OF MIGRATION IN CLIMATE FICTION FILMS THROUGH THE NOTIONS OF UNHOMELY, DESOLATION AND NOAH'S ARK. IT ADOPTS QUALITATIVE COMPARATIVE APPROACH WHERE CLIMATE FICTION FILMS THAT DEAL WITH MIGRATION ARE ANALYZED. IN THE FIRST PART OF THIS STUDY, THE TERM CLIMATE FICTION IS CLEARLY DEFINED REGARDING ITS SIMILARITIES AND DIFFERENCES BETWEEN OTHER RELATED GENRES. THEN, THE ISSUE WHETHER CLIMATE FICTION CAN BE CONSIDERED AS A NEW GENRE IS DISCUSSED. IN THE SECOND PART, CLIMATE FICTION FILMS ARE ANALYZED THROUGH EXAMINING THEIR ENVIRONMENT, PROTAGONISTS AND RESOLUTIONS. THE FINDINGS OF THIS STUDY INDICATE THAT CLIMATE FICTION MOVIES DEALING WITH ISSUE OF MIGRATION DO NOT HAVE SPECIFIC RESOLUTION ABOUT THE PROBLEMS OF CLIMATE CHANGE RESULTING FROM GLOBAL WARMING AS GENRE FILM DOES. RATHER THEY USE THESE ISSUES TO CREATE A DYSTOPIAN SETTING NOT TO CREATE CODES OR CONVENTIONS. IN THIS CONTEXT, THEIR NARRATION FAILS TO A POINT WHERE CLIMATE FICTION CANNOT BE SPECIFIED AS A GENRE BUT A MODALITY.

Keywords: migration, cli-fi, climate fiction, unhomely, unheimlich

ÖZET

GÜNEY, NAZİFE EBRU. *İKLİM KURGU FİLMLERİNDE GÖÇ OLGUSU*, YÜKSEK LİSANS TEZİ, İstanbul, 2019.

BU ÇALIŞMA İKLİM KURGU FİMLERDE GÖÇ KAVRAMINI, UNHEIMLICH, ISSIZLIK (DESOLATION) VE NUH'UN GEMİSİ KAVRAMLARIYLA BİRLİKTE İNCELEMİYİ AMAÇLAMİŞTİR. KALİTATİF KARŞILAŞTIRMALI ARAŞTIRMA YÖNTEMLERİNİ BENİMSEYEN BU ARAŞTIRMADA GÖÇ OLGUSUNU İŞLEYEN İKLİM KURGU FİMLER İNCELENMİŞTİR. ARAŞTIRMANIN İLK KISMINDA İKLİM KURGU, BU ANLATIMA YAKIN FİLM TÜRLERİ İLE BENZERLİKLERİ VE FARKLILIKLARI ORTAYA KOYULARAK TANIMLANMİŞTİR. BUNUNLA BİRLİKTE İKLİM KURGU FİMLERİN AYRI BİR TÜR (GENRE) OLARAK DEĞERLENDİRİLMESİ KONUSU TARTIŞILMİŞTİR. İKİNCİ KISIMDA İKLİM KURGU FİMLER, DOĞAL ÇEVRELERİ, ANA KAHRAMANLARI VE ÇÖZÜM BÖLÜMLERİ AÇISINDAN İNCELENMİŞTİR. BU ÇALIŞMANIN SONUÇLARI GÖÇ KAVRAMINI ELE ALAN İKLİM KURGU FİMLERİN KÜRESEL ISINMA VE İKLİM DEĞİŞİKLİĞİ SORUNLARI HAKKINDA TÜR (GENRE) FİMLERİNDE OLDUĞU GİBİ KENDİNE ÖZGÜ SONLARI OLMADIĞINI BELİRTİR. TÜR KODLARI VE GELENEĞİ YARATMAKTAN ÇOK, BU OLGULARI DİSTOPİK BİR DÜNYA KURMAK İÇİN KULLANDIĞI GÖZLEMLENMİŞTİR. BU FİMLERİN ANLATILARINDAKİ KIRILMALARA İŞARET EDEN BU DURUM İKLİM KURGU'NUN BİR TÜR (GENRE) DEĞİL BİR KİP (MODALITY) OLARAK ELE ALINMASI GEREKTİĞİNİ GÖSTERMEKTEDİR.

Anahtar Sözcükler: göç, iklim kurgu, unheimlich

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To my parents

1. INTRODUCTION

Cinema has dealt with current issues and political problems through the film history. Environmental concerns and migration are two of these crucial matters. Climate Change issues as a result of Global Warming are intensely on the agenda of humanity nowadays. Film productions would not have stayed reckless about it. In the past few years there have been a blunt raise of Climate Fiction film productions which deal with human made Global Warming and Climate Change and their impacts on both humans and environment. Nevertheless, migration is another concept which is concomitant of Climate Change. Since Global Warming/Climate Change and migration are political, they are also controversial.

“Climigration” (Bronen, 2008) is a forced displacement. People have to flee their home because of Global Warming/Climate Change catastrophes such as drought and water scarcity, desertification, famine, salinization of agricultural land, sea-level rise, temperature rise and increasing and experiencing extreme weather events in terms of density and intensity. In this case, people have no choice but to leave their homes. However, climigrants are not counted as refugees. *“The definition of refugee in the years immediately following World War II and first embodied in the 1951 Convention relating to the status of Refugees has formed the cornerstone of the international response to forced migration”* (Steinbock 1998 ;Jackson 1991). When Climate induced migration is thought people suffer from this factious legalization of the definition of refugee term.

The Convention defines the refugee term as:

“...owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it (United Nations High Commissioner for Refugees, 2019)”

According to the UN, while refugees are forced to escape because of a danger of persecution and the lack of protection of their country of origin. Migrants, on the other hand, might leave their countries for various reasoning which are not connected to persecution. The reasons are related to the purposes of employment, study or family reunification. The government in the home country is responsible for the migrants when they are outside of their originated country, UN reports (Refugees and Migrants, 2016). According to the UNHRC, the reason why legal definitions of a “refugee” does not correspond to the meaning of Climate refugees; not every climate refugee leaves his/her home country infrequently the people displaced their country of origin. Besides, climate refugees do not depart from their homes because they are afraid to be punished, or because of “spreading of violence or incidents that disrupt public order” (Nations, 2019).

In the contrary, some academicians argue about the reason why there is a term shift from climate refugee and climate migrant is that to mold public opinion about climate migration as a strategy of adaptation (Felli, 2013; McNamara, 2006). Therefore, claiming Climate Change is an individual adaptive strategy, the trailblazer countries of Global Warming with this neoliberal capitalistic ideology get rid of the responsibility. The aim is to control climate change related future anxieties and insecurities (Felli, 2013). The adaptive strategy plan of Climate Change is to provide economic growth and national securities (Bettini, 2014).

Having these issues in mind, this study does not solely investigate these issues but rather uses these concepts to better explore the notion of migration. Specifically Climate migration is taken into account to understand the genre of the movies that are examined in this study. Therefore, the purpose of the present study is to explore the concept of migration in Climate Fiction movies through the notion of “unhomely”. In order to do that eight Cli-Fi movies that deal with immigration are chosen as the sample of this study. These movies are: Andrew Stanton’s *Wall-E* (2008), Benh Zeitlin’s *Beast of the Southern Wild* (2012), Bong Joon Ho’s *Snowpiercer* (2013), Christopher Nolan’s *Interstellar* (2014), Alexander Payne’s *Downsizing* (2017), Semih Kaplanoğlu’s *Grain* (2017), Ruben Fleischer’s *Venom* (2018) and James Wan’s *Aquaman* (2018). Genre studies are used for identifying the

movies, in addition narrative studies are applied in order to analyze the form and the content of these movies. Finally, both these studies are combined with the issues of migration studies. Deductive approach is applied with also using comparative analysis of the movies.

In the first part the concept of Climate Fiction is presented in detail through differentiating it from similar genres. Then the examples of Cli-Fi literature are presented thoroughly with a respect to the examples of movies. Later the issue of whether Cli-Fi could be considered as a genre is discussed through the theories of Linda Williams and Christine Gledhill on modality. In the second part the eight films that are mentioned to be the sample of the study are analyzed through comparative analysis with a respect to the concept of “unheimlich”. Doing so; the notion of home is defined with a respect to the notions of ruined nature, desolation and the metaphor of Noah’s Ark. Finally, what these movies say in terms of staying on earth versus leaving the planet is examined through the statement of the movies considering their resolution.

2. CLIMATE FICTION

2.1 HISTORY OF CLI-FI

This chapter of the present study will focus on the emergence of Cli- Fi as a term from the effects of global warming in the areas of literature and cinema. Later the term Cli-fi will be defined in regards to the genres in cinema with same concern namingly; speculative fiction, science fiction and eco-fiction. Finally the differences and similarities between these genres and Cli-fi will be stated in order to better comprehend the features of Cli-fi.

2.1.1 The Emergence of Cli-Fi

As the concerns about global warming and its effects come to a peak in today's world, the term global warming finds its way back in the 1970s. Coining the term Wallace Smith Broecker also made clear predictions about the phenomena. As changes in climate has affected many things from academia to daily life, it also impacted the popular culture and cinema as well. The concepts revolve round global warming constituted the structure of Cli-Fi as a narration. The reflections of the issue can be traced back to the 1960s in literature, however with the global Climate Change became an issue and it is very popular in cinema today.

Dan Bloom is the creator of the term "Cli-Fi". He is a journalist and a climate activist who also first publicly used the term "Cli-Fi". He says that in 2007-2008, while thinking about climate intensively, the term climate-fiction began to form in his mind. Then he used the term climate-fiction for the first time when he was working for the newspaper in 2011, making his PR campaign for Jim Laughter's novel "Polar City Red". In preparing press releases for the book, Bloom used the term "climate-fiction thriller" for this novel, set in the domed city of Alaska in the near future in 2075. Then the media in the United States began to use that new term Cli-Fi. (TreeHugger, 2019)

The term was later used by Angela Evancie on April 20, 2013, in a five-minute radio show of NPR, called Weekend Edition Saturday, to describe novels and films about human-induced climate change. In the following, the term Climate-fiction was used in the titles of the New York Times and The Guardian. As academics have started to use climate-fiction, which is a new concept, the usage areas and the awareness of the term increased. Dan Bloom says that since the 1970s writers have produced literary works on climate themes, however there was no term for these literary products till he created the term Cli-Fi (Npr.org, 2019).

