

Climate Change in Robinson's Narrative (*Venice Drowned*)

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Received: 26/1/2023

Revised: 31/5/2023

Accepted: 4/7/2023

Published: 30/5/2024

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Citation: Al Qudah, O. A. S., & Al Ahmad, M. H. . (2024). Climate Change in Robinson's Narrative (*Venice Drowned*). *Dirasat: Human and Social Sciences*, 51(3), 378–386. <https://doi.org/10.35516/hum.v51i3.3898>

Abstract

Objectives: The current study aims to explore how climate change and global warming are represented in “Venice Drowned” by Kim Stanley Robinson. Additionally, it aims to analyze the strenuous relationship between humans and nature as depicted in this story.

Methods: In order to achieve the objectives of this study, both analytical and descriptive techniques were employed. The study provided a detailed summary of the climatic narrative that constitutes the center of this research. Furthermore, the study applied the theory of Ecocriticism to examine how climate change issues are portrayed in this fictional work.

Results: The study reveals that climate change in this work occurs naturally, and man had no role to play in that change. The narrative portrays a strained, complex, and multifaceted relationship between humans and nature, highlighting the environmental impact of human actions and the challenges faced by both. Additionally, the study demonstrates the adverse economic, health, and social effects of climate change and global warming on human life.

Conclusions: Finally, the study proposes several recommendations, including the need to clarify the means of regulating the relationship between humans and nature, explain the roles of natural and human causes of climate change, and recognize the contribution of science fiction in raising awareness about climate change and global warming.

Keywords: Climate Change, Ecocriticism, Kim Stanley Robinson, “Venice Drowned.”

تغير المناخ في قصة روبنسون (غرق البندقية)

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ملخص

الأهداف: تهدف الدراسة إلى الكشف عن كيفية تصوير تغير المناخ والاحتباس الحراري في قصة "غرق البندقية" لكيم ستانلي روبنسون. وهدفت أيضاً إلى تحليل العلاقة بين البشر والطبيعة من خلال أفكار القصة. **المنهجية:** لتحقيق أهداف الدراسة اعتمدت المنهج الوصفي التحليلي؛ حيث قدمت الدراسة ملخصاً وتحليلاً معمقاً لقصة "غرق البندقية" لكيم ستانلي روبنسون والتي شكلت محور هذه الدراسة. كما وظفت الدراسة نظرية النقد البيئي؛ وذلك لبيان قضايا تغير المناخ المتضمنة في هذه القصة بصورها الخيالية.

النتائج: صورت الدراسة أن تغير المناخ والاحتباس الحراري في قصة "غرق البندقية" قد حدث على نحو طبيعي، ولم يكن للإنسان أي دور في ذلك. كما أشارت الدراسة إلى عمق التعقيد والتوتر في العلاقات بين الإنسان والطبيعة، مُظهرًا تأثير الأعمال البشرية على الطبيعة والتحديات التي تواجهها. وقد أظهرت الدراسة أن لتغير المناخ والاحتباس الحراري آثار اقتصادية وصحية واجتماعية سلبية على حياة البشر.

الخلاصة: توصي الدراسة بضرورة توضيح وسائل ضبط العلاقات بين البشر والطبيعة، وبيان الأدوار والأسباب الطبيعية والبشرية لتغير المناخ، وإبراز مساهمة الخيال العلمي في زيادة الوعي بتغير المناخ والاحتباس الحراري. **الكلمات الدالة:** تغير المناخ، نظرية النقد البيئي، كيم ستانلي روبنسون، غرق البندقية.



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Introduction

Modern literature is concerned with the difficulties that emerge from technological development as man faces global warming and climate change. This issue attracted the attention of the researcher motivating him to look into works that focus on such issues as presented in *Venice Drowned* by Kim Stanley Robinson. Agreeing with Murphy (as cited in Johns-Putra, 2016), climate change fiction motivates humans to move from denial to recognition, acceptance, and the desire to act. Likewise, in his research entitled, "How Fiction Can Persuade Readers That Climate Change Is Real," Colivicchi (2020) revealed that reading literature that addresses the issue of climate change can have a positive impact on readers' beliefs and attitudes related to climate change. This includes an increased understanding of the link between global warming and natural disasters and poverty, as well as heightened feelings of worry, perceived importance, and the belief that climate change poses a threat to the reader personally and to future generations.

