

Environmental Cultures Proposal Form

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Book Information

1. Book Title and Subtitle.

Remember that your title is how the world discovers your book. Have you thought about how people will search for it? Is there one key, critical phrase? Is your title already taken by a key competitor? Does it clearly indicate what your book is about?

More than Green: Imagining Nature in Twenty-First-Century British Fiction

2. Summary

Please supply a one-line description of the book summing up its scope and content

More Than Green explores twenty-first-century British narratives of nature which are radically changing and are subsequently changing the way we imagine nature, our relationship with it and ourselves.

3. Description

Please write a concise description of the book (up to 250 words). This needs to be clear, informative and persuasive, suitable for use as the book's blurb (its marketing copy). It should be written so that people with only a basic knowledge of the field understand what this book is about.

Climate change is radically altering the way we perceive and imagine nature in ways that make traditional images of nature unsuitable. *More Than Green* explores twenty-first-century narratives of nature that provide understanding of our ambiguous perceptions and experiences of the natural world at a time of environmental crisis.

Through a discussion of four contemporary narratives of nature - pastoral nature, urban nature, climate change nature and polar nature - the book shows how these function as nexus points for our discourses of nature. Not only are these narratives shaped by traditional conceptions of nature, they also show how our ways of imagining nature changes under pressure of environmental crisis and urbanization. As such, post-millennial fictions provide the imaginative space to rethink contemporary human-nature relations, trace the complexity of our perceptions of the nonhuman world and explore the possibilities of literature in navigating environmental change.

4. Key features

Please highlight three key benefits the book offers to the reader. Make these short, pithy and think: are these the three reasons why someone would read this book?

1. The book provides understanding of contemporary discourses of nature, how we perceive and imagine it and how these views are shaped by both traditional images of nature and those affected by environmental crisis. As such, the book furthers work done in the Environmental Humanities by showing how post-millennial British fiction utilizes traditional narratives of nature, reshapes them and develops new paradigms for capturing the human condition in the Anthropocene.

2. The book opens up a neglected dimension of post-millennial British fiction by exploring twelve twenty-first-century works in light of one environmental change - one of the defining crises of our time - and the new conceptions of nature it forces. These novels provide a cross-section of post-millennial British fiction, including fiction written by established authors such as Ian McEwan, Graham Swift and David Mitchell, as

well as lesser-known and up-and-coming novelists such as Jeremy Page, Melissa Harrison and Ross Raisin, one of Granta's Best Young British Novelists 2013.

3. The book extends and furthers ecocriticism in various ways by bringing together a number of texts and perspectives that have not yet been ecocritically explored, and by taking an interdisciplinary approach drawing on ecocriticism, narratology, geography, urban and rural studies that has not yet been taken.

5. Table of Contents

Follow the convention 1. Introduction / 2. First Chapter. Include: chapter heads and A-heads. Except: for textbooks to be used on courses, please provide detailed ToC with sub-headings. For contributed volumes, please include contributor names AND their affiliations.

Introduction: Narratives of Nature in British Post-Millennial Literature

Chapter I: Between Retreat and Return: Redefining Pastoral

- A brief history of the pastoral
- The countryside as a landscape of production and a landscape of aesthetics
- Pastoral traces

Chapter II: "Seeing nature in the city is only a matter of perception": Reconceptualizing Nature in Urban Narratives

- Nature in the city
- Imagining the city: post-millennial fiction and urban nature
- Urban life, parks and gardens
- A uniquely urban nature: wastegrounds, edgelands and the urban wild
- Real food and (re)connecting to nature in the city

Chapter III: The End of the World As We Know It: The (Im)possibility of Imagining Climate Change

- Climate change and the limits of narrative
- From tribal warfare to floods: climate crisis in post-millennial fiction
- Challenging the crisis - the role of storytelling and narratives in climate change fiction

Chapter IV: A Frozen and Wondrous World: Extinction and Environmentalism at the Poles

- The poles in the Anthropocene
- Empty polar space and perceptions of nature
- Narratives of survival
- Environmentalism and narratives of extinction

Conclusion: Post-Millennial British Fiction and More Than Green Nature

Notes

Bibliography

6. Chapter by chapter synopsis

Please provide detail on each chapter including a summary of content, angle, purpose and relevance. Think about your synopses as a whole: is there a logical progression?

