



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <https://jls.tu.edu.iq/index.php/JLS>



An Analysis of Jennifer Mills' *Dyschronia* through the lens of the New Weird Genre

Tabarek Layth Abdullah*

College of Education for Women-Tikrit University

tabdullah@st.tu.edu.iq

&

Prof. Dr. Lamiaa Ahmed Rasheed

College of Education for Women-Tikrit University

Lamia.ahmed62@tu.edu.iq

Received: 1/2/2023, Accepted: 12/3/2023, Online Published: 31/8/2024

ABSTRACT

The human influence on global climate change has become serious and critical, demanding extra study in all fields, including literature. The global weirding novels try to stress the human effects on climate change to great horrible space. Climate weirding represents how the human actions and greedy of capitalism change the whole planet to another one that is unfamiliar. In *Dyschronia* (2018), Jennifer Mills portrays surprising and disturbing events like the localized retreat, rather than rise, of the sea and the implications for the doomed town of Clapstone, which turned into an industrial sacrificed zone. The aim of The current paper first aims to study the problem of climate change, which has become very serious and critical in recent years and needs further exploration in all disciplines, including fiction; secondly, it tries to show how human actions create serious problems like climate change or climate weirding which is one of the scarcest things that threaten human and nonhuman existence. The study will depend on explaining new weird genre to analyse the novel.

* **Corresponding Author:** Tabarek Layth Abdullah, **Email:** tabdullah@st.tu.edu.iq

Affiliation: Tikrit University - Iraq

© This is an open access article under the CC by licenses <http://creativecommons.org/licenses/by/4.0>



Keywords: new weird, climate change, *Dyschronia*, and anthropocene

تحليل رواية خلل التزامن لجنيفر ميلز من خلال عدسة النوع الجديد الغريب

تبارك ليث عبدالله

جامعه تكريت كلية التربية للبنات

و

ا.د. لمياء احمد رشيد

جامعه تكريت كلية التربية للبنات

المستخلص

أصبح التأثير البشري على تغير المناخ العالمي خطيراً وحاسماً، مما يتطلب دراسة إضافية في جميع المجالات، بما في ذلك الأدب. تحاول الروايات الغريبة العالمية التأكيد على التأثيرات البشرية على تغير المناخ في فضاء مروع.

يمثل غرابة المناخ كيف أن أفعال البشر وجشع الرأسمالية يغيرون الكوكب بأسره إلى كوكب آخر غير مألوف. في خلل التزامن (2018)، تصور جينيفر ميلز أحداثاً مفاجئة ومثيرة للقلق مثل التراجع المحلي، بدلاً من ارتفاع البحر، والآثار المترتبة على مدينة كلابستون المنكوبة، والتي تحولت إلى منطقة صناعية تم التضحية بها.

الهدف من الدراسه الحاليه هو : أولاً: التحقيق في تغير المناخ الناتج عن الإنسان ، نتيجة لمجتمع رأسمالي جشع ، والضرر الكبير الذي يسببه للوجود البشري .

ثانياً : تحاول إظهار كيف أن الأفعال البشرية تخلق مشاكل خطيرة مثل تغير المناخ أو غرابة المناخ التي تعد من أندر الأشياء التي تهدد الوجود البشري وغير البشري. ستعتمد الدراسة على شرح نوع جديد غريب لتحليل الرواية.

الكلمات الدالة: غريب جديد، تغير المناخ، خلل التزامن ، و الأنثروبوسين

1. INTRODUCTION

The human existence is one of major factors that contribute to the environmental change and disruption. Human beings are regarded the most important part of the environment in all its elements, and also considered as an integrated unit of balance and accurate system to preserve the natural life from disruption. In recent decades, human activities' impact on the natural world and atmosphere has become more significant, requiring further study and investigation (Rasheed & Abdullah, 2023).

