

Chapter-IV

Prospective Nostalgia: Longing for Sustainability in Veronica Rossi's *Under the Never Sky* and Ink Pieper's *The Last Human*

Human existence remains mysterious for unpredictable components of truth and reality. It, thereby, is always a matter of interpretation and re-interpretation for Man. Inconsistency formed by identified and unidentified sense of life does not end instantaneously. Unending endeavors of Man attempt to balance the imbalanced by exploring the unexplored. It is probably the basic reasoning of any research to search the unsearched. Transfiguration of meaning by replacing the qualitative properties seems to be coming from the very nature of evolving podiums of knowledge dissemination. All this stands to make life more convenient and feasible by analyzing the diverse layers of the expected and unexpected phenomenon. Prospective nostalgia, therefore, has to be tested in terms of sustainability in the ongoing chapter. It covers the flaming issues of humanity pertaining to notions of progress and development by technological advancement, and scientific discoveries. Sustainable life style deals with the melodious constructs of culture, nature, politics, and technology; and even beyond this. The chapter critiques Veronica Rossi's *Under the Never Sky* and Ink Pieper's *The Last Human* to underline the streaks of prospective nostalgia in these texts. Both books are imbued with apocalyptic presumptions about realized and unrealized realities of the forthcoming world.

Before going through the details about the books, it becomes necessary to disclose the role of prospective nostalgia pertaining to the notions of sustainability in the chapter. Primarily, it looks inappropriate to say 'prospective nostalgia' as nothing is prospective about 'nostalgia'. Literally, it is something that stands for old memories. There is a little possibility to project it for futuristic longings, but it is not absolutely

right to put it within some closed significations given by dictionaries. Longing, in this manner, is not bounded by a particular time and space as it deals with some sense of unbounded trajectories of human imagination, dreams and expectations to share some innermost secrets of life. It is an unending play of 'longings' at different levels. Similarly, fiction also reveals something improbable about the probable. It justifies the role of imagination, memories, dreams and longing evolving through new programming of progressive and regressive thoughts. A good piece of art, literature, poetry and fiction, therefore, do not have their relevance only for a particular place and time. Truth of literature consists not only in what it depicts, but also in how it depicts and why it depicts. Prospective nostalgia may be taken as a creative quest to explore the futuristic zone of mankind as Man does not live by past alone. He also has many dreams and expectations for that time which is yet to come. Focusing on the present is a good thing, but neglecting the futuristic worldview might be catastrophic. It does not mean to push one's mind completely away from one's present state of affairs as it is the medium to reveal a significant sense of sustainability for the necessities of present time.

The idea of sustainability in literature is not entirely new as it runs parallel with the literary sensibility of the writer's mind provoked by socio-historical conditions of a particular time and space. Sustainability, thus, has different meanings in different ages concerning interests, trends, issues and problems of people. Basic hypothesis of sustainability deals with a quest for better life style respecting the harmonious rate of growth and development. It looks problematic when one sees that harmony is missing from the continual evolution of society. Plato desires to pacify his pursuit for sustainability through idealism. He does not see poetry as a profound source of development and growth in utilitarian terms. On the contrary, his disciple Aristotle weaves it differently by exploring the imaginative sense of sustainability in literature. Both agree to see fine arts as the production of imitation. This central question

addresses the same idea of sustainability by covering the whole sense of socio-cultural setup. For this reason, it has been a controversial point to say what exactly sustainability is. Every age has colored its spirit and surface by different angles. Renaissance looks at it as an exploration of new lands, mechanism of intellectual exercise, and resolving the mystery of the centre. Hence, sustainability is an inconsistent phenomenon of human civilization. Every definition of its relevance is episodic and periodic depending upon the nature of changes in society.

In contemporary times, society has different types of predicament pertaining to climate changes. Massive intervention of Man in wilderness shows subordinating position of natural resources. Conventionally, all objects are supposed to be available to satisfy Man's greed by exploiting the natural resources. It does not mean that the realities of cultural setup have been completely against Nature as one can also find nuances where Nature is worshipped much by communities. Man's desire to explore new fields does not end by worshipping only as he also expects to go beyond the configuration mode of living by Nature. He offers some critical perspectives on primitive existence to explore new structures of sustainability governed by rationality, progress, advancement and new discoveries. By this bent of mind, Man has come to a point in saying that God is nothing, but a component of information science. Even invisible reality inside the body and mind is exploratory. It does not appear something affiliated to the phenomenon of mysticism in terms of the religiosity of conventionality. Scientificity of human mind has possibly achieved that stage of judiciousness where Man explains everything by the enhanced intelligence of progression. Probably, it has blurred boundaries between achievable and un-achievable entities of human existence. It is considered as an age of super-intelligence and super-wellbeing. The world seems no more intricate and complex object, but is assumed comprehensible entity owing to this age of Information Technology. Mechanism of thinking and living, thereby, is

relatively transformed into visualizing the non-visualized by digital tools. Age of artificial intelligence has shown every possibility to answer the question of Man's undisclosed feelings, dreamy expectations, and desires of the innermost continuum. Beyond Darwinian claims, it may be assumed that evolution is not only a biological unit as it also grows by digesting the technological encroachment in the process. Death, birth and super-consciousness, in a way, are nothing, but illusion of Man's mind. Age of artificial intelligence has proved that mind can exist even outside the body. Earlier, it is thought to be possible by spiritual notions of the religions of the world. Now, religion and its explanations appear to be replaced by conceptions of progress and development. Man, indubitably, has transformed conventional metaphysics by explaining common sense chemistry of life, but problem of sustainability reveals different pictures by revisiting all these notions of artificial intelligence. Scientific and technological developments are supporting to make life more comfortable and convenient. Yet, they are not the only means of providing the sustainable model of growth and development. Saving the planet with its flora and fauna has also to be taken as an essential component of sustainability. Otherwise, Man is supposed to be living by destructive means of progression. It might be regarded as an emblem of modern slavery where Man lives by information only, and he has forgotten his common sense of knowledge and wisdom. Freedom, thus, is not meant to be free from conventions; it also stands for the harmonious pattern of growth by respecting all parameters meticulously.

