Studies in Green: Teaching Ecological Crime Fiction

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Reading ecological crime fiction and reading crime fiction ecologically demands a shifting of focus to features of a text often dismissed backdrops to human activity: rivers, forests, landscapes, climate, or the planetary ecosystem. It provokes an adjustment of temporalities, urging students to situate human activity in seasonal, anthropological, evolutionary and deep time scales. Crime and detective fictions are inherently concerned with the ways in which ambiance, location, history and place-memory may be factors in crime and provide clues towards a mystery's solution. Every crime novel is set *somewhere*, and investigation of that *somewhere* is a good place to start introducing students to wider questions posed by ecological reading. What forms of knowledge are best suited to excavating obscured histories of a landscape, and how are past transgressions built into the fabric of a place? Is the environment active or passive, and what kinds of relationships do characters and other agencies form with the world in which crimes are commissioned, investigated and solved? With these questions as starting points, students can be encouraged to think beyond the immediate and engaging human dramas of crime fiction, and to begin to explore the roles that other-than-human factors and agencies play in human transgressions and the process of detection.

Ecocriticism

In order to support students through this process of refocusing attention on environmental and ecological themes, the forms of reading practised in crime fiction studies need to be brought into dialogue with the field of ecocriticism. An ecocritical reading, in the most general sense, approaches texts in two ways. Firstly, it reads any literary text with attention to the representation of the non-human world, including landscape, weather, flora, fauna and any other features commonly referred to as 'nature'. Secondly, any text that explicitly engages with environmental and conservation issues—for example, a work of nature writing focused on species decline—may be open to, or insist on, an ecocritical reading. Current trends in ecocriticism offer many specialised ways of approaching texts: for example, through

attention to interspecies relationships, ecological interconnectedness, or the vital materiality of the living world. At the root of these reading practices is the question whether, by deepening understanding of culture-nature interrelations and contributing to behavioural change, literature may contribute to efforts to improve and mediate the real-world conditions of environmental crisis. Ecocriticism has its roots in environmentalism, and continues to engage with the ethics and politics of literary representation, asking challenging questions about culture's efficacy as a political tool or barometer of change. To this extent, it is a world-facing critical practice, and its methods and concerns are comparable to, and often compatible with, approaches adopted in feminism, critical race theory and queer studies.

The study and teaching of crime fiction has, historically, moved through distinct stages which coordinate with major trends in literary criticism. A teacher of crime fiction will find it easy to introduce students to approaches inherited from narrative theory, new historicism and psychoanalysis, and to urge students to attend to representations of gender, sexuality, race and class within a text. In each case, they will be able to draw from a wealth of literary scholarship. Bringing environmental criticism into dialogue with crime studies is a fruitful exercise, and a timely one, given the current conditions of environmental crisis and the specific anxieties young people have about the state of the planet. However, there are at present limited books and articles to refer students to as models of ecocritical analysis of crime fiction.[1]

In its earliest days, ecocriticism was concerned with theories of nature and reactions to industrialisation found in Romantic poetry and American Transcendentalism. As the field grew, its focus diversified. Scholarship has built up around 'popular' genres including science fiction, horror, computer games, and the emerging genre of climate change fiction or 'cli-fi', which engages with climate change effects such as sea-level rise, food shortages and mass extinction.[2] Teaching ecological crime fiction may involve extrapolating from this wealth of adjacent material. For example, cli-fi novels may incorporate tropes and formulas associated with crime fictions, such as the psychological thriller (as in *The Rapture* by Liz Jenson) and corporate conspiracy (see *Odds Against Tomorrow* by Nathaniel Rich). The intertextuality and genre-borrowing of cli-fi suggests ways of introducing environmental themes into the teaching of crime fiction, for example, through exploring how established formulas have been adapted to address new cultural

understandings of climate change and current political responses to the scientific consensus.

Beyond this, I would like to suggest two possible themes for development in teaching of ecological crime and detective fiction: firstly, the construction of nature as 'other' in classic crime narratives; and the challenge environmentalism poses to the genre's traditional commitment to upholding law and assigning responsibility. There, of course, are many other approaches that could be explored, and in the conclusion I suggest ways of situating ecological concerns within the long tradition of detective narratives.

