

---

# ӘДЕБИЕТТАНУДЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ АКТУАЛЬНЫЕ ВОПРОСЫ ЛИТЕРАТУРОВЕДЕНИЯ RELEVANT ISSUES OF LITERATURE STUDY

Article

UDC82-1/-9

<https://doi.org/10.31489/2026PHI2/132-141>

Received: 03.02.2026

Accepted: 27.03.2026

O. Kapranov\*

NLA University College, Oslo, Norway

(e-mail: [oleksandr.kapranov@nla.no](mailto:oleksandr.kapranov@nla.no))

## The Image of Climate Change in *Wild Dark Shore* by Charlotte McConaghy

The issue of climate change poses innumerable challenges to political [1], societal [2], as well as business actors [3]. Furthermore, climate change impacts negatively on people's daily lives by affecting their health [4], food and water security [5], well-being [6], and economic stability [7]. In this light, it is hardly surprising that the issue of climate change is amply elucidated in mass media [8], visual [9] and performing arts [10] (e.g., theatre [11]), and in literary fiction [12]. In particular, the negative consequences of climate change are routinely represented in climate change fiction (cli-fi) [12]. Whilst cli-fi grows exponentially [13], little is known about the Australian segment of cli-fi [14]. Attempting to bridge the current research gap, this article presents a qualitative study that seeks to shed light onto how the image of climate change is portrayed in a relatively recent Australian cli-fi novel *Wild Dark Shore* by Charlotte McConaghy [15], an acclaimed Australian novelist. The study employs an ecocritical lens to unveil the portrayal of the image of climate change in the novel. The results of the ecocritical analysis reveal that the image of climate change is represented in *Wild Dark Shore* by (i) extreme weather events, (ii) the rise in sea levels, (iii) coastal erosion, (iv) carbon footprint reduction, and (v) the international seed bank. These findings are further discussed and illustrated in the article.

*Keywords:* climate change, climate change fiction (cli-fi), Australian cli-fi, the image of climate change, *Wild Dark Shore*, Charlotte McConaghy

### Introduction

The issue of climate change is a complex problem that poses innumerable threats and challenges to humanity in general and to political [1], societal [2], and business actors [3] in particular. To be precise, the negative consequences of climate change impact on people's daily choices, affect their health [4], pose risks to their food and water security [5], represent a potential threat to their well-being [6] as well as economic stability [7]. In this light, it is hardly surprising that the negative consequences of climate change are sufficiently well elucidated in traditional and online mass media [8]. Additionally, the negative consequences of climate change are addressed in visual [9] and performing arts [10], theatre [11], and literary fiction [12].

In particular, the negative consequences of climate change are routinely represented in climate change fiction (cli-fi) [12]. Whilst cli-fi grows exponentially [13] and attracts a wide readership on the global level, fairly little is known about the Australian segment of cli-fi [14]. For instance, there is a paucity of literary and ecocritical studies on cli-fi novels written by Charlotte McConaghy, who is a famous Australian novelist. Furthermore, there are no published studies on McConaghy's recent novel *Wild Dark Shore* [15]. In an attempt to advance the readers' understanding and awareness of the Australian segment of cli-fi, this article presents a qualitative study that analyses the image of climate change in McConaghy's *Wild Dark Shore*. Accordingly, the present study seeks to answer the following **research question (RQ)**:

---

\* Corresponding author's e-mail: [oleksandr.kapranov@nla.no](mailto:oleksandr.kapranov@nla.no)

**RQ:** How is the image of climate change portrayed in *Wild Dark Shore* by Charlotte McConaghy?

Prior to proceeding to the outline of the article, we should expand upon the relevance of the study. First, as mentioned above, the relevance of the present investigation is accounted by the fact that there is no published scientific research on McConaghy's *Wild Dark Shore*. Apart from this obvious and quite simplistic reason, the relevance of the study is based upon the impact of climate change on people's lives in the Southern Hemisphere [16] and, especially, Australia [17]. In this regard, it should be explained that Australia experiences such negative consequences of climate change [18] as (i) a substantial rise in mean temperature [19], (ii) a significant increase in extreme weather events [20], (iii) intensified bushfires [21], and (iv) a dramatic rise in sea levels [22]. Accordingly, it would be appropriate to examine McConaghy's *Wild Dark Shore* as a piece of cli-fi writing that depicts the negative consequences of climate change (for instance, extreme weather events, sea levels rise, and coastal erosion), which are particularly relevant to the Australian context of the climate crisis. Moreover, an ecocritical examination of *Wild Dark Shore* can enrich the existing body of research on Australian cli-fi and facilitate the public's at large interest in the topic of climate change and its negative impact on the Southern Hemisphere in general and Australia in particular [23]. Also, the results of the present study can be relevant to university courses and/or modules that focus on cli-fi [24]. Additionally, the relevance of the study can be justified by its applicability to undergraduate and postgraduate courses in climate change education, education for sustainable development (ESD), and sustainability [25, 26, 27]. Presumably, the study can be relevant to undergraduate students of English as a Foreign Language (EFL) [28], given that the study analyses a novel that depicts the issue of climate change through the eyes of a group of Australians, whose linguistic repertoires exhibit a cornucopia of features associated with Australian English [29, 30].