I

Under the Never Sky

Veronica Rossi's novel *Under the Never Sky* (2012) critically examines the impacts of technoscience over humans. The entire story moves around two major characters named Aria and Perry representing two different worldviews. Displayed

bipartite viewpoints are mysteriously replete with diverse questions of Man's dependence on virtual realms and technological innovations. It does not mean to say that virtual dimensions are at fault primarily, but it attempts to show how much Man is obsessive with the digital tools of artificial intelligence. The novel, thereby, is not only a simple story, but it also exposes something beyond the empirical realism of the present. It goes ahead to depict the strange apocalyptic scenario where Man starts showing flippancy about real life that is almost replaced by technological ascendancy. Reality of existence seems to be determined by the technology and scientific discoveries. Represented imbalance of perceiving the outside realism shows delimited and conditioned thinking of some closed mindset where humanity appears to be a negligible area of modern civilization. It also reveals the stigmatic depiction of sustainability lived by artificial intelligence. Eventually, it does not exist in real sense, but fiction itself is a fact to portray about the improbable realization in probable terms. The novelist quite candidly offers this dimension of the life style by which Man can enhance his abilities to survive in the zone restrained by techno-scientific convenience. Problem with the novelist is not to disclose what science can do for Man, but she is keen to notify what Man can do over partial notions of realism. All humans have probably lost their critical abilities of sound judgment in their daily life. They have excessive information which does not enlighten them ever and always. On the contrary, they cannot remember that all substance of information. They just get common and general idea from its wide range of scattered codes. People, thereby, are caught by facts provided to them by technoscience. It becomes a type of hypnosis by which modern Man is controlled and is deprived of the probable realities of socio-cultural life. Aria, Perry, Soren and Paisely are projected to show the micro-parts of this technological governance as individuals have to remain under the rules of security protocols given to

them by higher authorities. So they occasionally meet one another as they have created false sense of community through digital screens. The novelist manifestly writes, “Soren straightened, flashing a cocky smile. ‘I’ m going to have to talk to my father about his security protocols” (*UNS* 3). Therefore, they are mere puppets which have to pay for everything in this mechanical life.

Under the Never Sky is Rossi’s debut novel that portrays two teens, a girl who has always lived within a protected city and a boy who is both a Night Seer and a Scire, as they attempt to survive. Aria, a seventeen year old girl has been exiled from Reverie, the domed city in a dystopian future three hundred years after a major catastrophe has decimated the Earth. Dwellers lead sheltered, insulated lives in the Pod, enjoying protection from the often treacherous and always unpredictable Aether forces in the sky. Aria’s exile has surely been a death sentence for a crime of setting a fire that took the lives of her best friend and two others. These technologically advanced pods in which she used to live is a wasteland known as the Death Shop, where even the air can kill. Nevertheless, she meets an outsider named Perry, who is her only chance to survive, and with whose help she is able to breathe the outside air without fatal harm. Though an Outsider and what Dwellers consider a savage, Peregrine, who possesses preternatural gifts and comes from a ruling family in his tribe, earns not only Aria’s respect and admiration, but also her heart. Despite his reluctance to help a sheltered girl from Reverie, Perry knows that Aria has the potential to help him redeem himself. Annihilated by bizarre circumstances, both find truth, love and identity in the end.

The novel as a piece of apocalyptic fiction does not signify the end of the world, yet reality portrayed in the novel is not less than the destruction of ongoing societal system. It becomes satiric mode of literature showing ‘non theological understanding of natural world.’ Symbolically, Aria as a major character stands for imaginative construct

of technoscience where modern Man is able to cover up each and everything. The entire recorded history appears to be planned by science and digital screens only. It has marginalized the space of common humanity represented through Perry in the novel. It might be called the alienation of humanity from its origins. The novelist tends to show the lopsided worldview of absolutism of technoscience. Likewise other science fiction novels, Rossi empathically highlights the human position in the universe which claims to move towards progress and development. Futility of human endeavors is not a new theme in history of literature as every age has a critical reaction to the circumstances provided to respective people of the time. Renaissance literature also shows the senselessness of Man's mind when he attempts to cross the boundaries limitlessly. Marlowe and Shakespearean plays clearly show this critical spectrum of human life. The novelist also tries to reveal the same, but she has changed the content of her stories. Though she depicts post-Darwinian conceptualization of the world associating it with technoscience, but she finds a viable meaning in unifying the different levels of realities represented by Aria and Perry.

Man's position in the world has been much controversial for centuries as it shows tremendous shifting of discovering the undiscovered positioning. Saying over this, thereby, is also problematic as one probably remains unable to decide what its proper position is. Levels of thinking and assuming strategy may fix some linguistically categorized zone of judging it, but it does not stay as it has been decided formerly. Similarly, 'Man in signs' and 'Man outside the sign' are not the same things as they appear beforehand, but this is not an easy task to realize this unrealized perception about human condition. It does not mean that the other sides of living and thinking do not exist; they exist beyond achieved level of particular medium of one's observation. Sometimes, one does live in prejudices rather than by things as they are. The novelist

shows how the world is divided by such dualistic conditions where one side is unable to realize the other one. Aria as the protagonist of the novel stands for those who are living by the techno-scientific propensity. They are initially unable to go beyond their cabin-based realism projected by the simulated realities of technoscience about the outside world. Outside realism appears to be fearful and frightening by non-matured mindset of the dwellers. The novelist evidently writes in the opening, “They called the world beyond the walls of the Pod ‘the Death Shop.’ A Millions ways to die out there. Aria never thought she’d get so close” (*UNS* 1). It shows how Man has forgotten his primitive life style. Life beyond virtual chambers probably has no meaning for the characters who have been working inside the Pods. It is not the consciousness in itself that is the basis for their possessed realism. Conversely, it is their obsessive affiliation with virtual atmosphere by which they live and work for their needs. Rajesh Kasturirangan evidently remarks:

From this transcendental naturalist's perspective, while consciousness is an innate capacity of our minds, our minds themselves are not in our brains, and the exact relationship between our minds, our brains, our bodies, the minds of other beings, and the environment is a matter of phenomenological investigation along the lines that I sketched for color perception. (573)

The novelist here appears to justify that knowledge and the known, which are two dissimilar things where Man’s consciousness in its present structure is imbued with ‘knowledge’ whereas ‘known’ is a matter of knowing the unknown continuously. Aria looks convenient in the virtual realm at initial stage, and she feels an unknown fear of going beyond the Pods. Rossi apparently writes about the character’s psychological position about the outside world, “An Aether storm could turn us into human bacon.

Then the cannibals could eat us for breakfast” (*UNS 2*). It is her prime stage by which she judges the outside realism without knowing it. She probably does not know that there are stages of learning the unlearned by replacing the learned one. Paul Weiss clearly states:

Even if it be said that all our predictions are perfect, we will have to admit that the known is not related to consequences in the way that what we have in mind is related to the predicted. The known is to be followed by what is now non-existent or non-present; the predicted we now envisage and affirm. (6)

Aria’s perception offers her intentional realization for the readers to judge the conditions existed outside. It is, therefore, not her consciousness in itself that decides reality as it is always something beyond her imagination that decides it for her to articulate a specific meaning. With the passage of time, she has to start realizing the position that consciousness is a forbidden reality to know more than what is always framed by one’s consciousness. The novelist then shows how her perspective is changed by encountering an outsider named Perry. He represents primitive reflexivity of human existence that seems to be pushed aside by the programming of technological age that claims to determine the meaning of life by its own tools. The novel, therefore, is not just a romance with actual realism, but it shows how realism has to be realized when it is about to get extinct from human civilization.