It is conceivable that climate change will be influenced by future emissions, adaptation, and geophysical forces. Nonetheless, without major, immediate, and global cuts in emissions, the world's average temperature is projected to rise by 3-5 degrees Celsius by 2100. There will be an increase in the severity of droughts, typhoons, heat waves, crop failures, forest diebacks and fires, floods, and erosion. There has been an uptick in the prevalence of infectious diseases, water scarcity, malnutrition, and diarrhea. Mass migration and regional conflicts will result from climate change-related water issues like flooding, drought, and water scarcity (Trexler, 2015).

The Anthropocene epoch is the name given to the age of visible human effects on Earth's ecosystems. The impact of manmade climate change on the earth has also had an impact on literature, but modern novel criticism fails to fully identify the literary reaction to this degree of environmental disaster. Meanwhile, those authors are troubled by a climate that is neither natural nor under human control. Accordingly, the idea of Anthropocene has earned an almost widespread popularity recently. After that, it is established in the earth sciences, using the term had increased in the art planet, the environmental thought, in literary and cultural studies, as well as in public discourse (Vermeulen, 2020).

The Anthropocene is the name of the period during which the human being has evolved a geological power. It is not only 'Man's 'moment in the history of the planet, it is also the creatures 'moment in the comprehending of human history. The biological classes, the 'species 'or the 'population', instead of specific social groups bearing placed cultural values and taking specific socio-economic and technical choices, is raised to a causal explanatory classification in the understanding of human history (Bonneuil, 2015). In the Anthropocene, human activity has significantly altered the course of Earth's history, giving rise to a new epoch that demonstrates the scale of this change (Rasheed & Abdullah, 2023).

The Australia's cities are among the world's largest ecological and carbon footprints (Newton et al., 2012); it has a mixed record with climate change. In 2003, Australia was the fifteenth largest emitter on the planet in terms of carbon dioxide emissions. It made less than 1.5 per cent of universal anthropogenic gas (GHG) emissions, but the amount of emissions per capita is one of the maximum in the earth, while just approximately 0.3% of the world's inhabitants. It produced a lesser amount than 1.5% of worldwide greenhouse gas (GHG) emissions, and its amount of emissions per capita is one of the maximum in the earth. This only takes into account emissions that can be directly linked to Australia, and not to the country's role in the import of fossil fuels used in power stations in other countries (Philander, 2012).

Australia is currently facing the impacts of climate change on a global scale. The average temperatures of land and water have risen. Despite massive natural diversity, scientists have noticed changes in precipitation patterns, a rise in the risk of

wildfires, and increasing sea levels. The main changes observed in previous decades will continue and intensify in the forthcoming decades. Australia's climate change has been warming since 1910 when national records started. Notably, the temperature rate in Australia has grown since 1950. The daytime and night time heat has both risen; during fire weather, humid weather, high temperatures, and strong winds increase the chances of bushfires. Lightning, coupled with increasing storms, has engaged to elevate the danger of fire (Head et al. 2013).

The term "weird fiction" refers to a subgenre of "speculative fiction" that often combines aspects of horror, magical realism, the supernatural, and fantasy. Speculative or weird fiction focuses on stories that don't make sense in our real world and has its origins in gothic fiction, fantasy, and science fiction. Thus, weird fiction exploits readers' fears of, and curiosity about, the unknown by delving deeply into the metaphysical, emotional, and existential struggles that define the human experience in ways that more conventional horror stories would overlook. Strange fiction sometimes involves supernatural or supernaturally-inspired elements, such as ghosts, mythology, or psychological problems (Master Class, 2022).

Strange, in Miéville's definition, is "The Weird punctures the supposed membrane separating off the sublime, and allows swillage of that awe and horror from "beyond" back into the everyday - into angles, bushes, the touch of strange limbs, noises, etc. - The Weird is a radicalized sublime backwash" (Miéville, 2009, p. 511). During its first two decades of publication, *Weird Tales* became identified with stories that departed from the folkloric supernaturalism associated with older Gothic horror. H. P. Lovecraft, C. L. Moore, and Francis Stevens, among others, provided stories in which science fiction ideas evoked the mixture of awe and terror that was formerly the province of supernatural beings in traditional folklore (Cardin, 2017).