Having explained the relevance and novelty of the study, this article proceeds as follows. First, an overview of the literature on the Australian segment of cli-fi is provided. Second, the present study is introduced in conjunction with (i) a summary of the novel's plot and (ii) a brief outline of the ecocritical methodology. Third, the results of the qualitative ecocritical examination are presented and discussed. Fourth, the major findings and conclusions are given in the final section of the article.

*An overview of the literature: The Australian segment of cli-fi*

As indicated in the introduction, *Wild Dark Shore* is written by an Australian author. Crucially, the novel's plot unfolds at an Australian outpost on the remote island off the coast of Australia. Against this background, it seems logical to review the literature on Australian cli-fi. Whilst the Australian segment of cli-fi is a relatively recent phenomenon, which, arguably, harkens back to *The Sea and Summer* published in 1987 [31], there is a growing bulk of cli-fi that is either written by Australian authors or localised in Australia, often combining both the Australian authorship with Australian settings [32]. It should be noted, however, that the literature posits that whilst Australian cli-fi seems to be geographically peripheral, it, nevertheless, engages the readers with a range of global and local issues [32].

Australian cli-fi has been examined in a number of literary and ecocritical studies [23, 32, 35]. The literature argues that Australian cli-fi often portrays climate change scenarios and represents them as alternative realities, which are associated with the technological, spatial and socio-cultural phenomena [32]. In particular, the literature [23] argues that several contemporary Australian cli-fi novels, for instance *Locust Girl* [33] and *The Swan Book* [34], portray climate change through the lens of indigenous voices of the Global South, which problematise the climate crisis as an eco-socio-cultural issue, e.g.

Although research on cli-fi is often focused on Northern hemisphere texts and in particular, cli-fi from North America, we offer examples of often overlooked texts from the Southern hemisphere. Further, these texts highlight Indigenous and Global South voices with Merlinda Bobis having roots in the Philippines and Alexis Wright being a Waanyi woman. Beyond their literary value, these cli-fi texts offer powerful tools for climate change education in higher education settings. More than just depicting climate crisis, these novels critique structural inequalities, resist anthropocentrism and imagine alternative ways of being in the world. Both texts follow young women in precarious circumstances who are oppressed by the dominant political power of their worlds while being subject to the impacts of a changing climate. For educators, this presents an opportunity to engage students critically and creatively with climate change as an eco-socio-cultural phenomenon. [23; 450]

It is inferred from the literature [23, 32, 35, 36, 37, 38, 39, 40] that the Australian segment of cli-fi embraces a range of topics, which show that climate change is related to Aboriginal rights, climate justice, climate change denialism, ecological awareness, and eco-activism. Admittedly, Australian cli-fi is in alignment with its British counterpart that is also known for broaching important socially-oriented aspects associated with the issue of climate change [13]. The socially-oriented essence of Australian cli-fi, according to the literature [35, 37], is evident from its clear focus on the environment and environmental concerns that are intertwined with the climate crisis. In this regard, the literature [37, 38, 39] argues that Australian cli-fi offers a platform to raise public awareness of the issue of climate change and, concurrently, facilitates the relatability of the issue of climate change. Accordingly, the Australian segment of cli-fi is thought to provide a relatable means of empowering people's engagement in climate change education [37].

As indicated above, Australian cli-fi is sensitive to the positioning of the issue of climate change in the context of Aboriginal rights. In this regard, the literature indicates that climate is inextricably linked to Country or Land, or as S.M. Isaacs has said, "All Indigenous literature is climate literature" (personal communication, 2021). This ontology frames our analysis of the ways that Indigenous "cli-fi" texts refuture relations and invite transformed modes of reading. We engage with the key concept "Country" alongside "Indigenous relationality" through ideas pioneered by First Nations Elder scholar Terry Widders (Anaiwan Nation). We understand that an Indigenous text that locates Country as a sentient character ... [38].

In other words, it is inferred from the literature [23, 32, 35, 36, 37, 38, 39, 40] that Australian cli-fi is concerned, among other topics, with the complex relationship between the locus of climate change and the people, especially indigenous communities, who live there. Admittedly, the literature [38, 39] emphasises the following facets that are prominent in the Australian segment of cli-fi: (i) the tension between White settlers and Aboriginal communities, (ii) postcolonial environmental exploitation, (iii) the personal attachment to the land, (iv) the sense of belonging, and (v) the portrayal of human vs. non-human against the backdrop of the climate crisis [39].

In addition to the aforementioned facets, the literature [39, 40] demonstrates that Australian cli-fi represents the image of climate change as intensified bushfires, e.g. recent Australian novels are updating the tradition of bushfire fiction in response to the devastating events of the 2019–2020 Black Summer, paying special attention to their treatment of sound and memory. As novels by Eliza Henry-Jones, Inga Simpson, and Richard Flanagan demonstrate, megafires have become newly unpredictable in the age of the Anthropocene and the Pyrocene and their public remembrance has become increasingly global, anxious, and competitive in the crowded media ecology of the twenty-first century [40].

Furthermore, the literature [39] shows that not only climate change-related bushfires are at the heart of Australian cli-fi. Particularly, the nature of anthropogenic climate change in Australia is evident from a series of recent floods and, especially, coastal erosion, which are referred to in a number of Australian cli-fi novels that highlight the tension between the negative consequences of climate change and the livelihood of the local Australian communities [40].

Conceivably, McConaghy's *Wild Dark Shore* is a relevant example of Australian cli-fi that illustrates the entanglement of people in the middle of extreme weather events, such as flooding, the rise in sea levels, and coastal erosion. In the subsequent part of the article, McConaghy's novel will be examined through an ecocritical lens.

