

The Capitalocene Hero: Exploring Climate Change, Capitalism and Hegemonic Masculinity in Lydia Millet's *How the Dead Dream* and Nathaniel Rich's *Odds against Tomorrow*

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Abstract

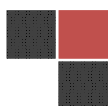
The paper considers the representations of masculinity in the protagonists of Lydia Millet's *How the Dead Dream* and Nathaniel Rich's *Odds against Tomorrow*, two contemporary cli-fi novels that critique neoliberal capitalism and its accountability in exacerbating climate crisis. Using R. W. Connell's concept of transnational business masculinity which is considered to be the model for the current hegemonic masculinity of the globalised world, the paper seeks to explore the masculinities represented by the protagonists of these two novels to find a correlation between attempting to resist transnational business masculinity and a desire to question neoliberal capitalism, thus emphasising a careful practicing of gender for climate activists and including gender as yet another dimension from which to consider the climate change discourse.

Keywords: climate fiction, neoliberal capitalism, representation, transnational business masculinity, anthropocene.

The anthropogenic global climate crisis has inspired a surge of fictional narratives in recent times to establish a genre of its own. These fictional narratives are being called climate fiction or literature of the Anthropocene. Popularised by scientists Paul Crutzen and Eugene Stoermer, the idea of the Anthropocene suspends the vast progression of deep time to include humans as a major geological force. It has remained a contested concept for the last twenty odd years. While rejected by orthodox scientists and climate change deniers, the Anthropocene hasn't found much favour in the social sciences as well where the politics of the term itself has come under question. It is quite evident that human beings everywhere are not equally responsible for the present climate crisis just as it is obvious that the path of modern global civilisation (if such uniformity may be imagined in a globalised world) is not directed by the "species man", to use Haraway's phrase (51). One of the alternative terms that critics like Haraway have given us is Capitalocene¹. The idea of the Capitalocene replaces the rather essentialist idea of the "Anthropos" with capitalism as a way of organising nature (Moore 6). In his article "Accumulating Extinction", another proponent of the term Justin McBrien asks us to imagine the history of capital as a species that has exerted its transformative power (and continues to do so) not only over society but land, climate etc, producing geographies alongside profits. Discussing the Anthropocene, McBrien writes

We have mistaken who "we" are (as some kind of undifferentiated human mass) from what "we" perform through capital. We have mistaken a historical condition of our economic organization for an innate aspect of the human being (119).

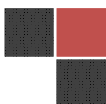
Like climate fiction, the Capitalocene of course is one of the many ways through which to extend climate crisis discourse from climatology to social sciences and culture studies where we might understand and react to the present situation in a more comprehensive manner. Gender, for example, remains another obviously important but largely unexplored issue in discussions of climate crisis although ecofeminists have long paved the way with accusations of androcentrism and indeed masculinism against the State and industrial capitalism in exploiting and destroying self-sufficient ecosystems. As early as the 1970s, ecofeminists of the Bielefeld school such as Maria Miles and Claudia von Werlhof were exploring the idea of capitalist patriarchy to reveal how that nexus influences the position of women and nature in western society². Published in 1988, the noted ecofeminist Vandana Shiva's book *Staying Alive: Women, Ecology and Survival in India* is another popular example where Shiva accuses industrial capitalism of forming a historical relationship with patriarchal ideology for its own benefit³. In following their path and that of Greta Gaard who continues to accuse Climate change to be the result of a masculinist ideology⁴, this paper analyses the representations of masculinity in Lydia Millet's *How the Dead Dream* and Nathaniel Rich's *Odds against Tomorrow*, two contemporary novels of climate fiction that accuse the American neoliberal capitalism of perpetuating and recuperating the anthropogenic climate crisis for its own end. The paper particularly focuses on the protagonists of these two novels and measures their departure from hegemonic masculinity. The aim of the paper will be to establish a connection between challenges towards hegemonic masculinity and criticisms against capitalism exacerbating climate change and as such argue how ideas of gender might be considered important in experiencing climate crisis and representing it in fiction.



