



Research Article

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Anthropocene / Climate Fiction: A Study of Kim Stanley Robinson's *New York 2140*

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Abstract

*Global warming is one of the most concerning problems in today's world, especially since the early decades of the 21st century. Several scientists, as well as writers, have attempted to illuminate the negative consequences of climate change in their work. In addition, climate fiction has emerged as an important type of science fiction to investigate and raise awareness about anthropogenic climate change. Kim Stanley Robinson, an American science fiction writer whose oeuvre includes climate fiction, has produced several works that focus on illuminating the catastrophic consequences of anthropogenic climate change. His 2017 novel *New York 2140* is a case in point. This paper aims to elucidate the effects of climate change on human life. As an example of "Anthropocene" fiction, *New York 2140* is also concerned with showing the intricate relation between capitalism, politics, and the environment. In addition, this paper intends to show how Robinson, in his novel, does not only focus on magnifying the negative consequences of global warming but also on how his utopian perspective is revealed by his depiction of how people adapt successfully to this catastrophe.*

Keywords: *Climate fiction, Anthropocene Fiction, Critical Utopia, Kim Stanley Robinson, New York 2140*

1. Introduction

Since the beginning of the 21st century, global warming and the negative effects it has bred has become a worldwide concern. In fiction, several novelists have attempted to depict and predict the consequences of anthropogenic climate change on human society. The main aim of this paper is to reveal how Kim Stanley Robinson's novel *New York 2140* embodies climate fiction as a genre.

The novel is divided into eight parts, with different titles. Each part, in turn, is subdivided into eight sections, named after the novel's main characters. For example, the first part, entitled "the tyranny of sunk coast," offers a lengthy exposition, providing a detailed introduction about its characters, the setting as well as the central issue of the novel, that is, the effects of the floodings overtaking New York, as a metaphor for the whole world, due to global warming. The characters include Mutt and Jeff, two intelligent computer programmers and coders, who are kidnapped because they attempt to change the system. Gen Oclaviadottir, an inspector, is called by Charlotte, a lawyer

defending immigrant rights, to investigate their disappearance. The novel also includes Franklin Garr, a market trader; Vlade, the superintendent of the MetLife building from which both Mutt and Jeff disappear; Amelia, a famous YouTuber who cares about saving animals; an unknown New York citizen; the narrator of the novel (probably Robinson's own voice), and two orphaned boys, Roberto and Stefan, who are looking for gold in sunken ships. Most characters are related, in one way or another, to the MetLife building, which becomes a metaphor for the impact of greedy capitalism, as a company seeks to sabotage and buy it at any cost.

The plot of the novel is distinguished by its intersecting threads. There is a detective story, concerned with determining the cause of Mutt and Jeff's disappearance. In addition, there are the strategies the New Yorkers employ to survive the global catastrophe and the tragedy of the floodings. Finally, there is the focus on the intricate relationship between capitalism and global warming, which is shown in the analysis Robinson provides for the causes and effects of anthropogenic climate change. All of these are closely related to socio-economic factors, in addition to human greed — all of which are nurtured by capitalism.

2. Literature Review

Climate fiction, a genre closely related to science fiction, is mainly concerned with highlighting the negative effects of global warming on human life. Both Johns-Putra (2016) and Mehnert (2016) define climate fiction as mainly concerned with anthropogenic climate change. Gregers Andersen (2020) adds that climate fictions usually adopt "the scientific paradigm of anthropogenic global warming" in the world they depict (p.5). Commonly interpreted as "the age of humans," the term "Anthropocene" was first introduced in 2000 by Paul J. Crutzen, a chemist, and Eugene F. Stoemer, an ecologist, to refer to the advent of a new geological era that reflects the dominance of man over global environment and ecology in general. Trexler (2015) dates the Industrial Revolution as the beginning of the "Anthropocene Age," as it reflects the deep impact of man on the earth's ecosystem.