Nature in 'Classic' Detective Fiction

It is rarely noted that the rise of detective fiction coincided pretty exactly with the development of conservation and environmental movements: from late eighteenth and early nineteenth century Romanticism, to the American wilderness preservation debates of the 1890s, the British reforestation movement of the 1920s, and the emergence of ecological consciousness and anxieties about toxicity and pollution from the 1960s onwards. In spite of this, it would seem that 'classic' crime and detective fiction of the nineteenth century and Golden Age has been notably quiet on the subject of environmental degradation and the human exploitation of the living world.

When writers have paid attention to nature, it has often meant using the countryside, natural formations, and non-human animals as plot devices which pose an imminent threat or an obstacle to safety. This tendency does not mean that the novels are of no interest: instead, it will be useful for students to address negative representations of nature in crime fiction to consider the role that literature might have played in shaping or resisting cultural understandings of non-human nature during an era of unprecedented destruction of natural habitats and species extinction.

For example, in numerous novels by Golden Age detective novels, forests, oceans, deserts and rivers provide a blockade which keep law enforcement out and return the entrapped cast to an anxious, Hobbesian state of nature: Agatha Christie's *Murder on the Orient Express* and *Death on the Nile* prove cases in point. What influence might such representation have on readers, and what attitudes to wild places might it encourage? Students can draw from their own culturally, socially and geographically distinct experiences of the texts under consideration, and of the kinds of places

represented in crime fiction. Though most students are unlikely to have firsthand experience of living in an isolated country mansion, many may have grown up or stayed in rural places or, if their background is firmly urban, have acquired a stock of perceptions about the danger of secluded dwellings and small communities from a range of literary and non-literary sources. How conscious are they of the stock of representations of wild and peri-urban places as dangerous are they, and if they do fear these places, where do those fears come from? The discussion could be expanded to address the many popular regional detective series, which make use of idyllic heritage landscapes such as North Wales, Shetland, the Calder Valley and the Dorset coast as backdrops for organised crime, sexual violence and murder.[3] Psychologist Laurel Watson contends that "a sociocultural context that objectifies women and their bodies is related to their sense of safety and security in the world."[4] How might a slew of detection narratives connecting natural landscapes with murder and rape influence women's perceptions of their safety and security in National Parks, conservation areas and rural places? While environmental organisations like The Woodland Trust and The Wildlife Trusts try to inspire engagement in conservation through appealing to people's love of nature and wild places, crime fictions frequently equate these places with lawlessness, depravity, transgression and danger.

A module focused the othering of nature in crime fiction would do well to address Arthur Conan Doyle's *The Hound of the Baskervilles*, located between the dark streets of London and the wilds of Dartmoor. The arrival of the horrific hound in this landscape of standing stones, mists and mire is a gothic revenge narrative *par excellence,* and the role of the detective is to see past the aura of mystery in order to force the irrational into the natural order of cause and effect. But does nature just provide atmosphere? Is it a force to be tamed, or is something more complex going on? Ecocriticism has long debated the use of reinforcing hierarchical binaries in the cultural construction of nature: reason, civilisation, masculinity and the urban have been extensively contrasted with the supernatural, wildness, femininity and nature.[5] In an ecocritical reading of *The Hound of the Baskervilles,* students can be encouraged to isolate and examine the use of reinforcing binaries: for example, Holmes as paragon of reason, masculinity and civilised urbanity, versus nature as 'other': for example, the hound as avenger of male violence and threat to the patrilineal transfer of property; or the moor itself as an abject and inherently threatening environment, which not only provides a backdrop to human activity, but shapes and alters it.

The book debates different ways of perceiving and instrumentalising non-human nature. Starting with the obvious—the abuse of the hound—students can be asked to find examples of the ways in which nature is exploited to further human ends. The question of what it means to 'exploit' nature is sure to come up. What about the extensive representation of the moors as terrifying and desolate? What possible effect could such artistic licence have on the real moors and wetlands of Britain? Dr Watson, never one to miss an opportunity for vivid scene-setting, describes the moors as a "barren waste" emitting "decay and miasmatic vapour." He even suggests that the moor's depopulation is connected to microclimate, rather than changes in the economics of tin-mining: the long-gone miners were "driven away, no doubt, by the foul reek of the surrounding swamp."[6]

Ecocritic Rob Giblett has argued that the "pejorative Christian view of wetlands is largely responsible for the destruction of wetlands in the west for the past millennium."[7] Wetlands have been framed as a kind of abject and watery hell, inherently threatening to human order. Not unrelatedly, fens and wetlands have been drained and reclaimed as part of city-expansion projects from the early modern period to the mid-nineteenth century. With this in mind, students can consider the impact that literary tropes have had, and might in future have, on wider cultural perceptions of places, particularly threatened ecosystems such as wetlands and asked: does Doyle's novel simply reproduce such negative tropes, or does it challenge them?