Three events—death Lovecraft's in 1937, World War II, and the widespread translation of Kafka into English in the 1940s—have established a cut-off point between the earliest appearances of twentieth-century weird and modern weird, such as events that have contributed to the emergence of New Weird fiction (which produced webs of impact still existing to this day). The Weird flourished in the United States and the United Kingdom during the 1940s and 1950s. The visionary components of surreal weird fiction were consciously married by the Bradburys, Leibers, Beaumonts, and Blochs to more conventional plots, contemporary subject matter, and a less ornate language, as Michael Moorcock explains in the introduction. Women entering *The Weird* in the United States discovered additional choices for their work, especially Margaret St. Clair (J.VanderMeer & A.VanderMeer, 2012).

New Weird is a type of urban, secondary-world fiction that subverts the romanticized ideas about place found in traditional fantasy, largely by choosing realistic, complex real-world models as the jumping off point for creation of settings that may combine elements of both science fiction and fantasy. (J.VanderMeer & A.VanderMeer, 2008, xvi)

New Weird revisited the 1960s new wave's concepts and influences from the perspective of *The Weird*, rather than science fiction and fantasy. Miéville's *Weird* novels combined Lovecraft's tentacle horrors with the new wave's scholarly rigor. American Michael Cisco, a ghostly doppelganger who has never received his due, has written a

remarkable output of novels, maybe more influenced by Kafka and Eastern European authors. The New Weird modified the tendency of certain weird writers to emulate Lovecraft too closely or draw too much from his storyline. Instead, the New Weird welcomed weird fiction's tendency to question the human experience of the universe and cosmos and added an interest in how humans view the globe. New Weird is enigmatic and unfathomable, including reading and understanding (Sederholm, 2019).

In order to simplify the connection between ecological awareness and the human knot in alien reality, many contemporary weird writers play with the classical weird tradition. As an illustration, Miéville's *Covehithe* features the bizarre ugliness of shockingly cute oil rigs (2011). Additionally, contemporary weird fiction explores new formal avenues for depicting cosmological fear (Ulstein, 2019). This strangeness manifests itself in literature, in part, through the supernatural, by definition something that is out of the ordinary or unnatural.

According to Timothy Morton's *The Age of Asymmetry*, the human beings have entered an era in which the gap between appearance and realities has expanded to the point where they no longer perceive the world of the senses as the true world, instead seeing it as a veil covering another world of depths that science can explain, and thus follows the destruction of the world. Thus, the majority of people living in the Anthropocene are no longer able to believe in the innocence of the sensual globe that surrounds them. The world has turned weird, and the reality is terrifying. According to scientists, the most dangerous pollutants are not the larger, more apparent ones, but instead the infinitesimally small nanoparticles. Consequently, modern cities may appear less polluted than in the past, yet they may offer the same health risks despite their cleaner appearance (Tabas, 2015). Anthropocene dialogue and weird narrative have in the past decade established interesting crosstalk, not only by the presentation of Anthropocene problems in weird fiction, but also by a certain "weirding" of the depiction of Anthropocene issues outside of fiction. "Anthropocene horror" and "global weirding" are two interrelated notions taken from horror fiction that have gained momentum in environmental humanities and global media exposure of climate change (Ulstein, 2021).

The purpose of the global weirding as a cognitive framework was to refocus the attention on the localities within the totality of the global; while global warming is an incident that the entire planet experiences, it is an incident that different locations around the world will experience in highly variable aspects, not only including trends of floods, droughts, and storms that the human mind has complexity connecting to average global temperatures, but even the off-brand potential that as a result of global warming, polar bears may become more aggressive.

New Weird (itself weirdly located at the confluence of science fiction, fantasy, horror, and surrealism) has addressed climate change-related events and speculations. The Global Weirding invites contributions that examine the aesthetic, political, ethical, and existential potentials that emerge when unusual ecological patterns or occurrences meet with weird speculative literature (Canavan & Hageman, 2016).