Climate change is the major current environmental problem that has massive impacts on basic human needs, mainly in terms of economic challenges, food shortages, housing, drinkable water, sewage space, power, migration due to climate change, and health, in which climate change raises body temperatures. Such issues may lead to serious diseases like dehydration, head shock, blindness, amnesia, malaria, and cancer. Wheeler & Braun (2013) point out that food stability is in danger because of climate change and global warming. Which may also cause harvest failure that leads to starvation (p.512). Gardiner (2020) states that (as cited in Andima, 2021) "climatic changes can cause unfamiliar routines and disrupt world economies, which could eventually culminate in endangering lives of inhabitants of the environment, just as it is being observed in the selected novel" (p.88).

Climate change is a pressing concern in the 21st century, particularly for coastal nations such as the United States, Britain, Australia, Canada, and many others. The story of *Venice Drowned* serves as a warning of the potential consequences of neglecting to address the issue of climate change and the urgent need to take action to mitigate its effects. This paper will examine the representation of climate change in Robinson's narrative and the themes it presents about the impact of human actions on the environment. It can also contribute to the larger conversation about the role of literature in raising awareness about environmental issues. Through its portrayal of the effects of climate change on a specific community, the story can help to personalize the issue and make it more relatable for readers. The main purposes of the present study are to identify how climate change is represented in the selected narrative, and to explain the strenuous relationship between humans and nature. Lastly, the narrative is set in Venice city in Italy, a place well known for its history and beauty, the representation of its flooding in the story can also be seen as a representation of the loss of cultural heritage due to climate change.

The term "ecocriticism" is a mixture of two Greek words; "eco," which means physical environment, and "criticism," which means studying, expressing, or judging the noble and evil features of someone or something. It is an interdisciplinary field that combines literary and cultural studies. It investigates the role of the natural environment in literature (Andima, 2017). In his essay, "Literature and Ecology: An Experiment in Eco Criticism", 1978, William Ruckert coined the term "ecocriticism". It is defined by Glotfelty and Fromm (1996), as "the study of the relationship between literature and the physical environment", it "studies relationships between things, in this case, between human culture and the physical world" (p. xviii - xx).

Eco-critics have been studying and analyzing the relationship between literary works and other shapes of social awareness such as philosophy, psychology, pedagogy, politics, and morality. This is embodied in the characters of Carlo, Bodkin, and Kerans in *Venice Drowned* (1981), when these characters adapt themselves to nature without trying to fight against it. Furthermore, Reading climate fiction from an Ecocritical point of view gives people a better understanding of the influences of climate change catastrophe. It also makes the matter of climate change more notable by giving readers an imaginary perspective about the future. For instance, the flood in Venice City causes economic crises; i.e., in Italy the government has been forced to change its policies toward some crimes such as smuggling which threatens the national identity of Venice residents, in addition to changes in tangible and intangible cultural heritage, and habitat loss. However, the readers of *Venice Drowned* are provided with a truthful view of Venice city which is totally submerged and its

inhabitants are fighting for survival (Akyol, 2020).

Definition of terms

It is critical to highlight some of the most important terms that are excessively used in this research to provide readers with a clear understanding of how discussions progress. In 1978, ecocriticism emerged as a significant framework for studying the relationship between humans and the environment; it deals with the study of how mankind interacts with and impacts the natural world (Borah, 2017; P, 502). Climate change: It is defined by Riedy (2016), as "a change in either the average climate or climate variability that persists over an extended period" (P.1). Climate change is a shift in weather patterns related to changes in oceans, land surfaces, and ice sheets that occur over decades or longer time scales (Australian Academy of Science, 2020). According to the United Nations (2019), climate change is a "long-term shift in temperatures and weather patterns. These shifts may be natural, like variations in the solar cycle. But since the 1800s, human activities have been the main driver of climate change, which primarily results from burning fossil fuels like coal, oil, and gas".

