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INVESTIGATION OF APOCALYPTIC FEATURES IN *THE WAR OF THE WORLDS* BY WELLS

Wells'in *Dünyalar Savaşı* Romanında Apokaliptik Özelliklerin İncelenmesi

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ABSTRACT

H. G. Wells's *The War of the Worlds* is considered to be the first literary recount of the invasion of Earth by outsiders and it is one of the first major literary texts that contain powerful apocalyptic imagery. To this end, this paper first aims to provide a general overview of the apocalypse concept and apocalyptic theory based on Frank Kermode's prominent work entitled *The Sense of an Ending*, and then to investigate the apocalyptic features of *The War of the Worlds* accordingly. The investigation of the apocalyptic features in *The War of the Worlds* shows that Wells's novel corresponds to Kermode's apocalyptic pattern to a great extent. As far as the apocalyptic images are concerned, the novel provides rich and various examples of terror and panic along with depictions of the destruction of the landscape. Therefore, it can be suggested that *The War of the Worlds* fits the definition of an apocalypse which describes the actual end of the world. In other words, the novel presents a mostly *divine apocalypse* as there are no human attempts or successes involved in saving the world and establishing a new order.

Keywords: *The War of the Worlds*, H. G. Wells, apocalypse, destruction, end.

ÖZ

H. G. Wells'in *Dünyalar Savaşı*, dünyanın yabancılar tarafından işgalinin ilk edebi anlatımı olarak kabul edilir ve güçlü kıyamet imgeleri içeren ilk büyük edebi metinlerden biridir. Bu amaçla, bu makale öncelikle Frank Kermode'un *The Sense of an Ending* adlı önemli eserinden yola çıkarak kıyamet kavramına ve kıyamet teorisine genel bir bakış sunmayı ve ardından *Dünyalar Savaşı*'nın kıyamet özelliklerini incelemeyi amaçlamaktadır. *Dünyalar Savaşı*'ndaki kıyamet özelliklerinin incelenmesi Wells'in romanının Kermode'un kıyamet tasarımına büyük ölçüde karşılık geldiğini göstermektedir. Kıyamet imgeleri söz konusu olduğunda roman, terör ve panik olaylarının zengin ve çeşitli örneklerinin yanı sıra, manzaranın tahribatına da yer vermektedir. Dolayısıyla *Dünyalar Savaşı*'nın dünyanın gerçek sonunu anlatan kıyamet tanımına uyduğu ileri sürülebilir. Başka bir ifadeyle roman, dünyayı kurtarma ve yeni

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bir nizam oluşturma konusunda beşeri hiçbir girişim veya başarı olmadığı için ilahi bir kıyamet modeli sunmaktadır.

Anahtar Sözcükler: *Dünyalar Savaşı*, H. G. Wells, kıyamet, yıkım, son.

Introduction

Herbert George Wells (1866-1946) is known not only as the prodigal father of modern science fiction but also "a writer with several identities: social novelist, comic novelist, controversialist, forecaster of the future, and historian of humankind" (Draper, 1987: 1). He was one of the most copious writers of modern times, publishing more than thirty novels, and seventy short stories in addition to his non-fiction writing and journalism (Hammond, 2011: 662). He wrote on a vast range of subjects including education, sociology, science, history, and political thought.

As a major novelist and a writer of unusual imaginative power, he produced some of the most original and influential science fiction books such as *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The War of the Worlds* (1897), *The Invisible Man* (1897), *The First Men in the Moon* (1901). During the years prior to 1914, Wells also made important contributions to English literature including *Kipps* (1905), *Tono-Bungay* (1909), *Ann Veronica* (1909), and *The History of Mr. Polly* (1910). Wells first published *The War of the Worlds* in a newspaper serial in 1897. The novel describes the events of a Martian invasion told by an unidentified male narrator and his brother and it is considered to be the first literary recount of the invasion of Earth by extraterrestrials and it is generally regarded as "the first major literary text in which the alien becomes interesting for its own sake" (Fitting, 2000: 127). The depiction of the Martians and their attacks against humans brings forward the issues of "the end of the world", "self" and "the other". To this end, this paper first aims to provide a general overview of the apocalypse concept and apocalyptic theory based on Frank Kermode's prominent work entitled *The Sense of an Ending*, and then to investigate the apocalyptic features of *The War of the Worlds* accordingly.