One of the few characters to understand the ecological value of the mire is Stapleton. As amateur naturalist and cultural geographer, he is the novel's unlikely ecocritical hero; unlikely, because he is also the keeper of the hound and the killer. Through Stapleton, students can debate different positions on scientific knowledge. While many ecocritics have asserted the importance of working with the sciences to share knowledge and bring about holistic behavioural change, others have rejected science as a practice bound up with forms of mastery and domination inherent to patriarchy, colonialism and capitalism.[8] Stapleton is the epitome of the fanatical scientist: exploiting women, nature and non-human animals to achieve dominion. What about Holmes? He has the role of disillusioning characters, forcing them to see nature clearly and scientifically. The novel's key moment of disenchantment is the realisation that the hound is a starved pup rather than a hellish avenger, but the moor poses a more complex problem. He manages to survive there secretly during investigations, and plans an ambush to catch Stapleton in the act. However, a white

wall of fog advances, nearly ruining the plan altogether. Stapleton escapes into the mire and most likely drowns, but is never brought to human justice. The mire remains a mysterious and sinister agency, abject, other, and beyond human ken: walking across it, it is "as if some malignant hand was tugging us down into those obscene depths." [9]

Long-established tropes are connected to the writing of landscapes. Alongside Doyle's representation of fens, students may be introduced to broader terminology such as the pastoral and anti-pastoral, the wilderness and the sublime, eco-gothic and the littoral. [10] Each of these approaches offer rich avenues for analysis of crime fiction's representations of threatened and threatening landscapes, and consideration of what impact such a popular genre might have on environmental consciousness of its readership.

Environmentalism, Law and Responsibility

In an introduction to ecocritical methodology, Patrick Murphy urges scholars to study "nature-oriented mystery novels—with or without detectives, and perhaps even without murders—in order to understand the degree to which environmental consciousness and nature awareness has permeated popular and commercial fiction." [11] In the face of newer crime fictions which explicitly engage with environmental themes, Murphy's characterisation of crime fiction as a passive benchmark of a discourse's spread understanding seems superficial. In teaching ecological crime fiction, students may be encouraged to consider the extent to which writers engage critically with the issues their investigations raise, in particular concerning the legality and ethics of protest, the attribution of responsibility, and the capacity of investigation and denouement to prompt social and political change.

A valuable text for introducing these issues is Ruth Rendell's *Road Rage* (1997), which fictionalises a protest against a major road-building project in the heart of Sussex. The setting will be recognisable to anyone who followed the Newbury Bypass and Twyford Rising campaigns in the 1990s, spurred by Margaret Thatcher's massive Roads for Prosperity building programme. In *Road Rage*, activists live in trees and tunnels, while Chief Inspector Wexford and his wife Dora join respectable middle-class sympathisers committed to peaceful campaigning and rousing local interest. Not content with such legal measures, radical environmental activists team up with a family of wealthy property owners and stage a kidnapping, stating the

bypass's cancellation as their demand. *Road Rage* offers an instructive insight into middle class outrage at government policy, revealing how environmentalism has come to appeal to politically diverse groups: local moderates concerned about local butterfly habitats and England's pastoral splendour; radical environmentalists who espouse a deep ecological philosophy in which humans are no more valuable than any other being; and the corruptible rich who will go to any lengths to protect house prices.