2.DISCUSSION

Jennifer Mills, who is now an artist in Residence at Vitalstatistix, declares that some of her fiction and non-fiction is dedicated to exploring the negative consequences of climate change in Australia. Her studies aim to improve the uncanny in the Anthropocene. According to Mills, the Anthropocene is the common geological

age that is made by the human effects which have caused climate change and mass extinction, she says:

I don't feel very positive about the future – I feel quite angry and upset. We're stuck in this real sense of loss and grief. But it's also too soon for grief. There's still a lot we can do. Stories create catharsis. We can use that catharsis to get past. (cited in Carmody, 2019)

Dyschronia deals with contemporary problems of the climate such as resource depletion and global warming interweaved with Sam's migraine like a nightmare. Her prediction didn't save her town as a result of greedy companies that the town resource and created a deserted town or what we call ghost town. The inhabitants of the coastal town of Clapstone wake one morning to discover that the sea has disappeared, leaving behind garbage in the form of moldy sea creature (Mills, 2018). This is only the latest in a sequence of setbacks and tragedies that have changed the disastrous town and the consequences of this natural catastrophe play out with a terrifying inevitability, as the citizens struggle to survive and acclimate.

The 2019 edition of Mills' *Dyschronia* made the Miles Franklin shortlist. This novel takes a slippery approach to time and memory in order to show a little coastal village in the midst of ecological and economic ruin, and the result is intriguing, if initially mysterious and disconcerting, as Mills puts her own innovative twist on the ghost story genre (Marsh, 2021). This novel is an example of the climate change fiction subgenre, which looks to the future.

Mills' descriptive and dense writing makes readers experience the dreadful claustrophobia of both Sam's bodily soreness and her entrapment in the weird temporal space established by her 'useless power' to predict the future. Thus, through Sam's sickness, Mills deftly portrays the essence of the contemporary environment. Like Sam, readers glimpse a disaster without knowing if such a future is fated (Gildfind, 2018).

Mills expresses Sam's progressively confusing insight into time through a suitably nonlinear narrative structure, interlacing together past, present and future to question notions of fate and destiny. Chapters shift between Sam's story and the story of the settlement as a shared, expressed in the first person plural: we. This 'we' involve the reader as part of a group shaped and bound composed by people who hubristic try - and finally fail - to dominate a harsh, unforgiving landscape; they are complicit in ecological disaster and vulnerable to the unleashed powers of nature (Howarth, 2018).

Dyschronia, for Mills, presents a sense of climate change, enables to alteration trajectory of the future, and at the same time shows a sense of disappointment, sorrow, and loss of the future. She lives in middle north Australia and so it is near to the gulf area, wherein her local area and landscapes are very familiar to people (Tribe, 2018). Her last job was as a social employee at a refuge for women, commonly indigenous, who had borne domestic violence as well as emotionally draining. She has a strong awareness of indigenous culture. Mills is cautious not to assume knowledge. She depicts her political tendency as an anarchist; nevertheless, after earlier years of challenging globalization, the majority of her current overt political activity consists of anti-nuclear protests in Alice Springs, where she opposes a firm exploring for uranium to mine ("A Sense of Place", 2009).

Dys-, not dis-: is a prefix not simply transforming a word to make it the negative of itself, as in “dishearten” or “dislike,” but dys- is the loss of the good connotation of a word, signifying bad, evil, and unlucky. Sam is cursed by her awful access to Chronos, or the wheel of time, which in this tale, perpetually revolves around itself. Hence, dys-: is the annihilation of the excellent sense of a word, signifying bad, wicked, or unfortunate (Arathimos, 2018).

The economic system creates a variety of negative environmental costs that are connected with production, such as water contamination, which is paid for by other people and the natural world. These costs are considered to be independent of trading activity. As a result, capitalist companies can grow their profit margins. To solve this issue, some critics have recommended accepting the costs connected with production (such as properly disposing of wastes). Consequently, people and animals have suffered from the chemical activities of plants as well as nature (Longo et al., 2015).