#### *The present study: An outline of the plot and research methodology*

Charlotte McConaghy is an acclaimed award-winning Australian author [41], who is known for her best-selling novels *Migrations* [42] and *Once There Were Wolves* [43]. Her most recent novel *Wild Dark Shore* has been named Amazon's *Best Book of the Year So Far* for 2025. In *Wild Dark Shore*, McConaghy narrates about a fictional Shearwater Island, whose portrayal, in her own words, is based upon Macquarie Island, which is a subantarctic island halfway between Tasmania and Antarctica. At only thirty-four kilometres long and five wide, it is a World Heritage Site, home to over four million seals, penguins, and seabirds — making it, as explorer Sir Douglas Mawson stated in 1919, «one of the wonder spots of the world» [15; 299].

Shearwater Island belongs to Australia. On this remote island, there is a family of four, who look after the seed vault, which is an international seed bank that is meant to preserve samples of plant seeds in case of a mass extinction event. The family consists of Dominic Salt and his three children, Fen, Raff, and Orly. They are the last caretakers of Shearwater, who are about to be relocated to the mainland due to rising sea

levels. Whereas all the other seed vault workers and researchers have fled, the Salts remain on the island a little longer. Then, during the worst storm in living memory, a strange woman, named Rowan, gets washed ashore. Rowan's unexpected and mysterious arrival sets McConaghy's *Wild Dark Shore* in motion. Later, the novel progresses to a gripping thriller with several deaths to be solved.

The issue of climate change in the novel serves as a crucial element that contributes to the description of Shearwater Island, the life of its inhabitants, and the reason for the seed vault being built. As a central element in the novel, the image of climate change needs to be addressed and unpacked in detail (see the RQ of the study in the introduction). Guided by the RQ, the present study employs a qualitative ecocritical methodology in order to establish how the image of climate change is represented in the novel.

As far as the methodology is concerned, it should be emphasised that the study is anchored in the ecocritical approach [44], which, on the one hand, aims to identify literary representations of the issue of climate change as relevant indices of coping, adapting to, and mitigating the climate crisis and, on the other hand, seeks to analyse the representation of climate change within literary conventions. In this light, the methodology of ecocritical analysis of the novel involves the identification of the way the image of climate change is portrayed [44]. Specifically, it examines the use of mental imagery, visual cues, and symbolic meanings in order to arrive at the representations of the image of climate change [44] in *Wild Dark Shore* by McConaghy. To reiterate, the methodological procedure of the identification of the image of climate change follows the ecocritical approach developed by Johns-Putra [44]. The results of the qualitative ecocritical investigation are summarised, illustrated, and discussed in the following section of the article.

### Results and discussion

The results of the investigation reveal that the image of climate change in *Wild Dark Shore* by McConaghy is represented as i) extreme weather events, (ii) the rise in sea levels, (iii) coastal erosion, (iv) carbon footprint reduction, and (v) the international seed bank. These findings are summarised in Table 1, which includes illustrative material associated with each individual representation.

Table 1

The Representations of the Image of Climate Change in McConaghy's *Wild Dark Shore*

#	The Representations of Climate Change	Illustrative Material
1	Carbon footprint reduction	«The single greatest choice we can make to reduce our carbon footprint is to not have a child,» I say calmly; it is very well-trodden ground for us. We have been over the science so many times it feels embarrassing to wield it at him again, but I don't know what else to say. «How many times have we decided together that it means something to us, to live well. Why would the choice to have a baby be based on a different set of values?... «Us not having a child is not going to save the planet,» Hank tells me. «What's going to save the planet is nobody using any more fossil fuels.» ... «So you don't think we have any personal responsibility?» I shake my head. «Bringing children into this apocalypse is selfish and unethical.» [15; 12]
2	Coastal erosion	«As we walk, I take note of the beach and how it's changed under the rising tide — the ocean has taken great mouthfuls of the land. Many of the rocks are gone, washed away by the storm. This coastline looks nothing like it did when we arrived here eight years ago. We are all acutely aware of this fact, but we don't much talk about what rapidly rising sea levels mean: they mean losing the rocks and the beaches, losing the research base and all its buildings, losing the boathouse and its Zodiacs, losing a way to safely board a ship out here.» [15; 29]  «The sea used to be farther out,» Orly says. «But it came in.» «It happened in the night,» Dom says. «A storm took out the support posts. Ate the outcrops. The hut sank into the waves.» [15; 124]  «The waves are enormous. South Beach is gone now. The sea has swallowed it. No more red kelp or black sand. No more seals or penguins. I hope desperately that they have found somewhere safe. As we speed down toward the mouth of the tunnel, I see a great chunk of earth crumbling into the ocean. The cliffs are changing shape.» [15; 275]