A General Overview of the Apocalypse Concept

For at least 3,000 years, a respectable proportion of the world's population has believed that the end of the world is imminent. Every ancient worldview displayed an awareness of the instability of things. Even though scholars dispute its origins, the distinctive construction of apocalyptic narratives can be traced back to 1200 BCE in the thought of the Iranian prophet

Zoroaster, or Zarathustra (Garrard, 2004: 85). Notions of the end of the world were widespread in ancient civilizations but Zoroaster bequeathed a sense of urgency about the demise of the world to Jewish, Christian, and later secular models of history (Cohn, 1970: 21).

Etymologically, the term *apocalypse* derives from the Greek word *apocalyptein*, meaning "to un-veil" (Benjamin, 1998: 83). As a centuries-old concept, the apocalypse has gained many associations from various fields of study, from theology to literature. The concept of "the end of the world" became evident in ancient Greece and Rome in 7-8 BCE and afterward, it came into being as a religious concept, especially with the "Book of Daniel" in the *Old Testament* and "The Book of Revelation" in the *New Testament*. The apocalyptic thought consolidated its meaning with the collapse of the Roman Empire, and it became anonymous with fear because of the plague which devastated most of the European cities in the 14th century. These developments point out that the term apocalypse has gained an additional meaning- which is the demise of a civilization- apart from its original theological meaning.

In addition to its original religious meaning, the concept of apocalypse has gained secular interpretations until modern times. Lee Quinby suggests three subcategories for the concept of apocalypse. The first of these is called *divine apocalypse* which is "the apocalyptic discourse and vision of religious fundamentalists who think that divine design will bring the end of the world and provide a heavenly home for the elect" (Quinby, 1994: xv). A second type of apocalypse Quinby indicates is the technological apocalypse which includes disasters such as the nuclear crisis, environmental degradation, and mechanized dehumanization. The third type is called *ironic apocalypse* which is portrayed through absurdist or nihilist descriptions of existence. According to this mode, there is an end to time, but no rebirth will follow (Quinby, 1994: xvi).

In addition to the religious meaning of apocalypse which deals with the revelation of the hidden truths of the future and the secular meanings which emphasize the demise of the civilization from a technological perspective, there is the ironic/post-apocalyptic imagination of the term. The term apocalypse went through a change, especially after the 1980s postmodern era. It brought about an understanding of decadence in ideologies. Jacques Derrida in his article "Of an Apocalyptic Tone Recently Adopted in Philosophy" argues that the term should be interpreted in a broader sense including the subjects such as the revelation of the sexual taboos, AIDS,

decadence, mysticism, etc. (1984: 21). From a postmodern point of view, it is possible to claim that apocalypse enables us to criticize the status quo and undermine the established ideology by subverting the social dynamics. This also shows us that the end of the world scenarios can be both destructive and constructive depending on the viewpoint.

The post-apocalyptic understanding which emerged especially in the aftermath of the 1980s puts emphasis on the idea that the world was not nearing an end, on the contrary, the end of the world had already come. In order to deal with a fearful situation like this, humans need to approach the term from an ironic viewpoint.

Apocalypse Theory

One of the leading apocalypse theorists, Frank Kermode, in his groundbreaking book *The Sense of an Ending* (1967) elaborates on the characteristics of apocalypse and the concept of "end" through fictional works. According to Kermode, "[apocalypse] depends on a concord of imaginatively recorded past and imaginatively predicted future, achieved on behalf of us, who remain 'in the middest" (2000: 8) In addition to this definition, Kermode also states that "the End is a fact of life and a fact of the imagination" (2000: 58), that is to say, he emphasizes the significance of imagination within this understanding of finitude. Another important aspect of the apocalyptic understanding Kermode brings forward is the idea that how the notion of apocalypse is a deep-rooted cultural element in people's minds. He asserts that "the notion of an End-dominated age of transition has passed into our consciousness and modified our attitudes..." (2000: 13-14). In other words, the End can also be seen as a mindset that has been unconsciously put into people's minds and by which many people see, perceive, believe, write, and read.

The idea of crisis occupies a vital place in Kermode's apocalyptic theory since it combines and correlates the imaginative and the historical vein of the apocalyptic. According to Kermode, people make sense of the world and time through the element of "crisis" in life (2000: 94). He considers crisis as a bridge that connects the past to the future of people (2000: 95). Nevertheless, he also points out a misconception in readily accepting some periods of history as periods of crisis and states as follows: "Our position in the middest, and our historical position, always at the end of an epoch, are determined...The moments we call crises are ends and beginnings. We are ready, therefore, to accept all manner of evidence that ours is a genuine

end, a genuine beginning. We accept it, for instance, from the calendar." (2000: 96).