Aria and Perry are not only the characters in the novel, but they also depict how life should be sustained when it appears un-sustained within the modern parameters of progress and development. At the ending part of the novel, she does not remain the same as she is portrayed in the beginning as she knows that life is not a fixed definition of one’s memory as one predicts by situational setup of realism. The novelist

categorically remarks about her, “She brought the flower to Roar. “I changed my mind,” she said. “Give him this” (*UNS* 373). It is spoken about her response to Perry who does not look around, but it is clear that she has started showing some warm feelings for primitivism which has been taken for granted earlier. It does not reveal that her education is complete to know the unknown as life shows immense possibilities of getting familiar with that arena of existence which is always in the process of knowing to destabilize the stabilized one. The author symbolically writes, “She couldn’t see beyond the warm glow of the flames, but her ears told her she was safe in these woods, where only small animals scurried close” (*UNS* 373). Information about her safe being does not come by eyes, but it is known to her by ‘ears’ in the woods. It shows that the reality of reality is circumstantial to which one’s consciousness appears to imagine it as the ultimate real, but there is no cocksure guarantee to perceive it as an incontrovertible level of having it inside and outside for a definite judgment. There are always enormous possibilities to distort the un-distorted versions of realism. Consciousness, thereby, becomes just a medium to say what it is, but one does know what actually is. The novelist attempts to unfold this ambiguity of meaning by denying its position in one’s consciousness. It is rightly observed, “You cannot see the world if you are part of it any more than you can see your own retina just by looking with it. A subject, for Zizek is, therefore, a piece of the world which has detached itself from the world and is a place where that world can now be seen” (Myers 12). Consciousness, thereby, looks a forbidden reality for the novelist not because there is nothing within it. In addition, it attempts to underline that realm which is yet to come, but seems to be unrealized by the words and actions of characters in the novel initially.

Slavery as an issue is the most burning vectors in human sciences as life does not go ahead across the world to share its hidden meaning. Nature of its meaning is so

dense that slavery itself is nothing, but a reply to the hegemony of the unrealized. Meaning, thereby, is not in what actually slavery is, but how humans respond to it in a particular situation. It is the only point from where one decides meaning of expected and unexpected situation, otherwise meaning is nothing without the combo of all these things at a particular point of time. Nothing is modern about slavery except to circumstances which have displaced and re-placed needs of a balanced cohesion with this passing time. Art and its theoretical bases do nothing, but just an understanding of the believable truths that plausibly has been discarded owing to the clustering of comings and upcoming of never coming. This is the story where the novelist imagined her prospective visionary dimensions of existence. No one is there to slave the others as it is something like modern circumstances which appear to be lost in its considerable content for security, needs and greed of imagined pictures. A range of factors are there to say about this slavery, but the novelist looks it in the domain of technoscience. So criticism of anti-humanistic system reveals a basic thrust of critical theories in the twentieth century.

Even art and literature are not exception to this strategic notion of utopianism. It is the basis for critical and creative efforts throughout ages by which Man has to be alert to re-locate his derogatory position of progress and development. Full-fledged panoramic representation of artificial intelligence in the novel is portrayed to say something about humans, but exactly not in conventional sense. Now, slavery seems to be seen shifting its centre to modern tyranny of technoscience. So, it is not about human slavery, but something techno-scientific script of advanced culture produced by modern Man. Ironically, it is not as advanced as it claims to be before the world. Rossi knows the ways to anticipate probable consequences of such forthcoming techno-centric cultural setup that has to be critically scrutinized beyond pseudo-glorification of

its canvas. The novelist ironically remarks, “In the Realms food still grew, or pretended to grow virtually, on farms with red barns and fields under sunny skies. She remembered the latest Smarteye slogan, *Better than Real*” (UNS 6). Above lines clearly unveil the sarcastic position of humanity under the clutches of technoscience. Characters themselves are unaware about this magnetic effect of fabricated surroundings. Their potential to be human is represented as a marginalized zone, and they are there to be utilized merely as commodities of instrumental rationality produced by technoscience. Critique of such system is not new in literary studies as one can find immense criticism of utilitarianism in Victorian age where human agency is supposed to be degraded by the societal orders of religion, politics and industries etc. On the other hand, creative writings including paintings have been parallel to maintain the discourse of sustainability and progress in appropriate terms. Each time, one may see revolution and anti-revolution ideas in histories saving the unsaved space. Play of shifting the non-shifting articulating a new basis for sustainability offers fresh understanding of real governance. Major focus in ever going discourses deals with addressing the role of men as humans followed by apocalyptic renderings of events. *Under the Never Sky* is also not far away from all these issues of humanity. The novelist critiques the predicament of characters manipulated by technoscience, “Our only hope of surviving is to escape the Aether” (UNS 359). It has a symbolic significance to critique possessions of materialized psyche installed by unexpected innovations of technology. This statement clearly shows an incompatible situation of humans and post-humans. Aria remains the only one who appears to experience the right means of survival. She candidly replies, “Then there is no hope. You can’t escape it. It’s everywhere” (UNS 359). Life does not consist only in virtual means of communication; but it is understood by them as something better than real. Conversely,

the novelist seems to highlight the reality of reality indicating the common sense of brotherhood, love and relationship as they probably have lost their aura in artificial programming of life where a smile is replaced by an iconic symbol of smiling.

Technological changes have transformed the formation of social relationships by transforming their platform of meetings and communication. Whatever reasons may be, but one thing is clear that reality of life is not as real as it used to be, but a real called 'digitalized real'. It does not mean to underestimate the role of technology in human world. Simultaneously, it reveals how Man is likely to be lost in this controlled zone of life. Rossi does not talk about the world where online and offline lives are possible; it is about some place in future where there would be no significant connection between the inside and outside life-style. Man possibly has forgotten even the natural picture of sky as life has to be seen through digital images only. Beyond this, all realities are assumed as barbarian and dangerous to be lived by. Daniel Miller and others emphatically remark:

With the growing popularity and ubiquity of social media worldwide comes the notion that there is a new generation of so-called 'digital natives', who were born and grew up in the digital era. Social media seems set to become an ever-growing foundation to many of their everyday relationships. As a result, much of the world is struggling to make sense of this new phenomenon and its impact. Precisely because social media is now so embedded in young people's lives, anxiety is rising that these are replacing offline interactions and offline relationships. (100)

Then it cannot be better than real. It does not mean to discard technology, but it is imbued with the idea of changing means of looking at it. Post-human, thus, is figured

not as a radical break from humanism, in the form of neither transcendence nor rejection, but rather as implicated in the ongoing critique of what it means to be human” (Simon 8). Also, sustainability is not concerned with the longing for a specific stance of governance as it comes with the inclusion of all without neglecting small in reasonable sense.

