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Marek Oziewicz, Brian Attebery and Tereza Dědinová, eds. *Fantasy and Myth in the Anthropocene: Imagining Futures and Dreaming Hope in Literature and Media* (London: Bloomsbury Academic, 2022), 250 pp.

DOI: <https://doi.org/10.37536/ecoazona.2023.14.1.4904>



Whereas much research on climate change and narrative genre focuses on science fiction (see, for example, Ghosh 2016, Heise 2019), *Fantasy and Myth in the Anthropocene: Imagining Futures and Dreaming Hope in Literature and Media*, edited by Marek Oziewicz, Brian Attebery and Tereza Dědinová, (2022) fills a gap in Anthropocene literary studies by turning to fantasy and myth as spaces for imagining biocentric alternatives. Eschewing perceptions of these modes as unrealistic and indulgent, contributors demonstrate that they engage in vital mediation with nonhuman others, resituating humans within a broad spectrum of being. Editors Marek Oziewicz, Brian Attebery and Tereza Dědinová choose to center visions of sustainable, rather than dystopian, futures; accordingly, many chapters examine works directed at young people, which are more likely to end happily in accordance with their readers' aspirations for a livable future. The volume intersperses academic chapters with illustrations and personal reflections by creators of young people's literature: the result is an eclectic and engaging collection that advances the crucial work of guiding both young and not-so-young readers through the strange and uncertain times of the Anthropocene.

Part I of the book, "Trouble in the Air," contemplates the possibilities fantasy and myth offer as modes and structures of storytelling. Brian Attebery reflects on the epochal framings of *The Lord of the Rings* (1954-1955), N.K. Jemisin's Broken Earth trilogy (2015-17), and John Crowley's *Ka* (2017) to examine how fantasy can show what happens after worlds end. Temporality and change are of similar concern in Lindsay Burton's chapter, which argues that Nnedi Okorafor's *Akata Witch* (2011) invites readers to "play with the trouble," engaging with ongoing learning while centering young people as valuable kin. Alexander Popov's chapter focuses on how fantasy literature's representation of nonhuman perspectives allows readers to encounter multinatural ecologies; likewise, Marek Oziewicz calls upon fantasy literature to counter the ecocidal fantasy of human exceptionalism with what he calls "planetarianism," a counternarrative of hope and resistance. The personal reflections in this section similarly contemplate how myth and fantasy offer alternate perspectives and possibilities through strategies ranging from imagining "if only" stories to writing from the perspective of planet Earth itself.

Manifestations of biocentric perspectives in specific works of fantastic literature are the subject of Part II, "Dreaming the Earth." Tereza Dědinová analyzes how witchcraft

in Terry Pratchett's Tiffany Aching series (1983-2015) parallels permaculture ethics, resituating humans in the more-than-human world. Relationships with nonhuman others form the crux of Melanie Duckworth's argument that Margaret Mahy's (1936-2012) novels recognize trees as kin rather than resources, as well as of Stephanie J. Weaver's examination of how the coexistence of humans and (fantastic) nonhumans in J.K. Rowling's (b. 1965) work models futures that are neither human utopias nor human-free wildernesses. Finally, Aneesh Barai shows how queer romance and loving connection with enemies in animated series *The Legend of Korra* (2012-14), *She-Ra* (2018-20), and *Steven Universe* (2013-20) are central to anti-capitalist and anti-colonial struggles against climate crisis. The personal reflections also seek connection with a plurality of nonhuman others, from seagrass and weevils to willow warblers and Ecuadorian palms.

Part III, "Visions in the Water," examines retellings of foundational myths about human relationships with the oceans. John Rieder explores how Kim Stanley Robinson's *New York 2140* (2017) rewrites the myth of the Flood to wash away harmful neoliberal fantasies, leaving behind a hopeful vision of socio-ecological transformation. Meanwhile, Prema Arasu and Drew Thornton argue that kinship between humans and piscine creatures in the films *Ponyo* (2008) and *The Shape of Water* (2017) counter human exceptionalism, producing a broader, tentacular relationality. Polynesian stories are at the heart of the next two chapters: Christopher D. Foley argues that Disney's *Moana* (2016) expresses a Global North "energy unconscious" at the cost of the problematic reduction of the trickster figure Maui, whereas Caryn Lesuma considers Kānaka Maoli youth's potential for meeting environmental challenges in two niuhi mo'olelo (man-eating shark stories), Lehua Parker's *The Niuhi Shark Saga* (2016-19) and Bryan Kamaoli Kuwada's story "All My Relations" (2017). This section's personal reflections interrogate the potential of myths and stories to lead readers away from the stupor of consumerism and into the wider more-than-human world.

Part IV, "Playing with Fire," turns to fantasy and myth interrogating the limits of human agency during processes of world creation and destruction. Derek J. Thiess argues that in its attempt to challenge an anthropocentric system, N.K. Jemisin's Broken Earth trilogy privileges the dominant Christian religious mythic structures undergirding ecological domination. Jemisin's *The Fifth Season* (2015) is one example of what Jacob Burg calls "myths of (un)creation," that is, narratives that imagine ways past world destruction through temporal estrangement and the reimagining of kin work. Another example might be Jeff Vandermeer's Southern Reach Trilogy (2014), which Kim Hendrickx reads as a speculative ecology that challenges notions of human mastery as well as colonial fantasies of domination. However, sometimes fantasy works occlude ecological complexity: such is the case of *Game of Thrones* (2011-19), which Markus Laukkanen argues abandons the complex representation of climate hyperobjects in George R.R. Martin's *A Song of Ice and Fire* (1996-present). This section's creative contributions reimagine myths of humanity, asking questions about how stories are created, shared, and transmuted into hopeful futures.

Fantasy and Myth in the Anthropocene spans a wide range of texts and media, from a short-form children's animated series about sentient gems (*Steven Universe*) to thrill

rides (at Universal Studios' Wizarding World of Harry Potter). The book's profusion of subjects and clarity of language will make this book compelling reading for scholars of narrative genre while remaining accessible to undergraduate readers. Although several authors garner repeated entries, these well-known stories' broader readership may make them particularly conducive to discussions of the "collective dreaming" fantasy and myth engender (6). Fantasy and myth prove to be somewhat unstable categories, with some contributors departing from the introductory definitions in order to examine fantasies as delusions and myths as harmful falsehoods; at times, this confuses the book's investigative thrust. Nevertheless, this study clearly articulates the relationship between storytelling and imagining paths through the narrative morass of the Anthropocene.

Works Cited

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