The air smelled of petrol by-products, fresh road, fresher griefs. The plant may have been knocked down but its shadow persisted, a print made of concrete and rubble. The hills didn't look right without the smokestacks at the end. There was something unfinished about them. Ed followed her across a weedy field towards some red gums spread out in a messy row. The river's banks supported the only trees in sight, but the river itself was dry. Along the opposite bank, tree roots hung thirsty and exposed, the soil eroding from under them. (Mills, 2018, p .124)

When the sea disappears, the bodies of lifeless fishes and sea beings lie on the sand abandoned by the ocean, poisoning the smell of a town that used to be overwhelmed by the smell of asphalt. Moreover, the animals paid the cost of the destruction that occur as a result of refinery activity, “many animals died, crabs ran out of holes near her feet and dashed for the blur in the distance, an impossible distance for something that size. Many more were strewn across the sand on their backs, dead in their shells” (Mills, 2018, Ch38). Furthermore, many animals have been deformed because of these activities:

A pair of dolphins smiled, their bellies half-buried in sand. A seal lay bloated like a dog-faced bladder, its helpless struggle marked out in the sand. It wasn't just large mammals, fish. There were old birds too, leathery strips of penguin, distorted jellies. A whole menagerie, a dead aquarium. (Mills, 2018, P.343)

The townies described the sea as gentle and shallow. After the flood has afflicted, everything changed drastically, and the sea looks very strange; it has split out all waste that was inside it. Mills describes the state of the sea as being filled with string, bones, pipes, cans, and plastic. When Sam looked along the sea, the only thing she could see is garbage “the task was infinite there is no end of the garbage” (Mills, 2018, p.206).

Constant economic growth fuels the expansion of the capitalist system. Continued operation of the capitalist system depends on a steady supply of growing natural resources (such as petroleum). It ruthlessly plunders the natural world and leaves nothing but trash in its wake. Increasing amounts of natural resources are

consumed by the capitalist economic system as its outputs of materials and energy increase and the accompanying costs rise (Foster et al., 2010).

According to Mark Fisher (2016), the word strange describes a certain category of disruption. There's a sense that anything uncommon does not belong here since it seems so out of place. Seaweed has been dewatered to a spot of crisp, black matting. The description of the town is like terrifying paint drawn by mills. It shows the horrible situation that the town reached. As a result of environmental degradation, the number of birds is decreasing, and even the people themselves cannot hear any sounds of birds in the town. Additionally, the crabs didn't grow bigger than an inch (Mills, 2018). Human activities have been changed biologically. These effects give the reader a feeling that all these changes are due to climate change which occurs as a result of capitalism. The new weird tries to represent the effect of human actions upon the environment and how humans generate new environments that differ from the original ones.

The meaning of 'weird as strange in appearance' is fitting to Clapstone town that suffered from the unsettled weather. The summer was long, with a warm autumn followed by late winter. Clapstone town has suffered from gloomy and humid weather; there has been too much lightning and inadequate rainfall. Strong winds suddenly appeared, then vanished abruptly in the town (Mills, 2018). Climate change, ocean acidification, extinction of species, depletion of freshwater, deforestation, and toxic pollution are all manifestations of the necessity for rapid reversals of the accumulation regime in order to preserve human habitation. This involves resisting the capitalist rationale behind any "creative destruction" of the world:

The cuttlefish glittered and glowed feebly in the seagrass. There were only a few of them, and they were hard to make out from the surface. Their skins were flickering dully, and their sleepy eyes seemed half-closed with some private sickness. Frills fluttered without conviction, with the raggedness sea creatures had before dying. They had the addled, beaten look of migraine sufferer. (Mills, 2018, p. 298)

The most powerful image in the novel relates to a giant cephalopod, found dead and oozing a black substance. The animal was afflicted by a genetic abnormality that caused it to seek to digest oil; although it failed, at least it died for a greater purpose. Clapstone town became a ghost city tourists come to see Clapstone, they asked the inhabitants what the reason behind the collapse of Clapstone town like decreasing the number of birds, and the cracked roads nowadays. In addition, to that, they tell people that there must be a reason for all these changes. It might be related to food sources or weather problems or breeding seasons. The squid in Clapstone town became an enormous giant as a result of industrial activities. It started humming as it left. It sang about fading into obscurity beneath the waves, rising ever higher from the depths while still propelled by its own volition but growing increasingly frail. After being touched and tugged by whatever ate it from below, the boat rode up and down for a while before finally sinking, "Aback and ahead" (Mills, 2018). The area is shaped like a weird loop, and its history is bound up with the passage of time. There is no stability to the environment; rather, it twists and turns. Nothing can be ironed out of existence. That's what we mean when we say "strange loop": A strange twist of events with an eerie air (Morton, 2018, p. 7). Mills uses a shift in time between the present, past, and future. She wants to follow the beginning of the catastrophe to lead the reader to a conviction. The dilemma was born in