3	Extreme weather events	<p>«This is a place of storms, but this storm, this one will be the worst they've endured since coming here. She knows it as soon as she reaches the crest of the hill and collides with the wind. It takes her off her feet.» [15; 3]</p> <p>«A bushfire came through». We are both quiet for a while, thinking through all that that means. «Was there . . . Much left?» he asks. «The house?» «No.» If I look up into the sky now, I will see the way the ash fell like snow in the night, swirling and delicate. The crazy thing is that I'd engineered the house to be as fire resistant as possible, I'd thought I was being silly, and then a fire comes along that reminds you that you know absolutely nothing about what nature is capable of, the power of it is ludicrous, beyond your capacity to prepare for, and everything — everything — burns if it's hot enough.» [15; 57]</p>
4	The international seed bank (the seed vault)	<p>«The Shearwater Global Seed Vault was built to withstand anything the world could throw at it; it was meant to outlast humanity, to live on into the future in the event that people should one day need to regrow from scratch the food supply that sustains us. Specks, most of them. Tiny little black dots. That's all they are. These treasures we keep buried in boxes below ground, down here in the arse-end of the world. The last hope of their kinds, but also of our kind. The idea is a big one: to save humankind.» [15; 10]</p> <p>«He told me the seed vault was being shut down. He said the island was too hazardous — weather events getting worse, sea levels rising with alarming speed — so the seeds were being moved off island to a much smaller vault. The UN was streamlining funds into identifying and storing only the seeds needed to feed humanity. There were fires and floods, there were wars, diseases, food shortages — they were going to need to feed people.» [15; 94]</p>
5	The rise in sea levels	<p>«I put my head down and hurry for the base, soon forced to wade through shin-deep water. I don't think it's high tide; the time is wrong. It's as raff said: this island is no longer safe.» [15; 44]</p> <p>«What I can see is an ocean rising so swiftly that this extraordinary island, this home, will be gone in the blink of an eye. A place so unsafe that most of its occupants have already fled.» [15; 88]</p>

It follows from Table 1 that the image of climate change in the novel is represented along the scientific and personal lines. First, the representation of the image of climate change as a science-based phenomenon will be discussed. Thereafter, a personal and subjective facet of the image of climate change in the novel will be explain in more detail.

The representation of the image of climate change through the prism of coastal erosion is in alignment with the description of the negative consequences of climate change supported by climate science [45]. Whilst coastal erosion is a normal process, its current rate, frequency and intensity are considered to be significantly influenced by the climate crisis [46]. It can be safely stated that that the scientific community of climate change researchers attributes the present-day rate of coastal erosion to the negative consequences of climate change [47]. Against this background, we argue in the study that McConaghy's portrayal of the image of climate change in *Wild Dark Shore* fits the mould of the scientific account of coastal erosion. In particular, coastal erosion in the novel is depicted by means of references to Shearwater's port infrastructure that is vulnerable to the negative consequences of climate change (see Table 1). Furthermore, McConaghy paints quite clearly a grim picture of Shearwater's exposure to coastal erosion that is evident from the fact that its beaches disappear, and even the cliffs and other parts of the coastal maritime ecosystem suffer from the detrimental consequences of coastal erosion. Moreover, the island itself will fade away quite soon due to coastal erosion (see Table 1). Arguably, the depiction of coastal erosion in *Wild Dark Shore* renders the image of climate change in McConaghy's novel a Gothic aura, which is suggestive of the irreversible changes that are not only dramatic, but, first of all, hauntingly destructive.

It should be noted that McConaghy's depiction of coastal erosion as destruction resonates with similar cli-fi novels, especially *The End We Start From* by Megan Hunter [48], *The Wall* by John Lanchester [49], and *What We Can Know* by Ian McEwan [50], which delineate a realistic yet gloomy sketch of the submerged coastal communities that are flooded due to coastal erosion, tidal waves, and sea level rise [13]. Whilst *The End We Start From* [48] and *The Wall* [49] provide a ray of hope amidst the vortex of climate change-related destruction, coastal erosion in McConaghy's *Wild Dark Shore* presents itself as an insatiable animal that devours the island, seeking to obliterate it.

The representation of the image of climate change through the lens of coastal erosion is further enhanced by the portrayal of the rise in sea levels in the novel (see examples in Table 1). In this regard, the image of climate change as the rise in sea levels in *Wild Dark Shore* is in unity with the scientific account of the negative consequences of climate change [45]. Importantly, climate scientists indicate that climate change is a major contributor to the rise in sea levels in the Southern Hemisphere, given that the rising global temperature causes the melting of the ice in the Antarctic regions [51].

It should be emphasised that the portrayal of the rising ocean in the novel is dark and Gothic, just like the depiction of coastal erosion. Both of them are described as relentless and ruthless phenomena, whose synergy causes only chaos and destruction. Again, we can contend that the Gothic image of climate change in *Wild Dark Shore* is substantially amplified by the representation of the rising ocean. In this respect, it should be underscored that the rising ocean and floods form an intrinsic part of climate change discourses [1, 2, 13, 45, 51]. Conceivably, the rise in sea levels seems to be at the heart of the majority of cli-fi novels and films [52]. The representation of the image of climate change via a vivid depiction of the rise in sea levels in *Wild Dark Shore* appears to conform to the typical rendering of the climate crisis in the genre of cli-fi. Arguably, we can posit that the image of climate change as the rise in sea levels follows the footsteps of the Australian segment of cli-fi, in which the themes of flooding and the rising ocean occupy a rather prominent place [32]. To an extent, the image of climate change as the rising ocean is evocative of Turner's [31] *The Sea and Summer* in the sense that the risen waters wreak havoc on people's lives. In case of *Wild Dark Shore*, however, the potency of the rising ocean is unstoppable. It is not only life-changing, it is transformative in terms of the island's geography, which is soon to be erased by the raging ocean.