Everybody knows that the societal relationships are not fixed as they have been changing and transforming owing to the socio-political shifting. There might be other reasons like industrialization, urbanization and capitalism which appear to show some changes in the conventional mannerisms of family, village and society. It is not only man inside but also the cultural re-modification that attempts to break a system of living by creating a new definition with new vocabularies. Even languages are not away from this impact of transformation. All these factors of change and changing make the issue more problematic and controversial as one is not able to say what has to be saved and what not. It has been a central point of debate and discussion for centuries, but the relevance of humanitarians would probably never end to suggest a sense of togetherness and co-existence lived by other realities of the world. Similarly, apocalyptic fiction by its textual representation shows that sense of human life which is about to disappear or already disappeared due to the forthcoming vision of progress and development. Loss and profit probably should not be centralized by materialism entirely as there are some more ways which emphatically depicts reality differently. Strikingly, it is not purely conservative sense of civilization reverting from modern progressivism. The novelist knows how to textualize the missing portion of apposite progressivism. She clearly writes about a warm relationship between Perry and Aria, “Stars. He saw stars through a vast hole in the Aether. Clear, bright stars. Around the hole, the Aether rippled in circles. Like a pebble thrown in a pond but working closer.

Tightening instead of spreading. Slowly covering one star after another with its blue light” (*UNS* 312). This beautiful description of nature around lovely union of Perry and Aria remind the reader of Thomas Hardy’s representation of such atmosphere in his fiction, but Hardy shows it with a sense of unexpected event that has to be broadened and realized later. Catastrophic life of Tess reveals this face when she is brutally raped in the novel. On the other hand, Rossi has similar sensibility weaving the same picture in the similar atmosphere, but she does not show the unexpected and phobic image about such a relation. Neither, she focuses on destiny’s intervention in human affair. It does not mean the absolute segregation from destiny. It has its role in human existence, yet it does not decide one’s life. Man also appears to be different in different forms of cultural setup. So, representation of missing portion has to be introduced in order to feel the unfelt otherwise it cannot be more than the oppressed emotions. For this, Belsey precisely observes, “Reality is more or less what we make it; material objects are shaped by language; identity is cultural and performative. But cultural determinism cuts both ways. If what we are is culturally scripted, we cannot be the source of our own beliefs, actions, and selves” (16). Therefore, it has been highlighted that accessible may be replaced by inaccessible if one is able to weave a structure in terms of that inaccessible. So, liberation of humankind by prevailing progressivism of technoscience is highly problematic in the sense of liberation itself as it is not imbued with the right spirit of individualism. Individualism is revealed as a common part of progressivism and modern intelligence, but it is relatively replaced by some sense of pseudo-individualism. The novelist clearly shows how characters living inside have forgotten to think of humanity outside of the virtual chambers. That is why, Perry as an outsider has been abused by the dwellers calling him as “savage” time and again in the novel. On the other hand, he has not destroyed life as much as the dwellers have done.

Stability between permanence and impermanence is also a core part of sustainability going through the apocalyptic layers of Rossi's novel. Expected world of ideas demands the questionings when it appears to leave its impressions on people's minds. So, sustainability appears to be missing from what is considered sustainable by some selective pontification of certain ideas. Reality of life remains unsustainable in order to realize a balanced sustainability in the contemporary world. It carries with it objectives of perfecting the imperfect pictures of sustainability. The novelist, therefore, is not with the side of fallacious ideology of emancipation and freedom, but to know how these fallacious ideals deal with these controversial points in human history. Focusing on the misery of human kind under theological governance, Man attempts to get free from the monopoly of religion and conventional setup; and emergence of industrialization probably leads to the measurement of power in terms of economic realities. Marxists, thereby, have possibly been assumed as permanent realities of human existence. Beyond that, Man continually shows his adherence to notions of liberalism and neo-liberalism. All this turmoil is supposed as an ultimate platform for human happiness. Such study is not imbued with Man's affairs internally as upcoming awakenings show their interests in weaving the outside structuration of societal mechanism. It does belong to the advancement of the less-advanced system, but it never means to dismantle the former completely. Chris Jenks asserts, "The work rests on essential teleology that all things are to be understood in terms of their purposes but their purposes are not willful, nor merely contingent, they are inherent in the nature of things" (12). Therefore, sustainability of the human existence consists in the apposite union of dispersed realities. Rossi seems to recognize this dynamic truth of permanence pertaining to sustainability. She attempts to realize the necessity of such cohesion which can probably be maintained by showing the apocalyptic version of ongoing

intelligence. She apparently writes about Aria's position outside virtual chambers, "It was cooler and darker under the trees. Aria ran her free hand over the trunks, feeling the rough textures. Pseudo-bark didn't grip like it might bite into her skin. She crushed a dry leaf in her palm, creating sharp crumbs" (*UNS* 11). It is the time when she is face to face with the life outside virtual adaptation. It reminds the readers of Wordsworthian design of devotion for Nature. Rossi uncovers the esoteric meaning of life when it has almost getting disappeared by the projection of artificial intelligence, but it is not the only point to assert about where the Nature has been ill-treated. Moreover, it has been pushed aside for centuries. Even Christian mythology telling the story of Adam and Eve does not make ample visibility of the Eden Garden as major emphasis has been given to the concept of the 'Fall of Man' rather than the beauty of garden itself. This means that separateness of Nature is not a new phenomenon in human history as it has a long past to say about its ignorance. The novelist does not write about history of its dissociation from the organization of co-existence consisting in primitivism. Apart from this, she discovers the ways how to cover this loss by maintaining the sustainable progress with technoscience. So, she accentuates the futility of the incompatible progressive techniques of human evolution. When the entire virtual system has been destroyed by fire, the Directory of Security Consul Hell tells Aria, "With the nonfunctioning cameras in Ag 6 and your Smarteyes deactivated, we find ourselves in a bit of primitive situation. We have only your accounts available to tell us what transpired that night." (*UNS* 49) Listening all this from his side, she is completely disillusioned by realizing the senselessness of virtual existence. Exemplification of such helpless blurts out how sustainability is at stake in the milieu of artificial governance.

Human life including all its mystical and non-mystical constructions appears to be directed by some hidden forces within it, but what they are, depends on the analytical abilities of diverse approaches to it. For centuries, the question does not lose its purposefulness underlying its significances for sustainability. Rossi's prospective nostalgia, thereby, does not bend down to expose its pertinent means of sustenance concerning textualized inputs. Before that, one has to distinguish the layered potential of cultural development by reconsidering it for the latest considerations and developments. It also consists in some potentiality of abstaining from pain, suffering, sorrows, poverty, hunger and exploitation. Without knowing the dynasties of all these, it is difficult to speak for sustainability as diverse ideological assumptions are available to say for this ambiguous condition of human existence, but art has its own approach to deal with these contingent problems as it covers all that which is still uncovered. If happiness is supposed to be the sole aim of human life, then question stands for the formation of happiness itself. Simultaneously, if one does not know what suffering is, then there probably may not be any search for happiness. Rossi herself does not take any side to decide what actual cause is, but she symbolically represents a situation setup to choose and realize what could be more appropriate formation out of the widespread artificial formation of society in apocalyptic rendering. Characters' potentialities themselves do not show the real spirit of fiction in sustainable terms, but it seems to be living in entelechies of their forgotten actionability by which sustainability exists. It is therefore, the task of prospective nostalgia to get it back if not actually; then at least, it probably may be the fictional rendering in order to protect the unprotected zone of human life. It does not mean to oppose the other purely, but to suggest a convenient understanding of cultural formation which has taken place or about to take its place on Earth. The novelist ingenuously writes,

For six decades, when the Aether came, it had scorched the earth with constant fires, but the real blow to humanity had been its mutative effect, as her mother had explained to her. New diseases had evolved rapidly and thrived. Plagues had wiped out entire populations. Her ancestors had been among the fortunate few who'd taken shelter in the Pods (*UNS* 69).