Hegemonic Masculinity in Neoliberal Capitalism

The concept of hegemonic masculinity has been developed by sociologist R. W. Connell and remains one of the key concepts of masculinity studies – an academic discipline born in the nineties, primarily from empirical research in the domain of sociology and organisation studies, which complemented the already flourishing women’s studies and extended theoretical research on feminism. Borrowing the Gramscian idea of “cultural hegemony” through which the ruling classes’ ideology are validated as commonsensical, Connell applies it to gender relations to explore how patriarchal ideology is similarly perpetuated through an idea of men’s superiority over women that is unquestioningly accepted in society. Hegemonic Masculinity may be defined as “the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women” (Connell, *Masculinities* 77). Thus it is not a fixed set of traits but a historically mobile relation that is depended on cultural ideal and institutional power and is always constructed in relation to women. As socio-economic relations change, so patriarchy finds a new justification for the dominance of men over women. Of course, other ways of doing masculinity exists but hegemonic masculinity prevents them from gaining cultural definitions in order to present itself as the exclusive expression of “manhood”.

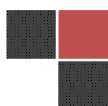
In her 1998 essay “Masculinities and Globalisation”, Connell broke away from the local ethnographic research of masculinities to understand masculinities on a global scale. The unequal inter-cultural relations that first began on an international scale with early colonialism and exist most prominently today in the reality of globalisation are responsible for the patriarchal bias in the formation of what Connell calls the “World Gender Order” (“Masculinities and Globalisation” 7). Building upon that idea, Connell discusses the possibility of hegemonic masculinity on a global scale where the abundance of economic and cultural power has allowed certain privileged groups of men to validate the authority of their masculinity and standardise them across localities, creating “globalising masculinities”. While discussing the hegemonic position of such globalising masculinities in the neoliberal era, Connell coins the term “Transnational business masculinity”. According to her, it is the masculinity associated with the individuals who occupy positions of power in a globalised world as world politics becomes “more and more organised around the needs of transnational capital and the creation of global markets” (“Masculinities and Globalisation” 15). The managerial revolution⁵ of the mid twentieth century that dethroned the Capitalist from the seat of economic power gave rise to a new form of hegemonic masculinity which has been crystallised in the neoliberal world in the figure of the Business Executive (who often merges with the political executive in our world). Connell describes this particular masculinity to be marked by increasing egocentrism, conditional loyalties and a declining sense of responsibility for others (“Masculinities and Globalisation” 16). She differentiates it from the previously hegemonic form of bourgeois masculinity by an outward endorsement of equality regarding race, gender and sexuality (“Globalisation and Business Masculinities” 359-360) and a libertarian approach to sex with increased tendency to commodify relations with women (“Masculinities and Globalisation” 16). It is against this masculinity that I analyse the protagonists of the above mentioned novels to discuss how their ways of doing gender are connected with their responses to the capitalocene.



Discovering Empathy in *How the Dead Dream*

The literature of the Anthropocene, regardless of its diverse nature and varied politics, carries an immediate burden of raising eco-awareness with regard to climate change. In American author Lydia Millet, such a role is perhaps more prominent than others. The novels of Millet are, in many ways, an extension of her professional work as an activist in the Centre for Biological Diversity, the Arizona based NGO, dedicated to the protection of endangered species. In *How the Dead Dream*, published in 2008, her preoccupation with the non-human sees its expression in the story of a young American entrepreneur whose crisis leads him to face the Anthropocene and his own part in it. The novel, which for the most part follows the form of a Bildungsroman, is centred on T., a child from an American middle class family whose obsession with money (a trait Millet depicts with just enough satiric humour for it to be strange but realistic) helps him grow as a successful businessman. A network of events – killing a wild Coyote in a road accident, the sudden death of his romantic partner and his mother developing dementia – disorient T.'s life. As he tries to cope with the trauma, he learns that his real estate projects at the Mojave Desert has accidentally made sure the extinction of a species of local rodents called Kangaroo Rats. This has a serious impact on T. as he begins to develop an interest in endangered species, doing extensive research and eventually breaking into zoos at night to be near other animals. Millet, however, doesn't make T. into an eco-warrior, fighting for animal rights. His experiences of sitting and eventually sleeping with these captives rather help him unlearn the anthropocentric presumptions as he begins to decentre himself from his world view. At the end of the novel, we find T. getting lost in the jungle of Belize as he tries to find his way to the coast.