Whereas coastal erosion and the rise in sea levels can be counted as extreme weather events, the novel also presents to the readers the imagery of gale winds and strong waves, and the reference to bushfires on the Australina mainland (see Table 1). As far as bushfires are concerned, they are considered a naturally occurring phenomenon in Australia [40]. However, bushfires in Australia have intensified due to the climate crisis [39]. Accordingly, bushfires and megafires form part of the Australian segment of cli-fi [40]. In *Wild Dark Shore*, however, the reference to bushfires is added into the narrative as an epiphenomenal element, which is meant to provide more information about Rowan, a woman who mysteriously appears on the island. The readers discover that her house got burnt down in a megafire on the Australian mainland. Hence, we may argue that the image of climate change as bushfires illustrates the negative consequences of climate change on the Australian mainland.

The image of climate change in the novel is also represented by the reference to the international seed bank. The seed bank, which is often referred to as the seed vault in the novel, plays a dual role in the representation of climate change. First of all, the seed vault is meant to preserve seeds from all over the world from a potential mass extinction event inclusive of the climate catastrophe. In this capacity, the seed vault is reminiscent of the Ark of the Covenant that helped to save Noah and his family and numerous animals from the flood. At the same time, however, the seed vault gets flooded by the rising ocean. Constant flooding in combination with perpetual humidity and the shortage of electricity on the island lead to the imminent collapse of the vault. Presumably, the seed vault is intentionally portrayed in the novel as the humanity's failure to mitigate and control the climate crisis. Metaphorically speaking, the vault's unavoidable collapse can be compared to a hypothetical ingress of water into the Ark that could not be stopped. Hence, we argue that the image of climate change that is represented by the seed vault signifies the humanity's lost cause to prevent the climate catastrophe from happening.

The novel, however, suggests a possible way out of the current climate crisis that involves the reduction of carbon footprint. Rowan, the mysterious protagonist in *Wild Dark Shore*, indicates that her personal resolution to reduce the carbon footprint consists in her child-free choice (see Table 1). Specifically, Rowan insists on being child-free as her own contribution to solving the climate crisis and offsetting its negative consequences. In this regard, it should be observed that voluntary childlessness is not mandated by climate science as a means of carbon footprint reduction. Rowan's choice, therefore, could be assumed to be her personal preference, which, however, is intertwined with ethical and societal issues. The interrelationship of Rowan's choice of carbon footprint reduction as a personal yet socially responsible type of behaviour reverberates with the literature [23, 32, 35, 36, 37, 38, 39, 40], which posits that the Australian segment of cli-fi represents the image of climate change in conjunction with socially-oriented and ethical phenomena.

### Conclusions

The article involves a qualitative ecocritical investigation of the representation of the image of climate change in *Wild Dark Shore*, a recent cli-fi novel by McConaghy. The application of the ecocritical analysis has revealed that the image of climate change in the novel is represented by such aspects as (i) extreme weather events, (ii) the rise in sea levels, (iii) coastal erosion, (iv) carbon footprint reduction, and (v) the international seed bank. The ecocritical analysis demonstrates that the image of climate change in the novel is represented in a manner that is in alignment with the science-based account of the climate crisis. Particularly, it has been established that (i) extreme weather events, (ii) the rise in sea levels, (iii) coastal erosion, and (iv) the international seed bank are portrayed in unity with the science-based approach to the issue of climate change. However, the ecocritical analysis shows that carbon footprint reduction is associated with the protagonist's personal choices that involve ethical and socially-oriented considerations.

Additionally, the ecocritical analysis has unveiled a dark and rather Gothic tonality associated with the image of climate change in the novel. Namely, the aspects of climate change that involve coastal erosion, the rise in sea levels, the international seed bank, and other extreme weather events seem to impart an impression of the climate crisis as an unstoppable catastrophe that brings about horror, loss (both physical and emotional), and the haunting feeling of hopelessness. Furthermore, the ecocritical investigation suggests that the image of climate change in the novel involves science-based and personal considerations, which facilitate the readers' understanding of the novel in general, as well as the role of climate change in the current Australian context in particular.

Finally, it should be observed that the ecocritical analysis has not discovered any explicit instances of equating the climate crisis with the life of Aboriginal communities in Australia. In this regard, the image of climate change in *Wild Dark Shore* is represented in a manner that does not include a strong focus on the Aboriginal component. Concurrently, however, *Wild Dark Shore* alludes to the theme of colonial and post-colonial exploitation of natural resources, which aligns the novel with the mainstream segment of Australian cli-fi.

Whilst the present ecocritical analysis focuses on the sub-Antarctic island of Shearwater that belongs to Australia, the results of the study warrant further ecocritical research into postcolonial exploitation of resources in the Southern Hemisphere. Additionally, the results of the study can be of use in the future analysis of cli-fi novels that portray the climate crisis on the far-flung sub-Antarctic archipelagos and other remote regions situated in the Southern Hemisphere.