At this point the novel raises polemical issues in evolutionary discourses of human sciences. To take the side of one is as difficult as it is not by the simplistic observation of the portrayed situation. It is probably the highest stage of human mind where it shows doubt and coxsureness together highlighting brightness of darkness and darkness of the brightness. Rossi, therefore, encompasses a broader vision of human progress followed by relativistic trust in the ongoing evolution as Man does not really progress without a principled re-consideration of the conventional life-style. The novelist knows how the hegemonic idea of science and technology has eliminated inherent the potential of creativity and independent thinking. All this reminds the readers of Robert Frost's poetic truth of balancing the temporal truth of contradictions. As it is apparently observed,

Frost continued to strive for the simultaneous acceptance of both science and religion. Science may solve many puzzles of the natural world, while religion consistently reminds one of the ultimate mystery of the underlying order within nature (Hiers 185).

Only profit oriented model of technoscience by targeting the primitivism involving absolute disintegration of moral sentiments does not decide an ideal image of right progress. So right approach to human existence can be discussed variously, but there is probably one way to say it as,

There is something very attractive about the straightforward idea that morality is all about maximising happiness and minimising misery: that one's actions are right insofar as they tend to that end, wrong insofar as they tend to decrease happiness or increase misery and morally neutral insofar as they tend to do neither (Gillon 1411).

Hence, the right meaning of life consists in loving and respecting one another. This could be possible when one starts realizing the narrowness of one's mind. Without openness, one cannot go beyond one's prejudices towards a particular medium of living and thinking.

II

The Last Human

The Last Human (2014) by Ink Pieper deals with a tragic story of a person named Clay who becomes a victim of certain power agencies and also faces catastrophic consequences of temptations of power politics operated through technoscience and modern innovations in the contemporary time. It is a dystopian novel that details the coming end of near present-day society. The story follows the narrator, Clay, as he struggles for his own survival and traverses the United States as it collapses around him. It gives a highly realistic view of the near future where only wars, love, and maturity stays. The writer immensely imagines such type of world-structure in the story where survival has become extremely tedious, as the system itself has broken into pieces owing to Man's obsession with progress and development. There are numerous new definitions of progressivism based on extreme ranges of rationality. It sidelines the area of emotions, humanity and love. So, it is not only a simple story of this parentless boy, but also refers to the horrific decline of humanities from Earth. Circumstances have become more horrendous due to countries' grasping for power. They have started

torturing their own people in order to clarify doubts of terror and fear from others. It is not a condition of war in conventional sense as it shows how killing and murdering happen more like war but without a direct war on one another. It reveals the unending decline of consolidated organization followed by power politics.

Goal of literature somehow reveals a different panorama of human life by which one can have a better understanding of surroundings, history and forthcoming events. Pieper also knows how to relate his prospective imagination with extraordinary aspects of realism. He deliberately delinks setting of plot from the realities of the present. The story of the novel goes out in its own way to traverse and disclose the innermost traces of the protagonist's mind. He feels that his life is out of tune with its environment. Initially it depicts the existential frustrations of his world. He frankly declares:

I'm going to attempt to tell you the story of our failures, of my failures. I need you to understand why we failed, so I will show you everything. I don't want you to fail the same way we did. I need you to survive, to live. I need you to know the importance of life, of logic, of emotion, of friendship, of love. I need you to, because without you reading this, this means nothing. (*TLH* 5)

This quote evidently shows the evolution of the protagonist's 'self' for togetherness of the communities and countries. Man's survival on Earth does not depend on technoscience merely, as there are numerous other ways which have probably been forgotten by modern generation. Apparently, the hero does not talk about the timeline of events chronologically as it is not the clock time in outside sense. All the events in the novel are an exploration of the protagonist's mind concerning psychological dimensions of reality. It may be associated with Freudian conceptualization of inner parts of man's mind somewhere. Clay utters,

If I can't be late then I can't be early. And if I can't be early or late then I can't be on time. And if I can't be on time, does that mean there is no time to be on? If there is no time to be on, does that mean that there is no time? Am I timeless? Is it only I who can be timeless, or is Todd timeless? What the fuck am I talking about? (*TLH* 23)

This utterance shows that time has no chronology in modern sense of fiction. It is something like Virginia Woolf and James Joyce talk about fiction. It, in other words, is a series of thoughts coming out spontaneously without having plot construction in classical sense. It is something beyond conventionally constructed form of fiction. So narrative technique itself shows how memory works in its own way, but Pieper is expert in handling this jumbled paradigm of writing fiction by twisting its setting for the future. The wheels of the time move backward and forward by showing a play of the protagonist' longing for having a suitable space for living. He does not find any comfortable zone of staying with his consciousness. Therefore, his yearnings do not stop anywhere in the novel. They seem to be moving in the domain of prospective nostalgia questing for sustainability.

The idea of power/knowledge is linked with Michel Foucault's theoretical assumptions. By analyzing the present text, one comes to know that there is no strong co-relation between power and knowledge as has been determined by Foucault. It does not purely mean to say that Foucault is completely wrong in establishing the discourse of power and knowledge. On the other hand, it can also be studied in different contexts while interpreting the prevalent text. His works have emphatically interrogated the basic aspects of Western metaphysics, but he is not the original theorist in the sense of pure human science which somewhere supports the suffering and pain of common man. Indeed, he reveals his doubts towards contingent nature of universal knowledge of

conventionality. He seems advocating the presentness of the present folder of power and knowledge in the contemporary contexts of colonial and postcolonial. In this precept, Dianna Taylor has rightly remarked:

A principal objective of Foucault's work is to illustrate the historical and contingent nature of what philosophy has traditionally viewed as absolute and universal. In fact, Foucault contends that the very ideas of absolute and universal knowledge and moral values are themselves historical phenomena. (2)