The creator of the term describes the cli-fi genre as a new genre that can be found in short stories, novels, and movies that cover all forms of art and storytelling dealing with climate change issues related with global warming. He explains cli-fi term that "cli" exemplifies the first three letters comes from the letter of "climate," and "fi" the first two letters coming from the letter "fiction." Just as sci-fi illustrates science fiction, cli-fi illustrates "climate fiction," Many science fiction novels and films also take on climate themes. Cli-fi; therefore, is a related genre of science fiction in many respects. However, different from sci-fi, climate-fictions have a special focus on climate change issues (Smartcitiesdive.com, 2019).

Climate-fiction is described as a new concept that came into existence in response to the biggest problem of society at the beginning of the twenty-first century. At this point, Global Warming has already accepted to lead to climate change through abnormal weather events such as rising sea levels, floods, desertification and, spreading of diseases from famine and displacement of the population. Hence, climate-fictions are about such climate disasters describing the impact of these disasters on humanity (Goodbody, 2018).

Clarke mentions that the term global warming was found in 1975 by Wallace Broecker, a scientist, before climate change became a popular subject. However, long before this date, in the 1960s, J. G. Ballard wrote his novels, meaning that he wrote his novels long before the term was coined (Clarke, 2013). Therefore it can be concluded that Climate Fiction

roots way back to 1960s in literature. In the same article Clarke points out two more names: Adam Trexler and Adeline Johns Putra, who conducted survey in 2011 classifying over 100 literary titles which include the theme of climate change. Clarke adds, in their survey Trexler and Putra realized an extreme growth in number of Climate Change themed works in the twenty-first century. Johns-Putra then broadened their research to 150 titles in the past eight years. On the other hand, Trexler made clear that they had collected a database of just over 300 literary works published between 1962 and 2011, starting with J.G. Ballard's 1962 post-apocalyptic work *The Drowned World* (Clarke, 2013; Trexler, 2011).

2.1.2 Cli-Fi With Respect To Speculative Fiction, Science Fiction And Eco Fiction

In this chapter the focus will be the emergence of Cli-Fi and its characteristics regarding other related narratives. In order to do that the genres of speculative fiction, science fiction, eco-fiction will be examined in terms of their relations with Cli-Fi. Firstly definitions of each genre will be pointed out. Later how Cli-Fi emerged out of these genres will be expressed. After that the examples of Cli-Fi movies will be depicted through their unique features. Finally, the issue of whether Cli-Fi could be identified as a specific genre will be discussed.

One genre that can be closely related with Cli-Fi is "Speculative Fiction". Gill explains that Speculative Fiction is popular, on the other hand the categorization of its products fits awkwardly into our conception of standard literature. For Gill, although it concludes a great variety of texts, many of canonical perfection, speculative fiction is frequently thought-out a commercial rather than a literary category. (Gill, 2013) The *Dictionary.com* defines speculative fiction as an extensive genre including fixed elements which are nonexistent in our real world, generally in the framework of supernatural, futuristic or other imaginative subject matters ("speculative fiction".*Dictionary.com Unabridged.Random House*). Therefore, all vampires, fairies, ghosts, mutants, hobbits, elves, orcs and zombies belong to Speculative Fiction universe. M. Keith Booker explains that Speculative Fiction is set in

worlds that are distinct from our own in major characteristics, commonly at the hand of particular scientific and technological developments beyond those existing in our world, however consistently with a rational clarification. Booker continues the advancement of science as a way to comprehending the world (and of its offshoot, technology, to manipulate the world) put progression to a world that is explainable also explicable (Booker, 2014). Peter Jackson's *The Lord of the Rings* movie trilogy (2001, 2002, 2003) and "Game of Thrones TV Series" (2011-2019) by David Benioff's and D.B. Weiss's are the famous Speculative Fiction examples.

Another genre which can also be related with Cli-Fi is Science Fiction which can be defined as a form of speculative fiction or a subgenre of it (Booker, 2014; Parker, 2010). As it is known speculative fiction includes genres such as a horror film, fantasy and science fiction. Although horror and fantasy are not very well related with the issue of this paper, science fiction holds great importance. The term Science Fiction at the time of Verne and Wells used to call "scientific romance" as John Plotz refers in "Victorian Literature and Culture". Plotz explains that coming after, the term transformed into "scientifiction" by Hugo Gernsback and finally it converted to "science fiction". Plotz continues that the narrative of Science Fiction delves into the nonhuman within human existence (Plotz, 2018). Mamoru Oshii's *Ghost in the Shell* (1995) and Ridley Scott's *Blade Runner* (1982) are great examples for cyborgs which are non-human existences. Plotz adds, the genre in which human relations are changed in conjunction with the animal world. "*Like naturalism, fantasy and Lovecraft-era horror, science fiction presented one way to make sense of the chasm between events—nonhuman in origin, scale and duration—and human experience—i.e., meaning-making distinctively formed by individual subjectivity*" (Plotz, 2018).

Another definition of Science Fiction is given by Isaac Asimov as an extension of literature which carries out the human beings' responses to alteration in technology and science (Asimov, 1975). According to Darko Suvin, the description of Science Fiction is that the genre targets to create a cognitive dissonance (Puchner, 2011; Suvin 1979). Robert A. Heinlein wrote that "*A handy short definition of almost all science fiction might read:*

realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method." (Heinlein,1959). In the light of Ludwig Wittgenstein's "family resemblance" notion Paul Kincaid explains that it is not quite possible to extract an individual, typical thread that connects all science fiction texts, for the genre. For Kincaid, science fiction genre is not only one concept. Instead, Kincaid explains that it is any number of formations like "*a future setting, a marvelous device, an ideal society, an alien creature, a twist in time, an interstellar journey, a satirical perspective, a particular approach to the matter of story*". Kincaid sees Science Fiction as both an obvious and a sophisticated term that it is entwined together in a limitless variety of possibilities (Rieder, 2017; Kincaid, 2003).

The features or common characteristic of Science Fiction include outlook of biology like aliens, mutants, and enhanced humans (Parker, 1984; Westfahl, 2005). In addition, there are technologies which are expected and speculative such as robots, brain-computer alliance, super intelligent computers, bio-engineering and other progressive tolls (Scott, 2001; Westfahl, 2005). There are usually elements like teleportation, faster-than-light travel, transmission or time travel which are unexplored scientific possibilities (Fitting, 2010). For instance, there is time travel in George Pal's *The Time Machine* (1960) and Robert Zemeckis' *Back to the Future Trilogy* (1985, 1989, 1990). Moreover, there is subterranean earth and spatial mise- en- scène or scenes neither on different worlds nor in the space (Sterling, 2019). "Fringe TV Series" (2008-2013) by J.J. Abrams, Alex Kurtzman, Roberto Orci is a suitable example for parallel universes. Paranormal capabilities like telekinesis, mind control and telepathy are also the element of Sci-Fi (Stratmann, 2016). For instance, the last scene of Andrei Tarkovsky's *Stalker* (1979) is an unforgettable mind control scene of movie history taking part the daughter Marta (Natalya Abramova).

After describing the characteristics of Speculative Fiction and Science Fiction, another closely related narrative with Cli-Fi is eco fiction. Dwyer describes Eco-Fiction as a genre that is subjected to environmental problems and it is associated with physical environment-

humanity connection (Dwyer, 2010). For instance, in Douglas Trumbull's *Silent Running* (1972) the flora of ecosystem was damaged. The protagonist Freeman Lowell (Bruce Dern) is responsible for the remained flora which is in an artificial forest attached to spacecraft. In Eco-Fictions nature or the land own a flashy portrayal in the narration (Dwyer, 2010). Therefore, the main concern of the protagonist is keeping alive the remained flora. Dwyer adds he came upon the eco fiction term's earliest usage as a seminal heading in 1971 anthology including both mainstream narratives and Sci-Fi. Dwyer continues that even if the concepts of "nature-oriented fiction", "environmental fiction," and "green fiction," mutually seem to be the same thing and they are used as if they are all in one; however, accurate categorization would be that they are all subgenres of Eco-Fiction (Dwyer, 2010).

Finally, Eco- Fiction is a combined subgenre blended with varying styles such as modernism, postmodernism, magic realism. Moreover, Eco-Fiction could be seen also in various genres, speculative fiction, mainstream, mystery, westerns, also in romance (Dwyer, 2010). According to Jim Dwyer's email discussion with Mike Vasey, Vasey describes Eco-Fiction as the stories taking place in locations that are fictional that catch the core of ecosystems that are natural. Vasey's further opinion is that Eco Fictions can be set up around human interactions in these ecosystems or eliminate the entire human factor (Dwyer, 2010; Vasey, 1996).

2.1.3 Similarities and Differences with Other Related Genres

As the definitions and characteristics of speculative fiction, science fiction, eco-fiction and climate fictions are clearly defined. It is now important to explore the similarities and differences between these narratives in terms of their content. It should be kept in mind that today the hybridity of these genres makes it a lot harder for them to be distinguished. In other words, cross-genres now blur the boundaries between these fictions. Therefore, it's hard to separate one from another especially thinking the existence of elevated genres. Having said these, it is still important to clarify similarities and differences in order to

better understand the concept of cli-fi more efficiently. Hence, in this part of the paper I'm going to start with explaining the related or distinctive characteristics of Speculative Fiction, Science Fiction and Eco- Fiction in order to make the term Cli-Fi clearer.