### References

- 1 Kapranov, O. (2024a). The framing of King Charles III's climate change-related activities by the leading American and British mass media. *Philologia*, 22 (1), 53–73. <https://doi.org/10.18485/philologia.2024.22.22.3>
- 2 Kapranov, O. (2024b). Metonymy in Greta Thunberg's climate change discourse on Facebook. *Филолог – часопис за језик, књижевност и културу — Philologist – Journal of Language, Literature, and Cultural Studies*, 15 (30), 109–129. <https://doi.org/10.21618/fil2430109k> [in Serbian].
- 3 Kapranov, O. (2016a). Do international corporations speak in one voice on the issue of global climate change: The case of British Petroleum and The Royal Dutch Shell Group. In C. Can, A. Kilimci, & K. Papaja (Eds.). *Social Sciences and Humanities: A Global Perspective* (pp. 306–322). Ankara: Detay Yayıncılık.
- 4 Kapranov, O. (2023a). Modal verbs in English-medium research articles on the issue of climate change and health. *Acta Marisiensis. Philologia*, 5 (5), 38–48. <https://doi.org/10.2478/amph-2023-0084>
- 5 Omotayo, A.O., & Omotoso, A.B. (2025). Climate-smart agricultural technology and gender-differentiated food, and water security: Evidence from smallholder sunflower (*Helianthus annuus* L.) Farmers. *Agricultural Water Management*, 308, 109276. <https://doi.org/10.1016/j.agwat.2024.109276>
- 6 Vercammen, A., Wray, B., Crider, Y.S., Belkin, G., & Lawrence, E.L. (2025). Psychological impacts of climate change on US youth. *Proceedings of the National Academy of Sciences*, 122 (16), e2311400122. <https://doi.org/10.1073/pnas.2311400122>
- 7 Kapranov, O. (2017). Conceptual metaphors associated with climate change in corporate reports in the fossil fuels market: Two perspectives from the United States and Australia. In K. Fløttum (Ed.). *The Role of Language in the Climate Change Debate* (pp. 90–109). New York: Routledge.
- 8 Liu, J.C.E. (2025). China's climate grand propaganda on social media and mass media: Evidence from Twitter and state newspapers. *Energy Research & Social Science*, 125, 104086. <https://doi.org/10.1016/j.erss.2025.104086>
- 9 Michałowska, M. (2020). Artists in the face of threats of climate change. *Oceanologia*, 62 (4), 565–575. <https://doi.org/10.1016/j.oceano.2020.03.003>

- 10 Kapranov, O. (2025a). A meeting point of culture, royalty, and the environment: Analyzing the discourse on sustainability by the Royal Ballet and Opera in London. *Culture. Society. Economy. Politics*, 5 (2), 43–59. <https://doi.org/10.2478/csep-2025-0014>
- 11 Kapranov, O. (2025b). Culture, education and theatre: The Globe Theatre's discourse on climate change. *Journal of Education, Society & Multiculturalism*, 6 (2), 78–96. <https://doi.org/10.2478/jesm-2025-0016>
- 12 Yusoff, K., & Gabrys, J. (2011). Climate change and the imagination. *Wiley Interdisciplinary Reviews: Climate Change*, 2(4), 516–534. <https://doi.org/10.1002/wcc.117>
- 13 Kapranov, O. (2025c). Flooded London: Sensory lexica in The End We Start From by Megan Hunter. *East-West Cultural Passage*, 25 (2), 167–189. <https://doi.org/10.2478/ewcp-2025-0019>
- 14 Milner, A. (2025). What is cli-fi? *Australian Journal of Environmental Education*, 41 (3), 409–419. <https://doi.org/10.1017/ae.2025.10070>
- 15 McConaghy, C. (2026). *Wild Dark Shore*. Edinburgh: Canongate.
- 16 Kapranov, O. (2024c). The framing of climate change discourse by Greenpeace Africa. *Acta Marisiensis. Philologia*, 6 (6), 29–39. <https://doi.org/10.62838/amph-2024-0102>
- 17 Kapranov, O. (2023b). The framing of climate change by Greenpeace Australia Pacific. Beyond Philology. *An International Journal of Linguistics, Literary Studies and English Language Teaching*, 21 (3), 9–31. <https://doi.org/10.26881/bp.2024.3.01>
- 18 Kapranov, O. (2024d). Modality in climate change discourse by Greenpeace Australia Pacific. *Studies in Linguistics, Culture, and FLT*, 12 (1), 9–32. <https://doi.org/10.46687/CRYR1521>
- 19 Huang, K., Wu, X., Zhang, L., Geng, H., & Qu, Y. (2025). Increasing risk of global forest loss from extreme wildfires under climate change. *International Journal of Digital Earth*, 18 (1), 2483982. <https://doi.org/10.1080/17538947.2025.2483982>
- 20 Partheepan, S., Sanati, F., & Hassan, J. (2025). Modelling bushfire severity and predicting future trends in Australia using remote sensing and machine learning. *Environmental Modelling & Software*, 188, 106377. <https://doi.org/10.1016/j.envsoft.2025.106377>
- 21 Hamlington, B.D., Fournier, S., Thompson, P.R., & Marcos, M. (2025). Sea level rise in 2024. *Nature Reviews Earth & Environment*, 6 (4), 246–248. <http://doi.org/10.1038/s43017-025-00667-w>
- 22 Ballesteros, C., Lincke, D., Nicholls, R.J., Heslop, J., Hinkel, J., Malagón-Santos, V., & Slangen, A. (2025). Migration, land loss and costs to 2100 due to coastal flooding under the IPCC AR6 sea-level rise scenarios and plausible adaptation choices. *Frontiers in Marine Science*, 12, 1505633. <https://doi.org/10.3389/fmars.2025.1505633>
- 23 Bayes, C., & Abbasi, H. (2025). Cli-fi as climate change education: A posthumanist ecofeminist approach to thinking with Australian cli-fi narratives. *Australian Journal of Environmental Education*, 41 (3), 449–461. <https://doi.org/10.1017/ae.2025.10061>
- 24 Richardson, K. (2022). The hottest new literary genre? How cli-fi can support the teaching of climate change. *Teaching Geography*, 47 (3), 123–126.
- 25 Kirsner, K., Kapranov, A., Bujalka, H., & Dunn, J. (2007). How long does it take to learn a second language? *Forum on Public Policy: A Journal of the Oxford Round Table*, 3 (2), 161–170.
- 26 Kapranov, O. (2025e). Modality in discourse on education for sustainable development: An analysis of research article abstract. *Philologia*, 23 (1), 67–80. <https://doi.org/10.18485/philologia.2025.23.23.4>
- 27 Kapranov, O. (2016b). Speech rate and filled pauses as variables involved in EFL student's identification of Australian English. *Psycholinguistics*, 20 (2), 49–63.
- 28 Kapranov, O. (2019a). Discourse markers in online writing by early balanced English/Italian bilinguals. *Brno Studies in English*, 45 (2), 77–100. <https://doi.org/10.5817/BSE2019-2-4>
- 29 Kapranov, O. (2019b). The framing of a preferred variety of English by pre-service primary school teachers of English as a foreign language. *ANGLICA — An International Journal of English Studies*, 28 (2), 117–139.
- 30 Kapranov, O. (2023c). A systematic analysis of undergraduate EFL courses in phonetics and phonology offered by leading research-intensive universities in Norway. *Alkalmazott Nyelvtudomány*, 23 (1), 59–72. <http://dx.doi.org/10.18460/ANY.2023.1.004>
- 31 Turner, G. (1987). *The Sea and Summer*. London: SF Masterworks.
- 32 Lovell, S., Thomas, B., & Wickham, O. (2019). Neither fish nor fowl: Travelling across genres and disciplines through 21st century Australian cli-fi. *TEXT*, 23 (Special 56), 1–14.
- 33 Bobis, M. (2015). *Locust Girl: A Love Song*. Little River: Spinifex Press.
- 34 Wright, A. (2013). *The Swan Book*. Parramatta: Giramondo.
- 35 Carleton, S., & Hay, C. (2020). 'Global Weirding' Australian absurdist cli-fi plays. *Performance Research*, 25 (2), 79–86. <https://doi.org/10.1080/13528165.2020.1752580>
- 36 Milner, A. (2025). What is cli-fi? *Australian Journal of Environmental Education*, 41 (3), 409–419. <https://doi.org/10.1017/ae.2025.10070>
- 37 Ferguson, J.P., Tytler, C., White, P.J., & Oliver, S. (2025). Climate fiction of the anthropocene. *Australian Journal of Environmental Education*, 41 (3), 397–408. <https://doi.org/10.1017/ae.2025.10076>
- 38 Phillips, S., McLean Davies, L., & Truman, S.E. (2022). Power of country: Indigenous relationality and reading Indigenous climate fiction in Australia. *Curriculum Inquiry*, 52 (2), 171–186. <https://doi.org/10.1080/03626784.2022.2041978>
- 39 Fetherston, R. (2025). *Theorising the Postcolonial Eco-Novel*. Cham: Palgrave Macmillan. [https://doi.org/10.1007/978-3-032-04466-2\\_4](https://doi.org/10.1007/978-3-032-04466-2_4)