Trexler (2015) argues that climate fiction examines anthropogenic climate change. In his famous *Anthropocene Fiction*, he outlines that climate fiction is not supposed to mirror scientific realism, falsify climate change or make it imaginary. Rather, the aim is to "use narrative to heighten its reality" (Trexler, 2015, p. 75). Climate fiction, according to Trexler (2015), should depict the anxieties and hopes associated with scientific data. A climate change novel usually involves three main elements: characters who are aware of climate change; plots involving extreme heat; disastrous floods and polar calamities (Trexler, 2015, p. 80). Furthermore, by depicting the traumatic experience of global warming, Trexler (2015, p. 169) adds, climate fiction (cli-fi) novels should propose a model of a political system that can provide an alternative future, with new policies set for climate change. Trexler (2015) also distinguishes between three types of political cli-fi novels. The first type depicts a conflict between two states. The second type shows a clash between radical environmental groups, and the capitalist system. The third kind usually features the attempts of a group of scientists to save the world (Trexler, 2015, p. 169).

Reno (2022, p. 172) explains the nature of "Anthropocene" fiction as "a particular kind of cli-fi with a distinctive geological and sociopolitical viewpoint". Andrew Milner and J.R. Burgmann (2020, p.40) argue that the response to global warming in literature has varied from "the gloomiest dystopia to the brightest eutopia". Shedding light on further characteristic of anthropogenic climate change, both Milner and Burgmann (2022, p. 33) add that it is "caused by human activity". They even suggest that capitalism has resulted in what is now called "anthropogenic -or capitalogenic?-climate change" (Milner and Burgmann, 2022, p.33).

3. Discussion and Analysis

By focusing on analyzing the causes and effects of global warming, *New York 2140* serves as a good example of climate fiction. Andersen (2020) argues that anthropogenic global warming is often

depicted in climate fiction as a natural phenomenon which is capable breaching the “social contract;” it is capable of making people lose their mutual trust ; it is capable of “enhancing human selfishness to the point of extreme brutality” (p. 132). Furthermore, anthropogenic global warming, as depicted in climate fiction, can promote, Andersen (2020) adds, “an uncanny experience of unhomeliness” (p. 133), isolation, and desolation. *New York 2140* shows how global warming, which results in massive floodings, has widened the gap between the poor and the rich. Class distinctions are sharpened, due to the economic injustices of the capitalist system, in the world of the novel. Consequently, the poor are forced to live in the intertidal zone of lower Manhattan, in buildings that often collapse under rising sea levels. In contrast, the rich dwell in “super-scrapers” that rise to three hundred stories, places that are out of the reach of the flooding. Moreover, the rich often bet on the collapsing buildings, which are home to the poor. In other words, the rich become wealthier, whereas the poor’s life is completely destroyed. The middle class has managed to convert their building to co-ops, whereas the lower class live in the ruins of shorter buildings, which are used by investors as “housing bubbles,” as Garr calls them.

Furthermore, the novel provides several examples of human selfishness, brutality, and lack of trust. Mutt and Jeff, for instance, are kidnapped because they want to change the capital system. It turns out that Larry Jackman, Charlotte’s ex-husband, has ordered their kidnapping. Pretending to place them under witness protection, Jackman has imprisoned them in a shipping container at the bottom of a river, depriving them of their basic human rights. In addition, when a hurricane strikes New York, causing further floodings, thousands of refugees are kept in the central park. Charlotte asks the mayor to help them in the super-scrapers, which are often left empty by their wealthy inhabitants, but in vain.

Robinson’s novel *New York 2140*, published in 2017, depicts a dystopian world of late capitalism, which is shown as the main cause of global warming. The nature of a world dominated by late capitalism is established early, in the opening of the novel. The lengthy dialogue between Mutt and Jeff, in the first section of the first part of the novel, sets its tone. Dissatisfied with capitalism, Jeff tells Mutt that now “people pretend money can buy anything, ... , so we all work for money. Money is thought of as value” (Robinson, 2017, p. 3). Depicting a gloomy image of 2140, Jeff adds: “We’re in a mass extinction event, sea level rise, climate change, food panics” (Robinson, 2017, p. 4).

The novel also shows how capitalism benefits from global warming. It also enhances people’s greed. Franklin Garr, the successful “day trader,” as he describes himself (Robinson, 2017, p. 24), works for a hedge fund called Water Price. He explains how people bet on everything. They invest in the sea level rising, which has become the index elucidating the intricate relation between capitalism and climate change, Garr says: “My Intertidal Property Pricing Index was Water Price’s great contribution to the Chicago Mercantile Exchange, used by millions to orient investments that totaled in the trillions” (Robinson, 2017, p. 19).