the past and continues to expand till the future. Clapstone disaster is an accumulation of the past.

The Anthropocene by itself does not devastate nature. Yet, Anthropocene in modernism is the toxicity nightmare of nature, which is the latent shape of the Anthropocene waiting for disaster to arise (Morton, 2018). In order to draw this parallel between the aesthetic and causal dimensions, Morton uses "the dual meaning of 'weird' as strange in appearance and its ancient relation to 'wyrd' ('fate')" such as the appearance of dissimilar goods bearing the mark of their linked coexistence. (Faassen, 2021, p. 259)

Morton wants to say that the relationship between humans and non-humans is connected. Humans can affect and be affected by non-humans. Every act they do changes something in the natural cycle.

Slow violence is a concept coined by Rob Nixon that accurately represents the devastation caused by procedures that never actually qualify violence as emergencies that takes place gradually and invisibly, a violence of delayed damage that is spread across time and space; attrition violence. This violence is usually not recognized. Nixon's emphasis on (in)visibility is appropriate: Whether we consider expanding pools of plastic, increasing temperatures, or steadily diminishing biodiversity, these processes only become visible when they cross a specific tipping point and congeal into a vision of desertification, of forest fires, or sea animals with plastic in their stomachs (Vermeulen, 2020).

Capitalist exploitation has always required the transformation of landscapes. *Dyschronia* teaches us that time and place are, in essence, two sides of the same coin. Its depiction of a planet altered by human activity enables us to comprehend the extent to which the ecological crisis that surrounds us distorts our perceptions of size, merging geological and human time in unexpected and frequently terrible ways (Mills, 2018). "There are no birds. Not now." (Mills, 2018, p.253). These events try to show how capitalism controlled the wheel of life. Clapstone turned to Ghost City. Capitalist minds try to take advantage of Clapstone by all means, without caring about the effect of these actions on the whole planet. The result appeared in *Dyschronia* when number of birds started to decrease.

The inhabitants of Clapstone lack awareness and consciousness of the risks of climate change and the effect of gas emissions on their health. They see the changes in nature as a result of the activities of the Asp refinery but they did not seek a possible solution to this harmful ecological crisis. They instead think of how to exploit the environment to increase their benefits. The capitalist society has isolated people from nature which they consider without any value. "The smell makes it hard to think. We can't make out his meaning. Later we will break it up, and try to consider its components. At the moment we can only reach for the surest rail" (Mills, 2018, p.22). Their daily activities worsen the environment and make devastating climate change which resulted in the disappearance of the sea and create imbalanced nature. In contrast to them, Sam is the only person in her town conscious of the risks of these changes. She tries to solve these problems through her prophetic dreams but instead of finding a solution, Ed has exploited her vision to make more profits as when he first uses the vision of flood to gain insurance for the town through insurers to get much money. "No insurer is going to expect a flood" (Mills, 2018, p. 170). Instead of trying to save the country from the effects of climate change by using Sam's vision, he uses her vision to get money and

increase his profit . Ed represents capitalist minds and how they prioritize their own interests over the public interest.