Firstly, it is significant to talk about speculative fiction. In "Speculative Fiction" article, Marek Oziewicz explained the term "speculative fiction" has had three different historical definitions until today. Oziewicz depicts that the first definition is a subcategory of science fiction as a genre subjected humans beside from technological problems (Oziewicz, 2017; Heinlein, 1941). However, at the beginning of this chapter, in terms of the definitions of the genres it's clear that the situation is vice versa. Therefore, Speculative Fiction is not under Science Fiction Genre, Science Fiction is a subgenre of Speculative Fiction which is a broader concept. Moreover, Oziewicz draws attention to the same problem later in the text describing Speculative Fiction as a super genre in the third definition of it. For Oziewicz, speculative fiction is:

"not limited to, utopia, dystopia, eutopia, horror, the gothic, steampunk, slipstream, alternative history, cyberpunk, time slip, magic(al) realism, supernatural romance, weird fiction, the New Weird, (post)apocalyptic fiction, myth, legend, traditional, retold, and fractured fairy tale, folktale, ghost fiction, New Wave fabulation (Oziewicz,2017; Landon, 2014)"

In the end, Oziewicz emphasizes theorizing "speculative fiction" as a cultural production field that continues to expand its semantic record. Oziewicz says although speculative fiction was originally offered as a science fiction subgenre, it was recently used as a meta-generic fuzzy set super genre (Oziewicz, 2017). Therefore, it does not have clear boundaries. For instance, "True Blood TV Series" which is a Speculative Fiction includes vampire characters of Horror Genre; on the other hand it has a fairy protagonist Sookie (Anna Paquin) of fantasy genre. The TV series also has Science Fictional elements such as artificial blood drink invented by scientists. That is why genre concept is a cultural production field because its conventions are developing and changing through the years. Speculative Fiction is an arena of actions that occur not only in texts, but also in productions and acceptances in many contexts (Oziewicz, 2017). The first vampire film

Nosferatu does not have vampire fangs. The first vampire film includes vampire fangs is Mehmet Muhtar's *Dracula in Istanbul* in 1953 (Scognamillo, 2005). The film screenwriting is based on Bram Stoker's *Dracula* novel but it is a local adaptation for audience in Turkey (Ozkaracalar, 2005). Since 1953, vampire fangs have been the indispensable elements of vampire films. Oziewicz adds the field of speculative fiction unites non-mimetic fiction forms that operate in various media in order to reflect their different cultural roles, especially in contrast to works performed by mimetic or realistic narratives (Oziewicz, 2017). However, the growing narrative structure of genre notion and the contribution of scientific inventions make non-mimetic and mimetic concepts fuzzier. For instance, when the audience dreamt about having a "Hover Board" of Robert Zemeckis' *Back to the Future Part II* in 1989, this year inventor Franky Zapata crossed the English Channel on a jet-powered hover board he designed (24, 2019).

After talking about speculative fiction in detail, it is now important to explore the boundaries of science-fiction genre. The relationship between Speculative Fiction and Science Fiction is similar to relationship between Science Fiction and Climate Fiction. Hughes mentions that Sci-Fi released its forms from strict constancy to scientific fact. Hughes adds, Sci-Fi has always been a prominent genre within which extravagant speculation remains hand in hand with beams of foresight. Thus, sci-fi genre has evolved into the fundamental instrument for artistic contemplation on the growth and force of climate change. (Hughes, 2013; McFarlane, 2013) In "Reading Climate Change", Clarke mentions two expansive periods in Climate Fiction. In prior, till at the end of the twentieth century, nearly all Climate Fictions come out from the genre of Science Fiction. However, Climate Change has become popular, alluring the awareness of novelists like Margaret Atwood, Ian McEwan, Barbara Kingsolver since and Jeanette Winterson, in the twenty-first century (Clarke, 2013; Trexler, 2011). Therefore, it can be said that these genres are entwined and hard to distinguish from one other.

Oziewicz's second definition of Speculative Fiction is the last definition to be mentioned here because it's controversial and far more confusing. Oziewicz doesn't agree with her, he

still includes Atwood's perspective in his text explaining different definitions of Speculative Fiction over history. Oziewicz refers to the second definition is that speculative fiction as an anti-science fiction genre, while science fiction stories cannot likely happen, in contrary speculative fiction narratives focus on possible futures (Oziewicz,2017; Atwood,1980s). Margaret Atwood says she doesn't write in Science Fiction genre, preferring to be called a Speculative Fiction genre writer in terms of her literature. However, Ursula K. Leguin opposed her by saying: *“This arbitrarily restrictive definition seems designed to protect her novels from being relegated to a genre still shunned by hidebound readers, reviewers and prize-awards. She doesn't want the literary bigots to shove her into the literary ghetto.”* Ursula K. Leguin also declares that *Oryx and Crake*, *The Handmaid's Tale* also *The Year of the Flood* illustrate one of the things science fiction does, to Atwood's mind. For Leguin, they all infer imaginatively from recent flows and happenings to a near-future that's one of the two equal parts of a whole as a prediction and a satire (Leguin, 2009).

Therefore, even if Atwood and Leguin cannot agree on definitions of Speculative Fiction and Science Fiction, in terms of possible events they are on the same side. In this way, according to Atwood and Leguin both fictions can have possible events in their narratives. In “The Uses of Genre and the Classification of Speculative Fiction”, R. B. Gill mentions the ideas of David Lewis and Ruth Ronen that Speculative Fiction is very much alike, however it's completely the same, with the notion of possible worlds, because possible worlds are logically possible albeit they maybe non-actual (Gill,2013; Lewis, 1986- Ronen, 2005). In the same text, Gill references to Lubomír Doležel saying what did not occur but might have occurred in Speculative Fictions (Gill, 2013; Doležel, 2010).

Therefore, taking Cli-Fi into account, the complex structure of possible events between the fictions of Speculative and Science occur differently in Climate Fictions. These possible events which Speculative Fictions and Science Fictions offer may happen or not, it is not known yet. Like in *Terminator* robots may invade the world and humanity all die, or before robots, humans might ruin the world, so they won't have the chance to kill humans. Maybe

it doesn't seem possible to visit Middle World of J. R. R. Tolkien right now, however there may be a place above the stars or in a different dimension of a wormhole in which humanity has the possibility to discover. When Interstellar Rocket Machine is someday invented, again if people don't ruin the world and if the human race have chance to continue, there might be a possibility to visit Middle World. In both examples one from Science Fiction and the other from Speculative Fiction, there are possibilities which may happen or not. However, in Climate Fiction there is no room for possible future events. It's known that Climate Change as a result of Global Warming is not a possibility for the future because they are happening right now.

Talking about time, temporal settings like alternative histories or futuristic times are the settings for Science Fiction (Counterfactual History: A User's Guide, 2004). Michael Ashley says Science Fictions have the history of future and evolution of humans on Earth or on other planets (Ashley,1989). According to Dan Bloom, Cli-Fi may occur in the past, now or in the future. Axel Goodbody and Adeline Johns-Putra mention that Cli-fi literary works and movies take place in the futuristic times. They add, even though climate-fictions are fictionalized in the future, they address the present time, pointing out serious consequences, such as dilemmas, conflicts, or conspiracies (Goodbody, 2018).

In order to understand if the portrayal of future in these genres is positive or negative, it is important to talk about dystopias and utopias. Parker et al define Science Fiction as methodically altering technological, biological or social issues and then attempting to comprehend the potential results. Therefore, it is debatable that Science Fiction of the last century is frequently concerned thought experiments of a utopian or dystopian variety (Parker, Reedy and Fournier, 2007). In addition about Speculative Fiction, Belinda Henwood says there is no limitation for narratives, as they might contain horror, fantasy, science fiction, superhero fiction, both dystopian and utopian fiction, fairytale fantasy, supernatural fiction as well as mixtures so science fantasy (Hentwood, 2007). Similarly, Diane Ackerman describes Eco-Fiction as a dichotomic phenomenon. She says while some Eco-Fiction narratives have evil and monstrous nature characteristics that they have chaotic

and horror set up where nature is ready to attack us. On the other hand, for the second Eco-Fiction narratives Ackerman makes an explanation that they are inspirational and full of magic. This side of Eco-Fiction narratives is a holy switch and mystical (Ackerman, 2002). Therefore, it can be said that in Eco-Fictions there are both utopian and dystopian worlds. According to Dan Bloom, Cli-Fi can be dystopian or utopian. Bloom also differentiates climate-fiction from environmental literature and eco-films, saying that if the book and the film are only about the environment, such as protecting rivers or stopping air pollution, then it won't really be a climate-fiction novel or film. According to Bloom, such books and films that are only about ecology fall into other categories, such as eco-fiction or eco-thriller. Finally, Jonathan Levin refers Eco-Fiction as a stretchy term that has enough capacity to be articulated to a bunch of different fictional works. Levin says they point out the connection between natural ambiance and human society that blend within them (Cassuto, Clare Virginia Eby and Reiss, 2011). It can be said that also the term Cli-Fi is stretchy and it can be found in different genre narratives.

After talking about definitions, time, and different concepts in all these genres, not finally it is important to mention political aspects of them. In 2014, in an interview, the novelist Juliet McKenna, she explains that the narrative of science fiction, fantasy literature and speculative fiction, which is inferior to literary fiction, can create discussions about the most complex political issues. Therefore she underlines how important literary fiction can be in terms of political statements (McKenna, 2014). Another author Barbara Kingsolver insists that *Eco Fiction is frequently highly political*. (Dwyer, 2010; Kingsolver, 1995).

Hartwell brings another perspective by saying; Science Fiction includes dystopian, utopian, post-apocalyptic, or post-scarcity elements. Therefore, it contains recent and various political and social systems and the situations (Hartwell, 1996). Similarly, in terms of Cli-Fi, Axel Goodbody and Adeline Johns-Putra say Cli-fi novels and films point out essentially ethical and political issues (Goodbody, 2018).

To talk about the roots and mythological aspects of these genres, Jim Dwyer mentions that the roots of eco fiction are ancient that it could be seen at petroglyphs, pictogram and creation myths, thus the roots come from both oral and written literature. (Dwyer, 2010) According to Parker et al., Sci-Fi narratives have contained shifting cowboy plots into spaceships, or build-up fantasy worlds that they retell ancient myths (Parker, Valérie Fournier, Maître De Conférences En Sociologie and Reedy, 2007). Clarke refers Rebecca Tuhus-Dubrow's note on Climate Fiction which says human behavior aroused a shift in the weather, discharging between additional aftermaths, hazardous squalls. According to Tuhus-Dubrow this story is well-known that it's one of the most ancient tales in the human repository which is Noah's Ark that the narrative is just an alteration on the ancient flood myths, in which a deity demolishes the human breed for its sins (Clarke, 2013; Tuhus-Dubrow, 2013).

To put it in a nutshell, in terms of possible events both in Speculative Fiction and Science Fiction, the possibilities are debatable. However, in Cli-Fi there is no possibility of future events because Climate Changes resulting from Global Warming are scientific facts that humanity face right now. Therefore, in Cli-Fi even if the time of the movies is set in future, it is not far. Besides, in recent movies the time gets closer and closer day by day. For example, in 1973 *Soylent Green* is set in the future of 2022. In contrast, 2018's *Downsizing* and *First Reformed* are set in present-day.