Introduction: Narratives of Nature in British Millennial Fiction

The introductory chapter will show how, at the beginning of the twenty-first century, human-nature relations have become sites of conflicting and ambiguous discourses. The dimensions of these discourses range from widespread awareness of environmental crisis and the "green" trend in marketing, food and fashion, to the perpetuation of traditional and outdated narratives of nature in cultural expressions. Drawing on film, advertising and popular culture, but ultimately focusing on British fiction, the introduction illustrates this cultural moment in which environmental awareness has become a cultural dominant.

The first part of the introduction sketches existing scholarship on narratives of nature, as well as the limitations of these, largely ecocritical, readings. Following the foundational work of especially Raymond Williams and Leo Marx, most ecocritics have emphasized the harmful and problematic ways in which narratives of nature have been employed (Dana Phillips, Greg Garrard, Terry Gifford). Drawing on recent work in the Environmental Humanities (e.g. Carruth; Heise), the introduction argues the necessity of a re-engagement with narratives of nature in light of both their continued popularity, as well as the increasingly pressing need to redefine human-nature relations in the Anthropocene. Although this tension is played out in much post-millennial (British) fiction, ecocritics have traditionally been wary of the contemporary novel, believing it to be too experimental, too postmodern, or too much concerned with the social and the human. Publications in the field confirm a continued bias for environmentally-oriented literature. At the same time, those scholars who do study contemporary novels tend to suggest that only genre fiction can truly reflect the Anthropocene (Clark), leaving the post-millennial British fiction I discuss in the book unexplored. Yet while genre fiction is believed to convey more successfully the scale and effects of climate change, other literary fictions - of the kind explored in *More Than Green* - are better able to capture the everyday reality of changing human-nature relations. As the introduction and book as a whole argue, these novels consequently play a crucial role in imagining and conveying the variety and complexity of life in a time of environmental crisis.

The second part of the introduction proposes an approach which focuses on how representations of nature consist of both cultural and natural dimensions and are shaped by elements of literary form and narrativization. Rather than, as traditional ecocriticism tends to do, "reading for the message", or evaluating works on their environmental merits, the approach outlined in the introduction explores contemporary nature in literature as spaces with socio-cultural, political, economic and natural dimensions. The interplay of these dimensions in fiction both foregrounds the ambiguity and complexity of contemporary human-nature relations, and leads to a reconceptualization of the concept of "nature" itself. This approach firmly places the book in Environmental Humanities, but also extends the developing field by forging connections with urban and rural studies, social and emotional geography - while remaining fundamentally literary and discursive and drawing on narratology. The final pages of the introduction look ahead to the individual chapters, briefly discussing the relevance of the individual narratives chosen and sketching the ways in which the chapters function as companion chapters.

Chapter I: Between Retreat and Return: Redefining Pastoral

Pastoral is central to imaginations of nature, both ancient and contemporary: while many origin narratives draw on pastoral and its close familiar, paradise, in recent centuries this narrative has come to be seen as increasingly problematic. However, its use and abuse in service of class, race, nationalism and colonialism has led the majority of contemporary scholars to dismiss, or at least perceive as highly problematic, pastoral's suitability to contemporary circumstances - not the least because of its popular connotations of idealism and escapism.