Power has been very controversial point throughout ages. Its mysterious and un-mysterious form of governance has marginalized the importance of Man from Cultural Studies as it has offered such discourses of analysis in which meaning and its existential totality has entered into an unknown confusion. Even Shakespeare's play *Macbeth* clearly shows how limitless ambitions of power lead to inevitable decline of one's self. The novel also is replete with this theme of power politics which appears to cut the head of humanism by pushing it to post-humanism. The novelist ardently writes, "The goal is power and control is the means to that power" (*TLH* 8). The novel, therefore, reminds Orwellian ideology of controlling individuals primarily; then it goes for other means of hegemony. Modern form of power is a complex web of shifting, changing structures amongst groups, countries and institutions. All appears to be seen as a re-introduction of oppression and suppression in new forms. Even modern technology and scientific discoveries offer destructive perspectives over the issues of progress and development. Hence, ruinous effects of modern power are more intricate to identify its positive potential over communities. The novelist rightly remarks about the suffering of the peach haired girl, "She didn't trust anybody that wasn't in the car and she was positive that humanity was no longer human. She wanted to go to Florida

... because she knew no one would be there” (*TLH* 61). Abstaining from the clutches of cruel system appears to be an option for individuals who want to survive with some values of freedom and love. On the other side, the system does not allow them to be lived by their emotions. They all are watched and invested by secret means of power politics. The protagonist is injected many times to know what he actually is. Their identity is also a matter of inquiry and observation under the surveillance of state. No one is free to live and breathe by one’s independent will.

Like other science fiction works, *The Last Human* reveals the tactic of compartmentalization by which state authority uses its power to see the impact of virus on them. Virus is used as a symbolic means to show the new means of damaging one another. It is spreadable through diverse mediums of water, air and human bodies. So doubted persons are targeted by the State in order to check the impact of such viruses. Clay is involved in this investigation of exploring some undisclosed zone. This changing atmosphere is not the result of one day, but it is an upshot of the prolonged hunger to become superior. Therefore, the novelist evidently writes about this alteration in reference to Clay’s family, “The world isn’t the way you see it; your mom, and I think it should be. It’d be lovely if it were, but that’s just how it works. I wish it were, Clay. I truly wish it were” (*TLH* 8). Such nature of power is obviously not knowledge where individuals are captured and tortured without any solid reason of criminality. Only doubting has become their theory of minding their business of power and knowledge.

Globalization markedly affects local cultures as it deals with the homogenization of them by diverse means of trading. Idea of free trade is nothing but to control resources of third world countries.

At the same time, 'structural adjustment' policies imposed on Third World countries by international financial institutions such as the World Bank can have crippling effects on existing social and environmental programmes, forcing governments to end price controls on basic goods, cut public spending and privatise nationalized industries (Garrard 184-85).

Each powerful country desires likely to remain in power by manipulating others. So, such ideological stance is not the real progress of humanity as it is ultimately the decline of a status called humanism as things are not as they appear in theoretical and hypothetical codes. The novelist, therefore, writes, "The west is a wasteland. If there are survivors at this point they'll be dead soon anyway. Do not talk with people. Do not converse. Everyone is out for themselves and as the diseases and the fallout spread the more desperate people will become" (*TLH* 57). The novelist, thereupon clearly shows how instrumental rationality and lust for power have destroyed common perspectives of co-existence and togetherness. The west has become wasteland as people have forgotten their socio-cultural responsibilities. They are busy in the materialistic prosperity of modern life. Materialism is not as bad as their departure from norms and customs. All these conventional things have been the roots of unified society which is a matter of decay and disintegration pertaining to inestimable urge for power. This idea of power or to be superior to others has created gaps between First and Third world countries. The novelist intends to project different modalities of sustainability by which one would see oneness between self and others eliminating the discriminatory assumptions of boundaries.

Disintegration is not new a phenomena in literary and cultural studies as they often are written on such issues and problems. The end of the world involving this theme of disintegration has diverse things to share with readers. *The Last Human* is not

exceptional case in this regard. Likewise, other apocalyptic fictional works, its structure is also divided in two parts viz. evil versus goodness. These two perspectives are immensely discussed and elaborated in the text, but they are weaved in such a way that it becomes hard to identify and separate this moral dualism. It can be viewed by considering the Renaissance period of Shakespeare's tragedies in which conflict is a major theme. Similarly, the novel highlights this structure of dualism in which one attempts to suppress each other. The protagonist appears to be wounded by this fabricated psychology of apocalyptic version. The novelist categorically writes about some tidbits conversation of some characters, "That's not to say there weren't tidbits of conversation, but for the most part it was eat, keep quit, and find a bed" (*TLH* 64). Eating, drinking and be merry have become their philosophy of life. No other things have any meaning for them. They attempt to live together, but having no trust upon one another. Lily, Blondie and Michael are just some names without any profound identities. Even God has no meaning for them. No planning appears to be perfect for next time as everything has just the same as followed earlier. This is all about the absurdist area of their life where they themselves do not know what to do next; and to whom it should be done. The novelist rightly observes, "After dinner, some complication arose, mostly due to the fact that it was a bit difficult to trust one another" (*TLH* 64). Probably, they have forgotten about their moral and spiritual duties actualizing a proper life pattern on Earth. These things are likely to be a part of human life to make it better for communities. Therefore, Man is not as free as they have practiced and actualized in their life style. Freedom does not exist even in absolute terms as it starts killing one another. It offers a spirit of alienation and isolation where s/he has freedom without livable meaning out of its existence. Freedom has its

existence in the spirit of togetherness and coexistence where one does not suppress individualism, but tries to make a balance for the optimum level of consciousness where freedom exists without cruel disintegration in the outside world.

The novel is closely linked with the exploration of an individual's consciousness which ultimately becomes dominant feature of his time. Nobody cares for one another. All are just busy without any meaningful business, but people have to suffer in the hands of such system which is immensely monotonous and boring. The protagonist remarks, "I could not retaliate, for if I did I would not live. I would die and nothing about me would be remembered. I would be nothing. So I just watched, and eventually he finished and threw her to the truck's metal bed" (*TLH* 15).

Man is not man because of being Man as everything is connected with others. Conventional approaches to literary studies have focused on anthropocentric zone. Relevance of theories has continuously been challenged owing to the forthcoming scenario of pollution, industrialization and extreme obsession with technoscience. Many birds' species are about to get extinct from Earth owing to radiations and excessive intervention of humans in wilderness. This is a type of conditioning that women and nature are there to be exploited. So, theories are there to represent new aesthetics to question human possession over natural resources. Nature like women is not to be considered as secondary human beings. Man is not only one who decides lingual and cultural codification of its surroundings. Many other things are there for which no language, no sympathy is available in theoretical discourses. This is likely to be a deep feeling in the mind of the novelist from which his prospective nostalgia for sustainability starts and ends. The novelist precisely remarks about his feelings through a persona of the novel:

I let my eyes surf on the sand and dirt as I searched for something pleasant to look at as Michael drove. The landscape looked about as dead as my cell did. I didn't see animals or crops or even regular old plants. I was sure at one point there was living grass, or at least living weeds, but not now (*TLH* 68).