All fictions (speculative, science, eco) have both utopia and dystopia. Cli-Fi literature has more dystopian features than the Cli-fi movies. Even Cli-Fi movies seem like they are dystopian, they just include Global Warming and Climate Change issues. However, most of the time they portray these issues as if they do not have dystopian characteristics. For instance, at the end of *Interstellar* portrays humanity leave earth and find a new home beyond Saturn rings or in *Avengers: Endgame*, all Marvels characters save the world and in the end there is nothing wrong about the world as Climate Change issues as a result of Global Warming have never happened.

Finally, all these genres are highly political. *Soylent Green*, *Beasts of the Southern Wild*, *Snowpiercer* and *First Reformed* are good examples of political Cli-Fi movies. Speculative Fiction is the broadest one, therefore the roots of it is changeable in respect to what kind of story is told. On the other hand, the roots of Science Fiction and Eco Fiction come from ancient myths. Eco Fiction also includes spiritual roots. When it comes to Climate Fiction, it can be said that the root of Cli-Fi comes from Noah's Ark, so it's also spiritual, moreover a religious one.

2.2 Cli-Fi Literature and Movies

There are many speculations about the start of Cli-Fi in literature. Some scholars remark that "Climate change fiction" starts with Jules Verne. The novel *The Purchase of the North Pole* which was written in 1889, Verne called the book as 'adventure novel' because the term 'science fiction' did not coined at that time (Bloom, 2015). The reason why the novel is categorized as Cli-Fi today is that in the story, the Earth's axis are shifted (Bloom, 2015). Another book of Verne which is called *Paris in the 20th Century* (1883) and is set in 100 years in the future and it is about a sudden drop in temperatures in Paris. The visionary writer combines futuristic and climatic elements in this book. Therefore, the contributions of Verne as an author to the concept of Cli-Fi are prominent.

However, most scholars like Rowland Hughes, Pat Wheeler and Jim Clarke assume that the earliest works of Climate Fiction belongs to J. G. Ballard. His two of his first novels, *The Drowned World* (1962), and the *Crystal World* (1966) (Hughes and Wheeler 2013, Clarke, 2013) are some examples. Elizabeth K. Wilson in "Novelist Combines CO2 and Romance" mentions that Susan M. Gaines's "*Carbon Dreams*" is also a Cli-Fi which also was published in 1980 before the term Cli-Fi was coined. Gainess explains the story of the book is about the detrimentally crucial matters of human caused climate change (Wilson, 2001). Some of the pioneer writers who were influenced by the millennium climate change as a literary theme has spread in popularity like Margaret Atwood, Jeanette Winterson, Ian

McEwan and Barbara Kingsolver (Clarke, 2013). Of course, *Polar City Red* by Jim Laughter is another important one which led the term Cli-Fi to emerge.

After discussing the roots of the term in literature, it is significant to point out some of the examples of Cli-Fi books. On Goodreads website there is a category of Cli-Fi, where books that belong to this narrative are listed. Under this category, top writers of this list are Paolo Bacigalupi, Margaret Atwood, Barbara Kingsolver, Frank Herbert, Cormac McCarthy, Kim Stanley Robinson, Todd Strasser, Tim Hemlin, (Goodreads.com, 2015). Caren Irr in her article “Climate Fiction in English” extends this list by adding T. C. Boyle, Michael Crichton, Amitav Ghosh, Ursula Le Guin, Lydia Millet, David Mitchell, Ruth Ozeki, Nathaniel Rich, Kim Stanley Robinson, Leslie Marmon Silko, and Marcel Theroux (Irr, 2017). Therefore the popularity of this narrative has also risen, making these writers’ books bestsellers nowadays.

Finally, it is important to emphasize what the content of Cli-Fi literary works are. According to Caren Irr in Cli-Fi there are locations like cities at risk, islands, and remote Arctic regions. Irr adds, the storylines have a leitmotif of crisis which lead to an anxious, fearful feeling. The uncertainty between human and nonhuman with the permeable boundaries and the fluctuation of objects create a dystopian atmosphere (Irr, 2017). The setting which has an essential role in Cli-Fi books includes dramatic transformations such as floods or the breakdown of the food system. Moreover, the concepts such as guilt, crisis, and salvation have been significant in Climate Fiction (Irr, 2017). In addition, Hannah Stark mentions that “*Book of Revelation*” by Cormac McCarthy has post-apocalyptic landscape characteristics which parallels with features of Cli-Fi. The book includes darkness, blackening sun, charred earth, lightning, earthquakes, a dead ocean, poisoned bodies of water, nuclear winter and climate change. Another book by McCarthy which later was adapted to cinema, “*The Road*” has the anxieties of extreme weather events, deforestation, species extinction and food shortages and the sun is not present anymore. Stark says in this book there are lifeless metaphors which are a late world, pailing day, intestate and shrouded earth, moreover there is a plant detritus like raw dead limbs, a waste of weeds, dry seed

pods and dead sea oats (Stark, 2013). These are the common features that could be found in most of Cli-Fi literature.

After talking about characteristics of Cli-fi in literature, in this chapter the movies which could be classified as Cli-Fi will be stated with also pointing out some prominent examples of the narrative. It essential to remark these movies take climate as their theme. Daniel Kramb says some writers work with climate change just as a sort of broad setting, on the other hand the other ones (like himself) place climate fiction at the very heart of the narrative (Npr.org, 2019).

The best and the most well-known example of a Cli-Fi movie is *The Day After Tomorrow* (2004), when it is time to tell someone who doesn't know the term Cli-Fi. The movie poster is an iconic one; Statue of Liberty is covered by snow and just the torch of it is visible. There is no life anymore in Big Apple which is one of the most crowded and favorite metropolises because of extreme weather event that humans caused. Svoboda also mentions that "*The Day After Tomorrow*" is the best known Cli-Fi movie and also the most focused film on the academic literature (Svoboda, 2015). Similarly, there are extremely strong tornados in "*Into the Storm*" (2014) and they occur as frequent as three times a day. In the movie, because of Climate Change, now there are a couple of disastrous massive tornados all over the region.

In another example, *Waterworld* (1995), no land is remained after the polar ice caps have melted. The new world is just one united ocean. The survivors try to live on the water without any land. People do not have an idea about the concept of previous cities and the life before the polar ice caps have melted. There is no potable water in this new world even if there is only water all around. Some survivors evolved into half human half fish creatures like the protagonist Fish Man (Kevin Costner). There is a myth about dry land, every character in the movie seeks for it. Svoboda remarks that today more movies address climate change than before, over the past 30 years. Svoboda adds while in Cli-Fi literature floodings and sea-level rises are mostly included (according to Trexler survey), however in Cli-Fi movies the most favorite one is extreme weather events (Svoboda, 2015).

In *Soylent Green* (1973) the issues of the greenhouse effect and over-population are conveyed. People are at the verge of starvation. There is no real food anymore, only some upper classes have the chance to eat real food. A company produces fake weird food which is called “Soylent Green” for poor people. However, at the end of the movie it comes out that “Soylent Green” is not food but only human corpse flesh in a different form. *Avengers Infinity War* (2018) also have overpopulated world in which Thanos aims to massacre half of the human population because of various world sources shortage. The environment cannot hang on because of human disasters.

First Reformed (2017) stands out among other Cli-Fi since it represents the hazardous psychological effects of Climate Change on people. There is a climate activist Michael (Philip Ettinger), his wife Mary (Amanda Seyfried) is expecting a baby but he doesn't want to raise a child in such a world. Mary however does not want to get an abortion and she asks for help from the priest (Ethan Hawke) in order to change her husband's mind. The priest tries to help the husband (Philip Ettinger) and give him a speech a couple of times. It turns out the husband is in serious depression because of the climate issues. Eventually, the husband commits suicide. After the story takes over how a priest could become a climate activist and decide to be a suicide bomber, as the priest is replacing the dead husband. In the article “Science Fiction Reflects Our Anxieties” J. P. Telotte notes that in the 1930s various science fiction films he saw, concentrate on apocalyptic, occasionally climatic, destruction had a possible realistic apocalypse, they were just metaphorical reactions to the widespread economic and political crises of the day that they carry anxieties of Great Depression and post-World War, referring the movies “La Fin du Monde” (France, 1931), “Deluge” (United States, 1933), “Things to Come” (England, 1936) and “S.O.S. Tidal Wave” (United States, 1939). On the other hand, Telotte argues that nowadays Climate Fiction movies referring “*Waterworld*” (1995), “*The Day After Tomorrow*” (2004) and “*Snowpiercer*” (2014), they are not commonly contained in the conventional study of film or science fiction. Cli-Fi movies for Telotte extremely resistant to narrativization because of the issues (Global Warming and Climate Change) that they are subjected. That's why scientists, climatologists and professors are lured by Cli-Fi and Cli-Fi make room for the

profitable discussions of what kind of responses may or may not be convenient for addressing global warming (Nytimes.com, 2014).

In the contrary, some scholars like Tracey Heatherington and Matthew Schneider-Mayerson think vice versa on Cli-Fi blockbusters. They assume that Cli-Fi blockbusters tend to underestimate the significant concerns of Global Warming and Climate Change. Besides, they find Cli-Fi blockbusters manipulative. Heatherington mentions that these movies create unrealistic expectations on a large audience as if these catastrophes are instant. However, in reality scientific events like climate change occur in a more slow-moving process. Meaning when people do not witness the change personally they do not comprehend the danger of Global Warming. Milwaukee adds blockbuster Cli-Fi might make Climate Change issue unleash from its reality and this situation causes the concept that real disasters can take on a film like quality referring to the movie *"The Day After Tomorrow"* and *"Into the Storm"* (Eenews.net, 2014).

Gender representation in Cli-Fi movies is another problematic issue among academicians. Climate-fictions can also be read through the lens of gender. Most climate-fiction films masculinizes both the protagonists' and the antagonists' bodies. And they give an example from the eco-terrorist plot of "Our Man Flint" (1966), an American action film parodying James Bond movies. In the film, a group of mad scientists attempt to blackmail the Earth with climate control machines. In this hilarious action adventure, world leaders rely on a computer program to select their rescuers. The program chooses the hero Derek Flint (James Coburn), a former 007 licensed intelligence officer who has won the hearts of many women. Directed by Daniel Mann, the film masculinizes climate-fiction genre by suggesting that it is only a male hero can save the humanity from global warming (Murray and Heumann, 2016). Michael Svoboda mentions most of Cli-Fi movies depict the struggle of man who is usually white and middle aged. Therefore, the issue of the movies becomes curing of family relationships. Meaning that climate change becomes just like another topic that gathers family members. In other words, these movies are stuck in the conflict of man versus nature. Therefore, we can say the focus here is still a male protagonist. Meaning these movies exalt the struggle of man power over nature, excluding the representation of

women. This is especially apparent thinking female characters are always in supporting roles rather than being the protagonist.