Like the theorists' of Capitalocene, Millet's novel encourages us to seek a connection between capitalistic endeavours and ecological crises, primarily dramatised through the displacement of the Kangaroo Rats by T.'s real estate project in California. With its massive but indirect environmental costs that are generated by a relentlessly expanding global market system but always omitted as “externalities”, American neoliberal Capitalism has undoubtedly been a significant factor in the coming of the Anthropocene (Olson 25). Despite the shining promises of green capitalism, critical eco-consciousness therefore must have an anti-capitalist stance⁶. In discussing Millet's novel, critic Rachel G. Smith affirms this by noting how “(t)he novel figures affective responses as comprising the ground for the battle between capitalist and ecological forms of engagement” (107). In discussing such affective responses, this article intends to understand the quality of empathy, the politics surrounding it and its role in the novel. In his ambitious interdisciplinary work *Empathy Imperiled: Capitalism, Culture, and the Brain*, political scientist Gary Olson amasses contemporary works from the fields of neurology and evolutionary biology to argue for empathy as an inherited biological instinct and accuses the neoliberal capitalist culture of furthering the Darwinist discourse of competition and violence as primary human drives for its own ideology. Surveying the recent changes in western cultural values, Olson contrasts the post-war spirit of solidarity among the public with the hypercompetitive, individualist and short-termist mentality that boldly denounces empathy following the complete erosion of Keynesian economic policies in the West. The importance of recognising and fighting against this bio-cultural regulation of emotion, Olson argues, is not only for a less discriminating society and a healthier culture but also to mitigate the ever-growing ecological loss that threatens the living conditions of this planet⁷. In the following section, the article hopes to read the

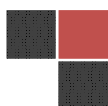


development of T.'s character and his masculinity in light of this connection between empathy and critical eco-awareness.

At the beginning of the novel, T. stands as a somewhat acceptable example of transnational business masculinity, fulfilling the position, the features and the habits of this particular masculinity described by Connell and as discussed in the introduction. From his school days of fleecing his fellow students and neighbours to his college days of making relationships for useful connections and opening a real estate development company, T. remains ambitious in his career, focused on wealth, upwardly mobile and bereft of any emotional connection with anyone. In Millet's deft hands, T.'s journey from childhood to youth parallels the spirit of America and American capitalism as T.'s boyish obsession with the founding fathers of the nation gives way in his youth to an interest in the entrepreneurs of corporate capitalism. Consequently, the cultivated puritan habits and work-ethic, necessary to him for success, which effeminised T. in college are soon "corrected" in youth, beginning with an interest in women – first a casual sexual relationship with a neighbour and then falling in love with Beth, T.'s girlfriend. The first breach in this fast-paced, money-driven life of T. is the accidental killing of the coyote. The event leaves T. dazed. Standing on the middle of the road amidst the unconcerned speeding traffic that will never stop for a dying animal, T. tries to understand a sudden rush of feelings which is alien to him. While analysing Millet's novel in her thesis on representations of non-human captivity, Hadassa Prattley writes:

This encounter is one that changes T. He is confused because his world view has been altered and he is beginning to be aware of the discord in his life, the devastating yet silent crisis that is happening all around him. It is his first inkling that there are other beings "out there" who experience lives, pain and death but in a way that is a secret to him and everyone he knows. (42)

After the accident, T. changes his car and soon adopts a dog from the local shelter. Despite other major changes in his life, the incident makes its mark on him. Weeks later, standing at dusk before his urban development plan, T. hears coyotes "howling ... beyond the warm lights from thousands of standardised windows" (Millet 61) and feels "a pulse of identification and regret, curious and painful" (Millet 61). This identification develops into a true decentring of his ego by the end of the fourth chapter when he begins to regularly walk amidst the land he had set aside for the displaced Kangaroo Rats, finding himself "permeable there, oddly inseparable from the dirt and the dry golden grass" (Millet 129). Critic Rachel G. Smith in her literary analysis of the novel sees this as a moment of reversal of his coin-sucking behaviour as a child (Smith 108). In the first chapter, Millet humourously foreshadows T.'s obsession with money by describing an infantile habit of putting coins in his mouth. According to Smith, if that can be seen as evidence of T.'s need to possess money quite literally, this is the moment when he surrenders himself, feeling himself "permeable" amidst the natural world. Hegemonic masculinity, as Marti Kheel notes in her book *Nature Ethics*, has a pronounced anti-ecological foundation not only because it is constructed "through opposition to women and nature" (41) but also because it is considered "a maturational achievement that requires transcending the natural world" (41) in one form or another. Hence, T.'s desire to find himself in a decentred position as part of the ecosystem surrounding him is a rebellion against hegemonic masculinity, a rebellion he senses with fear as he assumes the position of the recipient and not the actor with regard to what he calls "the world outside the roads" (Millet 130):



It was trying to invade him and he should be alarmed. He was in danger. What you needed more than anything, for the purposes of ambition, was certainty, was a belief that the rest of being, the entirety of the cosmos, should not be allowed to penetrate and divert you from the cause – the chief and primary cause, which was, clearly, yourself.