According to Reno (2022), Garr is “the only character narrator in the novel, giving readers special insight into his perspective on the relationship between financial system and climate change” (p. 177). Garr even makes it clear, that the Second Pulse has made it possible for people to gain money, and, therefore, investors become “too rich” (Robinson, 2017, p. 118). In other words, “Demand gets supplied” (Robinson, 2017, p. 118). The floods, according to Garr, are “a case of creative destruction, which of course is capitalism’s middle name” (Robinson, 2017, p. 118). Moreover, Garr’s index enables people to bet on sea level rise, and thus determine housing prices. He has invented a “bubblistic investment possibility,” and has succeeded in selling it to people. In other words, this is the fake world of capitalism which in the present, as well as the future, we might live in: “Spoofing? No. Ponzi scheme? Not at all! Just *finance*. Legal as hell” (Robinson, 2017, p. 123).

In addition to human greed, capitalism also nourishes self-interest and indifference to others’ suffering. For instance, when the Chelsea Tower collapses killing hundreds of people, and smaller buildings are crushed by the waves, Garr goes to check the damage with a new acquaintance, Jojo Bernal. He is stopped by both Roberto and Stefano, who meet an old man whose house has collapsed, and ask Garr to help them. However, he is about to ignore them when he notices Jojo looking at him

with surprise: "I saw the look on Jojo's face and said, 'All right, get on board'" (Robinson, 2017, p. 128). He is also disinclined to help the same boys, when their boat runs out of battery power in the midst of a hard ebb tide, until he realizes they would tell on him, as they know where he lives.

The novel shows how capitalism thrives, despite the catastrophe of climate change. Once the sea level stabilized after the first pulse, an unknown company offers to buy the MetLife building, at twice its actual price. It even attempts to sabotage the building to force its residents to sell it, which shows how capitalism disregards human life. The citizen makes it clear that "this remarkable rise had been bad for people-most of them," whereas for "the top one percent [who] owned fully eighty percent of the world's wealth... it wasn't so bad" (Robinson, 2017, p. 205).

However, Charlotte expresses her deep indignation for late capitalism. Voting on whether to sell the MetLife building to the unknown firm for a high price, she is surprised to discover that a great number of residents are willing to sell. She is disappointed upon learning that for the sake of money, they are willing to sacrifice their dream, their "long years of struggle to make lower Manhattan a livable space" (Robinson, 2017, p. 331). Charlotte screams out that money cannot buy invaluable things, like security, health, community, or "a sense of home" (Robinson, 2017, p. 331). It is evident that Charlotte is expressing Robinson's critique of capitalism, in this episode.

Robinson's novel *New York 2140* does not only show the negative effects of late capitalism and climate change on man but also on the ecosystem in general. The novel highlights the problem of animal extinction, as one of the consequences of anthropogenic climate change. Amelia, a famous YouTuber, has dedicated her life to saving the polar caps. She explains that, for a century, polar bears have been unable to cross the melting sea or find seals to eat (Robinson, 2017, p. 90:100). Several attempts have been made to adapt the polar bears to their new life, such as the establishment of the Polar Bear Albert Program, and the Churchill jail, which aims to save thousands of polar bears from being shot. Amelia herself tries to save a group of polar bears, by transferring them to a safer environment using her airship, *Assisted Migration*.

This gloomy image of a world drowned by floods, melting ice caps, animal extinction, and lack of positive human values, in addition to capitalism, would validate labeling *New York 2140* as an example of dystopian fiction. However, Robinson is keen enough to illuminate the utopian aspect of his novel. He is more concerned with presenting strategies for survival. The novel depicts how these characters adapt to their new life and respond to climate change. In their investigation of climate fiction, both Milner and Burgmann (2020) list six main responses to climate change that are usually "observed" in climate fiction: "denial, mitigation, negative adaptations, positive adaptation, deep ecology, and "fatalism" (p. 44). Seen in this context, Robinson's novel observes "the possibilities for mitigation and both positive and negative adaptation" (Milner and Burgmann, 2020, p. 159).

Robinson called his novel "a comedy of coping" (Jake, 2017). Instead of focusing on the catastrophic consequences of the flooding which overtook New York or the negative effects of late capitalism, the novel is interested in delineating how people survive such a crisis. This choice would render the novel an optimistic, rather than a pessimistic, vision of life. In this context, Robinson explains in an interview that "part of the vibe of this novel" is to show how in responding to climate change "there will be good parts to that as well as bad parts" (Jake, 2017).