The examples of Cli-Fi can be scaled up. However, in this paper some movies will be examined in more detail. Since the focus of the present study is concept of migration in Cli-Fi movies, such examples will be discussed with more emphasize. Therefore movies like *Interstellar* (2014), *Wall-E* (2008), *Beast of the Southern Wild* (2012) , *Snowpiercier* (2013), *Downsizing* (2018) , *Venom* (2018), *Aquaman* (2018), *Grain* (2017-Turkey) which are both Cli-Fi films that handle the issue of migration. The broader explanation about these movies will be made in the coming chapters.

2.3 Cli-Fi : Is It A New Genre

Throughout the paper Cli-Fi has been discussed through the features of the narrative. While the distinctions of the genre are pointed out through similarities and differences from similar genres, the question whether the term can be seen as a genre is still a bit ambiguous. Even though the creator of the term, Dan Bloom sees it as a genre, some scholars like Axel Goodbody and Adeline Johns-Putra simply refer to it is a phenomena. It is clear that Cli-Fi is not considered as a specific genre in this study as well, and it is important to clarify why.

In the article “A Short Pre-History of Climate Fiction” Andrew Milner and J. R. Burgmann dispute also the same issue whether Climate Fiction is a distinct genre by its own or not. They argue that Climate Fiction is not a separate genre relating to two concepts “selective tradition” and “structure of feeling” both of which belongs to Raymond Williams. Although Andrew Milner and J. R. Burgmann see Climate Fiction as a subgenre of Science Fiction, it is maintained in this paper that Climate Fiction is not a genre or sub-genre of any other genres but it is a modality (Milner and Burgmann, 2018).

“Critics have theorized the difference between mode and genre in four distinct ways: the first conceives of modes as a higher taxonomic group than genres; the second understands modes as a cultural imaginary or as a structure of feeling; the third envisions modes as representational strategies; the fourth proposes that modes and genres follow disparate principles in classification (Lawrence 2016 ; Zarzosa, 2012)”

In order to better understand what Cli-Fi stands for, it is important to explore the idea of “modality”. According to Williams and Gledhill the cross-generic modality of melodrama makes this mode applicable into any genre (Williams & Gledhill, 2018). In addition, the book “Melodrama” by Savas Arslan talks about melodrama as a modality rather than a genre (Arslan 2005: Williams, 1998). Coming from Latin Language “modus” modality is a derivation of “mood” which has two meanings: First one is “form/style” and the second one is “mood”: a temporary state of mind or feeling (Arslan, 2005). Therefore, Arslan remarks “modality” as a whole concept containing the characteristics of both form/style and pattern. If Cli-fi is explored in the same manner, it will be understood that Cli-Fi just like melodrama does not refer to a genre but a mode. Because taking what these authors suggest for melodrama could also be applied to Cli Fi. The modality structure of melodrama displays fantasy process associating with both universal material and local matters (Gledhill, 2019). Thus, similar modality feature in Cli-Fi is also recognizable. Different country productions can have their local features like *Grain* from Turkey and other movies from the USA and they all can have Climate Change which is a universal theme in their narrations. Meaning that, Cli-Fi also does not generate a world where it specifies locale character type, decor or situation characterizing a certain genre. Hence, Cli-Fi cannot be seen as a specific genre, but as a modality it can be found in speculative fiction, science fiction and eco-fiction.

Modality is a stretchy term (Brooks, 1976). Modality concept does not have strict structure, it is able to be articulated different times and various locations with sequence of fixed identical characteristics (Arslan, 2005). Therefore, it can be concluded that these concepts can be found as a modality in other specific genres rather than being genres themselves. For instance, *Downsizing* is a comedy Cli-Fi, *Avengers: Infinity War* is an action- adventure Cli-Fi, *First Reformed* is a mystery- thriller Cli-Fi, *Beasts of the Southern Wild* is a fantasy

Cli-Fi, *Interstellar* is a sci-fi Cli-Fi. Global Warming, Climate Change, lifeless nature, famine, epidemic, draught, extreme weather events, lonely protagonist can be accepted as the sequence of fixed identical characteristics of Cli-Fi.

No matter if Cli-Fi is a genre or not it is obvious this narrative leads us to think about on many political issues. This narrative makes the audience think on not only environmental issues but also class and gender. For example in “*Snowpiercer*” the issue of class conflict is prominent while the issue of gender is apparent in some Cli-Fi movies like *Interstellar* and *Into the Storm*. Furthermore, with any narrative forms of Cli-Fi pave the ways to share and argue on various political topics in university classes and online platforms. These ethical and political problems bring about the spread of global warming courses to the curriculum of universities and academics. There are also different online platforms and blogs about Cli-Fi that people can share their knowledge, interests and experiences.

After pointing out the modality of Cli-Fi it is important to explore the examples of Climate Fiction in the movies. Before doing so, it should be mentioned that these movies are chosen from mostly Hollywood production English-speaking motion pictures.

3. MIGRATION IN CLI-FI MOVIES

Throughout this paper the concept of Cli-Fi has been discussed. Now Cli-fi movies that cover the issue of migration will be examined. In order to do that, firstly, it is important to identify which movies will be covered in this chapter. Eight fiction movies that were made between the years of 2008-2018 will be analyzed in terms of their Cli-fi aspects and the notion of migration. The movies that will be discussed in this paper are: Andrew Stanton's *Wall- E* (2008), Benh Zeitlin's *Beast of the Southern Wild* (2012) , Bong Joon Ho's *Snowpiercer* (2013), Christopher Nolan's *Interstellar* (2014), Alexander Payne's *Downsizing* (2017), Semih Kaplanoglu's *Grain* (2017), Ruben Fleischer's *Venom* (2018) and James Wan's *Aquaman* (2018). It should be noted that except "Grain" all of these films are American productions (mostly Hollywood). In addition, all these films are predominantly English speaking films.

These movies will firstly be examined with regards to the concept of "unhomely", which is a psychological notion explaining people's relation with the space they live in. Therefore, the movies will be revisited through the concepts of ruined nature and desolation. Later the myth of Noah's Ark will be discussed in these movies. Finally, the issue of staying on earth and leaving the planet will be stated considering the resolution of these movies.

3.1 UNHOMELY

In "Spaces in European Cinema" Myrto Konstantarakos depicts that in social science there has been an alternation from history to geography, this shift also caused a change on historicism. Therefore, new historicists started to pay attention to the space location, the opposition between landscape and cityscape, the country and the urban, the psychology and the mythology of the urban. Literary and cinematic studies have also been affected by this recent view. In this notion, space is not only the setting of the narratives both in texts and films; rather it forms the narration itself. Space dynamics seem to be more favorably carried by cinema rather than other art forms. However, enough consideration is not given to this in the common analysis of film. Nevertheless, in both artistic and ideological manner, space

may help the dynamics of the narrative playing an essential part in the development of consideration types. Furthermore the constitution of social space is fixed in place by the power of control which is possible by cinematic spaces (Konstantarakos, 2000).

As Konstantarakos explains, space forms the narration itself and this constructs such an essential element for cinematic universe. Considering Climate Fictions are based on Global Warming and Climate Change, the space becomes even more significant element for Cli-Fi movies. As it is mentioned in the first chapter of this paper, Cli-Fi movies have taken place in apocalyptic spaces. In Cli-Fi apocalyptic spaces there are no “Nation Borders” anymore there are “Climate Borders”. In *Grain*, the borders are divided in terms of agricultural lands. The world is split into two parts, one is the areas that are still contained cultivable soil and the other part is the lands that are dead, loamless fields. Privileged people live in the first part while the rest of the humans live in the second one. The authorities do not let anyone migrate from the second part to the first one. Even little children need verification to migrate the first part, however they fail on the strict examining and of course in the end most of the people is left to die. In order to prevent migration there is a big border which has a mechanism to kill climate refugees with its fireballs which can be seen “*as a metaphor of radical socio-political change, focusing on the paradoxical relationship between mobility and immobility*” (Diken, 2010). These apocalyptic spaces give protagonists and characters of Cli-Fi movies an uncanny perception and unhomely feeling as some scholars state it.

Andersen explains through Freud and Heidegger how the concepts of *unheimlich* (uncanny) and unhomely are related to Climate Fiction narratives. Andersen says this German word can be translated as “uncanny” in English. However, what it really indicates is the feeling of uncanny resulting from the experience of something familiar turning into strange. Anderson’s point here, however, is that the Climate Fiction discloses two kinds of being in the world; unhomely and uncanny, talking about the fictional images of the Social Breakdown and the Judgment. In other words, especially in post-apocalyptic setting of Cli-Fi movie, these senses of the humans seem to replace an atmosphere created by both weather events that are extreme and from the precluded social atmosphere these shifts carry

within. Andersen continues, the uncanny feeling in Cli-Fi movies emerges from an insecurity – originating not from a specific object, but rather existential conditions of psychology and physiology (Andersen, 2016). According to Andersen, the fiction that points out the social disruption does not merely mention humanity that is caught between life and death. It also describes an atmosphere that has not only become unhomely because of climate change, but of the insecurity that this contradictory logic holds in itself (Andersen, 2014).

In terms of explanations of Andersen, the concept of unhomely needs to be broadened. Andersen analyzes the notions of uncanny and unhomely through Freud and Heidegger's notions of physical and psychological conditions. However, in this paper unhomely concept will be examined according to Homi Bhabha's perspective which takes the issue in more social manner. Bhabha also uses Sigmund Freud's concept of "unheimlich" (uncanny). In its original sense, Freud's expression of uncanny or "unhomely" applies a feeling encountering something both familiar and threatening at the same time. Bhabha, takes this idea further using Freud's understanding of uncanny to explain dismal state of (post)modern sense of belongingness and the sense of "home". He says, the term "unhomely" doesn't refer to a lack of home nor indicate opposite meaning to owning a home. For Bhabha "unhomely" is a state of creepy realization that the boundary between the world and the home is torn apart. As he suggests: The displacement of the boundary between the home and the world causes confusion. (Bhabha, 1992). Therefore, "unhomely" is expressed by the perception that your home is not your home anymore. This brings a political perspective to Freud's problem on "unhomely" which originally holds a rather individualistic psychological perspective.