In this sense, what Kermode underlines is the fact that people's climactic expectations, particularly at the ends of centuries, owe much to their imaginations. He explains this idea by saying "we project our existential anxieties onto history; there is a real correlation between the ends of centuries and the peculiarity of our imagination, that it chooses always to be at the end of an era" (2000: 97). Therefore, the resemblance between the fictional and factual is established through the 'end-of-something" narratives.

Another important aspect of apocalypse Kermode argues is its dual nature. In his article "Waiting for the End" Kermode refers to this feature by stating that "transition with decadence on one side of it and renovation or renaissance on the other" (Bull, 1995: 258). Quinby clarifies the elasticity of the term with its gaining many associations from various fields of study, from politics to literature, and from theology to economics (1994: xii). For Quinby, the popularity of the term emerges from the need which provides "the kind of emotional drama we search for in trying to describe deep fear and widespread misery in the world today" (1994: xiii). He also stresses the duality of the term defining it as both celebration and destruction, as optimistic and pessimistic at the same time (1994: xiii). In other words, in its association with death and destruction, the term is pessimistic whereas it becomes optimistic when it is related to rebirth.

The dichotomy in apocalyptic imagination is also emphasized by Hans Magnus Enzensberger with the following remark that "[the] idea of apocalypse has accompanied utopian thought since its first beginnings, pursuing it like a shadow, like a reverse side that cannot be left behind: without catastrophe, no millennium, without apocalypse, no paradise" (1982: 74). Thus, in its binary nature, apocalypse suggests a vision of despair pursued by hope, termination pursued by beginning, and destruction pursued by renewal. This idea proposes that "there will be an End: somehow sometime, the world will be made new in a way that does not lead once again to ruin" (Clark, 2000: 37). With its dual nature, apocalyptic imagination has always provided some room for the restoration of the former structures or the rebuilding of the new ones.

In the opening section of his book *The Sense of an Ending*, Frank Kermode claims that human beings indeed need to be related to a beginning

and an end. Afterwards, he connects this idea to a literary aspect when he asserts that humans compensate for their need to reach an apocalypse that "ends, transforms and is concordant" through fiction of the End (2000: 5). As an example, he illustrates the Bible for his claim of concordance since the Bible begins with Genesis (the beginning) and ends with a chapter called Apocalypse (the end) (2000: 6). Elaborating on his examples, he argues that all books are the grand plot of life incarnates in a structural perspective. He remarks on this by saying "we may call books fictive models of the temporal world" (2000: 54). Thus, what is conveyed through the discourse of apocalypse, and what is conveyed by books in general share a common feature in their portrayal of the plot which most of the time follows a line of narration that starts and then ends. Kermode in his book explains the triangle of human life, plot and the End with a "tick-tock" metaphor:

> Let us take a very simple example, the ticking of a clock. We ask what it says: and we agree that it says *tick-tock*...*tick* is our word for physical beginning, *tock* our word for an end...The clock's *tick-tock* I take to be a model of what we call a plot, an organization that humanizes time by giving it form; and the interval between tock and tick represents purely successive, disorganized time of the sort that we need to humanize... Tick is a humble genesis, tock a feeble apocalypse...The tick of birth and the tock of death. That is a way of speaking in temporal terms of literary form (2000: 58).

Although the "tick-tock" metaphor illustrates the relation between life, plot, and the concept of the end well, it may not be sufficient to generalize for all ages. People of different ages can hear the sound and interpret it in different ways. For example, in today's world, the concept of time is being distorted. People have been using digital watches for a long time and digital watches do not produce the tick-tock sound even though people might still be trying to hear the sound in them. In other words, expectations of the End in the grand plot of human life have transformed significantly. Kermode also becomes aware of this fact and comments as follows: "[...] because times change the fictions by which we seek to find 'what will suffice 'change also. They change because we no longer live in a world with an historical *tick* which will certainly be consummated by a definitive *tock*. Among all other changing fictions literary fictions take their place." (2000: 64).