Yet he was laid out to receive it. He was laid out by the force of gravity itself, by elemental physics. Sediment accumulated on him, buried him gradually, and more and more he was silted in. (Millet 130)

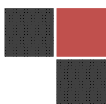
The next few chapters record the changes in T.'s life as he begins what may very well be called practicing empathy. Developments in the field of cognitive ethology⁸ have long argued for the truth of animal subjectivity and consciousness which remains accepted by Neuroscientists⁹ among others. However such views hardly exist in popular culture and T. is initiated into recognising other minds in his night encounters with the zoo animals where he soon learns to let go of his sense of supremacy. Being confronted with the Wolf's gaze in the animal enclosure, T. recognises the animal's subjectivity:

He thought he recalled feeling, in the flash of its eye-shine, a similar flash in himself – a fleeting awareness that in the wolf's gaze there was a directness unlike the directness of men. (Millet 137)

Prattley follows Philip Armstrong's article "The Gaze of Animals" to discuss how the speciesist bias in modern western science invalidated earlier ways of thinking with "the removal of visual agency from nonhuman animals and its sole investiture in the human mind, which alone possessed the capacity to apprehend optical geometry" (Armstrong qtd. in Prattley 65). Borrowing thoughts from deconstructionist thinker Derrida and ethologist Marc Bekoff to validate Millet and other novelists' assumption of animal subjectivity¹⁰, Prattley notes how T. is not only content with confronting the captive animals' individuality and active presence but tries deliberately to imagine the world from their perspective. Speaking about T.'s encounter with the Sumatran rhinoceros, she writes "T. both expands his view of her to include her individuality and subjecthood and at the same time contracts it, excluding the cultural and scientific presumptions of what a Sumatran rhinoceros is" (75). This exercise of empathy, cultivated with time, has noticeable impacts in other areas of T.'s life. One example of this is his friendship with Casey, his assistant's paraplegic daughter – a relationship impossible for the self-obsessed T. of earlier chapters who had gone through college feigning friendships to make useful professional connections. The presence of Casey in T.'s life stands opposed to his interest in and relationship with the wealthy investor Fulton and as he learns to invest himself in Casey's life, he also gradually distances himself from Fulton's toxic and hyper-aggressive masculinity. Most significantly, T.'s indoctrination in the patriarchal masculinist culture, first through an idolization of the Fathers of the Nation and then through an emulation of the neoliberal corporate entrepreneurs, is challenged by the end of the novel in his desire to practice maternal love and care:

He was fortunate. He had ended up here, in the middle of what was real – not what came easiest but what turned out to be closest to the center. He ended up here, under the black of the sky, wanting to copy his mother's love. The affection she had given him.. . (Millet 237)

The novel in fact in many ways is a shunning of both the silent and the aggressive masculinity (represented respectively by T.'s father and the investor Fulton) and an



acceptance of the presence of the feminine (his girlfriend Beth, his mother Angela, his assistant Susan and her daughter Casey) in T.'s emotional life. It should be noted however that even at the end, T. remains primarily a solipsistic narrator through whom the readers are meant to understand the limitation of inter-species empathy. Yet empathy as a radical practice in the neoliberal era makes its mark in the character and my intention has been to show how it plays a role in the transformation of T.'s masculinity and how this transformation runs parallel with T.'s journey of recognising himself beyond a contender in the rat-race of corporate capitalism and as an individual living in the capitalocene.

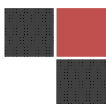
The “Uncool” hero in *Odds against Tomorrow*:

Unlike Millet's novel, American novelist Nathaniel Rich's satire *Odds against Tomorrow*, published in 2013, does not help us trace any parallel transformations between hegemonic masculinity and anti-capitalism; rather the critique of capitalism in this comic disaster novel has often depended on the protagonist's steady distance from the transnational business masculinity. Comfortably fitted in the trope of the comic anti-hero, Rich's protagonist Mitchell Zukor is not a confident ambitious entrepreneur like T. but a “quant”, a low level quantitative analyst in a New York corporate firm, the quintessential nerd to the jocks of the contemporary business world. Deeply anxious and with an obsession of imagining worst case scenarios, Mitchell helps us see the fast paced and ruthless world of corporate capitalism from a rather unusual side.