The reason why Bhabha's social and political view of unhomely is used in this paper is that this notion is more suitable to explain the issue of migration. It is clear that the protagonists and the characters of Cli-Fi movies have unhomely feelings in their physical and psychological world and this situation is ontologically rooted. However, from the standpoint of migration which includes masses, it is essential to explore the concept of unhomely through more political and social perspectives. All eight movies: Andrew

Stanton's *Wall-E* (2008), Benh Zeitlin's *Beast of the Southern Wild* (2012), Bong Joon Ho's *Snowpiercer* (2013), Christopher Nolan's *Interstellar* (2014), Alexander Payne's *Downsizing* (2017), Semih Kaplanoglu's *Grain* (2017), Ruben Fleischer's *Venom* (2018) and James Wan's *Aquaman* (2018) have the notion of unhomely Bhabha's term in their Cli-Fi narrations. The earth is not livable anymore because of changes in climate due to Global Warming. Humanity still has the earth, so there is a home, but because these issues, home is dangerous. To be specific, there are droughts, famine, extreme weather events and chaos. Therefore, the boundary between the world and the home is torn apart. Hence, the new perception is created suggesting that home is not home anymore. Thus, the displacement of the boundary between the home and the world pushes all the protagonists and characters to think about migration. The idea of leaving the earth and finding a new home in suspense is also unhomely. To put it in a nutshell, in Cli-Fi movies the notion of unhomely is everywhere. The unhomely concept covers Cli-Fi narrations. The ruined environments, the desolated protagonist and the characters who have not decided whether staying on earth or leaving the planet indicates they are all unhomely. Moreover, after a decision the road is full of mines for migrants/refugees.

3.1.1 Ruined Nature

Nature is such a significant concept for Climate Fictions. It is one of the main elements of Cli-Fi narratives. However, it is a controversial concept in terms of definition. The issue whether humans are part of nature or nature is separated from humanity is discussed a lot. First aspect of nature's most common and basic meaning applies to every little thing that is non-human and separated from the human artifact. Therefore, nature refers to "the understanding through which we gestate what is "other" to ourselves" (Hughes & Wheeler, 2013; Sooper, 1995). On the other hand second aspect of nature is "*both that which we are not and that which we are within*" (Hughes & Wheeler, 2013). However, in Climate Fiction movies the first aspect is superior. Besides, it is assumed by the application of international environmental law that humans are distinct from nature (Kim, 2018). There is a war between "natural" versus "artificial". Therefore, this leads to transformation of ecological

processes, the environment and space. Now it is important to point out some examples from the movies and see how this conflict is depicted in these movies. The conflict between nature and humankind is very obvious in *Beast of the Southern Wild*. There are Hushpuppy's imaginary prehistoric creatures called aurochs, at the end of the movie they stand in front of Hushpuppy. She is very small compared to the aurochs. but she stays where she is just against the them. She tries to be strong and stands still. The director of *Beast of the Southern Wild*, Behn Zeitlin discloses the reason of this scene by saying:

"They came from cave paintings ... Hushpuppy, sees herself as the last of her kind, on the verge of extinction. "How are people going to look back on my civilization?" she wonders. She sees herself as being in the same position as cavemen... What Hushpuppy sees as coming to destroy her is literally what a caveman painted (The Story Behind "Beasts of the Southern Wild, 2012)"

Therefore, it could be said that in this movie, the nature is something to be afraid of. Humanity has believed that nature is wild and it should be tamed. That's why they have tried to control the wilderness, but this action of humanity caused demolition of the environment. Similarly, in *Snowpiercer*, scientists try to avoid Global Warming's effects. In order to reduce the warmth, they invent a cooling system which keeps the weather temperature under control. However, something goes wrong and the system gets broken. After this accident, the earth is covered with snow. Humankind is about to become extinct, there are only a bunch of people who are the survivors. All the survivors live in a nonstop migrating train car under inhumane conditions. Outside of the train is fatal because of the freezing weather. If the survivors go to an open space, they die because of the temperature. Therefore, the survivors are stuck in this train which is called "Snowpiercer" in order to withstand the new dystopian world. Hence, it could be said that the depiction of the nature in this movie also fits in the idea of human versus nature conflict.

In *Aquaman*, humans on earth pollute the sea creatures' realm appallingly. The sea temperature is getting higher and this fact puts the sea creatures' existence in danger. Therefore, Global Warming causes this creatures' extinction. Besides, the sea is a pile of rubbish. Similarly, in *Wall-E* the earth is a trash can. In the opening image of the *Wall-E* there are only skyscrapers which are built of waste. There is no plant, no water supply and

no landscape in the film. Except the skyscrapers of waste, there are only forsaken malls and giant commercial billboards. Wall-E's cinematic universe is a capitalistic space that nature is terminated by humans through their consumption. Both these examples also point out similar human versus nature conflict in the sense that humans ruined the nature while trying to tame it.

The polar ice sheets are melting in *Beast of the Southern Wild*. There are strong hazardous weather events; strong floods, heavy rains and storms. The Southern Delta community lives in a place that is called Bathtub. Melted ice covers their homes with water, so the residents of the Bathtub are not safe. In *Interstellar*, the earth is such a cloud of dust that people cannot breathe. Both in *Interstellar* and *Grain* there is not enough food, there is no good quality of seeds remained. There is drought and famine. The rains are acid rains in *Grain*. Most of the lands are poisonous because of human intervention to the nature, so some kind of nano bacteria's overgrowth destroyed most of the soil. The cinematic place of *Grain* is chaotic there is riot everywhere.

Even though in *Downsizing* and *Venom* the situation looks better than the other six Cli-Fi movies, the situation is still similar. In these two films, people try to change human anatomy because they believe humanity is no longer able to live on earth. In *Downsizing* because of changes in climate resulting from Global Warming the world is in danger. While, scientists invent an irreversible medical procedure called "Cellular Reduction" which makes human size smaller in order to make human waste lower and to make the emission of carbon dioxide and other global-warming gases less, in *Venom* a company "Life Foundation" company tries to find a way to mix human race with aliens in order to create a biological feature leads humans live outside of the earth in outer space. Because of Global Warming the humanity is in danger however humankind is still not able to live outside of the earth because of biological inadequacy. Thus, Life Foundation's owner Carlton Drake (Riz Ahmed) tries to find out how people could be able to live out of the planet. He makes his team bringing aliens to earth in order to make scientific research both on humans and aliens.

Finally taking all these examples into account, it could be concluded that the spaces in Cli-Fi movies are threatening. The nature is dying, and the habitat is crushed. The characters of Cli-Fi films do not have safe places, as they try to survive on earth. As it is explained in the second chapter, these spaces of Cli-Fi movies are not home anymore. This takes us back to Bhabha's concept of "unhomely" which is a state of creepy realization that the boundary between the world and the home is torn apart. Since humans caused Global Warming and Climate Change, in return home tries to destroy humanity as an antagonism. As Bhabha puts it: The displacement of the boundary between the home and the world causes confusion. In Cli-Fi movies the earth- our home is not safe anymore, therefore the spaces in the films are becoming more catastrophic, slippery and dangerous. Therefore, the protagonists and the characters of Cli-Fi movies are in pursuit of a solution leads them to think of the migration as an option.

3.1.2 Desolation

After discussing the concept of unhomely in these movies and how it leads protagonists to migration, it is important to discuss another concept which is related with unhomely creating a similar effect in these movies which is desolation. Desolation is another concept which provides shaping the unhomely feeling in Cli-Fi movies. All the protagonists suffer from desolation from time to time. Therefore, being in an unhomely environment for desolated protagonists and characters increases the tension and makes the cinematic universe even more unhomely.

As it is mentioned in the first chapter referring both L. Murray and Joseph K. Heumann and Michael Svoboda, in Cli-Fi movies there are usually masculinized protagonists to be specific; middle-aged, divorced, estranged, widowed men who aim to reconnect with their children. This pattern apparent in six of these movies; *Snowpiercer*, *Interstellar*, *Downsizing*, *Grain*, *Venom* and *Aquaman* . The protagonist of *Downsizing* Paul Safranek (Matt Damon) is one of them who suffer to make a living with his wife Audrey Safranek (Kristen Wiig). They decide to get downsized and migrate to the new land which is called

“Leisureland”. However, Audrey changes her mind and decides not to get downsized. Only other hand, Paul learns about it when he is already so small. Therefore, during the first half of the movie Paul suffers from desolation causing him to feel very lonely in “Leisureland”.

Similarly, in *Aquaman*, Arthur (Jason Momoa) grows up without a mother Atlanna (Nicole Kidman). Even his father Tom (Temuera Morrison) is with him, Arthur suffers from desolation and misses the presence of his mother. The Protagonist of *Venom*, journalist Eddie Brock (Tom Hardy) sneaks onto his lawyer girlfriend Anne Weying’s (Michelle Williams) computer in order to get information about his investigation. This action gets Anne fired. As a consequence, Anne breaks up with Eddie. Therefore, lonely Eddie tries to get back to Anne throughout the movie.

Even in *Snowpiercer* the chosen leader of the train Curtis (Chris Evans) does not seem to be desolated from his people, he isolates himself because of the sense of responsibility. Curtis focuses on moving forward to the locomotive and needs to crush the system, that’s why as a leader he has to be desolated. The similar situation is present in *Grain* but in a different way. Erol (Jean-Marc Barr) who is searching after a perfect seed and the mystery of “M Particle” is desolated. After some time, he forgets about his aim to solve the seed problem and he tries to achieve a Sufi state which requires a seclusion. With this seclusion the one even tries to get rid of the self in order to be unified with God. Therefore, Erol’s existential effort makes him desolated. On the contrary, some might say this Sufi effort is not a desolation because of an aim to become oneness with God. It can be also an “oceanic feeling” as “*everything is a reflection of God, and God is nature itself*” (Bayrakdar, 2014). However, when this issue is thought in terms of Cli-Fi narration, when the masses of people are in danger, if a protagonist is to isolate himself/herself when people need him/her, this would indicate a state of desolation.