These two sections of study, (ecocriticism and climate change) have given rise to two terms: First, a new literary genre known as "climate fiction" This genre appeared in 2007 by the American journalist Dan Bloom, who defined it as a new genre that is concerned with the study of the effect of climate change on the planet and its populations, and typically presents a dystopian image of the future. Secondly, climate refugees or climate migrants —this term was coined in 1985 to describe people forced to leave their homes, cities, or countries, due to the effects of climate change, or global warming (Branka, 2017). Finally, the word environment is derived from an old French word 'environer' which means around or circle. "It stands for surroundings that affect the life of man, which includes both physical and biological or biotic. These surroundings are external conditions affecting human and plant life" (Tripathi, 2000, p. 30).

Previous Studies

Sultan, S. and Crosbi's (2021) study, aimed to explore the emergence of climate change novels in science fiction in the second half of the twentieth century, focusing on themes, objectives, tools, and strategies. The study specifically examines J.G. Ballard's *The Drowned World* and James Bradley's *Clade* as examples of dystopian climate change fiction. Despite being from different countries and continents, the two novels share common perspectives and messages about the urgent challenge of climate change. The study concludes that climate change is the most significant challenge humans have faced and anticipates a continued emergence of climate change fiction addressing different aspects of the topic.

Anima's thesis (2021) analyzed two cli-fi novels, *New York 2140* and *The Drowned World*, using ecocriticism and eco-narratology. The study found that both novels humanize climate change through abnormal growth and declining health of humans, animals, and plants. However, each novel expresses the theme of climatic concern differently. The study recommends future research to explore humanized climate change in orality and visual narratives and to use the Rhetorical Narrative Theory to analyze cli-fi works.

Anshori (2020) explores the human activities causing climate change through an ecocritical analysis of the novel *A Deep Time Journey*. The study focuses on the protagonist's responses to climate change and identifies five central points behind climate change problems: pollution, wilderness, animals, apocalypse, and earth.

Harris (2020) conducted a study investigating the connection between science fiction and climate science, and how they can collaborate to produce and communicate knowledge about climate change. The study analyzes two novels, *Gold Fame Citrus* and *The Water Knife*, to understand the ongoing and future climate change in Southwestern America.

Tan's (2019) thesis dealt with three novels written by Ballard; *The Drowned World*, *The Drought*, and *The Wind from Nowhere*. It aims to analyze Ballard's post-apocalyptic works of climate fiction using the second wave of ecocriticism theory. The study seeks to critique Ballard's works from the viewpoint of social ecology in general and from a social ecofeminist standpoint in particular. The result of that study exposes the real social and ecological reasons behind the global running out of water and the drought.

Schneider-Mayerson (2018), focuses on the impact of climate fiction on readers' perceptions of and attitudes toward climate change. According to the study, climate fiction readers are often younger, more liberal, and more concerned about

climate change than non-readers. Furthermore, most works of climate fiction induce readers to identify climate change with negative feelings, which may be counterproductive to efforts to engage or persuade them about environmental issues.

David, S. (2016) emphasizes the importance of acknowledging the scales and complexities of climate change and its implications, both philosophically and physically. The author suggests that to effectively integrate climate change into literature, writers must balance the facts with fictional elements, while keeping a global perspective and paying attention to the unique characteristics of local environments.

Overall, the previous studies emphasized ecocriticism theory, which is used as a means to analyze various literary works containing natural issues. However, the present study will attempt to investigate climate change issues as presented in the selected narrative and the intricate relationships between humans and nature.