Kermode also provides the features of the apocalyptic pattern. The first of these is that apocalypse is no more an imminent (literal) but an im-

manent (figurative) discourse (2000: 6). Secondly, he asserts that "the End is present at every moment" (2000: 26). Thirdly, "the Terrors and Decadence are two of the recurring elements" in the apocalyptic pattern (2000: 9). Decadence is generally associated with the hope of renovation. Another important feature is the "myth of Transition". According to Kermode, "the notion of an End-dominated age of transition has passed into our consciousness and modified our attitudes to historical pattern" (2000: 14) Thus, the present becomes a mere transitional stage and leaves people with a sense of living at a turning-point of time. Another point Kermode asserts is that "the image of the end can never be permanently falsified" (2000: 17). He explains this with our tendency to be derisive about consonance and our considerable imaginative investments in coherent patterns. Although apocalypse is a strikingly long-lived notion, it is also possible to say that it changes. However, "the paradigms of apocalypse continue to lie under our ways of making sense of the world" (2000: 28). Still another feature of the apocalypse is that it becomes a need for humans. For Kermode, biological and cultural adaptation requires it (2000: 58). He sees it as a fact of life and a fact of the imagination by stating that "In the middest, we look for a fullness of time, for beginning, middle, and end in concord" (2000: 58). Another aspect Kermode points out in his analysis of apocalyptic patterns is that "even in its less lurid modern forms, it still carries with it the notions of a decadence and possible renovation" (2000: 187). Finally, he asserts that people's anxieties about the end resonate with their anxieties about their own end, which also suggests the idea that the End is immanent rather than imminent (2000: 186).

James Berger, another well-known apocalypse theorist, categorizes apocalyptic representations in his book *After the End* (1999) based on historical catastrophes. For Berger, the first sense of the term is the *eschaton*, the actual imagined end of the world, "as represented in the *New Testament* Apocalypse of John and other Jewish and early Christian apocalypses, or as imagined by medieval millenarian movements, or today in visions of nuclear Armageddon or ecological suicide" (1999: 5). The second sense of the term refers to calamities that mirror the imagined final ending, which can be described as eschaton, as an end of something, a way of life or thinking. He illustrates this aspect with the Holocaust and the use of atomic weapons against Japan in our age. The final sense of the term has an interpretive and explanatory function, which is its etymological sense: as revelation, unveiling, uncovering. He explains this aspect by stating that "[t]he

apocalyptic event, in order to be properly apocalyptic, must in its destructive moment clarify and illuminate the true nature of what has been brought to an end (1999: 5).

Discussion of the Apocalyptic Features in the Novel

When Wells's novel is closely investigated in relation to the figures and metaphors of the apocalypse, it can be argued that it presents rich and various images. Critics such as Norman and Jeanne Mackenzie praise Wells's successful depiction of the predominant mood of pessimism in his work, saying that "the sense of impending apocalypse pervades all the scientific romances, and the apocalypse is nowhere so spectacular as in *The War of the Worlds*" (1973: 120).

Some of the significant apocalyptic images in the novel can be illustrated as follows: grueling description of the Martian warfare, mass killings of civilians, deployment of poison gas, description of the panicked mass exodus of Londoners from the world's largest city, and the eventual haunting vision of a desolate and creepily silent London.

One of the most dreadful images which leads to a dramatic and emotional climax in the novel is the depiction of the quiet and deserted London. Wells successfully and vividly presents "a bustling and crowded metropolis as an empty, derelict, silent, and eerie place" (Pinter, 2012: 144). His skillful portrayal of the narrator's tour of the city is abundant with images of death and decay, both in the literal and the figurative sense: "corpses, black powder, stillness, smoking ruins, empty streets, unpleasant smells, maggots, scavenging dogs and the strange, monotonous wailing of a Martian war machine as an aural backdrop, reminiscent of a savage funeral ring" (Pinter, 2012: 144). These gloomy and catastrophic images resonate with the oppressed feelings of the narrator and his unbearable solitariness:

> Why was I wondering alone in this city of the dead? Why was I alone when all London was lying in state, and in its black shroud?...
>
> Nothing but this gaunt quiet. London about me gazed at me spectrally. The windows in the white houses were like the eye-sockets of skulls (2013: 165-167).

Another apocalyptic image is the scene where the narrator encounters the curate. The churchman, in a state of shock, is hopelessly trying to make sense of the catastrophe, and his only plausible explanation is an apocalyptic one: "This must be the beginning of the end', he said, interrupting me.

'The end! The great and terrible day of the Lord! When men shall call upon the mountains and the rock to fall upon them and hide them – hide them from the face of Him that sitteth upon the throne!" (2013: 71). This quotation from the novel directly alludes to the 'end-of-the-world' narrative by visualizing it with the support of biblical images.