Among all these movies, when it comes to desolation the most prominent example is from *Interstellar*. Cooper (Matthew McConaughey) is a typical example of Cli-Fi movie protagonist; male, middle aged, divorced, he also has family issues with his children. Being in an interstellar journey with the giant space images created by both the cinematographer Hoyte Van Hoytema and the director Christopher Nolan, Cooper looks even smaller and

more desolated in the space. He is so lonely that his biggest antagonist is time. During the movie Cooper's journey takes so much time then he thinks. Thus, he begins to fight against time. Cooper's being in space makes his combat tougher because the time concept on earth and the time concept in the space are not equal. The time is slower for Cooper and it is faster for his children. Therefore, Cooper seems not to age, and the character is played by only one actor (Matthew McConaughey) on the other hand, the character of Murph is played by three actresses (Mackenzie Foy, Jessica Chastain and Ellen Burstyn) during the movie. At the end of the movie Cooper who has been on an interstellar journey during the whole movie again go on a new journey in space which makes him Sisyphus like warrior fights against time which is the implacable antagonist.

In *Interstellar* Cooper is in the space outside of earth, far away from home during the movie. He misses his family but he can't go back to the place where he belonged because he is on a mission. Cooper is separated from his family and misses them. While he flows in the space, the time passes fast for his loved ones on the other hand for him it remains the same. He does not get older. At the end of the movie when he arrives at "the new earth" which is beyond the Saturn's rings, his daughter is older than him and she is about to die. Cooper is not able to go back to his home in other words to earth and as soon as he lands to Saturn's he starts a new space journey. Therefore, Cooper is a kind of Sisyphus of the space who cannot go back home and is cursed by time as Sisyphus who is not able to die but roll the boulder over and over again to infinity in a desolated environment. He is all alone like Sisyphus.

The six Cli-Fi movies all have male protagonists. Only *Wall-E* and *Beast of the Southern Wild* differ from other films. While *Wall-E* has a robot protagonist, *Beast of the Southern Wild* has a child protagonist called "Hushpuppy". However, being different does not mean that their protagonists are not desolated. *Wall-E* is so lonely on earth because there is no one left on the planet. There is neither a plant nor an animal except from a cute little cockroach. In the movie all people have departed from earth and they migrated to the outer space with in a spaceship. In *Beast of the Southern Wild* six-year-old little girl Hushpuppy (Quvenzhané Wallis) lives with her father Wink (Dwight Henry) in separate shelters. She

even cooks herself. Her mother is dead. Besides, Hushpuppy's father is ill and about to die. Before Wink is gone, he teaches to his daughter how to survive in this dangerous wild world. Therefore, even though Hushpuppy does not resemble other protagonists physically, she shares the same fate of feeling desolation.

While the protagonist of *Downsizing*, *Aquaman*, *Wall-E* and *Beast of the Southern Wild* are heroines, the protagonist of *Snowpiercer* and *Venom* are anti-heroes, additionally the protagonist of *Interstellar* and *Grain* are tragic-heroes. Cooper is the perfect example of a tragic hero, in the end of *Interstellar* he sets out on a new interstellar journey although he knows his previous travel was in vain. In *Grain*, at first sight Erol looks like a hero because he seems to change throughout the movie as he turns to his inner self and try to find himself to achieve some sort of Sufi state. However, in an apocalypse this kind of inner journey of the character does not help protagonist to achieve the main goal. Erol forgets about his absolute aim which is about solving the seed problem and he tries to find himself within God. According to Joseph Campbell's Hero's Journey, each hero at some point needs to solve one's inner problem of course; however, this resolution should lead to the solution of the main conflict in the story. In Erol's case it does not work as it should be making him a tragic-hero. Even if the protagonists of *Venom* and *Aquaman* are both male they different from the protagonists of *Snowpiercer*, *Interstellar*, *Downsizing* and *Grain*. *Aquaman* is half human and half sea creature. In *Venom*, alien symbiote *Venom* works as a host in Eddie's body, so the two characters share the same flesh and they always talk about themselves as "we". Meaning that there is a sort of hybridity existent in both these characters.

In short, creating the protagonists of *Cli-Fi* as anti-hero and tragic-hero increases the narrative's feeling of desolation as a feature. Therefore, as the protagonists feel more desolated, they belong more to an unhomely arena.

3.1.3 Noah's Ark

Having talked about the concept of unhomey in relation with the feeling of desolation, it is important to point out another re-occurring phenomena in Cli Fi movies that are discussed in the present study which is the metaphor of Noah's Ark. As it was mentioned before, all eight movies *Wall-E*, *Beast of the Southern Wild*, *Snowpiercer*, *Interstellar*, *Downsizing*, *Grain*, *Venom* and *Aquaman* have migration concept in their narrations. In *Wall-E* people migrate from earth to outer space with a spaceship. In *Beast of the Southern Wild* all the people migrated from Bathtub there are only some Southern Delta community remained including six-year-old Hushpuppy and her father. In *Snowpiercer*, the survivors are stuck in a nonstop migrating train. In *Interstellar*, Cooper moves through the space and the people migrate from earth to a temporary station beyond Saturn's rings. In *Aquaman*, Arthur migrates from earth to the sea world. While in *Venom*, Life Foundation tries to make humans migrate to outer space, the alien symbiote Venom migrates from outer space to the earth. In *Downsizing* the inventor of the "Cellular Reduction" Dr. Jorgen Asbjørnsen (Rolf Lassgård) and his clan migrate to an underground bunker in order to prevent human race's extinction. Migration is generated by Global Warming and Climate Change in all eight of these movies.

Noah's Ark is one of the most known religious narrations and as it is mentioned in the first chapter some scholars ground on Cli-Fi movies to this narration. Noah's Ark includes both climate events and migration. Moreover, the migrants/refugees are over an unhomey flooded environment and in an unhomey conditioned ship. In Cli-Fi movies Noah's Ark might be handled in two particular cases. Firstly, the Cli-Fi movies which directly refer to Noah's Ark. Secondly, the Cli-Fi movies which do not refer to Noah's Ark but they cannot be thought separate from Noah's Ark's narration, because they all have climate events and migration. Moreover, for the movies that are part of the second case the protagonists and the characters are stuck in different places in an unhomey way like the migrants/refugees are stuck in the ship of Noah's Ark narration.

Starting with the first case, *Wall-E* sets out a perfect example. Maybe there is no flood this time but there are trash piles everywhere on earth. Therefore, humankind take a spaceship to leave earth, where the soil is not able to keep a sprout, and start to live in a spaceship till everything is alright on earth. While Noah's Ark includes all the species, *Wall-E*'s spaceship have malls in it. Everything in the spaceship is about consuming, humankind are far away from nature. People even have forgotten how to walk; they just consume and forget about everything related with their home. They are brainwashed by capitalism and they do not think about the future for the next generations. This humanly tragic act of human race would have brought an end to the world if *Wall-E* did not fight for it. In the movie humankind is evil like the machines in *Terminator*; they try to hide the sprout, found by *Wall-E* on earth, in order not to make people go back to earth. Maybe in *The Terminator*, the machines are right to destroy humankind for earth's salvation.

Downsizing (2017) is another example of Noah's Ark referring Cli-Fi but not like in *Wall-E*. While people migrate to space with a spaceship in *Wall-E*, in *Downsizing* people migrate to an underground bunker which is hidden, and unknown to the rest of the earth. At the end of the movie Dr. Jorgen Asbjørnsen and his clan take different kinds of animals and lock themselves in this hidden bunker. When the migration process is over, the lock automatically closes till the Climate Change disasters come to an end. Noah's Ark is depicted also in the dialogue of the movie when Paul and Ngoc Lan Tran learn about life in bunker towards the end of the film. When someone tells them about how the bunker works Paul says "It is like Noah's Ark".

Both *Wall-E* and *Downsizing* characters are captive to the time like in migrants/refugees who wait for the shrinking of the flood to see the land again. In *Wall-E*, the migrated humans live in a spaceship waiting for the sprout of a plant. However, humans do not know when a sprout can be detected on earth. It can be tomorrow or never. This long-suffering expectancy is like the feeling of waiting for a loved one in a risky surgery to get out from the operation room. *Downsizing* has the same situation, people who migrated to underground bunker would never know if the Climate Change resulting from Global Warming is over. The *Downsizing* migrated characters have to live in an underground

bunker around 8000 years, thus they have to wait for 8000 years before going up the real surface of earth. Therefore, both these movies have the unhomely expectancy.

Unlike all these movies which refer to the Noah's Ark directly, other movies indirectly imply the phenomena. For instance, in *Snowpiercer* the train may be considered as an example of Noah's Ark. There is everything on the train, people, animals, plants etc. However, they are in an order. Each wagon has its own unique material. Humans are in certain cars, the water in another carriage. Each wagon has its distinct stuff which is not able to blend within each other like humans of the train; the elites and the ordinary people are not allowed to be together. In *Snowpiercer's* dystopian world, today's world time format and its understanding is not valid anymore. Therefore, this situation also creates an unhomely condition. In the movie, there is not a specific date for the new year, there is no calendar anymore. However, the time notion is structured by the location where the train passes by.

Therefore, it could be said that all these movies refer to the Noah's Ark either directly or indirectly. In some movies this reference is more apparent as there is a device which helps them to escape world which has a flood-like natural disaster, usually caused by Climate Change. In other examples the reference is not too obvious, meaning the movies only imply some aspects of the Noah's Ark.

3.2 Staying on Earth versus Leaving the Planet

Talking about the ruined world, in all these movies the question of staying on earth versus leaving the planet is apparent in all the movies discussed in the present study. This dilemma which is resolved at the end of the movie however does not seem to solve the issues of Climate Change that is apparent throughout the movie. In this part of the paper the issue of saving the planet versus leaving it would be discussed in terms of bringing solution to the problems caused by human factor.

All eight Cli-Fi movies with migration: Andrew Stanton's *Wall- E* (2008), Benh Zeitlin's *Beast of the Southern Wild* (2012) , Bong Joon Ho's *Snowpiercer* (2013), Christopher

Nolan's *Interstellar* (2014), Alexander Payne's *Downsizing* (2017), Semih Kaplanoglu's *Grain* (2017), Ruben Fleischer's *Venom* (2018) and James Wan's *Aquaman* (2018) prefer not to have any concrete statements about Climate Change issues as a result of Global Warming in their endings. All of these eight movies use Cli-Fi narration just as a catalyst in order to make the main plot flow well.