This chapter demonstrates that post-millennial novels propose a complex pastoral that is both less simplified and idealized than earlier pastoral narratives, and is more in line with contemporary human-nature relations. Specifically, it shows how post-millennial British fiction signals a return to, and making productive of, the traditional pastoral movement of retreat (to the countryside) and return (to the city), in which 'return' entails not only the literal return to the city, but particularly the implicit or explicit critique of the retreat. Gerard Woodward's *August* (2001), Ross Raisin's *God's Own Country* (2008) and *Wish You Were Here* (2011) by Graham Swift are all largely or wholly set in the country. All three also establish a contrast between the countryside and the city or the nation: in *August* by contrasting the Joneses summer vacation in the Welsh countryside to their life in London; in *God's Own Country* by describing the influence of urbanites on changing and declining British agriculture and in *Wish You Were Here* by placing dairy farming next and in opposition to two other ways of 'serving' the land: tourism and war.

The chapter is divided into two thematic sections. The first explores the tension between, on the one hand, the countryside as a landscape of production, and, on the other, as an aesthetic landscape. All three novels juxtapose agricultural life with the perceptions that tourists hold of the countryside. Whereas these visitors - or 'towns', as the protagonist in *God's Own Country* calls them - are often unaware of the reality of agriculture, particularly Raisin's and Swift's novels pay extensive attention to the events and developments that have changed the British countryside: from food scares and diseases such as BSE to declining food prices and increased national and European bureaucracy. The second section focuses on what I call "pastoral traces" that redefine the pastoral contrast between country and city. These traces are elements belonging to the retreat appearing in the city, and vice versa. In this respect, the term extends the *et in arcadia ego* motif in which death disturbs the (countryside) retreat, as well as Leo Marx' machine in the garden motif. Pastoral traces, however, also bring the country or retreat to the city, and

consequently illustrate the inextricability and interdependence of retreat and return - much like the boundaries between country and city have long become blurred. These traces are achieved both through descriptions, for example the way in which *Wish You Were Here* is narrated against the wars in Iraq and Afghanistan, as well as through the juxtaposition of narrative perspective and focalization. In *God's Own Country*, for instance, focalization through the main character, who suffers from a psychological illness, prevents the reader's full immersion into the idyll of the countryside retreat and as such provides a figurative "return".

The analyses of the ways in which these three post-millennial British novels reconceptualise pastoral for contemporary circumstances, draw not only on literary scholarship on pastoral (Leo Marx, Raymond Williams, Terry Gifford, Dana Phillips) and Environmental Humanities work, but take an explicitly interdisciplinary perspective by exploring these works against the background of sociological and geographical studies, especially rural studies (Owain Jones, Jo Little, Robyn Longhurst) into the contemporary British countryside.

Chapter II: "Seeing nature in the city is only a matter of perception": Redefining Nature in Urban Narratives

While cities have traditionally been perceived as the opposite of nature - even as active agents in the destruction of nature and the countryside - environmental, socio-economic and cultural developments of the past decades are forcing a reconfiguration of the relationship between the city and nature. This chapter discusses the ways urban nature is represented and redefined in post-millennial British fiction and explores both the complexity of as well as the opportunities offered by urban human-nature relations in the early twenty-first century. As such, it forms a companion chapter to chapter one, which focuses primarily on non-urban, pastoral narratives of nature.

Since the turn of the century, movements like transition towns and alternative food practices have resulted in a reshaping of urbanites' relationships with their nonhuman natural - urban - environment, for example through gardening and the consumption of "real", "local" food. At the same time, cities play a considerable role in climate change, as they contribute to yet are particularly vulnerable to the effects of climate crisis. Increased urbanization means also that, especially in the Western world, urban nature is rapidly becoming the only nature available to many people on a daily basis. Nonetheless, ecocriticism and environmentalism have been particularly hostile towards urban environments, and have emphasized the loss of ideal nature that these spaces supposedly embody, rather than the possibilities for reconnection they offer. Even the environmental justice movement - both in literary studies and outside of it - is premised on the loss of ideal nature and rarely, if at all, explores the potential that urban nature holds for human-nonhuman connection.