Kim Stanley Robinson, the writer of *Venice Drowned* (1981)

"If science fiction is the genre of climate change, Kim Stanley Robinson is its bard". (Morrell, 2012, p.125)

Kim Stanley Robinson was born on March 23th, 1952 in Waukegan, Illinois, and moved to California when he was two years old. Robinson obtained his bachelor and PhD degrees from the University of California in literature, and MA degree in literature from Boston University. He worked as a lecturer at the University of California before he quit becoming a permanent writer (Kimon, 2022). However, Mr. Robinson is regarded by many scientists, such as Kreider, Putra, Gold, Szeman, Whiteman, and Trexler, as the foremost living writer of climate fiction with main concerns about environment, climate crises, politics, ecology, economic, and social justice, besides nature and culture. Furthermore, he published more than twenty two novels, and a lot of short stories that have been translated into more than twenty languages. The novels New York 2140, The Ministry for the Future, The Wild Shore, and 2312 are only a few examples of Robinson's fiction that exhibit his concern for environmental issues. Through his writings, Robinson inspires readers to consider unconventional perspectives on how human activity affects the environment and to take action to protect and preserve our world for future generations. He also earned numerous sci-fi prizes, such as the British Science Fiction Association Award, Locus, and Nebula Awards. In addition, Kreider, in his book "Our Greatest Political Novelist" (2013), states that "Robinson is one of our best, bravest, most moral, and most hopeful storytellers" (para, 14).

Synopsis of *Venice Drowned*

Venice drowned was written by Robinson, and was chosen as the best short story for 1981 by Nebula Award and, 1982 by Locus Poll Award. It describes a dystopian future of climate change, and the difficulties society faces in the 21st century represented in poverty, unemployment, economic crises, social life, ethical issues ...etc. The relationship between characters and settings is very close in *Venice Drowned* and cannot be separated, because they are closely integrated through cause and effect. Agreeing with Indah (2004), "The setting never exits by itself. It explains characters, situations, influences and the atmosphere" (p. 22). Murphy et al. (1971) state that setting aids in establishing credibility; it can help to explain both characters and situation; it can give contribution to the atmosphere, or predominated mood; it can be active in foreshadowing; it can be symbolic. The researcher will divide the *Venice Drowned* into three sections: before the storm, during the storm, and after the storm.

Before the storm

The story begins in the dim light of dawn with Carlo Tafur, the main character, who couldn't sleep and imagined that Venice city would be more beautiful at dawn because "hordes of visitors would come flooding down the Grand Canal on this fine summer morning" (p.2); also, if it was as usual, busy with travelers who come from all over the world to enjoy "flooding down the Grand Canal," and indulge (in) the fancy". Carlo works as a guide for tourists and gives a lot of information to the readers through his comments and dialogues with Japanese tourists as an omniscient character. However, the places where Carlo and his family live are defined as follows:

Wood, brick lath, stone, metal, glass. Carlo's home was one of these shacks, made of a crazy combination of wood beams, stained glass from San Giacometta, and drain pipes beaten flat. He looked back at it and sighed. It was best to look off over the Rialto, where the red sun blazed over the bulbous domes of San Marco (p.1).

The quotation provides a detailed description of Carlo's life which has been destroyed by the flood. The crazy shacks

that have not been built probably are an image of people's lives in Venice, just like the shack's depressed sight. Houses constitute an image of poverty, misery and despair of life in Venice. On the other hand, the red sun is a ray of happiness and hope that refers to the future of the city as a historical, or tourist site. As a result, the Venetians have suffered from wriggled life because of the storm in Venice city in which Carol's wife, Luisa, asked her husband to treat Japanese tourist well, and to "Let them have what's under water, Carlo, let them have it." In order to get some money of them "Come on, Carlo, we need that money" "to buy stove wood and vegetables and toilet paper and socks for the baby"(p. 2). Carlo has evolved a lot as a hard worker in his environment, accepting the present and its very real beauty. "I can't do that," Carlo responded angrily. This situation reflects the suffering and weakness of Venetian families in facing the natural disaster that damaged their city and affected their social attitude. Therefore, they were willing to let tourists take their city's national historic landmarks to earn a living. According to Johns-Putra (2016), "climate change is depicted not just as an internal or psychological problem, but for its external effects, often as part of an overall collapse including technological over-reliance, economic instability, and increased social division" (p.269). However, the following lines explains the future of Venice,

all books about Venice. They were tattered, dog-eared, mildewed, so warped by the damp that none of them would close properly, and each moldy page was as wavy as the Lagoon on a windy day.- They were a miserable sight, and Carlo gave the closest stack a light kick with his cold boot as he returned to the other room (p. 2).