Although Rendell eulogises pastoral England and expresses commitment to protecting heritage landscapes through peaceful protest and legal wrangling, *Road Rage* reproduces reactionary stereotypes of environmental activists as Luddites, fanatics, hypocrites, and terrorists, modelled on the much-decried Animal Liberation Front, who were particularly active between 1996 and 2002.[12] Students will have no trouble determining the book's ideological commitments. The perspective of the police—sympathetic, but averse to disruption and civil disobedience—is framed as neutral and common-sense, while observation and penetration of activist groups is all in a day's work. Given that between 1987 and 2010, male police spies infiltrated environmental and animal rights groups, forming inappropriate sexual relationships with women activists, students could be prompted to consider how the novel contributes to a wider social discourse which normalises the heavy-handed and intrusive policing of campaigners.[13] The relationship between local issues and wider systemic change is also raised by the novel: while the activists support an overhaul of economic and political order, the legitimate campaigners might be accused of adopting a Not In My Back Yard attitude to local conservation. The differences between objectors' positions and values will be worth thrashing out with students, ideally underpinned with reading in ecological philosophy such as Timothy Morton's *The Ecological Thought* or Ursula Heise's *Sense of Place and Sense of Planet*. Both of these texts, in distinctive ways, address how we are all enmeshed—materially and ethically—in interconnected world ecology, so that no issue or danger is every only near, or simply far away.

In contrast, teaching could address texts which explore the legal and ethical challenges that direct action poses in ways more sympathetic to environmental activists. Although not a mystery novel, *The Monkey Wrench Gang* by Edward Abbey can be read as crime fiction from the 'criminal' perspective. Published in 1975, it proved hugely influential on the nascent environmental movement, inspiring the

formation of radical groups committed to direct action. Abbey's novel follows an eclectic gang of anti-hero eco-activists engaged in sabotage against the logging industry in the American West. Their targets are not just machinery, but the legal frameworks, land-investments and profit incentives of modern capitalism. Crime fiction has often been characterised as a genre committed to upholding the rule of law and bourgeois *status quo*.[14] Reading *The Monkey Wrench Gang* as crime fiction poses a challenge to this formula, as criminal damage to machinery and other misconduct is perpetrated as a protest against a greater offence: that being committed by industries destroying the wilderness for profit.

The Monkey Wrench Gang's commitment to illegal activity for the sake of the greater good could open up challenging discussions with students about the relationship between law and ethics, social order and environmental justice in crime narratives. This is all the more relevant given that environmental activists engaging in direct action have begun to turn the terminology of the legal system to their ends when prosecuted for direct action. In a landmark English case of 2008, Greenpeace successfully used the 'lawful excuse' defence to answer charges of criminal damage. Its protesters had climbed a chimney to protest Kingsnorth Coal Power Station's carbon emissions (amounting to 200,000 tons a day). In defence, they claimed acted to protect property around the world, which would be more significantly impacted by climate change.[15] The jury found them not guilty, demonstrating that English law could be stretched to accommodate cases in which indirect and long-term risks could be seen as justification to act in ways that damage property in the small scale. More recently, pleas of necessary action have been entered by defendants involved in direct actions which aim to draw attention to corporate responsibility for climate change.[16] As climate activist Claire Whitney states: "Taking action is not an issue of moral righteousness but an act of self-defence."[17]

Introducing students to Rob Nixon's term 'slow violence' will help make sense of the different scales of impact, responsibility, risk and justice involved in these discussions. Slow violence is "a violence that occurs gradually and out of sight, a violence of delayed destruction … incremental and accretive, its calamitous repurcussions playing out across a range of temporal scales."[18] An 'act' of slow violence might be deforesting a hillside or allowing dangerous chemicals to seep into groundwater. Unlike the individual acts of violence traditionally proritised in crime narratives, slow violence might be attributable to decision-makers acting on behalf of

a company—as, for example, in cases of corporate manslaughter—or come under the self-regulating models of corporate social responsibility practiced (often in superficial ways) in business. Looking to fiction, students may be asked: how can the narrative structures of the crime genre—mystery, investigation, denouement—and its ways of theorising knowledge, agency, and responsibility be extended to consider questions of slow violence in a global context? How can justice be conceived and enacted when antagonistic actors and agencies may no longer be the 'evil geniuses' of classic detective fiction, but corporations, governments, communities, or even systemic dynamics that have no clear personal or institutional form or locus of legal and moral responsibility?