The chapter traces the contemporary reconfiguration of human-nature relations in the city in three urban novels against the background of broader cultural and social trends. Taking its title from the urban studies scholar Anne Spirn, this chapter combines literary analysis and narratology with research in cultural geography and urban studies. In Zadie Smith's *N/W* (2011), Francesca Kay's *The Translation of the Bones* (2011) and Melissa Harrison's *Clay* (2013) this reconfiguration happens on three levels, corresponding to the three themes explored in the chapter. The first theme focuses on how experiences of nature in these novels are explicitly shown to depend on socio-economic, political, cultural and environmental processes. Urban nature, the chapter shows, is tied not only to social class - in many cases, (urban) nature is a luxury the poor cannot afford - but also to ideas about danger and safety in urban natural spaces, particularly for children. The chapter's second theme is that of uniquely urban nature, a nature that is not premised on the loss of an ideal nature, but rather offers the potential for human-nature reconnection unique to the city. Wastelands and edgelands are apt examples of such unique urban spaces, and have received considerable critical and creative attention over the past years. Finally, food proves to be vital in creating relationships of identity between urbanites and the nonhuman natural. At the same time, the contemporary trend of "real" and "local" food is highly problematic, not only as this practice excludes those who cannot afford it, but also because the environmental and financial consequences for the land and farmers involved are often ignored.

Chapter III: The End of the World as We Know It - The (Im)possibility of Imagining Climate Change

Climate change and environmental crisis have been primarily imagined through the trope of apocalypse - what Lawrence Buell has called the "single most powerful master metaphor that the contemporary environmental imagination has at its disposal". However, as this chapter will show, climate change and crisis in the twenty-first century is more than just apocalypse, and requires a broader perspective that acknowledges the scale of current climate problems without the problematic associations of apocalypse. Through a discussion of David Mitchell's *Cloud Atlas* (2004), Ian McEwan's *Solar* (2010) and Sam Taylor's *Island at the End of the World* (2010) this chapter shows that post-millennial novels present a different

narrative of climate change, one that is both critical - at times downright satirical - of contemporary climate science as well as acutely aware of the fact that climate crisis is happening right now. Moreover, these novels demonstrate that the environmental issues of the Anthropocene play a role not just in genre fiction, but in all kinds of post-millennial fiction, including literary mainstream novels. The starting point of this chapter is the difficulty, even supposed impossibility, of truly imagining climate change - a condition that many ecocritics have linked to the inability to stop climate crisis (L. Buell; Clark; Garrard; Kerridge).

The chapter explores this problem on two levels: first, by analysing the climate change scenarios sketched by the novels, and second, by explicitly addressing the role that storytelling and narratives play in presenting climate crisis and change. All three novels foreground the role of narratives and storytelling in imagining climate change: in Mitchell's *Cloud Atlas* this is done by juxtaposing six different genres, in *The Island at the End of the World* by emphasizing the importance of certain types of literature after "the Flood", and in *Solar* through the protagonist's use and critique of narratives. Yet all three narratives, explicitly and implicitly, also undermine the role and purpose of narratives in imagining climate change: for instance, although *Cloud Atlas* uses a combination of genres to describe several environmental and climate crises, these crises themselves are never made explicit, which, I'll argue, suggests that climate change eludes our attempts at imagining it. This is taken a step further in *Solar*, in which the main character is not only suspicious of all narratives, but particularly of the reality of climate change, which he undermines through his selfishness and ineffectiveness. Essentially, *The Island at the End of the World* also subverts climate change narratives and rhetoric when halfway through the novel it becomes apparent that "the Flood" is nothing but one man's delusional attempt to escape the "corrupted" world. This chapter consequently engages with the Environmental Humanities' call for new narratives by illustrating the discursiveness of our experiences of nature. At the same time, the post-millennial British fictions discussed in the chapter also explicitly challenge the importance that Environmental Humanities scholars attribute to narratives, and the role they play in representing and perhaps even mitigating environmental crisis.

Chapter IV: A Frozen and Wondrous World: Extinction and Survival at the Poles

Since 2010, a host of fictional and non-fictional works have appeared in commemoration of the Arctic and Antarctic explorations of the early twentieth century. The post-millennial fictions analysed in *More Than Green* bring together the renewed popularity of polar fictions and the image of the (melting) poles as a dominant image of climate debates.