When Sam predicts the improbable flooding of Clapstone, she assumes this is a natural occurrence. As it turns out, however, her mother's companion Ed persuades the town to purchase flood insurance when the rain does not completely inundate the city. It is the acts of the residents, who clog drains and use their hoses, that tip the balance. As a result, it is unclear whether the future is planned or actualized via communal belief; Sam's knowledge of the future does not offer her control over it. After predicting a sequence of suicides, she is labelled as a witch, and thus they isolated her. **Isolation refers to being physically or emotionally isolated from others, whether this isolation is actual or perceived. It can differentiate between isolation and other literary terms, including alienation and loneliness. Isolation refers to being detached from people due to various uncontrollable circumstances (Hassoon & Rasheed, 2023).**

However, the reader is aware that Sam is no longer a part of the community due to the retreat of the sea (Kirne, 2019). "The outlay will be minimal (Mills, 2018, p.170)." Ed thinks only of his excellent projects and how to get benefit from her visions, even Ivy (Sam's mother) told him that "she's just a kid. 'She's not a project'"(Mills, 2018, p.164). He wants to invest in his ruined town by building a big lobster park; he exploits the dilemma of losing the number of cuttlefish to make benefit. He thinks that the environmental crisis can bring more attention to the town and in turn much money and more investments. In this dystopian future, resources are scarce, mass relocations occur against people's will, and social cohesion breaks down. The spread of desertification, which threatens the survival of entire states, may be traced back to issues with the water table, sinkholes, and gases. Thus, capitalism leads to the demise of Clapstone town and several environmental disasters, such as the widespread spread of desertification and the threat to the viability of entire states owing to issues with the water table, sinkholes, green emissions, and the complete disappearance of the sea. The citizens of Clapstone have been uprooted from their town due to environmental disasters by an inefficient bureaucracy that seeks to seize their houses and property.

3. CONCLUSION

The new weird genre is a wealthy tool to discover contemporary problems like climate change. Its focus is to represent the effect of human impact upon nature in a cosmic way. It tries to imagine an unfamiliar world, which considers a reaction to an environmental dilemma. It shows the Anthropocene as things no one can understand or expect. The global weirding explains unbelievable things like climate change, floods, and droughts. New weird genre attempts to tie the strange and familiar together and show how human actions change the familiar places into a nightmare. The study relied on the new weird genre to convey these horrible changes and to show how these changes are abnormal and imaginative, yet they are realistic at the same time. Weird genre is helpful lens to study these changes and demonstrating how humans are unable to deal with them and rendering humans as strangers in their environment. All these crises make people think they are living in another world that does not look like the one they

are acquainted with. In *Dyschronia*, Jenifer Mills presents the predicament of Clapstone town, which struggles against the phenomena of climate change as a consequence of refinery actions and capitalist enterprises whose sole goal is to make profits at the cost of harming both humans and animals. Mills attempts to portray the impact of capitalism on nature by demonstrating how it transforms the familiar environment into one that is unfamiliar and depletes its supply, resulting in recreating odd weather and odd creatures.

REFERENCES

- Arathimos, M. (2018, February 23). Who put the dys in dyschronia? a book for the now generation: a review of Jennifer mills dyschronia. [Review of the book *dyschronia* by J. Mills]. *The Lifted Brow*
<https://www.theliftedbrow.com/liftedbrow/2018/2/22/who-put-the-dys-in-dyschronia-a-book-for-the-now-generation-a-review-of-jennifer-mills-dyschronia-by-michalia-arathimos> .
- A sense of place. (2009, April 26). *The Sydney Morning Herald*.
<https://www.smh.com.au/entertainment/a-sense-of-place-20090426-gdthvx.html>
- Bonneuil, C. (2015). The geological turn: narratives of the Anthropocene. In C. Hamilton, C. Bonneuil, & F. Gemenne (Eds.), *The Anthropocene and the Global Environmental Crisis: Rethinking modernity in a new epoch* (pp. 17–31). Routledge.
- Canavan, G., & Hageman, A. (Eds.). (2016). Introduction: “Global Weirding.” *Paradoxa*, 28, 7–13. <https://paradoxa.com/volume-28-global-weirding/>
- Cardin, M. (Ed). (2017). Weird and cosmic horror fiction. In *Horror Literature through History: An Encyclopedia of the Stories that Speak to Our Deepest Fears* (vol.1, pp.163-168). Greenwood.
- Carmody, B. (2019, June 20). How climate anxiety is changing the face of Australian fiction. *The Sydney Morning Herald*.
<https://www.smh.com.au/entertainment/books/how-climate-anxiety-is-changing-the-face-of-australian-fiction-20190619-p51z44.html>
- Faassen, K. (2021). Cthulhu calling: Weird intimacy and estrangement in the anthropocene. In Y. Liebermann, J. Rahn, & B. Burger (Eds.), *Nonhuman Agencies in the Twenty-First Century Anglophone Novel* (pp. 257–275). Palgrave Macmillan.
- Fisher, M. (2016). *The Weird and the Eerie*. Repeater Books
- Foster, J. B., Clark, B., & York, R. (2010). *The Ecological Rift: Capitalism’s War on the Earth*. Monthly Review Press.
- Gildfind, H.C (2018 October). Remembering the future [Review of the book *Dyschronia* by J. Mills]. *Text Journal*,
http://www.textjournal.com.au/oct18/gildfind_rev.htm
- Hassoon, A. K., & Rasheed, L. A. (2023). Social Isolation and Loneliness: A Psychoanalytic Reading of Jojo Moyes’ *Me Before You*. *Journal of Language Studies*, 4(3), 11–21. <https://doi.org/10.25130/jls.4.3.2>