Many crime and detection novels, TV dramas and films are highly sophisticated in their excavation of the systemic dynamics of oppression: for example, Jane Campion's treatment of misogyny and sexual violence as underpinning intergenerational power dynamics in the television series *Top of the Lake,* series 1 and 2 (2013-present) or Maj Sjöwall's and Per Wahlöö's magisterial critique of capitalism and the failings of the Swedish welfare state in the Martin Beck series (1967-1975). However, novels and series which address environmental issues have had mixed success in tackling the interconnected economic and legal systems, public and political apathy, and ideological and cultural factors contributing to climate change and environmental crisis.

On the one hand, crime novels are inherently able to handle analysis of clues and forensic evidence without seeming to dump information on readers. These features can be seen in a number of recent novels, including the gargantuan *Requiem* by Clare Francis (1991), which takes on a Monsanto-esque agrochemical pollutor from the perspective of environmentalist-cum-detective and investigator Daisy Field, and Antti Tuomainen's *The Mine* (2015), which uncovers corruption and environmental pollution in Northern Finland from a journalist's perspective. Each novel succeeds in conveying considerable information about environmental degradation through the collection and analysis of soil samples, testing of water, analysis of atmospheric data, compilation of evidence from environmental reports and so on, which might seem extraneous and tedious in a realist novel without mystery elements. Indeed, the realist novel has been the subject of considerable criticism because of its lack of engagement with environmental themes.[19] Unlike most realist novels, which generally remain focused on localised interpersonal dramas, crime

novels are able to plunge into an investigation of international corruption and concealed industrial hazards, in "see the invisible" damage of industrial pollution.[20]

However, the legacy of the Golden Age formula—the corpse and crime scene—hangs heavily over environmental crime fiction. When a murder is at the centre of a text, critiques of societal injustices and toxic discourses still tend to be connected to instances of individual moral failing. As Richard Kerridge states, "Detective stories usually start with simple 'whodunnit' questions which grow into intricate threads of connection" but "at the denouement these stories tend to collapse that intricacy back into a simple confrontation."[21] According to this criticism, Francis' *Reqiuem* deserves particular praise for enquiring into the multiple, complex, entangled interests which create the context for industrial malpractice and ecological pollution in a comparable way to the television series *The Wire*'s excavation of the USA's drug trade and law enforcement's war on drugs. At over 800 pages, the book might prove a challenge for teaching. Nonetheless, Francis's capacity to handle interlocking and international narratives addressing politics, environmentalism, farming, conservation, environmentalism, global poverty, charity, medicine and law produces a more intricate narrative than most; furthermore, the connections the book makes between ecological and human health could be used to guide students through discussion of the merits and weaknesses of strongly ecocentric or anthropocentric approaches to storytelling. While crime fictions can often be accused of being purely anthropocentric in their approach to transgression and justice, Francis' novel prompts consideration of the interdependence of social and environmental justice, without foresaking suspense, danger and other kinds of human interest.

Published two years later, John Grisham's *The Pelican Brief* (1993), has been influential in establishing the key tropes of many modern environmental crime thrillers: a clash of interests between powerful oil executives (or other polluting industries) and environmentalists leads to a murder, blackmail or another transgression, with the involvement of government or law enforcement in cover-up and conspiracy. In both *Requiem* and *The Mine*, investigators are threatened, while whistle-blowers and activists are attacked or found dead in mysterious circumstances. These novels' exposure of corporate indifference, greed, and malpractice may seem melodramatic, were it not for the real-world dangers faced by environmental defenders. Global Witness reports that 200 environmental activists were killed in 24 countries in 2016, with the most fatalities in Brazil, Columbia and the Philippines.[22]

The upsurge of environmental conspiracy novels may be a sign that writers, publishers and readers are becoming alert to the risk of protesting environmental harm and corporate interest; however, this new subgenre's tendency to focus on Western nations also evades the reality that such danger is almost exclusively and disproportionately experienced by indigenous people and communities in the Global South. In teaching environmental crime dramas, it is essential to draw students' attention to the wider geopolitical realities of environmental crisis and activism, and to the places and communities devastated by resource extraction.