Thus, Robinson's *New York 2140* focuses not only on the negative parts of human nature during the late capitalism but on positive ones as well. By writing this novel, Robinson intends to illuminate intrinsic human values, which have been missing due to the dominant capitalism of the 20th and 21st centuries. In an interview, Robinson has made it clear that in writing this novel he "was invoking a somewhat nostalgic, more romantic New York of the imagination that's more human scale" (Jake, 2017). Reading through the dystopian world the novel depicts, we find that some human values, such as neighbors' solidarity, human affection, and so forth, are emphasized, from its initial pages. For example, the disappearance of both Mutt and Jeff urges Charlotte, the lawyer defending the human rights of immigrants, to visit Inspector Gen to report their absence. Gen herself has moved to the MetLife building in order to take care of her sick mother. When her mother passes away, Gen inherits the flat. Vlade, the building Super, is "great" as Charlotte describes him. He represents a positive

image of human solidarity and caring. He is concerned with protecting the submerged floors of the MetLife building, which is described as "itself a kind of a relief. Something you can actually fix" (Robinson, 2017, p. 11). Vlade is highly respected by the rest of the residents. An optimist by nature, he keeps inspecting the building, doing his best to protect it against flooding. The building has become a symbol of their success in overcoming the catastrophic floodings. The narrator informs the reader that the Supers for the buildings of lower Manhattan have formed a club, with the help of some associations and corporative groups:

that knitted together to make intertidal life its own society. Lots of complaints to share about all kinds of things, such as being paid in wet bits and block neck-laces, ..., but despite all the moaning they were lively and helped keep Vlade out of the depth. (Robinson, 2017, p. 27-28)

Vlade is also sympathetic to Roberto and Stefan, the two little "water rats," as he calls them. He offers them help and shelter, whenever they show up. It is also Vlade who manages to rescue Mutt and Jeff from the shipping container they were imprisoned in. Furthermore, the MetLife building becomes a shelter, for those who have lost their houses, because of the rising sea levels. It has been renovated after the "First Pulse," and the building has now become a corporation, with a board to run it.

It is important to notice that, amid the tragedy of rising sea levels, flooding, animal extinction, horrible capitalist systems, and so on, New York, as Charlotte says, "is still New York. And uptown is a monster. And billionaires from everywhere like to park money here" (Robinson, 2017, p. 88). Robinson makes it clear that people have found the means to enjoy their life. They go to bars, date, and capture romantic moments to help them cope with their new life. The novel abounds with depictions of romantic landscapes. Manhattan is itself described as a "super Venice." Garr gives a vivid description of the canal he is crossing with Jojo in his "Bug," while they are drinking champagne:

The late sun spangled off the choppy water, shifting myriad blobs of brilliant orange over a deep back undercoat, the reflected light lancing everywhere. Yet, another Super Venice moment, and we toasted it as I let the bug putter along at the speed of traffic. The sunlight off the water suffused Jojo's face, it looked like we were on a stupendous stage in a play put on for the gods. (Robinson, 2017, p. 125)

People have used several means to survive the floodings. Streets are turned into canals, the lower parts of New York buildings have become dockyards, and water taxis are used instead of cars. Skyscrapers are built on great platforms and are left to float in the sea. Other means of transport, such as boats that are battery charged, are used by Roberto and Stefan. There are also bugs, airships, and bathhouses, among others.

Several examples of mitigation are also given by the unnamed citizen, as means for people's successful adaptation to their new lives after the floodings: the use of carbon neutral and carbon-negative technologies, solar energy, wind power, and the conversion of water into electricity. Significantly, such changes urge the creation of more labor (Robinson, 2017, p. 380). The citizen also illuminates that "great diesel-burning container ships were broken up and reconfigured as container clippers, smaller, slower, and there again, more labor-intensive" (Robinson, 2017, p. 379). Similarly, the airships that "had solar panels on their upper surfaces were entirely robotic" (Robinson, 2017, p. 379). Carbon-neutral airships are turned into sky villages. Many people live on the clippers of the clouds. Electric cars are used, instead of carbon-burning ones. Sky agriculture is invented. Sky villages grow plants, and so on. (Robinson, 2017, p. 80). Indeed, all those examples of mitigation are also considered positive means of adaptation.