Even though some critics consider the curate character in the novel as a sign of Wells's anti-clerical satire, the curate is actually one of the major characters who provides a certain explanation for the uncanny phenomenon, in other words, the Martian invasion of the Earth. The curate's explanation is surely refused by the narrator sharply and in a satirical way: "Be a man! 'said I. 'You are scared out of your wits! What good is religion if it collapses under calamity? Think of what earthquakes and floods, wars and volcanoes, have done before to men! Did you think God had exempted Weybridge? He is not an insurance agent, man" (2013: 71). The narrator's effort to dismiss the curate's explanation is given as part of the secularization of the invasion story. In other words, this is not simply a rewriting of a religious apocalyptic narration in which fate or God intervenes or punishes humanity or the planet.

In spite of the narrator's effort to convince the curate that this has nothing to do with divine retribution, he is unable to change the curate's mind. Eventually, the curate's mistaken reading gives rise to his violent death since in his fanatic delusion he begins to imagine himself as a prophet of God who has a responsibility to preach the gospel of repentance to sinful humanity. Afterwards, the blow of a Martian's warfare puts a dreadful end to the curate's life and his religious apocalyptic reading of the Martian invasion. However, his incompetency to supply an interpretation for the catastrophe is unveiled much earlier, when he first encounters the narrator, when he asks the critical question of the whole story: "What does it mean? he said. 'What do these things mean?' ... 'Why are these things permitted? What sins have we done? ... fire, earthquake, death! As if it were Sodom and Gomorrah! All our work undone, all the work – What are these Martians?' 'What are we?' I answered, clearing my throat." (2013: 69-70).

In addition to the apocalyptic images and metaphors, another apocalyptic feature that is investigated in this study is Kermode's "binary nature of apocalypse" or in a similar way, Enzensberger's "the dichotomy in apocalyptic narratives". At the end of *The War of the Worlds*, as a result of a surprising plot twist, Martian invaders all die, succumbing to an infectious disease caused by terrestrial bacteria which their bodies were unfamiliar with.

After the sudden and total elimination of the extraterrestrial terror, humanity is saved and restored. However, it can be argued that the end of the novel is far from reaching a utopian thought and hope for the future of humanity. Even though the narrator is reunited with his wife at the end of the novel and humanity is saved for now, the novel does not present a reassuring happy ending. In Bergonzi's summary, "the book provides in its entirety an image of destruction rather than any very strong imaginative reassurance of regeneration" (1961: 131). The demise of the invaders can be seen as a victory with regard to humanity's so-called superiority; nevertheless, it is also a sign and a remaining concern that humans are also helpless and uncomprehending in the face of death.

Still another apocalyptic feature that is put forward by Kermode is "the apocalyptic pattern". The first pattern is that apocalypse is no more an imminent (literal) but an immanent (figurative) discourse. In Wells's work, it can be argued that the apocalypse is both imminent and immanent. To illustrate, the suffering of the citizens due to the Martian terror, the mass panic of the hopeless and helpless people, the scenes where everything is destroyed, and the gloomy atmosphere support the image of the actual end of the world. In addition, the apocalypse in the novel can be regarded as immanent in the sense that this discourse reveals the misery and apprehension of the human condition against some unknown powers or death. In other words, it also points out the fact that humans are so defenseless against some superior species and the whole human civilization is at stake or under the threat of a collapse.

The second pattern of Kermode is the idea that "the End is present at every moment". In Wells's novel, the feeling of the end discloses itself at every moment throughout the text. From the very beginning, with the aliens landing on Earth and the apprehension and panic of the narrator, the feeling of impending death and end is noticeable. In addition to the 'end-of-the-world' rhetoric of the curate and several others in the story, a major part of the plot and the suspenseful atmosphere of the incidents contribute a great deal to the second pattern.

The third pattern is the recurring elements of terrors and decadence. *The War of the Worlds* is considerably rich in terms of scenes of terror and decadence. To exemplify, Martians killing hundreds of people with their heat rays and black poison gas, the monstrous appearance of the aliens with their implied blood-drinking habits, the destruction of the cities, and the escaping of the frenzied crowds.