The quotation above is an image of the future of Venice city that will be drowned and life will be impossible with a very miserable sight as is the case of books. Additionally, unclosed books refer to life in the city that will never be back again as before because of the storm. According to ecocriticism, as represented by Bradford et al., (2008), "the more extreme polarities of utopian and dystopian representation appear in the relationship between nature and culture" (p.79). However, Carlo met "two Japanese customers" through his friend Ludovico Salerno "in the middle of the fish market". While he was picking Japanese to Torcello, the Japanese tourists noted that some part of Venice city was not crowded with people and "Not houses on houses" such as Piazza and Campo San Maria Formosa because "It's too close to the hospital here, where many diseases were contained. Sickneses, you know" (p, 4). According to World Health Organization (2021) "Climate change is the single biggest health threat facing humanity, and health professionals worldwide are already responding to health harms caused by this unfolding crisis"(p. 2).

The Japanese tourists; Hamada and Taku claim to "Salvage many fine statues from lowest rooms", "Stone lions", and "Many stone lions with wings in room below Twenty-forty' waterline" (p. 4). But in reality, they come to Venice with the main goal of scuba diving to see and steal the historical sites which have been spread out because of the flood ,and smuggle a precious "tile mosaic"(p. 7) to their country , Japan . The irony exposed in this paragraph of the story is when the two Japanese tourists told Carlo to "Salvage many fine statues from lowest rooms", while in reality was trying to steal such monuments. However, at the end of the story, Carlo found that the same two Japanese tourists "were tearing the Madonna apart. They'll take everything in Venice, every last painting and statue and carving and mosaic and all.... I can't stand it."(p.19). Hence, it is perceivable that Kim Stanley Robinson uses historical sites of Venice city to convey one truth: "Natural and man-made heritage sites throughout the world are in danger of being fundamentally altered, damaged or destroyed by climate change"(Law , 2019). Furthermore, the flood has been destroying a lot of houses in Venice, Carlo said. "There's a certain housing shortage in Venice", as a result, rent prices have increased dramatically all over the city; a lot of people are homeless not only from harm to their homes but also because they cannot bear the rising prices of rent. The cemetery of San Michele meant a lot for "The two Japanese (who) had stopped talking and were looking over the side. They were over the cemetery of San Michele" because it has precious historical data, it is a reminder of various "tombs, mausoleums, gravestones"; the city sets in the island between Venice city and Murano, an island small city before the flood , crossed by canals such as Venice, but " it didn't have as many tall buildings as Venice, and it was said that an underwater river had undercut its islands; in any case, it was a wreck"(p. 5).Burano is also a small city, it was empty before the flood of 2040, but now the city has canals among each rooftop. Another small ghost city is called Torcello. The ghost town is an image of "a cruel model of the future" (p. 10) that is waiting for Venetians; it will be empty like the ghost town "Even if the water didn't rise, more people were leaving Venice every year" (p. 10) .Robinson believes that the climate change will

affect the life of Venetians and leave them in a miserable and sad kind of life that will force many people to leave Venice to a new city. According to Fred Polak (as cited in Pak, 2022), societies shape themselves partly through the utopian potential of the images of the future that they construct (p.159).