Prospective nostalgia, therefore, is not about future only as it desires to sustain some comfortable and harmonious zone in the present. It also strengthens the validity of literary sensibility to ecological concerns. Man's life has to be more than what it has been understood in criticism till now as new connections have been explored to define the new areas of awareness. Ecological concern is one of them. Pieper also knows how a view towards ecology can change the forgoing notions of literary approaches. Pramod Kumar Nayar rightly observes:

Earth First! The powerful environmentalism organization, has adopted the basic assumptions of apocalyptic environmentalism, seeing species death as unavoidable. Hence, they called for radical measures to save the earth, arguing that humans have no interest in, or role to play in, changing the course of disaster. Their opposition—human versus the wilderness—situated humans almost entirely on the side of evil. (248)

So climate change has become a serious issue not only in third world countries, but also across the world. No one is apart from pollution and contaminated air. The novelist shows his awareness by projecting its seriousness in his vision of prospective nostalgia.

Before discussing about climate changes, it becomes pertinent to know about ecocriticism and environmentalism. It attempts to study literary texts with reference to

physical atmosphere as environmental concerns are increasing day by day. Michael P. Cohen evidently observes:

ECOCRITICISM FOCUSES on literary (and artistic) expression of human experience primarily in a naturally and consequently in a culturally shaped world: the joys of abundance, sorrows of deprivation, hopes for harmonious existence, and fears of loss and disaster (10).

Therefore, writers, thinkers and philosophers are also busy to explore new connections with different disciplines. Romantic poets show huge interest in harmony with Nature. They find their satisfaction in the lap of mountains, flowers and rivers etc. This coexistence has been prevalent almost in every culture. In India, people worship Nature considering it something divine. It shows the impact of its cultural codes concerning a wide range of its mannerism. Literature, therefore, is not apart from all this programme of environmentalism as critics have started writing over climate alteration. Like ecocritics, Ink Pieper is also aware of the destruction of eco-system due to human intervention. He justifiably writes for environmental justice seeking newer connections by his prospective version of nostalgia. Things are not much distorted in the present, but it is his imaginative construct by which he is able to reveal drastic the changes in atmosphere. Imbalance in wilderness and its surroundings has caused enormous loss of flora and fauna. He palpably asserts,

The Arctic ice of course melted away every summer and refroze over winter, but Antarctica was a different case. My parents had discussed it with me years ago. They had said some day Florida and California may be no more, but that was a worst-case scenario and Antarctica's ice would have to be completely melted (*TLH 22*).

His approach in apocalyptic sense is to broaden the area of ecological sensibility through literature. Undoubtedly, ecological awareness is not new theme in literary studies, but he makes it new when he weaves in with other issues of technoscience and power politics in the novel. Michael rightly observes that “we can't know everything—but that we should all try to know at least two things. In addition to knowing literature, he suggested, we literary ecocritics should be literate in at least one area beyond literature” (Marshall 1). Hence, writers are very curious to establish the links between Nature and its surroundings that once existed. These connections exist from the time of Genesis and Revelation, the first and last parts of the *Bible*. Nowadays, the hole in the ozone layer has become major part of environmental problems. This layer helps people to protect from ultraviolet radiation that causes harm and destruction for common man.

After Darwin, Man starts applying the quote ‘survival of the fittest’ in almost every discipline of human sciences, but it is as controversial as the history of religion before him. He is considered to be one of the most famous thinkers who attempts to rationalize evolution of species. It is the biological process of centuries in which he seems to be working upon. Man’ mind, on the other side, is a different sphere by which he includes a plethora of socio-cultural knowledge. This evolution exactly is not similar to that of Darwinian one. The novelist candidly asserts,

We’re here for such a short period compared to the dinosaurs and everyone thought we were so superior and we were so blessed with our abstract thinking and our buildings and our technology. Yet, dinosaurs lived millions of years longer than us. I mean it is funny, isn’t it? I think it is. It proves we are too arrogant for our own good. Good ol’ mankind (*TLH* 4).

It shows futility of Man's efforts to be progressive in modern times. Only technological and industrial development does not reveal ideal formation of human knowledge. True knowledge is not information and course of Enlightenment as they have proved nothing significant that can be counted as humanitarian in true sense. After the project of Enlightenment, Europe has faced two World Wars and many other catastrophic consequences out of it. Therefore, such thing which one calls progress has increased the gaps between lower and higher cultures. On the other hand, the novelist has his own critical and creative vision by which he appears to question this apocalyptic vision of progress for the sake of sustainable development in society.

The novelist has also shown his prospective creativity by constructing a complex web of imagination. From the very beginning, the novel attempts to touch upon almost all levels of enlightened and depressed actualization of human consciousness. His prospective nostalgia on humanity in the novel is instructive concerning dialogical mode of narrative technique. Writers take up diverse techniques and tools to incorporate his or her point of view in the story. Later, this viewpoint becomes a matter of interpretation by fixing the locus of that story. In the beginning of the twentieth century, all these techniques come up with new means of narration. Pieper as a novelist is aware about all these postmodernist instances of narrative technique. So he knows how structure itself becomes a means of saying the unsaid. He remarks:

All that's my story. That's all I have to say. That's all I have to show. I don't care if you liked it or not. I just hope you just felt something while you read it. If you didn't then this story probably wasn't meant for you and you're long gone away. If that's the case then I hope you leave the world soon so as not to make life miserable for whatever is still living.
(*TLH* 212)

Though the story shows breakages in its content and form, yet it has a deep meaning of bridging the gaps. Twentieth century literary theories usually talk about ‘self’ and ‘the other’ including postcolonialism and feminism. The novelist attempts to cross this structure of binarism as he knows how to say something without being dominated by a single thought. This dialogical mode of narrative technique is coined by Mikhail Bakhtin through which a writer tries to show the confusion of boundaries in his or her fiction.

To Bakhtin, a literary work is not a text whose meanings are produced by the play of impersonal linguistic or economic or cultural forces, but a site for the dialogic interaction of multiple voices, or modes of discourse, each of which is not merely a verbal but a social phenomenon, and as such is the product of manifold determinants that are specific to a class, social group, and speech community (Abrams 63).

This confusion becomes a medium of mysticism for a common reader. The novelist evidently asserts, “May be someone will find it and find some kind of meaning in it. May be it will change their life just a smidgen. I hope so” (*TLH* 213). So confusion remains the central point of this type of narrative technique. It does not loose even a single thought to be dominant over the structure of the novel.