In *Aquaman* after Arthur becoming Aquaman and the king of the sea world, it is portrayed as if the story is over and if they lived happily ever after. However, when Arthur becoming Aquaman and the king of the sea world what happened to Global Warming, sea temperature rises and marine species extinction? There is no answer for that in the movie. Similarly, in *Venom*, at the beginning of the movie there is Climate Change as a consequence of Global Warming in which Life Foundation tries to find a solution for. However, in the end when Eddie and Venom defeat Carlton Drake, the story is over. The existence of Global Warming/Climate Change in the movie is once again ignored. While in the beginning of the movie humans try to migrate to the space, at the end of the movie *Venom* prefers earth and stays in the planet. Therefore, at the end there is nothing mentioned about the Climate, while other plots are resolved.

Interstellar shows a similar aspect. Cooper's endless journeys to the space is an eternal return. Leaving earth and finding a new home beyond Saturn's rings is also vicious cycle because it is not known whether humankind will care for this new home meaning they will treat this new environment well. The only thing that matters is they found a new home, but it is not pointed out whether humanity has learnt from its experiences. Each time when the living arena is destroyed, the next living arena is needed to be found. The quest of new home is endless and this task is harder than keeping the recent earth alive. Thus, Cooper is in a "tiresome and seemingly endless task" (Raffalovich, 1988).

Noah Gittell says the reason could be the same as logic of politicians who have not been able to fix the situation. Hence, the manners of Climate Change and other environmental crises may be discoursed in a way that is not dramatic or awe-inspiring. The threat of not taking action is terrifyingly cinematic, however the solutions are unimaginative and boring (Gittell, 2014). The reason why Gittell finds Cli-Fi movies inadequate is also hidden in

Interstellar. At the end of the movie, there is a new home beyond the Saturn rings however this home is not the permanent one, it is just another station until they ruin it to move on to another place. Therefore, the humanity in *Interstellar* is still in the search of proper conditioned home for themselves. However, if humanity already have one the earth then why don't they protect it and keep as home instead of ruining every place they put their steps on? This is the main question. Not every Cli-Fi movie ends with leaving earth. There are examples in which human this leaving earth can be seen as leaving home. For example, in *Snowpiercer*, at the end the train is explodes so, the system is breaks up. Meaning that the home which can be seen as the train is left, even though people do not openly leave the planet. However, once again there is no solution to the Climate problems they have caused and there is no suggestion whether they will keep doing the same thing to the planet earth. Similarly, in *Downsizing*, in order to save humanity from extinction, a group of people move to underground, until the effects of Climate Change are finished. Both in *Snowpiercer* and *Downsizing* humans stay on earth but they do not seem to take responsibility for their actions rather they ignore the main issue and play dead until everything is solved by coincidence.

The issue of coincidental solutions is also apparent in *Grain*. In the movie all the seeds of nourishments are genetically modified and the seeds annihilate themselves after some time without a reason. Scientists try to create the perfect seed; however, no matter how many times they try, they fail. There is a scholar named Cemil Akman (Ermin Bravo), he has a thesis about this issue and he argues that the creation of the perfect seed by science is impossible. He talks about the secret is in "M Particle". Therefore, another scientist Erol (Jean-Marc Barr) who aims to solve this problem, pursue and search for Cemil in order to find a solution. However, when Erol finds Cemil, Cemil says whenever humankind tries to change something in the nature; they also change something within themselves. Cemil is after the natural grain seed, not after creating the perfect seed. Thus, Erol's journey strays his previous path and create a new one which turns a mystical Sufistic journey. In the end, Erol realizes why science is not able to create the perfect seed and reveals that "M Particle" is a secret only God is able to create. Therefore, similarly in this movie, the natural seed

grows coincidentally, when Erol's religious journey is completed. Moreover, there is nothing suggested about the Climate Change and Global Warming, and all the problems humanity caused. Erol forgets about his main goal as a protagonist and he leaves the seed problems and find himself a new goal which is reaching a Sufi state and this situation suddenly solves all the problems humanity has caused. Therefore, Erol does not have to face the story's main conflict as a protagonist of the story because it is already solved by itself.

The two movies *Wall-E* and *Beast of the Southern Wild* seems to different from the other six films. In terms of *Wall-E*, since the release of *The Terminator* in 1984 people tend to think that the day of doom is going to be led up by machines. However, *Wall-E* is a good example of just the opposite case of this fore-judgement. Let alone *Wall-E* destroy earth, *Wall-E* save the world. The human beings are the terminator of the movie, as they are in real life. Even *Wall-E* looks reasonable, at the end the movie offers a fake dream about world that is facing Global Warming. On the other hand, *Beast of the Southern Wild* is the only film which stands to its political statement. The Southern Delta community insists on keeping their home with not leaving the dangerous area. Hushpuppy's father, Wink is opposed to government and its institutions. Even Wink knows that he is going to die, he refuses treatment in the hospital. The Southern Delta community is aware of the area they live in is dangerous because of government "Climate Gentrification" (Keenan, Hill and Gumber, 2018) process. They do not submit.

Moreover, *Beast of the Southern Wild* is the only movie that has a child protagonist. The screenwriter Lucy Alibar and the director (also one of the screenwriters) Benh Zeitlin's protagonist choice differentiate from the other climate fiction and it is very clever. In every Cli-Fi the main issue is the future of the planet and the future of humanity, however most of the protagonists of Cli-Fi movies are middle aged males, as it was mentioned before in this paper. Maybe that is the reason why Cli-Fi movies seem to solve the problem in the end of the movie but in bigger picture there is actually nothing solved. This might be because of their preference about the protagonist which has middle-aged, male, white characteristics. However, the six-year-old Hushpuppy is in the middle of a Cli-

Fi and she has wiser dialogues than the middle-aged, male characters of the other movies. That's why, the future belongs to her. However, some scholars discuss that Hushpuppy is also masculinized protagonist. Olson mentions Wink educates Hushpuppy to oppress her emotions, in a way that can be seen as abusive. Referring to Bell Hooks's argument, this situation also masculinizes Hushpuppy in the meantime (Olson, 2017; Hooks,2012). On the other hand it can be seen as at death's door a father's last fluttering in order to teach her little girl how to survive in an apocalypse before he is gone. Come hell or high-water Hushpuppy is a strong protagonist for a Climate Fiction who has a connection with nature and knows better than anyone how nature works as she mentions in the film: *"The whole universe depends on everything fitting together just right. If one-piece busts, even the smallest piece. the whole universe will get busted"*.

Finally, it doesn't matter whether these movies suggest leaving home or saving home, the planet earth, in their resolution, they do not seem to offer a solution to the problems they have caused. They obviously ignore the whole phenomena and use the destructions caused by Climate Change as a consequence of Global Warming as a setting in order to strengthen their dystopic narratives. Therefore, the question of whether leaving earth or staying on earth becomes trivial. The main problem in all of these Cli-Fi movies with migration is not to stick to the world that they have created. The films spin the story through the narrations of Global Warming/Climate Change but in the end, the resolution is not about these issues, therefore the narration does not come to a conclusion. They built an apocalyptic world, they tell the stories about the protagonists and characters who are forced cli-migrants, but they do not have their statements on these humans made apocalyptic worlds and their refugees. At the end of the movies, cause-effect and resolution chain does not offer a creative ending. Moreover, they do not suggest conventional ending of genre tradition such as Van Helsing defeating Count Dracula in Horror Genre, final girl (Clover,1966) surviving in Slasher Genre and wrongdoer losing a quick draw duel in Western Genre.

Thus, going back to argument of the first chapter it is hard to say that Cli-Fi is a genre. It does not have conventional idiosyncratic characteristics. Cli-Fi just uses its element as if they are only ornaments. This situation suggests that Cli-Fi is a modality in terms of Linda

Willams and Christine Gledhill's theories. The eight Cli-Fi movies romanticize the political concept such as Global Warming/Climate Change and migration. Hence, the movies do not have any statement about these topics which they deal with in their narratives and with a twist they reset their entire claimed political characteristic, turning almost into a melodrama.

To put it in a nutshell, even if the movies are just a form of story-telling they are prescient future creators. Therefore, what kind of statements have the Climate Fiction movies are highly significant in terms of such an essential topic. Even if staying versus leaving the earth seems as a big dilemma, this issue also has more problematic matters like climate gentrification, inadequate regulations and poorly defined terms in the international law both for now and for the future.

4. CONCLUSION

The present study aimed to explore the concept of Migration in Climate Fiction films through examining the concept of unhomely, desolation and Noah's Ark. The purpose of the present study was to explore the concept of migration in Climate Fiction movies through the notion of "unhomely". In order to do that eight Cli-Fi movies were chosen as the sample of this study. These movies were: Andrew Stanton's *Wall-E* (2008), Benh Zeitlin's *Beast of the Southern Wild* (2012), Bong Joon Ho's *Snowpiercer* (2013), Christopher Nolan's *Interstellar* (2014), Alexander Payne's *Downsizing* (2017), Semih Kaplanoglu's *Grain* (2017), Ruben Fleischer's *Venom* (2018) and James Wan's *Aquaman* (2018). Genre studies were used for identifying the movies, in addition narrative studies were applied in order to analyze these movies.

In the first part the definition of Climate Fiction is made, differentiating it from other similar genres. Then the issue whether Climate Fiction could be discussed as a new genre was discussed. Considering the arguments of Linda Williams and Christine Gledhill it was concluded that Climate Fiction should be considered as a modality rather than a genre. In the second part, the issue of migration was discussed through the concept of "unheimlich". The nature ruined in the hands of humanity is revisited with the concept of desolation. In addition migration was discussed with a respect to Noah's Ark. Finally the movies are analyzed regards to their resolution to understand what their statements are about staying on earth or leaving the planet.

It was found as a result of the present study that the movies use the contemporary political issues as a setting rather than making a statement about these issues. In other words, they do not narratively make a critique of contemporary climate issues, but rather overpass these issues which results in misuse and abuse of these critical issues. All these movies have narratives in which their narration leads to a point of failure at the resolution. To put in a nutshell the Cli-Fi movies stated in this paper does not carry the codes and conventions that would be enough to specify it as a new genre. They all, at the end convey a melodramatic mode through failure in their resolutions, which strengthen the argument of this paper suggesting that Cli-Fi should not be considered a genre but a modality.

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