The chapter argues that twenty-first-century polar narratives form a particular subgenre of contemporary nature narratives: the post-millennial novel of polar exploration uses the poles as relatively blank canvases on which human-nature relations are played out, while at the same time drawing on the narrative of a struggle between the human characters and the natural elements, which is nonetheless informed by an awareness of this struggle's environmental dimension. The chapter discusses three novels of polar exploration - Amy Sackville's *The Still Point* (2010), Jeremy Page's *The Collector of Lost Things* (2013) and Rebecca Hunt's *Everland* (2014) - and is divided into three thematic sections. The first section analyzes the empty polar space as illustrative of contemporary perceptions of nature; the second explores narratives of survival in which humans battle the nonhuman - and often, *inhuman* - environment; and the third section discusses narratives of extinction in which the hunt for animals, from the Great Auk in *The Collector of Lost Things* to assorted polar wildlife in the other novels, provides both historical context as well as comment on current environmental circumstances.

This chapter forms a companion chapter to Chapter III on climate change in both the spatial and temporal sense: while the climate change novels are generally set in familiar, Western, settings, polar narratives are set on the poles, spaces that are explicitly described as alienating. Moreover, unlike any of the other fictions discussed in *More Than Green*, the three novels explored in this chapter are set partially or wholly in the past. The chapter therefore also addresses the role that historical novels - a considerable trend in British fiction since the rise of neo-Victorian novels in the 1970s - play in imagining human-nature relations in a time of environmental crisis. Specifically, it shows how a particularly British narrative of polar exploration - traditionally tied in with imperial conquest - is both placed in opposition to, and shown to be continued in, contemporary engagements with the poles, even those motivated by environmental conservation. Importantly, as the chapter suggests, historical polar narratives are not ways of escaping current concerns - rather, the contemporary crisis in human-nature relations is heightened in these works, which are pervaded by a poignant awareness of environmental change and a sense of imperialist nostalgia for the emptiness of the poles, immediately spoiled by human presence.

Conclusion: Post-Millennial British Fiction and More Than Green Nature

The conclusion draws together the debates from the previous chapters. Specifically it shows again how the four narratives of nature discussed are dominant in contemporary culture and contribute to a reconceptualization of human-nature relations. It also discusses how post-millennial narratives of nature are literally “more than green”: they are about more than just traditional natural landscapes, and include “white” (i.e. polar) and “grey” (i.e. urban) landscapes. Importantly, the conclusion also emphasizes how post-millennial British fictions are also “more than green” in a figurative sense. While earlier ecocriticism focused explicitly on environmentally-oriented - “green” - literature, contemporary fiction has become so permeated by contemporary environmental crisis, that novels which do not explicitly take nature as their subject matter are perhaps even more revealing about human-nature relations than those that do, including genre fiction. Finally, the conclusion foregrounds *More Than Green*'s contribution to the Environmental Humanities, as well as the ways in which it furthers work on post-millennial British fiction by highlighting the previously underexplored environmental dimension of these novels.

7. Companion Website.

Would you plan for this book to have additional online resources? We have a range of full-featured Companion Websites that accompany key textbooks. And Online Resources sites that feature alongside suitable reference projects. In addition, we can include relevant links and audio/video content on individual book pages if appropriate. Please give details of any initial suggestions for relevant material below. You can request more detail on the CW and OR scheme from your commissioning editor.

N/A

7. Word count

Please give the anticipated length of the final manuscript, to the nearest 5,000 words (including notes and bibliography). Please include estimated size of Companion Website resources.

7000 words

8. Submission date

Please give a realistic date by which you would expect to be able to deliver the complete manuscript.

March 2016

9. Additional information

Illustrations/Figures: Please list the approximate number of figures required (if any) including tables, charts, line diagrams and photographs.

Pedagogical Features: Please list any pedagogical features you plan to include, for example, boxed text sections, case studies, glossary.

Please give any further information that may affect our decision.