The utopian end of *New York 2140* presents the most positive response to climate fiction. By depicting the traumatic experience of global warming, climate fiction, Trexler (2015) suggests, should propose the model of a political system that can provide an alternative future with new politics set for climate change (p. 169). The end also represents Robinson's great protest against capitalism, particularly with the riots following the second floods striking New York. When the hurricane strikes New York, causing further floodings, thousands of refugees are kept in central park. Charlotte asks the mayor to help them live in the super scrapers, which are often left empty by their residents, but

he refuses. This is the beginning of change. Andersen (2020) argues that the ability to effect a “cognitive change” in those people who had been deceived by “its conspiratorial power” is the most dominant feature of anthropogenic global warming (p. 134). Andersen (2020) then adds that after their manipulation by the representatives of the existing political or economic system, characters develop a mode of existence in which they base their understanding of the world on a suspicion that “any authoritative communication [is] to contain an intention of manipulation” (p. 134).

As a result of the refusal of the existing political and economic systems to help the refugees, Charlotte, Garr, and Amelia, joined by the majority of people, decide to rebel against them. Robinson is keen to interweave the 2008 crisis in the novel — particularly after the “Second Pulse” crash, which is again linked to capitalism, which incurs the bailing out of banks and leads to a debt that is too huge to be paid off by the people, for the remaining days of their life. The citizen himself comments on this crisis saying that its debts exceeded the amount of money spent, among other things, on “the Marshall plan, the Korean war, the Vietnam war, the 1980s savings and loan bailout, the Iraq wars and the entire NASA space program, combined” (Robinson, 2017, p. 207). People are urged to a “mass action,” by joining the Householders’ Union, regarded by Charlotte as a “vanguard party,” which aims to make a change, “a revolution” – as Charlotte and Garr call it (Robinson, 2017, p. 507) – to fight against capitalism. They urge Amelia, using her program, to call for a strike. Householders are called to stop paying their bills, mortgages, and insurance. Robinson’s open criticism against capitalism calls for an alternative future, which is reflected in Amelia’s words while addressing the public in her show: “It’s democracy versus capitalism. We the people have to band together and take over. We can only do that by mass action. (Robinson, 2017, p. 528)

By joining the householders’ union, Charlotte and her companions aspire to form a co-op, or a new government that “will work for the people rather than the banks” (Robinson, 2017, p. 529). In other words, they aim to restore public control over the financial system. All facets of capitalism are, therefore, denounced: “Staying out of private transport systems. Refusing consumer consumption beyond the necessities. Withdrawing deposits” (Robinson, 2017, p. 531). According to the narrator, people start doing all these things during the summer of 2142. It is remarkable that the New York riots have spread to all the major cities worldwide. Mass demonstrations spread, as city squares became occupied. The narrator comments that “there was a powerful sense of some underwater current in the global civilization now pulling it out into an unknown sea. History was happening” (Robinson, 2017, p. 532).

The success of Charlotte’s revolution reflects the optimistic vision of the novel. The IPPI numbers fall sharply. The previously rising coastal housing prices fall, and the bubble bursts “in a classic the- emperor-has-no-clothes moment” (Robinson, 2017, p. 532), as described by the narrator. Moreover, all banks and investment companies collapse, in the aftermath of the floods, with several famous firms declaring bankruptcy. A new post-capitalist era emerges, and the whole financial system is destroyed. Money has lost its previous value: “no one knew what was money and what was dust” (Robinson, 2017, p. 533). It is the “hapless” people who run the world economy now. However, Robinson is realistic enough to show that despite the “hapless” win, the super-rich have not been punished. Yet, Garr discovers that his mentor has been sabotaging the MetLife building, and has kidnapped both Mutt and Jeff. In addition, he manages to gather his fellow billionaires in a sky village, and fly off into the sky.

By criticizing the shortcomings of capitalism, and the indifference of the sociopolitical system, to the continuous warnings against anthropogenic global warming, Robinson’s *New York 2140* fulfills the critical function of climate fiction: It is not limited to let its readers sense the increasingly “catastrophic consequences of human conduct,” but also to help them turn this feeling into “first self-criticism and then a transformation of the self” (Andersen, 2020, p. 141). Reno (2022) argues that:

Robinson pits competing views and trajectories of the Anthropocene against one another. *New York 2140* is both apocalyptic and utopian: it depicts a world ravaged by catastrophic global warming and revitalized by the kinds of ecological thinking and carbon neutral technologies required to sustain human life on Earth. (p. 179)

The optimistic view the novel suggests is significant. It shows the characters' positive response to climate change and marks their success to develop strategies to survive such a crisis. Robinson (2016) himself declared that he is "much more interested in the utopian response" to climate problems. He adds that "our technological abilities, and the energy flows on the planet are such that a 'good anthropocene' is still physically possible" (p. 427). Robinson's *New York 2140* can also be considered an example of Moylan's "critical dystopia," for, according to Moylan (2018),

"critical dystopias negotiate the necessary pessimism of the generic dystopia with an open, militant, utopian stance" (p. 195).