- 40 De Bruyn, B. (2025). “And then country’s tone changed”: Eco-sonic memory in Australian Pyrocene fiction. In L. Bond, S. Radstone, & J. Rapson (Eds.). *The Palgrave Handbook of Literary Memory Studies* (pp. 453–480). Cham: Palgrave Macmillan. [https://doi.org/10.1007/978-3-031-69594-0\\_27](https://doi.org/10.1007/978-3-031-69594-0_27)
- 41 Bubiková, Š. (2026). Crimes, wolves and consolation: National parks in contemporary crime fiction. In Š. Bubiková, B. Kucała, & B. Piątek (Eds.). *Consolations of Nature. Human–Nature Connections in Modern and Contemporary Anglophone Literature* (pp. 208–227). Leiden: Brill.
- 42 McConaghy, C. (2020). *Migrations*. London: Macmillan.
- 43 McConaghy, C. (2021). *Once There Were Wolves*. London: Hamish Hamilton.
- 44 Johns-Putra, A. (2016). Climate change in literature and literary studies: From cli-fi, climate change theater and ecopoetry to ecocriticism and climate change criticism. *Wiley Interdisciplinary Reviews: Climate Change*, 7 (2), 266–282. <https://doi.org/10.1002/wcc.385>
- 45 Fløttum, K. (2017). *Language and climate change*. In K. Fløttum (Ed.), *The Role of Language in the Climate Change Debate* (pp. 1–9). New York: Routledge.
- 46 Pang, T., Wang, X., Nawaz, R.A., Keefe, G., & Adekanmbi, T. (2023). Coastal erosion and climate change: A review on coastal-change process and modeling. *Ambio*, 52 (12), 2034–2052.
- 47 Polydoropoulou, A., Bouhouras, E., Papaioannou, G., & Karakikes, I. (2025). Living labs for the resilience of ports against climate change disruptions. *Ocean & Coastal Management*, 261, 107528. <https://doi.org/10.1016/j.ocecoaman.2024.107528>
- 48 Hunter, M. (2017). *The End We Start From*. New York: Grove Press.
- 49 Lanchester, J. (2019). *The Wall*. London: Faber & Faber.
- 50 McEwan, I. (2025). *What We Can Know*. London: Jonathan Cape.
- 51 Капранов, О. (2024e). The framing of climate change discourse on Facebook by Greenpeace Aotearoa. *Language: Codification, Competence, Communication*, 1 (10), 31–47. <https://doi.org/10.2478/lccc-2024-0003>
- 52 Svoboda, M. (2016). Cli-fi on the screen (s): patterns in the representations of climate change in fictional films. *Wiley Interdisciplinary Reviews: Climate Change*, 7 (1), 43–64. <https://doi.org/10.1002/wcc.381>