Identity is the most important part of human life as it is the point by which someone is recognized in society. Without identity, one does not have any connection in system. The system is a group of identities. Today’s society shows diverse confusions to be agreed upon a single point to say who they are. The novelist, therefore, shows the protagonist’s immense struggle with the outside reality to find an appropriate

space of his belongingness. His journey does not belong to his domestic story, but it gets turned into a universal one where there is no other. The novelist emphatically writes about his confusion, “I did not understand myself. I didn’t know who I was or what I wanted. Nothing made sense to me I didn’t have anyone that I could help. There were no others. It was just me” (*TLH* 203). It simply means that the whole journey happens in the mind of the protagonist. He is everything in his imagination as all belongs to the inwardness of his psyche. The novelist again writes, “I can’t ... I don’t ... Who am I? I am so confused by it all. I have so many emotions swirling inside me that I don’t know which ones I should claim as my own” (*TLH* 203). All this confusion leads to many interpretations for readers, but at some point of time, the protagonist attempts to resolve his mystical version by showing oneness with God. He says:

If there wasn’t a point to any of this then God and I would be having words in the future. If there was no God then the whole journey just got impossibly depressing than it already was. And if this journey was gonna end up so depressing then there really was no point in reaching a destination at all because there was no such thing as a point to anything.
(*TLH* 205)

This reveals that the contemporary generation is not completely dead owing to the hypnotic effect of science and technology. Likewise, in T. S. Eliot’s poem “The Wasteland”, the generation has immense potential to grow if it is followed by some values of love and brotherhood. Therefore, the novel is not about the last person, but it appeals to a destructed community which has to regenerate itself through values which stand for togetherness of a system. He evidently remarks about the persona:

As for the future of whatever's left; I don't know that I'm the last person alive, but I do know that I'm the last human left on this earth. Humanity used to sync with compassion and empathy. I could tell you to 'just be human' and you would understand I was telling you to show emotion. (*TLH* 213)

Therefore, showing emotions and being humane are not something external primarily as they seem to be part and parcel of this prolonged inheritance that is about to disappear or almost disappeared due to immeasurable development of technoscience in which Man himself or herself is nothing but a collection of digital information. Technology claims to overpower human consciousness as everything appears to be explainable with the help of digital networking. Programming of brain is easily measured by technology. This side has forced Man to be alone and lonely. S/he has information, but only information is not sufficient to live a better life on Earth.

Today's fiction shows immense possibility of its being and becoming by its textual representation. Man's experience has become so complex that even art itself is unable to share it with others. So the novelist does not locate the idea of his fictional canvas, but tells the story by all confusion which appears to answer the unanswered. Reality and fantasy are completely mixed up with each other in which one is unable to resolve the dichotomy of real and unreal. The persona travels a lot but having no answer to his problem. Throughout his journey, he remains confused in himself interacting with others. Others are not others in a way, but they are parts of his enlarged consciousness. All this reveals anxieties and agonies of his mind owing to something which has been lost by modern man. "That night was no better. I got up, what seemed

like every hour. I walked around the house making sure windows and doors were locked and then I'd head back to bed. And the next hour I'd do the same thing again. Not even alcohol could cure the other me" (*TLH* 78). Man, therefore, does not feel safe and secure in this phase of advancement. He needs some other means of communication by which he may get peace of mind and stability in his life. It would not be possible through unending dialogue with the project of instrumental rationality as it has nothing to do with inner self. Sustainability, thereby, is a matter of harmony with spiritual and conventional structures. Followed by progress and advancement, Man has come to a position where he has started experiencing the meaninglessness of this development, which has created a concern amongst humans that makes them nostalgic prospectively. Thus, the real development lies in the hearts of togetherness and co-existence through which sustainability exists in the world.

The foregoing analysis establishes that science fiction disclosing its facts with respect to prospective nostalgia appears to be a new phenomenon of writing. It mainly attempts to show the dominance of technoscience over Man. Both novels are written in the same category while showing this type of hegemony. Simultaneously, they reveal that old explanation of living and learning are replaced by technoscience and modern innovations. Therefore, man has new means of communication and interaction. His physical interaction has become minimal due to the blurring of boundaries. It, in other words, is not new innovation in itself as it deals with a story of system breaking mechanism in which progress itself has seeds of its own destruction. This vision of self destruction is depicted in both the novels. Though Rossi and Pieper weave it differently, but they have the same message to share with readers. They also know that

they have not written anything new about sustainability pertaining to numerous aspects of prospective nostalgia as much has been said and discussed about it in earlier periods of literature and criticism. Renaissance also tried to cross boundaries in the beginning of sixteenth century. Moreover, plays of this period also show the futility of man's limitless ambitions at that time as man discloses his desires for excessive amount of success and progress. This pushes him or her in the domain of questioning the very base of divinity. It reminds the readers of egoistic mindset of man who has been heading towards the extreme sense of individualism. Both novelists in their novels clearly project consequences of such type of individualism. This shifting of man's mind from divinity to technoscience is not freedom at all as real freedom does not come from technoscience only, but it also depends on harmonious existence of Man with Nature and vice versa. Moreover, it does not depend on the policies of destroying others on the basis of power and hegemony as humanity would have to survive by other means of love, brotherhood, equality and equanimity. In the beginning of the twenty-first century, writers have started realizing the hollowness of high and low cultures. No culture is low or high as Man has come to know the hypocritical confusion of boundaries. Prospective nostalgia, thereby, has merged with other trajectories of its being and becoming. Whatever happened in history, the same has been projected in science fiction by weaving it apocalyptically. Its plot construction and tools are different, but its essence is more or less similar to those who talk about human values in literary canon. This, therefore, becomes the phenomena of timelessness as time and space do not create much distance when it is a matter of basic instincts of innermost parts of human mind.

Tragedies, therefore, do not occur externally as it comes primarily from the inside worldview of human error. Due to this error, all destructive things come in man's lives. Both novelists attempt to show this vision of negative progressivism in their novels. They attempt to approach to all those inclusive trajectories where Man's ambitions work for betterment of human society by bridging the gaps of individuals and society. They also desire to eliminate the gulfs of First and Third worlds showing the fruitlessness of hyper-rationality. Both works show how sustainable development may go side by side with the help of mature understandings of innermost psyche of the margins.

Science fiction comments on societal issues by making predictions about life in future. It is all about the play of human imagination with reference to apocalyptic version of the forthcoming world. It is not about future as it addresses the present. Only present awareness may prevent from upcoming disasters. Disaster is not an event which is yet to come in science fiction, but it already has occurred manifesting its worst consequences. Both novels emphatically show how human experience changes linkage between time and space by its fictional representation. Clay, Aria and Perry are weaved in such stories where they have eliminated the gaps and gulfs of time and space as they do not exist in actual sense of physical space and clock-time. Theirs' is an imbued memory which erases differences of chronological timeline of events in stories. From this view point, there is no significant difference between retrospective and prospective nostalgia. All trajectories of nostalgic layers might be applicable interchangeably in this thesis. Characters of Rushdie and Ghosh, thereby, have experienced similar predicaments as Clay, Aria and Perry in the fourth chapter have faced owing to the

technological governance and worst scientific discoveries. In both situations, Man faces the most terrible crisis of circumstantial slavery caused by power politics and agenda of progressivism. Therefore, reconsideration of history, politics of home, contesting secularism and longing for sustainability deal with the placing and voicing of such communities which need safety, security and harmonious life-style in the world which has been displaced and marginalized for decades.