N/A

10. Peer review suggestions

Would you be able to identify 2 or 3 people in the field who would be well positioned to peer review this proposal? Please include their affiliation if possible and their email address.

Hannes Bergthaller, National Chung-Hsing University, Department of Foreign Languages and Literatures, Taiwan, hannes.bergthaller@gmail.com;
Jennifer Ladino, University of Idaho, jladino@uidaho.edu;
Dominic Head, University of Nottingham, dominic.head@nottingham.ac.uk

Although we will conduct our own independent peer review process, a short academic endorsement from someone who is familiar with your work in this area can also be helpful in presenting your proposal to our publishing board.

11. Sample Material

If you are able to supply a sample chapter or sample of your writing at this point, it is helpful. IF not, you may be asked to supply this at a later stage (for example, for textbooks we will usually require a complete sample chapter including examples of each of the pedagogical features you plan to include.)

Competition and Market

1. Competing or comparable books

Please provide details of books that are comparable or would compete directly for a reader's attention. Provide the title, author, publisher, date of publication and price and explain how your book is like, or unlike, the other books. If there is no direct competition, explain why.

Ecocriticism is slowly expanding to include studies of more recent fiction. Evidence of this trend is given by the work of Patrick D. Murphy on American and world, though not British, literature as well as articles in various journal (*Interdisciplinary Studies in Literature and Environment*, *Green Letters*, *English Studies*). While a comparable ecocritical study of contemporary British fiction is not yet available, a number of ecocritical studies of contemporary non-British literatures have appeared in recent years, including Australian and Canadian literature (e.g. Kylie Crane, *Myths of Wilderness in Contemporary Narratives* [Routledge, 2012; £61]), and contemporary postcolonial literatures (e.g. Roman Bartosch, *EnvironMentality. Ecocriticism and the Event of Postcolonial Fiction* [Rodopi, 2013, £58.50]). However, they neither focus on post-millennial British fiction nor do they approach depictions of nature in terms of narratives which recycle and reshape existing and create new ways of representing nature. Nonetheless, readers interested in these works may be interested in *More Than Green*, as might readers of scholarly works exploring one of the narratives discussed in this book, such as *New Versions of Pastoral: Post-Romantic, Modern and Contemporary Responses to the Tradition* (eds. David James and Philip Tew [Rowman and Littlefield, 2009, £49.95]) and Frederick Buell's *From Apocalypse to Way of Life* (Routledge, 2003; £45). The city in contemporary literature, explored in chapter 2 of *More Than Green*, is gaining increasing attention, for instance in Kim Duff's *Contemporary British Literature and Urban Space* (Palgrave Macmillan 2014; £55) and Laura Colombino's *Spatial Politics in Contemporary London Literature* (Routledge 2013; £85). However, while these authors have explored some of the topics that I term narratives in *More Than Green*, the combination between post-millennial British fiction and narratives of nature is made in none of these. Instead, they focus either largely or wholly on earlier, or non-British, literature (F. Buell; James and Tew) or, as is the case in the books on cities, do not make the connection to the nonhuman natural world, focusing on spatialization instead (Colombino; Duff).

2. Market and Readership

What are the primary and secondary markets for your book? Which institutions would be most interested in your book? Is it likely to have adoption potential for courses? If so, for which courses and at which level?

- i) Textbooks and student guides:

Please specify the academic level e.g. introductory/advanced, 2nd/3rd year, undergraduate/postgraduate and identify any courses for which your book would be essential or recommended reading, giving specific examples if possible.

- ii) Scholarly research and reference:

Please give some information on the research context and any relevant organisations, associations and networks. Please list 2-3 people who would be qualified to comment on the project (We will not necessarily approach them as reviewers but it helps give a sense of how your work fits with current debates)

As the first book-length study of narratives of nature in twenty-first-century British novels, *More Than Green* builds on work done in ecocriticism, British literature - especially post-millennial fiction - and the Environmental Humanities in general. Moreover, its emphasis on narratives may make it of interest to narratologists, as well as others interested in the role literary works play in the dissemination and reconfiguration of dominant cultural narratives. *More Than Green* is also the first scholarly book to explore contemporary human-nature relations in terms of narratives, and trace the ways in which they are represented and shaped in post-millennial British fiction. The fact that the book does this from a broad, interdisciplinary perspective informed by literary studies, Environmental Humanities and a variety of sociological and geographical approaches is also unique.