4. Conclusion

A scrutiny of Robinson's *New York 2140* does not only show that anthropogenic climate change is a human-caused phenomenon, but that it is also a direct effect of capitalism. The novel depicts an image of New York in the 2140s, a world that is collapsing because of global warming, which caused the rising of sea level by fifty feet, over forty years, over "Two Pulses." Robinson is keen to illuminate the intricate relationship between politics, economy, and the ecosystem. That is to say, Robinson's "*New York 2140* approaches global warming via global finance" (Hamner, 2020, p. 452), which also results in animal extinction.

Robinson set his novel in 2140, depicting New York drowned as the oceans are about 50 feet higher than before. The choice of the time is intended to intersect with the economic context of the novel, that is late capitalism. In an interview, Robinson points out that in accordance with climate change the existing "economic measures need to be revised so that we pay ourselves to do the work to survive as a civilization facing climate change (Jake, 2017). Therefore, *New York 2140* can be considered Robinson's critique of late capitalism. It suggests that human civilization would probably perish by climate change, unless the rules of capitalism are reconsidered.

Robinson's *New York 2140* depicts the gloomy image of a declining world, drowned by climate change and the capitalist system. However, the fact that humanity manages to survive such a catastrophe reflects the optimistic, utopian nature of the novel. As a critical dystopian fiction, *New York 2140* combines both dystopian and utopian elements, "to bear on its expose of the present tendencies" (Moylan, 2018, p.198-199). By criticizing the present, Robinson's novel aims to change the future. Furthermore, like other critical dystopian fictions, *New York 2140* "sharpen [s] readers' perceptions by dramatizing the depiction of apocalyptic, post-apocalyptic, eco catastrophic, techno-scientific, and post - humanist themes in our century" (Cavalcanti , 2022, p. 71-72). The fact that Amelia, Charlotte, and Garr manage to urge people to make the change, their victory in changing the socioeconomic system and defeating capitalism, are not only examples of "positive adaptation," to use Milner and Burgmann's term, but also confirm Robinson's call for change.

The novel provides several examples that reflect the success of its characters in surviving the crisis of climate change and confirming its utopian end. For example, Charlotte is elected as a congress member, and banks are nationalized. The congress agrees to pass a "Piketty Tax, a progressive tax levied not just on incomes but also on capital assets" (Robinson, 2017, p. 602). Several steps have been also taken to protect the environment, and support labor. The novel also provides happy endings for its characters. For example, Roberto and Stefan discover a sunken ship, the Hussar, with its gold. Vlade is reunited with his ex-wife, and Garr and Charlotte fall in love. Robinson also suggests a new post-capitalist world, where finance and taxes are nationalized, which would help the US government to have "a healthy budget surplus" (Robinson, 2017, p. 602). Governments worldwide are also urged to provide better healthcare, free public education, and full employment.

Robinson's 2017 novel , *New York 2140*, maintains the "tri-genre status as science fiction, climate fiction and Anthropocene fiction" (Reno, "2022, p. 172). According to Reno (2022), climate fiction "centers on anthropogenic climate change, or human-caused global warming" (p. 171), which is the main issue in Robinson's *New York 2140*. This novel can also be labeled as representing the second type of Trexler's political cli-fi, as it depicts the clash between environmental groups and the

capitalist system. Seen in terms of Milner and Burgmann's description of literature's response to global warming, Robinson's *New York 2140* combines elements of both dystopia and utopia. A committed writer, Robinson (2016) has stressed the inevitability of climate change and the impossibility of escaping it easily. He has also made it clear that climate change- which we currently witness- can be considered, as he puts it, " a case of utopia" (p. 9). Hence, *New York 2140* presents Robinson's utopian vision of how people manage to overcome the obstacles they face in their drowning city, because of climate change and capitalism, by using certain survival strategies, mainly adaptation.

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