Bringing postcolonial ecocritical practices to bear on texts will help students to uncover the interconnected and mutually-reinforcing crimes—both historical and on-going—which underpin and produce environmental injustice.[23] Teaching Helon Habila's *Oil on Water* (2010) could prompt discussion of the ways in which numerous factors contribute to the commission of a crime. Although not strictly a crime novel, it portrays the kidnapping of a British oil executive's wife through the eyes of a journalist, Rufus, who uncovers the interlocking interests which support the devastating oil industry in the Niger Delta. Remote multinational corporations participate in the destruction of indigenous communities, ecosystem-destroying water pollution, civil war, and the undermining of Nigerian democracy. The novel's messy ending gestures to the vastness and complexity of these interlocking crimes and injustices, which it is outside the remits of the novel to understand, manage or contain. Imre Szeman has written of the defining features of a new genre of 'petrofictions' (novels focused on the global oil industry) as follows: "The very best petrofictions being produced today understand oil not as a problem to be (somehow, miraculously) ameliorated, but as a core element of our societies."[24] While classic crime and detective plots can be seen, possibly simplistically, as offering both denouement and closure with the discovery of the killer and the restoration of the *status quo*, crime fictions which engage with the oil industry might only ever be able to offer detection plots without a meaningful form of resolution: that is, until as a society we have ceased to be dependent on oil. In teaching Francis, Tuomainen and Habila, students can be encourage to meditate upon the unresolvability of crimes connected with massive, systemic injustice, and these texts' refusals to offer easy conclusions. Do students find these non-resolutions satisfying, and what kinds of behavioural change at the individual and collective level do these novels advocate?

Conclusion

In *The Ecological Thought*, Timothy Morton outlines his theory of ecological enmeshment, in which the human is connected to and co-constituted with non-human nature; living, dead and synthetic matter; environmental processes; and each other. Understanding this complete enmeshment involves adopting the perspective of a noir detective: "The noir narrator begins investigating a supposedly external situation, from a supposedly neutral point of view, only to discover that she or he is implicated in it." [25] Reading environmental crime fictions as 'econoir', and bringing the sensibilities of noir fiction to bear on environmental issues, entails collapsing nature/culture binaries and realising that we can never look on at 'nature' or 'the environment' from an outsider perspective. Reading crime fiction ecologically may also involve adopting a radically different perspective on the genre's defining tropes and features. How will the detective sift through connected and disconnected material to determine a clear chain of effect and responsibility when ecological entanglement proves that we are all enmeshed? Will we witness a shift from police and journalist investigators to scientists and environmentalists as "the subject supposed to know" finds themselves measuring groundwater pollution or handling climate data?[26] Might non-human agencies, corporations and 'assemblages'—orderings of heterogeneous elements including bodies, energies, acts and intentions—come to take the place of the traditional criminal genius?[27] In the age of Anthropocene, in which human activity is affecting the geological record and altering earth conditions for unimaginable futures, will individual crimes still matter, or will writers and readers of crime fiction come to experience the 'derangement of scale' that Timothy Clark associates inevitably with the opening up of such vast geographical and temporal vistas?[28]

Bringing the study of crime fiction into dialogue with ecocriticism, ecological philosophy and the current conditions of our environment crisis tests the capacities of the genre as a form dedicated to examining transgression, knowledge, justice, and the possibility of a different future. It will be challenging, but it will ultimately engage students in some of the most demanding ethical, aesthetic and political questions of our times.

Notes

[1] See Sam Naidu. 'Crimes against Nature: Ecocritical Discourse in South African Crime Fiction' *Scrutiny2* 19, no. 2 October 2014: 59-70; Martindale, Kym 'Murder in Arcadia: Towards a Pastoral of Responsibility in Phil Rickman's Merrily Watkins Murder Mystery Series' *Frame* 26, no.2 November 2013: 23-36; Walton, Jo Lindsay and Samantha Walton eds. "Crime Fiction and Ecology" Special Edition of *Green Letters: Studies in Ecocriticism* 22, no.1 (February 2018).

[2] See Richard Kerridge. 'Ecothrillers: Environmental Cliffhangers' Laurence Coupe ed. *The Green Studies Reader*. Oxford and New York: Routledge, 2000: 242-249; Trexler, Adam. *Anthropocene Fictions: The Novel in a Time of Climate Change*. Charlottesville, VA: University of Virginia Press, 2015

[3] See *Hinterland*. Produced by Ed Thomas. SC4, 2013-present; *Shetland*. Produced by Christopher Aird, Elaine Collins and Kate Bartlett. BBC Scotland. 2013-present; *Happy Valley*. Produced by Nicola Shindler, Sally Wainwright and Matthew Read. BBC One. 2014-present; *Broadchurch*. Produced by Jane Featherstone and Chris Chibnall. ITV. 2013-2017.