The novel follows Mitchell's rapid rise in the corporate world as a doomsday propheteer, a salesman of a company called Future World which by advising corporate firms to take token safety measures against disasters indemnifies them against any litigation charges regarding workplace safety. Mitchell, who has spent his life worrying about the disasters that might befall him and has always craved a career in risk analysis, is perfect for this job. His hilarious sales pitches are full of impending catastrophes that range from cyber terrorist attacks to nanobot invasions but cheekily enough never mention climate change. In fact, Rich never uses the phrase once in the whole book not merely to be safe from the wrath of the American climate change deniers but to ingeniously emphasise the controversial term through its absence as we see capitalism commodifying earthquakes, droughts and hurricanes without discrimination. Rich's other non-fictional work on climate change and the fictional storm's similarity to hurricane Sandy (which has been repeatedly linked with climate change by experts) however have left no doubt among readers and critics of cli-fi about the hidden truth of the story which depicts an omnivorous capitalism that has not only eaten its way through our ecosystems for profit but intends to commodify even the present ecological risk and disaster that are the consequences of the Capital ocene.

Mitchell here is one of the countless feeders of this system but unlike his colleague Jane Eppler or his boss Alec Charnoble, his paranoid mind, regulated by rational hypotheses, sees beyond the immediate line of profit. As a huge thunderstorm approaches New York City after several months of drought has decimated the coastal wetlands and eroded the beaches of the metropolitan East costal region (Rich 121), he can actually see the coming disaster:

Mitchell pulled the numbers. It didn't take long to isolate the bad news. With depleted salt marshes, narrower beaches, eroded soil, and a higher water table—



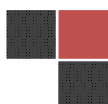
the East River and the Hudson had each risen eight inches in the past twenty years—the city had never been more susceptible to flooding. (Rich 123)

This foresight however does not ennoble him like a prophet even though he is hailed as one by the media when his warnings to his clients come true and the advice of Future World becomes actually helpful to save lives of employees. Critics have seen this last development of events as the fault of a clumsy irony¹¹ but such an interpretation overlooks the character of Mitchell whose ironic role as an anti-hero persists throughout the text.

The son of a Bulgarian refugee who had made his fortune as a slumlord in the land of dreams, Mitchell, in every way, should be the millennial descendant of the Gordon Gekkos of *Wall Street* whose infamous motto “Greed is good” has been part of his childhood education from his father. Yet Mitchell in Rich’s hands is more Woody Allen than Michael Douglas – a nervous paranoid and pessimist, a neurotic self fit to react to the twenty-first century reality of the Anthropocene than nonchalantly pass climate change off as a “political issue” or “apocalyptic thinking”. Such a character is a challenge to the system as it should be – the system that keeps bringing forth men-in-suits who ask us to keep calm and are ready to go green as far as the office space. The hegemonic masculinity of the globalised political and business world invest and spend, furnish their home and live a fast paced life of luxury while after his rapid success in the corporate world, Mitchell stashes plastic sandwich bag filled cash in his freezer and wanders around awkwardly in his big empty apartment with a twenty-nine thousand dollars’ canoe. Throughout the novel, it is quite difficult for him to fit in his role, a truth that becomes most apparent when we consider him against the popular idea of coolness.

Art historian Robert Farris Thompson traces the idea of cool to the West African concept of *Itutu* which referred to the practice of composure in the heat of the battle and was an all encompassing attribute with notions of courage, personal power, silence, vitality and more (McGuigan 3). With the African slave trade, cool entered America and established itself in the Black community as a personal stance and certain deportment to convey dignity under pressure and racial oppression. From black American jazz culture, cool has spread to different black and non-black subcultures, most prominently of them, the counter culture of the rebellious sixties. While cool has never been directly political, the culture of disaffection at this time did find its opponent in the State, the wealthy, the organisation man and the importance they placed on money and ownership. By the eighties however, the post-war spirit of the working class vanished under the governments of Margaret Thatcher and Ronald Regan. The huge tax cuts, shifted focus on the individual from the society and the state-encouraged consumerism helped develop a new culture and gave birth to a new idea of cool that was not ashamed to pursue wealth and maintain an affluent lifestyle dictated by a consumerist culture. In his book *Cool Capitalism*, Jim McGuigan explores this line of thought in detail, noting how the countercultural spirit of the sixties, shorn off its potential for dissent, became incorporated in the new spirit of neoliberal capitalism and more particularly in the “enterprise culture” (McGuigan 140).