- Head, L., Adams, M., McGregor, H., & Toole, S. (2013). "Climate Change and Australia." *WIREs Climate Change*, 5(2), pp. 175–197. <https://doi.org/10.1002/wcc>.
- Howarth, F. (2018, January 28). [Review of the book *Dyschronia* by J. Mills]. *Readings*. <https://www.readings.com.au/reviews/dyschronia-by-jennifer-mills>
- Kirne, J. (2019). Extinction, and unsteady temporalities in jennifer mills' "dyschronia." *International Journal of Practice Based Humanities*, 3. https://www.academia.edu/41247672/Jack_Kirne_Staggered_Time_Catastrophe_Extinction_and_Unsteady_Temporalities_in_Jennifer_Mills_Dyschronia_2018
- Longo, S. B., Clausen, R., & Clark, B. (2015). *The Tragedy of the Commodity: Oceans, Fisheries, and Aquaculture*. Rutgers University Press.
- MasterClass. (2022, January 20). "Notable Weird Fiction Author". <https://www.masterclass.com/articles/weird-fiction>
- Miéville, C. (2009). "Weird fiction". In M. Bould, A. Butler, A. Roberts, & S. Vint (Eds.), *The Routledge Companion to Science Fiction* (pp. 510–515). Routledge.
- Mills, J. (2018). *Dyschronia*. Macmillan Publishers.
- Philander, S. G (Ed). (2012) Australia. In *Encyclopedia of Global Warming and Climate Change* (2nd Edition,pp.101-104). SAGE Publications
- Rasheed, L. A., & Abdullah, T. L. (2023). Climate Change in Jennifer Mills *Dyschronia*: An Eco-Social Critical Study. *Journal of Namibian Studies : History Politics Culture*, 33. <https://doi.org/10.59670/jns.v33i.518>
- Sederholm, C. H. (2019). The new weird. In M. Wester & X. A. Reyes (Eds.), *Twenty-First-Century Gothic* (pp. 161–173). Edinburgh University Press.
- Tabas, B. (2015). Dark places: Ecology, place, and the metaphysics of horror fiction. *Miranda*, 11, 1-21. <https://doi.org/10.4000/miranda.7012>
- Trexler, A. (2015). *Anthropocene Fictions: The Novel in a Time of Climate Change*. University of Virginia Press.
- Ulstein, G. (2019). 'Age of Lovecraft'?—Anthropocene Monsters in (New) Weird Narrative. *Nordlit*, 42, 47-66. <https://doi.org/10.7557/13.5004>
- Ulstein, G. (2021). Heights they should never have scaled: Our (Weird) planet. *SubStance*, 50(3), 14–33. <https://doi.org/10.1353/sub.2021.0020>
- VanderMeer, A., & VanderMeer, J. (2008). *The New Weird*. Tachyon Publications.
- Vermeulen, P. (2020). *Literature and the Anthropocene*. Routledge.