In addition to scholars working on ecocriticism and the themes explored in the individual chapters, *More Than Green* will also be of interest to the increasing number of critics of post-millennial British fiction, evidenced by the publication of, for instance, *Twenty-First-Century Fiction. A Critical Introduction* (Peter Boxall, [Cambridge UP 2013; £15.99]) *Twenty-First-Century Fiction. What Happens Now* (eds. Siân Adiseshiah and Rupert Hildyard [Palgrave 2013; £55]), and journals such as *C21 Literature*. Moreover, given the fact that *More Than Green* discusses novels by twelve different authors, the book extends work done on individual contemporary authors (e.g. the “Contemporary Critical Perspectives” series published by Bloomsbury Academic, and the similar “New British Fiction” series published by Palgrave).

Since *More Than Green* brings together a number of different perspectives, the book can also be marketed at a variety of academic conferences, including the numerous ecocritical conferences held each other in Northern America, Great Britain and Ireland and continental Europe, as well as conferences on contemporary and postmillennial literature (most notably *What Happens Now*, a bi-annual conference on postmillennial fiction held in Lincoln, UK). The emphasis the book places on representations of nature as narratives makes it of interest to scholars working in narrative studies, and as such could be marketed at the yearly international conference of the International Society for the Study of Narrative. Although not designed as a textbook, *More Than Green* can also be used as a resource in both the increasing number of courses and degrees offered in Northern America and Europe on ecocriticism (e.g. University of Idaho; University of California; University of Victoria; Bath Spa University), as well as contemporary literature programmes, especially in Britain (e.g. University of Lincoln; Birkbeck University of London).

3. The American market

What features of the book would help us to market the book in North and/or South America? e.g. American content, references, endorsements.

Although the book discusses post-millennial British fiction, the novels analyzed in the book function as case studies, and the approach taken can also be applied to American fiction. This is particularly the case because the secondary literature used in each of the chapters is in many cases also American. Furthermore, the narratological approach to ecocriticism that the book takes is currently developing especially in Northern America, making this book a timely contribution to a new field within transnational ecocriticism.

4. International Market

What features of the book would help us to market the book in other international territories (where the London office is the commissioning office)? e.g. content, case studies, reference, contributors, preface, foreword, endorsements. Does your book have global appeal? Why?

More Than Green deals with British novels and is written from a British perspective. As such it functions as the counterpart to various recent ecocritical works on contemporary non-British literature (see section 1 above). Since the novels discussed in the book are essentially case studies, the book can also inspire research outside of the Anglo-American context. Given the author’s background and work in the Netherlands, a connection to the Dutch context is a possibility.

Author information

1. Your details (title, name and affiliation/job title)

Dr Astrid Bracke. Lecturer in English literature, University of Amsterdam.

2. Biographical note:

Please provide a short (up to 50 words) biographical note. For edited volumes please include a list of contributor affiliations (including their job title and institution).

I've been working in the field of ecocriticism for over ten years. In addition to publishing on ecocriticism in *English Studies*, *ISLE* and a number of other journals, I also wrote a chapter on the contemporary English novel for the *Oxford Handbook of Ecocriticism* (2014) which will point readers towards *More Than Green*.

3. Additional information

Please give any additional information that would be helpful in making our decision e.g. previous books, teaching/research experience (or attach a copy of your CV).

See attached CV

4. Websites and social media

Please give details of any websites or social media activity relevant for your book and its promotion.

Academia.edu page: <https://amsterdam.academia.edu/AstridBracke>
Twitter: @AstridBracke
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4. Contact details