So “cool” now found itself in the company of the rich, young, entrepreneurial business executives and began to be used as “a mechanism for coping with the competitive pressure of post-industrial consumer capitalism” (Pountain 28). Dick Pountain and David Robbins in their book *Cool Rules: Anatomy of an Attitude* have defined three core elements that persist in the idea of the cool through all ages:



narcissism, ironic detachment and hedonism (26). Seeing as how these characteristics, particularly the first and the third, echo the traits which Connell has identified with transnational business masculinity (as discussed and cited earlier in the article), it may be posited that cool has not only been conquered by capitalism but also the current hegemonic masculinity that operates on a world scale through the figures of business and political executives.

But if cool as a trait of the globalised hegemonic masculinity demands a nironic detachment, Mitchell remains sincere both in his anxiety and ultimately in the sense of peace he seems to find in his new life. His paranoia, nervous disposition, awkwardness at sexual encounters and general “geek” mentality marks him as decidedly “uncool”. Even at the end of the novel, as Mitchell leaves his successful life in Manhattan for a post-apocalyptic thoreauvian wilderness in the Flatlands (a part on the outskirts of the city, completely destroyed by the storm), it is neither an escape from capitalism nor a long awaited masculinisation of the nervous protagonist. The promise of Flatlands' new way of “self-sufficient” life after the hurricane rests upon the helping hands of a company that has and continues to market the hurricane to extend its clientele while Mitchell's embracing of a confident masculinity is never without its irony:

In the vault he found what he was looking for: the ax. It was heavier than he'd expected, tugging aggressively at his shoulder as he lifted it. It was a powerful weapon. Walking around the property, swinging the ax, he felt for the first time as if he owned the land. The Canarsie Bank Trust, as well as the adjacent plot, whatever it had been, was his domain. His shoulder began to smart. He paused to rub it. (Rich 290)

As a pessimist himself, Rich seems to illustrate through his satire the oft-quoted idea that it is easier to imagine the end of the world than the end of capitalism and the challenging masculinity of Mitchell, though neutralised by the end, helps us comprehend the crisis of such a situation.

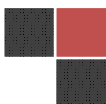
All performances of gender, as Judith Butler has theorised in her pioneering work *Gender Trouble*¹², are always already political and just as systems of oppression can depend on each other to fortify themselves, so voices of rebellion must carefully find common ground to strengthen their force. In analysing the characters of T. and Mitchell from the two novels, I have attempted to show how the qualities of empathy and sincerity may challenge and subvert transnational business masculinity and how such alternative masculinities can frustrate neoliberal capitalism's expectations from a subject and facilitate a more engaged response to the Anthropocene.

Notes:

¹The word does not seem to have any one exact origin. Critic Jason W. Moore traces it back to 2011 in a blog of the economist David Ruccio. Haraway started using the word in her public lectures by 2012 but the word has been popularised by Jason W. Moore himself.

²See for example Chapter 2 “What Are Ecofeminists Saying?: An Overview of Ecofeminist Positions” in Warren; see Werlhof.

³See Introduction and Chapter “Development, Ecology and Women” in Shiva.



⁴See for example Part III “Climate” in Gaard’s book *Critical Ecofeminism*.

⁵Political theorist James Burnham’s 1941 idea that observes a shift of power in the industry from owner to the manager with the decline of family ownership in capitalism. Burnham sees this change as indicative of the emergence of a new class of professionals in financial, State and other significant organisations that will define the future of contemporary capitalism.

⁶See “critiques of green capitalism” in Scales.

⁷See Chapter 3 “Mirror Neurons, Evolution, and Eco-Empathy” in Olson.

⁸See Chapters 1 and 14 in Griffin; also see Griffin 274-278 for an outline of scientific studies arguing for animal self-awareness.

⁹See for example “The Cambridge Declaration on Consciousness”.

¹⁰See Prattley 67-70.

¹¹See Tim Lanzendörfer and Matthew Schneider-Mayerson.

¹²See chapter 1 “Subjects of Sex/Gender/Desire” in Butler.

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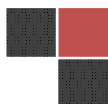
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