During the storm,

The cruel storm began with rough wind from the north, heavy rain, and "clouds were drawing over the sky like a curtain, covering half of it" (p. 10). However, the storm was a savage beast, "it had never been the same again, not anywhere in the world" (p. 10). The wind from the north damaged and scattered everything in the city that was totally submerged by water, it might also symbolize the strong storm which hit people's lives in Venice city, where they have lost their houses, jobs, and farming areas. the "Impacts of climate change on agriculture affect poverty in two ways, first through prices and consumption, and second through farmers' incomes" (World Bank Group, 2016, p.185). Robinson wants to send a message to all humans around the world about the "cruel model of the future" (p. 10), to work together to stop climate change and avoid or limit some of its worst effects. He also described it as "he could see only the drunken campanile" (p. 10). This can be regarded as a metaphor for the chaotic and unstable nature of the future if climate change is not handled. The adjective "drunken" is portrayed negatively as a symbol of an unbalanced and disorganized state, while the name "campanile" is an image of the bell tower. By utilizing these images, Robinson underlines the necessity for rapid action and collaboration to avoid the possibly grave effects of climate change. Robinson's thoughts agree with Habeeb & Habeeb's (2012) ideas in defining ecocriticism as "a modern phenomenon in the field of theory and criticism that aims to portray a rising consciousness of environmental problems" (p. 504). Furthermore, Venice city would become empty "Even if water didn't rise, more people were leaving Venice every year" because many of them suffer from, unemployment, housing shortage, politics, and financial difficulties. According to World Bank (2016) "climate change is one of the biggest threats to economic stability" (p.116). Furthermore, Podesta (2019) argues that the difficulties faced by people such as food shortage, unclean water, violent conflict, agricultural degradation, and flooding caused by climate change can cause migration. Additionally, people will consequently suffer from poverty, diseases, and starvation because of that change (p.2-6). World Bank Group (2016), "climate is involved in most of the shocks that keep or bring households into poverty—notably, natural disasters (such as floods that cause asset loss and disability); health shocks (such as malaria that results in health expenditures and loss of labor income); and crop losses and food price shocks (due to drought or crop disease)" (p.2). This is an extra testament of Ecocriticism that deals with the study of literature and nature from an interdisciplinary viewpoint in which all arts meet together to examine and analyze the physical environment and brainstorm potential solutions for the correction of the contemporary environmental situation, (Mambrol, 2016).

After the storm,

After the storm, the city of Venice became more terrified, all people died through the flood except an old woman "I'm the last of them," (P.15). The disaster destroyed the national, social, economic, and political structures. It created a huge barrier to the usual functioning of the society. It did not leave physical consequences only, but it also encompassed the other domains such as the psychosocial dimensions. The old lady describes these changes in the life of Venice after the storm:

The waters rise, the heavens howl, love's pledges crack and lead to misery. I-I live to show what a person can bear and not die. I'll live till the deluge drowns the world as Venice is drowned, I'll live till all else living is dead; I'll live . . ." Her voice trailed off; she looked up at Carlo curiously. "Who are you, really? Oh. I know. I know. A sailor" (p.14).

Her observation reflects that all Venetians suffered from changes in the weather and had to make some changes in their lives to survive. Also, the old woman has a desire to take revenge from the whole world, and all the living such as humans and animals. In other words, the natural disaster caused serious mental health for the old lady. According to (Guddio, 2020, p.81), "it is clear that disaster survivors have developed several psychological problems such as Post-traumatic stress disorder (PTSD), depressive disorder, anxiety, sleep disturbances and substance abuse". The instinct for revenge, which is so powerful in the natural man, is nothing but the excitation of a reaction that has not been released. According to ecocriticism theory as asserted by Tripathi and Bhattacharjee (as cited in Fonyuy, 2019) it is the technique to find out a relation between human being and non-human to discover how they could live together or adapt with natural disasters that

have become a part of man's life (p.147) . This is what the previous lines reveal. The disaster causes permanent harm to people and their homes. It strips away livelihoods causing damage to most Venetian communities; old woman alluded to Carlo "Aye, well then, you've found shelter" (p.14), and "I trap lobsters down below. And fishermen come by and trade food for lace. They get a good bargain, never fear. I've never given less, despite what he said-" Anguish twisted her face as the squinting had, and she stopped. She needled furiously, and Carlo looked away"(p.15). The writer efficiently shows to what extent a natural disaster caused by climate change can affect public safety and happiness. Carlo was so glad when he woke up and saw the sunrise from the east, and his boat was still floating. "He grinned-the first one in a few days; he could feel that in his face" (p.17). However, although life in Venice is bleak, the bright picture of the future that Robinson tried to portray through the main character in the story, Carlo, who tries to explore the idea of prayer as a way of communication with God:

Once, he remembered, he had put on his scuba gear and swum down into the church. He had sat down in one of the stone pews in front of the altar, adjusting his weight belts and tank to do so, and had tried to pray through his mouthpiece and the facemask. The silver bubbles of his breath had floated up through the water toward heaven; whether his prayers had gone with them, he had no idea (p.17).