О. Капранов

### Шарлотта МакКонагидің «Жабайы қараңғы жағалаудағы» климаттың өзгеруінің бейнесі

Климаттың өзгеруі мәселесі саяси [1], қоғамдық [2], сондай-ақ бизнес субъектілеріне [3] сансыз қиындықтар туғызады. Сонымен қатар климаттың өзгеруі адамдардың денсаулығына [4], азық-түлік және су қауіпсіздігіне [5], әл-ауқатына [6] және экономикалық тұрақтылыққа [7] әсер ету арқылы олардың күнделікті өміріне кері әсерін тигізеді. Осы тұрғыдан алғанда, климаттың өзгеруі мәселесі және онымен байланысты қиындықтар бұқаралық ақпарат құралдарында кеңінен түсіндірілуі таңқаларлық емес [8]. БАҚ-та жарияланудан басқа, климаттың өзгеруі мәселесін көркем [9] және орындаушылық өнер [10] өкілдері, мысалы, театр [11], сондай-ақ әдеби орталар [12] қарастырады. Атап айтқанда, климаттың өзгеруінің теріс салдары климаттың өзгеруі туралы көркем әдебиетте (кли-фай) үнемі көрсетіледі [12]. Кли-фай экспоненциалды түрде өседі [13], кли-файдың австралиялық сегменті туралы аз мәлімет бар [14]. Қазіргі зерттеу алшақтығын жоюға тырыса отырып, бұл мақалада Шарлотта МакКонагидің салыстырмалы түрде жақында жарық көрген «Жабайы қараңғы жағалау» атты австралиялық фантастикалық романында климаттың өзгеруі бейнесінің қалай бейнеленгенін анықтауға бағытталған сапалық зерттеу ұсынылған [15]. Зерттеуде романдағы климаттың өзгеруі бейнесінің бейнесін ашу үшін экокритикалық линза қолданылды. Экокритикалық талдау нәтижелері «Жабайы қараңғы жағалаудағы» климаттың өзгеруі бейнесінің (i) экстремалды ауа райы оқиғаларымен, (ii) теңіз деңгейінің көтерілуімен, (iii) жағалау эрозиясымен, (iv) көміртегі ізінің азаюымен және (v) халықаралық тұқым банкімен бейнеленгенін көрсетеді. Бұл тұжырымдар мақалада толығырақ талқыланған және көрсетілген.

*Кілт сөздер:* климаттың өзгеруі, климаттың өзгеруі туралы көркем әдебиет (cli-fi), австралиялық фантастика, климаттың өзгеруі бейнесі, «Жабайы қараңғы жағалау», Шарлотта МакКонаги.

О. Капранов

### Образ изменения климата в романе Шарлотты МакКонаги «Дикий темный берег»

Проблема изменения климата ставит перед политическими [1], социальными [2], а также деловыми субъектами [3] бесчисленные задачи. Более того, изменение климата негативно влияет на повседнев-

ную жизнь людей, затрагивая их здоровье [4], продовольственную и водную безопасность [5], благополучие [6] и экономическую стабильность [7]. В этом свете неудивительно, что проблемы изменения климата широко освещаются в средствах массовой информации [8]. Помимо освещения в СМИ, проблема изменения климата затрагивается представителями изобразительного [9] и исполнительского искусства [10], например, театра [11], а также литературных кругов [12]. В частности, негативные последствия изменения климата регулярно изображаются в литературе об изменении климата (cli-fi) [12]. В то время как cli-fi растет экспоненциально [13], мало что известно об австралийском сегменте cli-fi [14]. В попытке восполнить существующий пробел в исследованиях, данная статья представляет качественное исследование, направленное на то, чтобы пролить свет на то, как образ изменения климата изображен в австралийском романе в жанре cli-fi «Дикий темный берег» Шарлотты Макконаги [15]. В исследовании используется экокритический подход для раскрытия образа изменения климата в романе. Результаты экокритического анализа показывают, что образ изменения климата в «Диком темном берегу» представлен (i) экстремальными погодными явлениями, (ii) повышением уровня моря, (iii) эрозией побережья, (iv) сокращением углеродного следа и (v) международным банком семян. Эти выводы далее обсуждаются и иллюстрируются в статье.

*Ключевые слова:* изменение климата, фантастика об изменении климата (климатическая фантастика), австралийская климатическая фантастика, образ изменения климата, «Дикий темный берег», Шарлотта Макконаги.

#### Information about the author

**Kapranov, Oleksandr** — PhD, Associate professor, NLA University College, Oslo, Norway. E-mail: [oleksandr.kapranov@nla.no](mailto:oleksandr.kapranov@nla.no), ORCID: <https://orcid.org/0000-0002-9056-3311>