[4] See Laurel B. Watson et al. 'Understanding the Relationships Among White and African American Women's Sexual Objectification Experiences, Physical Safety Anxiety, and Psychological Distress.' *Sex Roles February* 72, no. 3–4, February 2015: 91–104.

[5] Countless texts take up this theme. Students could be directed to Soper and Haraway for a more detailed discussion.

[6] Arthur Conan Doyle. *The Hound of the Baskervilles*. London: Penguin, 2001; 56, 153, 154.

[7] Rod Giblett. 'Theology of wetlands: Tolkien and Beowulf on Marshes and their Monsters' *Green Letters: Studies in Ecocriticism* 19, no. 2 March 2012: 132-143; p.143.

[8] See Ursula Heise 'Science and Ecocriticism' *The American Book Review* 18 no.5 July-August 1997: 4.

[9] Doyle, 144, 156, 153.

[10] See Terry Gifford. *Pastoral*. Abingdon. Routledge, 1999; and William and Andrew Smith eds. *EcoGothic*. Manchester: Manchester University Press, 2013.

[11] Patrick Murphy. *Ecocritical Explorations in Literary and Cultural Studies*. Plymouth: Lexington, 2009, 143

[12] See Stefan H. Leader and Peter Probst. *The Earth Liberation Front and Environmental Terrorism; Terrorism and Political Violence* Vol. 15 , Iss. 4, 2003.

[13] This story and subsequent trials and investigations have been extensively reported upon in *The Guardian*, for example see: Rob Evans and Paul Lewis, 'Undercover police officer unlawfully spied on climate activists, judges rule' *The Guardian* Wednesday 20 July 2011: Web. https://www.theguardian.com/environment/2011/jul/20/police-spy-on-climate-activists-unlawful [Accessed 09.10.17]

[14] See Stephen Knight. *Form and Ideology in Crime Fiction*. London: Palgrave, 1980.

[15] John Vidal, 'Not guilty: the Greenpeace activists who used climate change as a legal defence' *The Guardian*. Thursday 11 September 2008 https://www.theguardian.com/environment/2008/sep/11/activists.kingsnorthclimatecamp [Accessed 09.10.17]

[16] See Rebecca Nathanson 'Climate Change Activists Consider the Necessity Defence.' *The New Yorker* 11 April 2015. https://www.newyorker.com/news/news-desk/climate-change-activists-consider-the-necessity-defense [Accessed 09.10.17]

[17] See Tom Levitt 'Climate Activists Face Jail Over Ratcliffe Coal Plot.' *The Ecologist*. 14 December 2010 http://www.theecologist.org/News/news_round_up/694507/climate_activists_face_jail_over_ratcliffe_coal_plot.html [Accessed 09.10.17]

[18] Rob Nixon. *Slow Violence and the Environmentalism of the Poor*. Cambridge MA: Harvard University Press, 2011, 2.

[19] See Amitav Ghosh, *The Great Derangement*. Chicago: University of Chicago Press, 2016.

[20] Barbara Adam. *Timescapes of Modernity*: *The Environment and Invisible Hazards*. London: Routledge, 1998, 19.
[21] Kerridge, 247
[22] See 'Defenders of the Earth.' *Global Witness*. (13 July 2017 https://www.globalwitness.org/en/campaigns/environmental-activists/defenders-earth/ [Accessed 09.10.17]
[23] See Graham Huggan and Helen Tiffin. *Postcolonial Ecocriticism*. Abingdon: Routledge, 2015.
[24] Imre Szeman. 'Introduction' to Petrofictions Special Issue. *American Book Review* 33, no. 3 March-April 2012: 3.
[25] Timothy Morton. *The Ecological Thought*. Cambridge: Harvard, 2010, 16-17.
[26] Slavoj Zizek. *Looking Awry*: *An Introduction to Lacan Through Popular Culture*. Cambridge, MA: MIT Press, 1992, 57.
[27] See Jane Bennett. *Vibrant Matter: A Political Ecology of Things*. Durham and London: Duke University Press, 2010.
[28] See Timothy Clark. *Ecocriticism on the Edge*. London: Bloomsbury, 2015.

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