In these lines, Robinson tries to express deep communication between physical environment and literary imagination. The writer gives readers a sense of hope for the future when he "had tried to pray through his mouthpiece and the facemask". However, praying for help 'toward heaven' is centered on the belief that it will be answered and that fills Carlo's heart and life with hope, happiness, and excitement rather than misery. According to Abdel-Fadil (2020), "when I truly open my heart to God, I feel a shift in myself. I feel more centered, more peaceful, more loving, more organized and lighter. Active communication with God purifies the soul". On the other hand, the writer portrays a dark future of our world when "he had no idea".

The Madonna figure is one of the most easily recognized and frequently reproduced images in the history of art. The writer successfully portrays it in the following lines to characterize the ethical issues in the drowned city:

It was the Teotaca Madonna, the God-bearer. She stood against a dull gold background, holding the Child in her arms, staring out at the world with a sad and knowing gaze. Carlo pumped his legs to get above the Japanese, holding his light steady on the Madonna's face. She looked as though she could see all of the future, up to this moment and beyond; all of her child's short life, all the terror and calamity after that . . . There were mosaic tears on her cheeks. At the sight of them, Carlo could barely check tears of his own from joining the general wetness on his face. He felt that he had suddenly been transposed to a church on the deepest floor of the ocean; the pressure of his feelings threatened to implode him, he could scarcely hold them off (p.7).

The researcher notes that there is a strong direct and indirect relationship between climate change and conflict, which divides people into two types: weak people who accept corruption and strong people who reject it. Teotaca Madonna is a picture of Mary, and the child between her hands is an image of Jesus Christ. However, smuggling historical artifact is one of the major themes of this story. Carlo, the main character of the narrative, plays a big role in stopping the smugglers from stealing artifacts of "Madonna", a lady that "she could see all of the future, up to this moment and beyond" of sadness and terrifying events. She symbolizes the future; she knows what will happen with regard to sorrow and frightening events because of the storm that will come soon to destroy Venice and all the people of the city. Madonna's tears on her cheeks can be read as a metaphor for the pain, suffering, sadness and grief caused by the destruction of the environment and violence. However, the two Japanese tourists attempt to take Madonna to their own home even though they do not believe in Christianity. Here is the picture we desire," he said. "The Madonna with child" (p, 8). Although Luisa implored her husband, Carlo, to make the Japanese tourists' duty easier and to let them take everything in order to obtain their money, he refused. "You can't do that," Carlo exclaimed, deeply offended. (p, 9). This is an example of the conflict between man and wife during the storms that cannot be denied due to terrible climate change.

All in all, the image of Madonna in this text can be read as relevant to ecocriticism and the study of literature's impact on raising consciousness about environmental challenges. It emphasizes the interdependence of these issues and the need

to solve them jointly. Madonna's image represents nature, which is crashed by climate change, and conflict. The effects of climate change are not limited to certain areas but influence the world as a Whole. These effects of climate change persist as long as anthropogenic activities dominate the planet.

Conclusion

In conclusion, the story "Venice Drowned" reflects the harmful effects of climate change upon Venice city in Italy. The researcher realized that the relationships between humans and nature are depicted as very complicated and based on conflict. In this narrative, Robinson portrayed nature as the winner and humans as victims; he also depicted nature as a powerful force that can have devastating consequences for human civilization, and all they might do was to be flexible and adaptable to natural alterations. In this narrative, the writer describes the interconnection between people and the environment, besides people's health, as the majority of characters suffer from mental, social, and physical health issues, like Carlo, the main character of the narrative. Over the last four decades, researchers, health practitioners, and environmentalists have demonstrated a strong link between climate change and its impact on human and non-human health. Furthermore, in this work, people battled against nature to survive. All in all, the conflict between nature and humans dates back to at least the industrial revolution and climate change goes back to at least the "Triassic" period. Finally, the researcher would like to recommend the following:

- To pinpoint the contribution of science fiction in raising awareness about climate change.
- To clarify the means of regulating the relationship between humans and nature.
- To explain the roles of natural and human causes of climate change.

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