Another significant contribution to the apocalyptic atmosphere of the narration is the portrayal of the other/otherness that is constructed with the help of the Martians. Initially, the physical description of the Martians is created with gruesome details. It is narrated that they had a "V-shaped mouth', they "glistened like wet leather" and had "oily brown skin" and "large dark-colored eyes"; the brim of their mouth "quivered and panted and dropped saliva"; their breathing is illustrated as "tumultuous"; and they are referred to as "monsters" (2013: 63). The image of a "terrifying creature" is supported with the weapons or equipment they carry. The heat-ray and the black smoke help destroy numerous people in the country in such a short time: "It is still a matter of wonder how the Martians are able to slay men so swiftly and so silently" (2013: 69). The destruction of the aliens caused is depicted with harsh words such as "massacre" (2013: 69), "shrieks and shouts" (2013: 70), and "terror" (2013: 70). Furthermore, the horridness the Martians created is strengthened by the image of the landing of other cylinders one after another.

Another attempt by Wells to make the Martians look uncanny and mysterious is to ask questions about their nature. His questioning whether the aliens are superior to humans and making comparisons between the two species help create the necessary atmosphere for the image of "the other" for readers:

> They seemed amazingly busy. I began to ask myself what they could be. Were they intelligent mechanisms? Such a thing I felt was impossible. Or did a Martian sit within each, ruling, directing, using, much as a man's brain sits and rules in his body? I began to compare the things to human machines, to ask myself for the first time in my life how an iron-clad or a steam engine would seem to an intelligent lower animal (2013: 88).

The information regarding the nature and capability of the aliens is enhanced in each chapter throughout the book. The mere horrid appearance depicted in the first chapters is extended with the power and equipment they have in the following chapters. Afterwards, fightings occur between humans and the Martians, leading to massive destruction and the death of thousands of people in cities in England. The next step is the part where the readers find out how intelligent the aliens are in addition to their devastating and relentless power. This scene not only creates more suspense in the narration but also enables to build up the image of "the other" and its uncanny and fearsome nature:

> Then it was, and then only, that he realized something of the full power and terror of these monsters. He learned that they were not merely a handful of small sluggish creatures, but they were minds swaying vast mechanical bodies; and that they could move swiftly and smite with such power that even the mightiest guns could not stand against them (2013: 109).

Wells's portrayal of Martians as savage invaders and ruthless monsters has contributed to the formation of the image of "otherness" and paved the way for the development of this image that characterized much of twentieth-century science fiction and apocalyptic narratives.

Conclusion

Throughout human history, humanity has attempted to imagine and predict the end of time. Every social group/community/culture/civilization that has formed a myth of its divine and cosmological root has endeavored to peer ahead toward its own ending. Whether it is a theological apocalypse that we see in religious scriptures, Martin Luther's rushing his translation of the book of Daniel to the printers to warn people of the coming End in 1530 or a modern/secular apocalypse that warns people about imminent calamities and devastations and a possible renewal and reconstruction afterwards, the narrations of the End has always been a part of human reality.

The appeal and lasting popularity of apocalyptic thought/discourse are strongly attached to the human condition which goes through a beginning, a middle, and an end. As living entities standing in the middle of this process, we struggle to make sense of the world we stand. Therefore, we reflect on our existential anxieties, fears, and hopes while forming apocalyptic narratives. Another reason why apocalyptic thought/discourse is long-lived is the fact that it has the capacity to change its form. Human history shows that the notion of apocalypse has transformed from an eschatological to a modern/secular form and later has gained a postmodern meaning.

The investigation of the apocalyptic features in *The War of the Worlds* shows that Wells's novel corresponds to Kermode's apocalyptic pattern to a great extent. As far as the apocalyptic images are concerned, the novel provides rich and various examples of terror and panic along with depictions of the destruction of the landscape. The sense of an "end" is present throughout the book with its immanent and imminent traits. Furthermore,

the binary nature of the apocalypse (destruction of the planet, defeating the enemy, and restoring order) is explicitly constructed. When these perspectives are taken into consideration, it can be suggested that *The War of the Worlds* fits the definition of an apocalypse which describes the actual end of the world. This literal apocalypse is caused by an external intervention and a so-called enemy (the Martians); however, all complications are solved by a deus ex machina technique. The Martian invasion and destruction of the Earth is halted by nature itself. In other words, the salvation of the planet and humanity is fulfilled, and the new order is restored not through human efforts, but through nature's own existence and power. Therefore, it can be suggested that the novel presents a mostly *divine apocalypse* of Lee Quinby's classification as there are no human attempts or successes involved in saving the world and establishing a new order.

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